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AIRWAVES



Donny Osmond  
 Is In Spotlight  
 Again With  
 Holiday  
 Album, EP

PAGE 96

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

DECEMBER 20, 1997

## Japanese Label Avex Undergoes Reorganization

BY STEVE McCLURE

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

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

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

Avex's international division has been merged into the business operations division's international repertoire

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## Western Music Thrives As Niche Genre

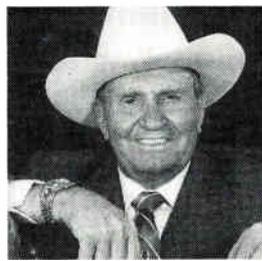
### Alternative Retail, Grass-Roots Marketing Spur Sales

BY DEBORAH EVANS PRICE

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

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

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



AUTRY



EDWARDS

self-released product—the traditional hands-on approach in this brand of

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

BY JOHN LANNERT

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



ANTHONY

ring role in Paul Simon's upcoming Broadway musical "The Capeman," Marc Anthony also is laying the

(Continued on page 108)

## RETAIL TRACK

### Blockbuster Said To Be 'Shopping' Its Music Biz

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music.

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

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

Vickie Mullen, owner of Hitching Post Supply, a Snohomish, Wash.-

(Continued on page 101)

## New Alliance CEO To Refocus On Core Biz

BY ED CHRISTMAN

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

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

(Continued on page 105)

## Sales Spikes Expected For Stars Of Billboard Awards

BY CRAIG ROSEN

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



RIMES

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

In addition, other multiple award-

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

"LeAnn Rimes won multiple



BRAXTON

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

(Continued on page 14)

## Warner, Reprise N'ville Split

### Saporiti, Mayne To Head Labels

BY CHET FLIPPO

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

the separation of the two labels Dec. 4.

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

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

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

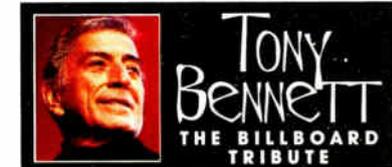
named senior VP/GM of Reprise. Former Warner/Reprise senior VP of marketing Bob Saporiti is now senior VP/GM of Warner Bros. Both will report to Norman and to Warner/Reprise executive VP

Eddie Reeves, who formerly held additional duties

as Warner/Reprise Nashville GM. Norman says other executive appointments are forthcoming (Billboard Bulletin, Dec. 5).

(Continued on page 14)

## NEWS ANALYSIS



TONY BENNETT  
 THE BILLBOARD TRIBUTE

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 THE BILLBOARD SPOTLIGHT  
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 Sony Music Shows Strong Fiscal-Year Performance  
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FIRST with the NEWS...

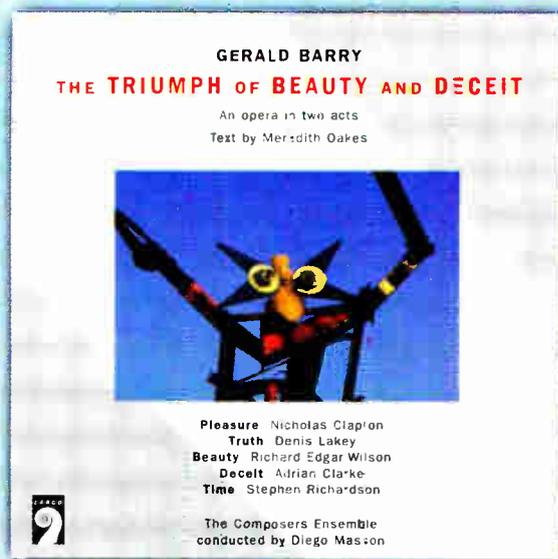
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new releases from **LARGO Records**

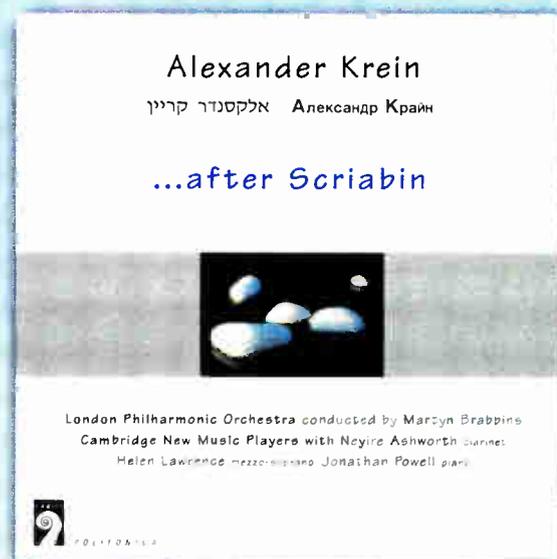


**GERALD BARRY**  
*The Triumph of Beauty and Deceit*

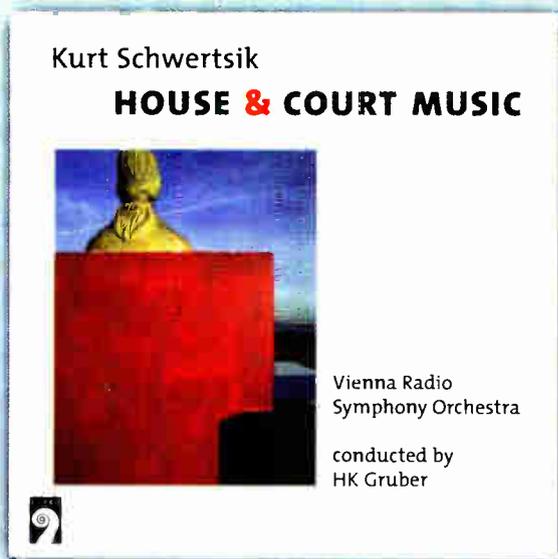
In a fast and furious style that leaves most Hip Hop standing at the street corner, the Irish composer Gerald Barry has created a completely modern picture of Handel's 18<sup>th</sup> century. His television opera *The Triumph of Beauty and Deceit* is a classic "sleeper" whose time has now come.

The music of **Alexander Krein** – once hailed as Russia's leading Jewish composer but then neglected for half a century – will lift the spirits of music lovers everywhere.

Available mid-January 1998



**ALEXANDER KREIN**  
*After Scriabin*

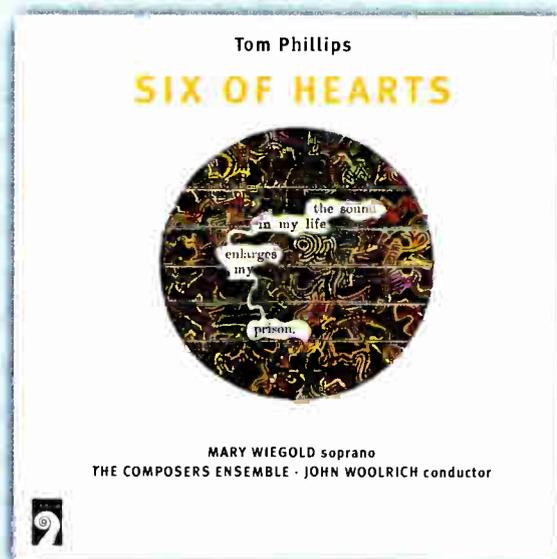


**KURT SCHWERTSIK**  
*House & Court Music*

*Schwertsik's House & Court Music* begins with a marvellously witty and melodious tribute to the Strauss family from a descendant of Satie, Stravinsky, and John Cage. After a haunted and haunting serenade for Count Dracula and his unholy court, it explodes into the household of the Beatles and George Martin, and the world of Flower Power.

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

Available mid-February 1998

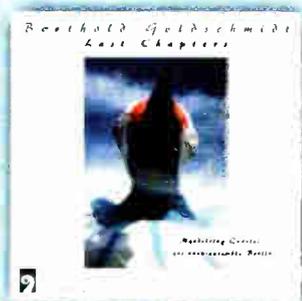


**TOM PHILLIPS**  
*Six of Hearts*

## re-releases

Available mid-January 1998

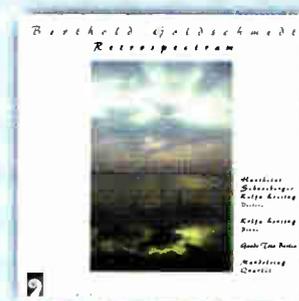
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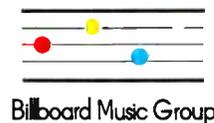
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# Consortium Investing In Platinum Ent. Deal Will Alleviate Debt, Raise Int'l Presence

BY ED CHRISTMAN

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

field.

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

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

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

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

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

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

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

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

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<b>CLASSICAL CROSSEVER</b> ★ MERRY CHRISTMAS FROM VIENNA PLACIDO DOMINGO / YING HUANG / MICHAEL BOLTON • SONY CLASSICAL
<b>JAZZ</b> ★ TO SEE YOU • HARRY CONNICK, JR. • COLUMBIA
<b>JAZZ / CONTEMPORARY</b> ★ KENNY G GREATEST HITS • KENNY G • ARISTA
<b>NEW AGE</b> ★ CHRISTMAS LIVE • MANNHEIM STEAMROLLER • AMERICAN GRAMMAPHONE
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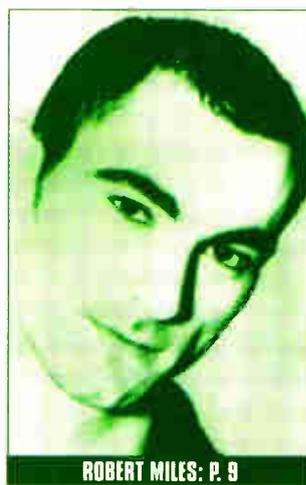
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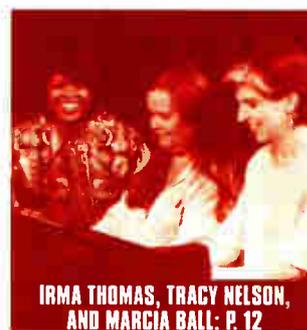
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**COMMENTARY**

**Labels Should Be Sensitive To CD Reissues**

BY ARIF MARDIN

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

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

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

If the original mastering notes were

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

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

(Continued on page 34)



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

**'If planning a reissue of a record, why wouldn't you seek out its producer, engineer, and/or artist for consultation?'**

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

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

...never should have had. I don't  
 ...because it's been a traumatic  
 ...holiday.  
 The label will also produce rapper Lej...

# TOP ONLINE MUSIC STORE

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

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 ...attorney for Edwards, the...

## Music Boulevard Tops The Charts.

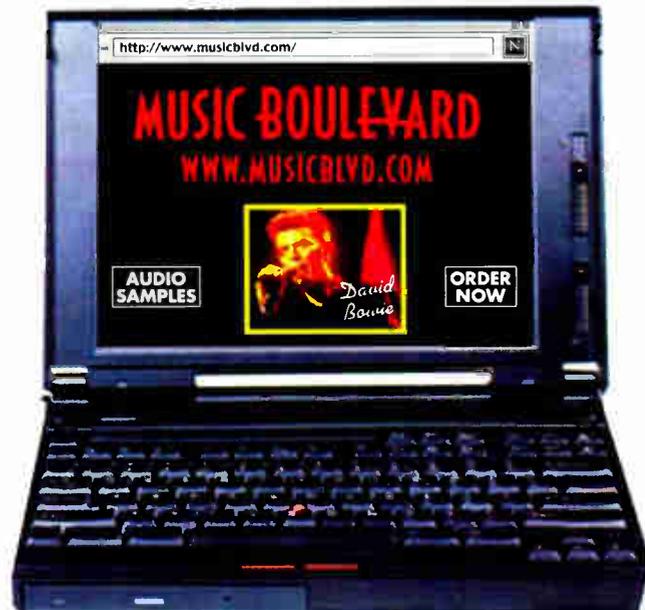
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## Immortal/Epic, New Line Team For 'Spawn' Promo

■ BY STEVE TRAIMAN

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

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

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

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

(Continued on page 109)

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

■ BY DON JEFFREY

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

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

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

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

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

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

(Continued on page 102)

## Ritz, Grapevine Deal Links Top Irish Names

■ BY NIGEL WILLIAMSON

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

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

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

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

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

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

## Web Event Features Amos Vids

1st Pay-Per-View Venture To Benefit Charity

■ BY DOUG REECE

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

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

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

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

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

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

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

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

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

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

(Continued on page 102)



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

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

■ BY CHRIS MORRIS

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

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

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

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

No monetary damages are sought in Braxton's action.

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

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

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

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

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

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

(Continued on page 14)

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

■ BY JEFF CLARK-MEADS

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

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

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

(Continued on page 102)

## Supreme Court Hears Case On Parallel Imports

■ BY BILL HOLLAND

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

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

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

(Continued on page 93)

## ASCAP Alters Internet Online License System

■ BY CARLA HAY

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

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

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

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

(Continued on page 109)



# MICHAEL HEDGES 1953-1997

*He flew on strings with  
gossamer wings  
and changed the way  
we listened.*

*In a world which is loud,  
we heard Michael Hedges.*

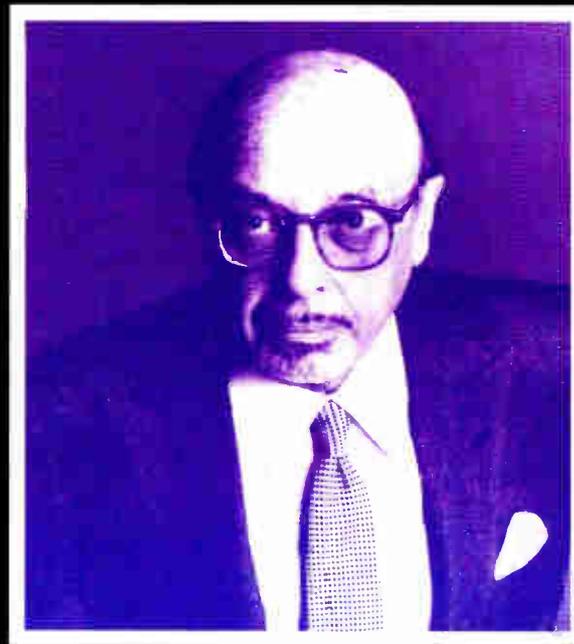
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## Atlantic Records

## Ahmet Ertegun

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**Issue Date: January 17**

**Ad Reservation Close: December 18**

# Artists & Music

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

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

BY LARRY FLICK

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

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



ROBERT MILES

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

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

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

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

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

In order to reach that wider audience, Miles will visit the U.S. for an extensive promotional trek toward the end of January. In addition to the



requisite radio and retail stops, he will likely do turntable gigs at several clubs. "Nothing is etched in stone, but people are clamoring to have him spin in their clubs," Krugman says.

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

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

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

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

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

(Continued on page 108)

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

BY ELENA OUMANO

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

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



PEGGY QUATTRO

reggae heroes.

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

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

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

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

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

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

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

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

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

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

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

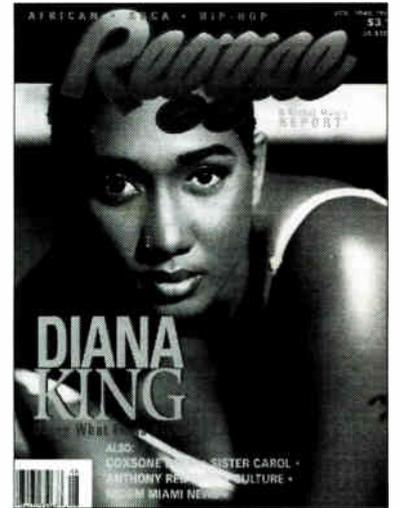
Highlights of the magazine also include top 10 charts from around the world. "We get E-mail from everywhere—Italy, Spain, South America," says Quattro. "Radio and sound system DJs from everywhere submit their top 10 lists. It's a great way to track the music, because we see that a

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

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

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

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



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

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

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

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

(Continued on page 109)

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# Netherlands' Anouk Off To Soaring Start With Dino Debut

BY ROBERT TILLI

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

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

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

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

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

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

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

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

good music."

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

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



ANOUK

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

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

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

## 'LIKE RINGING A BELL'

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

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

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

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

after which international tours are planned.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## EXECUTIVE TURNTABLE

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

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

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

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

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

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



PAIGE



JOSEPH



GENCO



MARCUS



STRIEMER



GRUNING



MOREIRA



KARPEL

international marketing. She was manager of international press.

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

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

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

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

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

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

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

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

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

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

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

## Rounder Women Join On 'Sing It!'

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

■ BY CHRIS MORRIS

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

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

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

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

"After the show [Rounder VP of



TRACY NELSON, MARCIA BALL, AND IRMA THOMAS

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

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

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

"Marcia and I both have done so

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

## Mark Eitzel Springing A 'Trap' On Matador Records

■ BY BRADLEY BAMBARGER

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

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

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



EITZEL

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

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

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

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

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

(Continued on page 15)



by Melinda Newman

## ROUNDER'S 'SING IT!'

(Continued from preceding page)

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

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

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

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

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

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

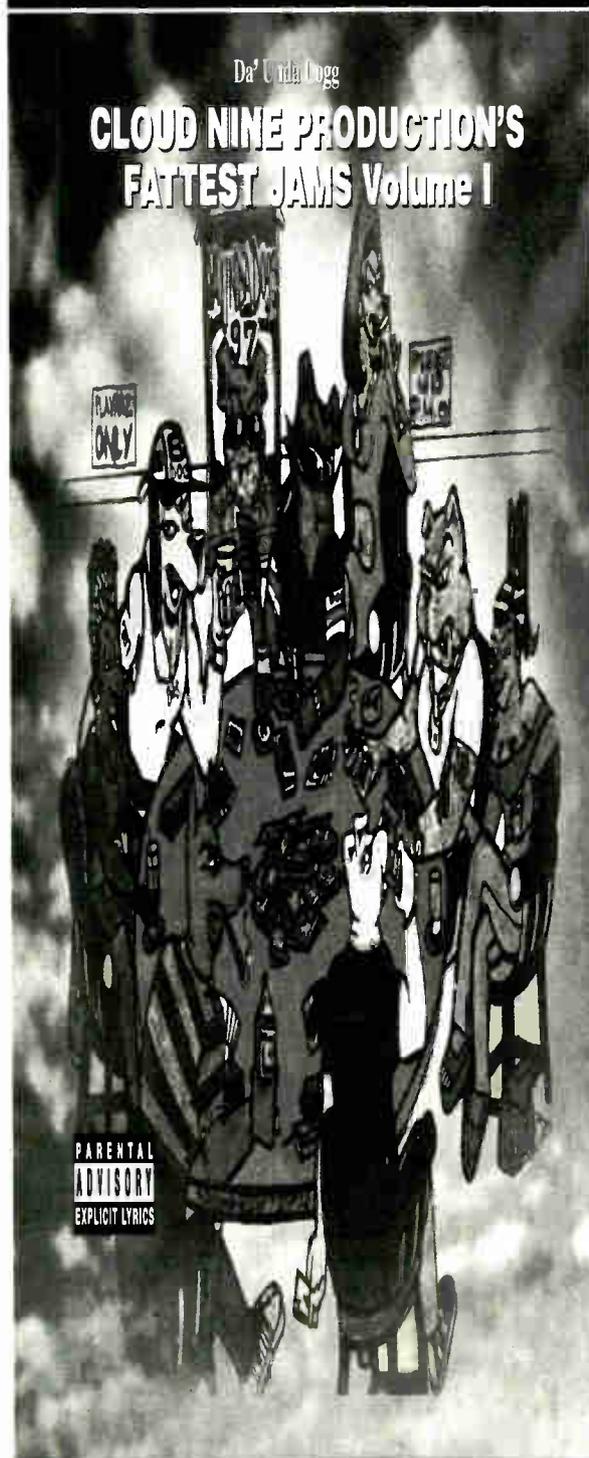
Rounder is also looking at the possibility of national TV advertising on such cable networks as VH1 and Lifetime.

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

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

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

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

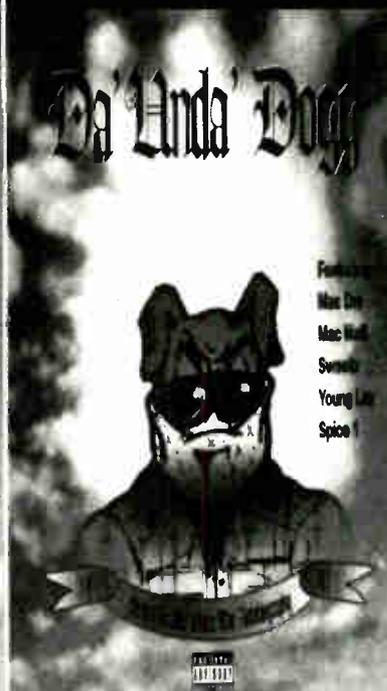


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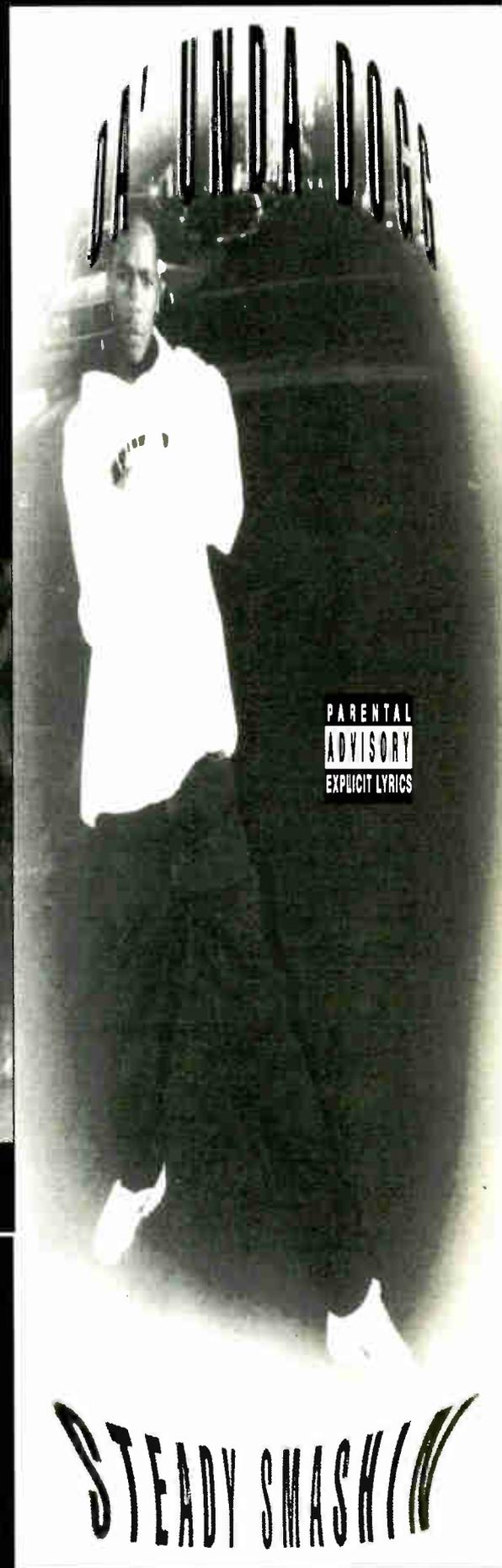
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## SALES SPIKES EXPECTED FOR STARS OF BILLBOARD MUSIC AWARDS

(Continued from page 1)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## Taupin, Elton Recall Diana In Acceptance Speeches

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

### Bernie Taupin:

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

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

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

### Elton John:

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

to Gianni Versace.

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

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

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

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

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

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

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



TAUPIN



JOHN

## WARNER AND REPRIS NASHVILLE SPLIT

(Continued from page 1)

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

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

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

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

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

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

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

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

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

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

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

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



SAPORITI



MAYNE



## TONI BRAXTON

(Continued from page 6)

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

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

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

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

year honors.

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

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

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

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

## TO OUR READERS

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

## SOUNDTRACKS AND FILM SCORE NEWS

EDITED BY CATHERINE APPLEFELD OLSON

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

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

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

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

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

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

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

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

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

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

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

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

(Continued from page 12)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Have you visited  
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**Online** yet?



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

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

Robbins Spielman Koenigsberg & Parker, LLP  
and  
Judd Goldgeier

# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	26	9	ANDREA BOCELLI PHILIPS 539207 (10.98/16.98)	ROMANZA
2	2	21	MICHAEL PETERSON REPRIS (NASHVILLE) 46618/WARNER BROS. (NASHVILLE) (10.98/16.98)	MICHAEL PETERSON
3	3	25	BLINK 182 CARGO 11624*/MCA (8.98/12.98)	DUDE RANCH
4	4	6	MARCY PLAYGROUND CAPITOL 53569 (6.98/9.98)	MARCY PLAYGROUND
5	6	31	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98)	ALLURE
6	5	11	ALEJANDRO FERNANDEZ SONY DISCOS 82446/SONY (9.98 EQ/14.98)	ME ESTOY ENAMORANDO
7	7	6	RAY BOLTZ WORD 68512/EPIC (10.98 EQ/16.98)	A CHRISTMAS ALBUM
8	9	11	THE KINLEYS EPIC (NASHVILLE) 67965/SONY (NASHVILLE) (10.98 EQ/16.98)	JUST BETWEEN YOU AND ME
9	11	28	OUR LADY PEACE COLUMBIA 67940 (10.98 EQ/16.98)	CLUMSY
10	8	7	SANDI PATTY WORD 68583/EPIC (10.98 EQ/16.98)	ARTIST OF MY SOUL
11	10	11	SOMETHIN' FOR THE PEOPLE WARNER BROS. 46753 (9.98/15.98)	THIS TIME IT'S PERSONAL
12	22	3	DAVE KOZ CAPITOL 57097 (10.98/16.98)	DECEMBER MAKES ME FEEL THIS WAY
13	16	4	REBECCA ST. JAMES FOREFRONT 25176 (10.98/16.98)	CHRISTMAS
14	13	49	BARENAKED LADIES REPRIS 46393/WARNER BROS. (10.98/16.98)	ROCK SPECTACLE
15	18	30	LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10.98/15.98)	LEE ANN WOMACK
16	19	10	NEXT ARISTA 18973 (10.98/15.98)	RATED NEXT
17	21	5	UNCLE SAM STONECREEK 67731/EPIC (10.98 EQ/16.98)	UNCLE SAM
18	49	2	BOB RIVERS ATLANTIC 83043/AG (10.98/16.98)	MORE TWISTED CHRISTMAS
19	43	11	CORNERSHOP LUAKA 80P 46576/WARNER BROS. (15.98 CD)	WHEN I WAS BORN FOR THE 7TH TIME
20	29	3	GARY CHAPMAN REUNION 10274/JIVE (10.98/15.98)	THIS GIFT
21	14	70	JACI VELASQUEZ MYRRH/WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
22	25	13	THE GAITHER VOCAL BAND SPRING HILL 25407 (10.98/15.98)	LOVIN' GOD & LOVIN' EACH OTHER
23	20	26	THE SUPERTONES BEC 17401 (10.98/15.98)	SUPERTONES STRIKE BACK
24	15	5	KAREN CLARK-SHEARD ISLAND 524397 (10.98/17.98)	FINALLY KAREN
25	23	7	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/12.98)	HOW BIG'A BOY ARE YA? VOLUME 3

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

26	28	14	SOUNDS OF BLACKNESS PERSPECTIVE 549029/A&M (10.98/16.98)	TIME FOR HEALING
27	NEW	▶	RUPAUL RHINO 72936 (10.98/16.98)	HO HO HO
28	27	41	SNEAKER PIMPS CLEAN UP 42587/VIRGIN (10.98/15.98)	BECOMING X
29	17	6	WILL DOWNING MERCURY 536350 (10.98 EQ/16.98)	INVITATION ONLY
30	NEW	▶	ANDRE RIEU PHILIPS 536104 (10.98/16.98)	THE CHRISTMAS I LOVE
31	12	6	NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE NEW LIFE 43108/VERITY (10.98/16.98)	STRENGTH
32	33	19	98 DEGREES MOTOWN 530796* (6.98/10.98)	98 DEGREES
33	40	15	DIANA KRALL IMPULSE! 233/GRP (16.98 CD)	LOVE SCENES
34	NEW	▶	BUJU BANTON GERMAIN 2068*/VP (9.98/14.98)	INNA HEIGHTS
35	45	5	CHRISTION ROC-A-FELLA/DEF JAM 536281*/MERCURY (10.98 EQ/17.98)	GHETTO CYRANO
36	38	29	REBECCA ST. JAMES FOREFRONT 25141 (9.98/14.98)	GOD
37	37	13	CHELY WRIGHT MCA NASHVILLE 70003 (10.98/16.98)	LET ME IN
38	42	6	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG (16.98 CD)	BUENA VISTA SOCIAL CLUB
39	RE-ENTRY	▶	CHARLIE ZAA SONOLUX 82136/SONY (8.98 EQ/14.98)	SENTIMIENTOS
40	32	6	G. LOVE & SPECIAL SAUCE OKEH 67784/EPIC (10.98 EQ/16.98)	YEAH, IT'S THAT EASY
41	41	16	JIMMIE'S CHICKEN SHACK ROCKET 540724/A&M (8.98/10.98)	...PUSHING THE SALMANILLA ENVELOPE
42	44	2	ROY D. MERCER CAPITOL NASHVILLE 54781 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 1
43	34	10	CRISTIAN ARIOLA 52205/BMG (9.98/15.98)	LO MEJOR DE MI
44	47	23	LIMP BIZKIT FLIP 90124/INTERSCOPE (8.98/12.98)	THREE DOLLAR BILL, Y'ALL
45	24	16	RICH MULLINS REUNION 16205/ARISTA (9.98/15.98)	SONGS
46	NEW	▶	ROY D. MERCER CAPITOL NASHVILLE 54782 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 2
47	39	35	DAFT PUNK SOMA 42609*/VIRGIN (10.98/16.98)	HOMEWORK
48	36	7	BIG BUB KEDAR 53074*/UNIVERSAL (10.98/16.98)	TIMELESS
49	46	5	MIC GERONIMO BLUNT 4930*/TVT (10.98/16.98)	VENDETTA
50	RE-ENTRY	▶	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA MPL 56511/EMI (16.98 CD)	TIME TO SAY GOODBYE

## POPULAR UPRIISINGS

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

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



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

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

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

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

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

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

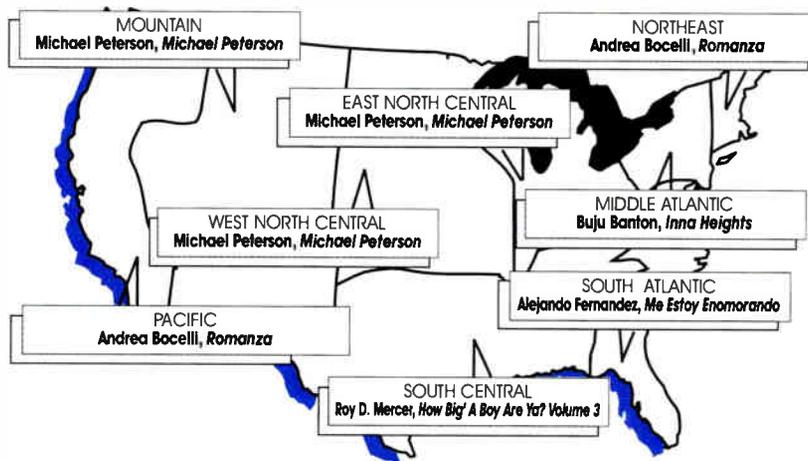
"We haven't selected a single yet, but I would say that this is a real cross-over album," says **Stormer**. "I'd expect the **CD101s**, **jazz** stations, and **old- and new-school R&B** to react, because its style is so diverse."

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



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

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

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

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. Michael Peterson Michael Peterson	1. Buju Banton Inna Heights
2. The Kinleys Just Between You And Me	2. Andrea Bocelli Romanza
3. Marcy Playground Marcy Playground	3. Blink 182 Dude Ranch
4. Allure Allure	4. Allure Allure
5. Lee Ann Womack Lee Ann Womack	5. Mic Geronimo Vendetta
6. Blink 182 Dude Ranch	6. Our Lady Peace Clumsy
7. Our Lady Peace Clumsy	7. RuPaul Ho Ho Ho
8. Andrea Bocelli Romanza	8. Andre Rieu The Christmas I Love
9. Dave Koz December Makes Me Feel This Way	9. Marcy Playground Marcy Playground
10. Roy D. Mercer How Big' A Boy Are Ya? Volume 3	10. Michael Peterson Michael Peterson

three years after she recorded it.

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

**Kspace**, located at **www.kspace.com**, acts as a forum for indie acts trying to get a foot up by selling and promoting their music on the Internet. According to **Novak**, some members have also developed radio contacts through the site.

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

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

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

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

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

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

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



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

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

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**Billboard**

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

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

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

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

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

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

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

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

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

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



ANDRE

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

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

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

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

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

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

(Continued on page 22)



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

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

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

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

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

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

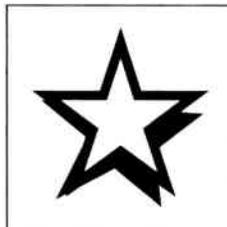
"Contemporary rap is really the ebb of all the music we've produced in this country. It incorporates all the rhythms of the world," says Dara, who says he has never had any formal arts training. "It's in their music, and their poetry is something different . . . rappers say everything that people say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

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

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

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

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



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

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

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



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

# Billboard TOP R&B ALBUMS

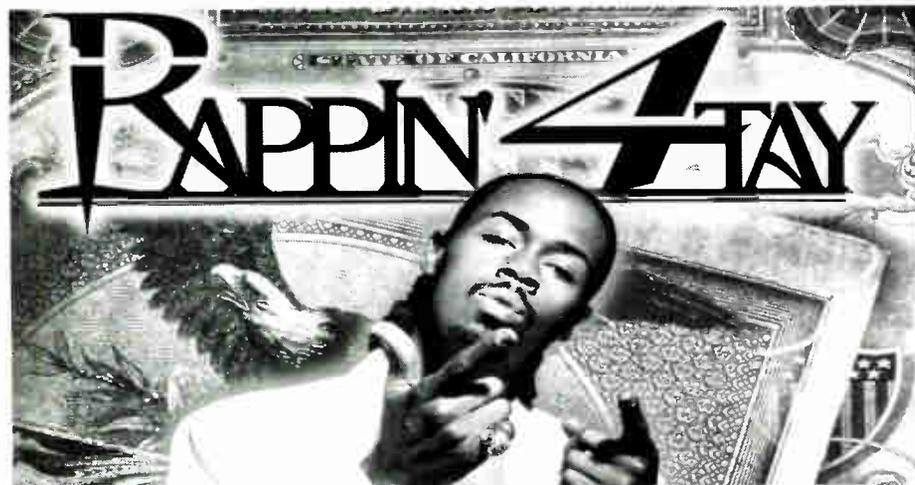
DECEMBER 20, 1997

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
<b>*** No. 1 ***</b>						
1	1	49	3	2PAC	AMARU 41630*/JIVE (19.98/24.98) 2 weeks at No. 1 R U STILL DOWN? [REMEMBER ME]	1
2	2	1	4	ERYKAH BADU	KEDAR 53109*/UNIVERSAL (10.98/16.98)	1
3	3	2	4	LSG	EASTWEST 62125*/EEG (10.98/16.98)	2
4	6	5	7	MASE	BAD BOY 73017*/ARISTA (10.98/16.98)	1
5	5	3	5	MYSTIKAL	NO LIMIT 41620*/JIVE (10.98/16.98) HS	1
6	4	99	3	VARIOUS ARTISTS	PRIORITY 50639* (11.98/17.98) IN THA BEGINNING...THERE WAS RAP	4
7	7	8	12	SOUNDTRACK	LAFACE 26041*/ARISTA (10.98/16.98)	1
<b>*** Greatest Gainer ***</b>						
8	12	13	12	USHER	LAFACE 26043*/ARISTA (10.98/16.98)	4
9	10	7	6	JAY-Z	ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	2
10	11	9	9	JANET	VIRGIN 44762 (11.98/17.98)	2
11	9	6	6	RAKIM	UNIVERSAL 53113* (10.98/16.98)	1
12	15	18	21	PUFF DADDY & THE FAMILY	BAD BOY 73012*/ARISTA (10.98/17.98)	1
13	14	11	13	BUSTA RHYMES	ELEKTRA 62064*/EEG (10.98/16.98)	1
14	8	4	3	MJG	SUAVE HOUSE 53105*/UNIVERSAL (10.98/16.98)	4
15	19	19	12	MARIAH CAREY	COLUMBIA 67835 (10.98 EQ/17.98)	3
16	17	12	15	MASTER P	NO LIMIT 50559*/PRIORITY (10.98/16.98)	1
17	16	17	11	BOYZ II MEN	MOTOWN 530819* (11.98/17.98)	1
18	13	10	8	NAS ESCOBAR, FOXY BROWN, AZ AND NATURE	AFTERMATH 90136*/INTERSCOPE (10.98/17.98)	1
19	21	23	3	KENNY G	ARISTA 18994 (10.98/17.98)	19
20	18	—	2	WILL SMITH	COLUMBIA 68683* (10.98 EQ/17.98)	18
21	20	16	4	TIMBALAND AND MAGOO	BLACKGROUND/ATLANTIC 52772*/AG (9.98/15.98)	9
22	24	21	8	LL COOL J	DEF JAM 539186*/MERCURY (11.98 EQ/17.98)	4
23	25	22	34	MARY J. BLIGE	MCA 11606* (10.98/16.98)	1
24	23	15	4	LUNIZ	NOO TRYBE 44939*/VIRGIN (10.98/16.98)	8
25	34	24	10	SOUNDTRACK	DEATH ROW 53509*/PRIORITY (12.98/19.98)	1
26	28	29	55	DRU HILL	ISLAND 524306 (10.98/16.98) HS	5
27	30	32	11	BRIAN MCKNIGHT	MERCURY 536215 (10.98 EQ/16.98)	10
28	32	30	19	JOE	JIVE #1603* (11.98/16.98)	4
29	29	27	29	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION	B-RITE 90093/INTERSCOPE (10.98/16.98)	1
30	26	25	12	JON B.	YAB YUM 550 MUSIC 67805/EPIC (10.98 EQ/16.98)	25
31	22	14	3	CHICO DEBARGE	KEDAR 53088*/UNIVERSAL (10.98/16.98)	14
32	31	28	6	H-TOWN	RELATIVITY 1596 (10.98/15.98)	12
33	27	—	2	THE WHISPERS	INTERSCOPE 90111 (10.98/16.98)	27
34	37	33	25	K-CI & JOJO	MCA 11613* (10.98/16.98)	9
35	33	—	2	BABYFACE	EPIC 68779 (10.98 EQ/16.98)	33
36	47	73	23	SOUNDTRACK	COLUMBIA 68169* (10.98 EQ/17.98)	2
37	36	35	10	LUTHER VANDROSS	LV 68220/EPIC (10.98 EQ/17.98)	17
38	38	36	16	SOUNDTRACK	ARISTA 18975 (10.98/16.98)	6
39	45	48	5	KAREN CLARK-SHEARD	ISLAND 524397 (10.98/17.98) HS	28
40	40	60	19	SOUNDS OF BLACKNESS	PERSPECTIVE 549029/A&M (10.98/16.98) HS	24
41	42	34	22	MISSY "MISDEMEANOR" ELLIOTT	EASTWEST 62062*/EEG (10.98/16.98)	1
42	35	20	4	MC EHT	EPIC STREET 68041*/EPIC (10.98 EQ/16.98)	13
43	48	50	38	THE NOTORIOUS B.I.G.	BAD BOY 73011*/ARISTA (19.98/24.98)	1
44	51	45	19	BONE THUGS-N-HARMONY	RUTHLESS 6340*/RELATIVITY (19.98/23.98)	1
45	39	41	24	PATTI LABELLE	MCA 11642 (10.98/16.98)	10
46	41	31	12	EPMD	DEF JAM 536389*/MERCURY (10.98 EQ/16.98)	4
47	50	63	10	NEXT	ARISTA 18973 (10.98/15.98) HS	29
48	44	42	24	WYCLEF JEAN FEAT. REFUGEE ALLSTARS	RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	4
49	43	26	3	5TH WARD BOYZ	RAP-A-LOT/NOO TRYBE 45117/VIRGIN (10.98/15.98)	26

<b>*** PACESETTER ***</b>						
50	74	—	2	VARIOUS ARTISTS	TOMMY BOY 1234 (12.98/17.98)	50
51	57	66	8	UNCLE SAM	STONECREEK 67731/EPIC (10.98 EQ/16.98) HS	51
52	54	43	7	BIG BUB	KEDAR 53074*/UNIVERSAL (10.98/16.98) HS	15
53	61	52	29	SOUNDTRACK	NO LIMIT 50643*/PRIORITY (10.98/16.98)	1
54	49	38	43	ERYKAH BADU	KEDAR 53027*/UNIVERSAL (10.98/15.98)	1
<b>*** HOT SHOT DEBUT ***</b>						
55	NEW	—	1	VARIOUS ARTISTS	THE SOUL TRAIN CHRISTMAS STARFEST ALBUM	55
56	46	37	6	WILL DOWNING	MERCURY 536350 (10.98 EQ/16.98) HS	30
57	55	51	5	THREE 6 MAFIA	RELATIVITY 1644 (10.98/15.98)	18
58	58	57	11	SOMETHIN' FOR THE PEOPLE	WARNER BROS. 46753 (9.98/15.98) HS	33
59	63	44	5	CHRISTION	ROC-A-FELLA/DEF JAM 536281*/MERCURY (10.98 EQ/17.98) HS	23
60	59	53	7	SALT-N-PEPA	RED ANT/LONDON 828959*/ISLAND (10.97/17.98)	16
61	62	56	6	BEBE WINANS	ATLANTIC 83041/AG (10.98/16.98)	36
62	52	39	5	MIC GERONIMO	BLUNT 4930*/TVT (10.98/16.98) HS	20
63	53	40	8	GRAVEDIGGAZ	GEE STREET 32501*/V2 (10.98/16.98)	7
64	69	62	80	MASTER P	NO LIMIT 53978*/PRIORITY (10.98/16.98)	3
65	65	54	17	SWV	RCA 67525* (10.98/16.98)	5
66	77	70	58	MAKAVELI	DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	1
67	56	55	12	MACK 10	PRIORITY 50675* (10.98/16.98)	5
68	67	59	5	PEGGY SCOTT-ADAMS	MISS BUTCH 4005/MARDI GRAS (9.98/14.98)	59
69	66	—	2	THE WHORIDINS	HOBOS/SOUTHPAW 71800*/DELICIOUS VINYL (10.98/16.98) HS	66
70	64	47	6	SPICE 1	JIVE 41596 (10.98/16.98)	5
71	70	46	5	BOBBY BROWN	MCA 11691 (10.98/16.98)	15
72	60	71	11	IMMATURE	MCA 11668 (10.98/16.98)	20
73	71	64	42	TRU	NO LIMIT 50660*/PRIORITY (12.98/18.98)	2
74	76	68	34	ROME	GRAND JURY 67441/RCA (10.98/15.98)	7
75	68	65	88	MAXWELL	COLUMBIA 66434* (10.98 EQ/16.98) HS	8
76	72	72	27	WU-TANG CLAN	LOUD 66905*/RCA (19.98/24.98)	1
77	86	85	77	TONI BRAXTON	LAFACE 26020/ARISTA (10.98/16.98)	1
78	81	67	96	2PAC	DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	1
79	78	77	61	GINUWINE	550 MUSIC 67685*/EPIC (10.98 EQ/16.98) HS	14
80	91	84	24	TWISTA	CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98) HS	13
81	83	74	4	LUKE	LUKE 524448/ISLAND (10.98/16.98)	65
82	99	100	53	SOUNDTRACK	WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	5
83	87	69	7	TOP AUTHORITY	TOP FLIGHT/WRAP 8160/CHIBAN (11.98/16.98)	21
84	85	80	31	ALLURE	TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98) HS	23
85	73	61	10	COMMON	RELATIVITY 1535* (10.98/15.98)	12
86	84	87	24	VARIOUS ARTISTS	SO SO DEF 67998*/COLUMBIA (10.98 EQ/16.98)	26
87	75	78	21	MAXWELL	COLUMBIA 68515 (7.98 EQ/13.98)	15
88	NEW	—	1	VARIOUS ARTISTS	PRIORITY 50681* (10.98/16.98)	88
89	92	91	10	SAM SALTER	LAFACE 26040/ARISTA (10.98/15.98) HS	41
90	95	96	15	VARIOUS ARTISTS	ARISTA 18977 (10.98/16.98)	32
91	96	94	67	AALIYAH	BLACKGROUND/ATLANTIC 92715/AG (10.98/16.98)	2
92	94	92	57	LIL' KIM	UNDEAS/ATLANTIC 92733*/AG (10.98/16.98)	3
93	88	81	78	KENNY LATTIMORE	COLUMBIA 67125 (10.98 EQ/16.98) HS	19
94	79	58	4	DIAMOND	MERCURY 534900* (10.98 EQ/16.98) HS	40
95	89	—	19	BONEY JAMES	WARNER BROS. 46548 (10.98/16.98) HS	49
96	RE-ENTRY	—	5	TRICK DADDY DOLLARS	SLIP-N-SLIDE 2790/WARLOCK (10.98/15.98)	82
97	82	75	5	TONY TONI TONE	MERCURY 536368 (10.98 EQ/17.98)	54
98	RE-ENTRY	—	64	BLACKSTREET	INTERSCOPE 90071* (10.98/16.98)	1
<b>*** HEATSEEKER IMPACT ***</b>						
99	RE-ENTRY	—	6	ROBYN	RCA 67477 (10.98/16.98) HS	79
100	100	90	25	MIA X	NO LIMIT 50705*/PRIORITY (10.98/16.98)	2

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



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Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'TYRONE' by Erykah Badu and 'YOU MAKE ME WANNA...' by Usher.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'NEXT LIFETIME' by Erykah Badu and 'LOVIN' YOU TONIGHT' by The Notorious B.I.G.

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

R&B SINGLES A-Z

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists singles alphabetically by title, such as 'TITLE' by The Roots and '4 SEASONS OF LONELINESS' by Boyz II Men.

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'MY BODY' by LSG and 'A SONG FOR MAMA' by Boyz II Men.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists singles alphabetically by title, such as 'RICHTER SCALE' by Pariclen and 'TUCK ME IN' by Kimberly Scott.

DECEMBER 20, 1997

Chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes entries like 'MY BODY' by Delite, 'A Song For Mama' by Babyface, and 'I Don't Ever Want to See You Again' by Uncle Sam.

Chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes entries like 'I'll Be Missing You' by Puff Daddy & Faith Evans, 'Swing My Way' by K.P. & Envyi, and 'Infatuation' by Laurnea.

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



**DATU FAISON'S RHYTHM SECTION**

**SQUEEZE PLAY:** As noted here last issue, the hair-thin margin that sat between Boyz II Men's "A Song For Mama" (Motown) and Dru Hill's "We're Not Making Love No More" (LaFace/Arista) could result in either song ending up atop the other. Indeed, "Mama," which trailed last issue by about 100 points, now leads "Love" by more than 900 points. Although Dru Hill falls to third place, its song continues to show strong sales and airplay growth, maintaining its bullet. The Boyz's key factor was a strong week at the R&B core panel, where a 50% hike moved them 5-2 on Hot R&B Singles Sales; Dru Hill increased by 20% at that panel and springs 6-4. The tables have also turned on the radio side: Dru holds at No. 5 on Hot R&B Airplay with an 11% listener increase but is overtaken by Boyz, who capture a 15% listener improvement, jumping 7-3 on that list.

**STILL NASTY:** After debuting a week early on Hot R&B Singles due to street-date violations at the core panel, Janet's "Together Again" (Virgin) bolts 37-10 on Hot R&B Singles as a full week of sales kick in. Although the radio audience is only at 7.4 million, ranking at No. 54 on Hot R&B Airplay, sales of more than 13,000 core-store units are enough to secure a top 10 position on the overall chart. Janet's sales gain was 1,663% after the violation; she skates 53-3 on Hot R&B Singles Sales.

**FLIP-FLOPPERS:** When two songs are receiving airplay from the same commercial single and both rank in the top 75 of the component airplay chart, Billboard's policy is to list both tunes on the chart. Although both tracks are listed, only the song that is receiving the greater amount of airplay will be factored into the Hot R&B Singles standings. Such is the case with Puff Daddy & the Family's "Been Around The World" (Bad Boy/Arista), which loses points and gets pushed back 10-11, following Janet's 37-10 move with "Together Again." However, last issue the lead track listed was "It's All About The Benjamins." A look at Hot R&B Airplay will show that "The Benjamins" slips 24-40, after losing 23% in audience, while "Been Around The World" jumps 38-30 with a 15% gain, thus the reason for the title reversal this issue.

To take it one step further, another Bad Boy tune, the Notorious B.I.G.'s "Sky's The Limit," which wins the Greatest Gainer/Sales on Hot R&B Singles, was listed on last issue's chart as "Going Back To Cali." Both songs enjoyed airplay from B.I.G.'s "Life After Death" album and at one time had charted in the top 75 of Hot R&B Airplay based on that airplay. Now that the song is available commercially, neither tune ranks in the top 75 of that list. Therefore, the only track that gets listed on Hot R&B Singles is the one with the most airplay, a situation that seems to change from week to week. As of this week, "Going Back To Cali" had 1 million listener impressions vs. 1.6 million for "Sky's The Limit."

**PETER ANDRE**

(Continued from page 18)

Also, he's an extremely hard worker and has a great attitude. The album hasn't done quite as well as expected here, but 'All Night, All Right' will be a massive singles hit."

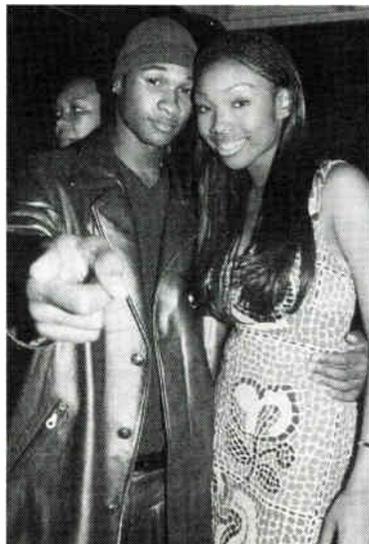
Jonathan Rees, head of rock and pop at retail chain HMV, says, "'Time' isn't doing brilliantly in the U.K., but there are hopes that the single in January will be the key one that's going to push it back into the very top reaches of the chart. The expectations of how good, or how big, a single from Peter Andre should be are considerably more than they were a year ago. Perhaps there's too much expectation."

Harris, asked if any of the names on Andre's R&B wish list came back with a "Peter who?," says, "If we had introduced it as 'You should know about him,' we'd have been laying ourselves open. It was more a case of saying, 'There's an artist who's very popular in Europe and Asia we think you should hear.'"

Andre is well aware of the contrasting requirements of marketing departments on two sides of the Atlantic. "The marketing plan in the U.K. was the whole 'body' image," he says. "It was something no one else had really done. But in America, it's more of a vocal thing, rather than an image thing, that gets them interested. Something new has to be created. For example, when Montell [Jordan] came out with 'This Is How We Do It,' it was a new sound for its time."

Andre says he is happy to encourage input on his career path in the U.S. While "Time" features a remake with the Refugee Camp All Stars of Smokey Robinson's "The Tracks Of My Tears," it also addresses Andre's more traditional pop market by including "Letting You Go," co-written by Diane Warren with McKnight. "It offers many different styles within pop and R&B," he says. "I want to put it to the heads of the record companies and say, 'Which direction should I take, what will work here?' I'm leaving it open to feedback."

Chantler is optimistic about Andre's chances in the R&B marketplace. "The collaborations give him a credibility that should transfer across the Atlantic," he says. "He's a great artist for radio."



**Teen Spirit.** Teen artists Usher and Brandy smile for the camera at the premiere party for the movie "Soul Food." Usher performed at the event, which was held at the House of Blues in Los Angeles.

**Hot Rap Singles™**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan®</b>					
★ ★ ★ No. 1 ★ ★ ★					
1	1	2	3	IT'S ALL ABOUT THE BENJAMINS/BEEN AROUND THE WORLD (C) (D) (T) (X) BAD BOY 79130/ARISTA	PUFF DADDY & THE FAMILY 2 weeks at No. 1
2	2	1	8	FEEL SO GOOD ● (C) (D) BAD BOY 79122/ARISTA	MASE
3	3	3	8	I'M NOT A PLAYER (C) (D) (T) LOUD 64910/RCA	BIG PUNISHER
★ ★ ★ GREATEST GAINER ★ ★ ★					
4	6	12	3	SKY'S THE LIMIT (C) (D) (T) (X) BAD BOY 79131/ARISTA	THE NOTORIOUS B.I.G. (FEAT. 112)
5	4	—	2	JUST CLOWNIN' (C) (D) (T) PAYDAY/FRRR 570043/ISLAND	WC FROM WESTSIDE CONNECTION
6	5	4	7	MOURN YOU TIL I JOIN YOU (C) (D) (T) TOMMY BOY 7427	NAUGHTY BY NATURE
7	7	5	4	YOU KNOW MY STEEZ (C) (D) (T) NOO TRYBE 38624/VIRGIN	GANG STARR
8	8	6	10	IF I COULD TEACH THE WORLD ● (C) (D) RUTHLESS 6344/RELATIVITY	BONE THUGS-N-HARMONY
9	9	8	23	UP JUMPS DA BOOGIE ● (C) (D) BLACKGROUND/ATLANTIC 98018/AG	MAGOO AND TIMBALAND
10	10	7	16	I MISS MY HOMIES ● (C) (D) (T) NO LIMIT 53290/PRIORITY	MASTER P FEAT. PIMP C AND THE SHOCKER
11	11	9	5	SHOWDOWN (C) (D) (T) RELATIVITY 1643	E-A-SKI FEATURING MONTELL JORDAN
12	13	10	10	MAN BEHIND THE MUSIC (C) (D) (T) LIL' MAN 97020/INTERSCOPE	QUEEN PEN FEAT. TEDDY RILEY
13	12	13	25	NOT TONIGHT ▲ (C) (D) (M) (T) (X) UNDEAS/TOMMY BOY 98019/AG	LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MARTINEZ
14	14	11	18	BACKYARD BOOGIE (C) (D) (T) PRIORITY 53282	MACK 10
15	16	16	8	CLOSER (C) (D) (T) PENALTY 7214/TOMMY BOY	CAPONE -N- NOREAGA
16	17	23	28	I'LL BE MISSING YOU ▲ (M) (T) (X) BAD BOY 79097*/ARISTA	PUFF DADDY & FAITH EVANS (FEAT. 112)
17	21	15	14	AVENUES ● REFUGEE CAMP ALL STARS FEAT. PRAS (WITH KY-MANI) (C) (D) (T) (X) ARISTA 13411	PRAS
18	18	—	2	I WONDER IF HEAVEN GOT A GHETTO (C) (D) (T) AMARU 42500*/JIVE	2PAC
19	19	14	9	THE BREAKS (C) (D) (T) REPRISE 17310/WARNER BROS.	NADANUF FEATURING KURTIS BLOW
20	28	20	4	JUST BECAUSE (C) (T) MIGHTY 0001	SHAQUEEN
21	22	21	11	IMMA ROLLA (C) (T) (X) LOC-N-UP 70310	MR. MONEY LOC
22	23	17	4	THA HOP (C) (T) (X) BLUNT 4417/TVT	KINSU
23	15	18	14	OFF THE BOOKS (C) (T) (X) RELATIVITY 1646	THE BEATNUTS
24	<b>NEW</b>	1	1	SWING MY WAY (C) (D) (T) (X) EASTWEST 64135/EEG	K.P. & ENVYI
25	24	19	9	GET IT WET (C) (D) (T) CREATOR'S WAY/BIG BEAT 98001/ATLANTIC	TWISTA
26	27	24	6	BOUNCE BABY BOUNCE (C) BEFDRE DAWN 111/TOUCHWOOD	FRAZE
27	20	27	7	WHAT I NEED (C) (D) (T) STREET LIFE 78149/ALL AMERICAN	CRAIG MACK
28	26	26	21	MO MONEY MO PROBLEMS ▲ (C) (D) (T) (X) BAD BOY 79100/ARISTA	THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE)
29	29	31	8	PHENOMENON (T) DEF JAM 568081*/MERCURY	LL COOL J
30	30	34	24	TAKE IT TO THE STREETS (C) (D) (M) (T) (X) VIOLATOR/ELEKTRA 64171/EEG	RAMPAGE FEAT. BILLY LAWRENCE
31	25	28	7	WHAT U GOTTA SAY (C) (D) (T) NEW QUEST/DPH 54224/LIGHTYEAR	RODNEY O
32	41	—	2	AZ SIDE (C) (D) (T) NASTYBOY/GLASSNOTE 568248/MERCURY	NASTYBOY KLICK
33	31	32	11	BLAZING HOT (C) (D) (T) STREET LIFE/DIVINE 78143/ALL AMERICAN	NICE & SMOOTH
34	43	42	10	BE MY PRIVATE DANCER (C) (D) (T) LIL' JOE 895	THE 2 LIVE CREW
35	33	36	12	SUNSHINE (T) ROC-A-FELLA/DEF JAM 574923*/MERCURY	JAY-Z FEAT. BABYFACE AND FOXY BROWN
36	37	43	20	DOWN FOR YOURS (C) (D) (T) NASTYBOY/GLASSNOTE 574748/MERCURY	NASTYBOY KLICK FEAT. ROGER TROUTMAN
37	46	—	2	COME AND PARTY (C) MARASCHINO 4002	2GM
38	36	40	11	IT'S YOURZ (T) LOUD 64957*/RCA	WU-TANG CLAN
39	39	35	28	LOOK INTO MY EYES ▲ (C) (D) (T) RUTHLESS 6343/RELATIVITY	BONE THUGS-N-HARMONY
40	<b>RE-ENTRY</b>	4	4	MADAME BUTTAFLY (C) (D) OVERALL 7002	YOUNG MC
41	38	38	5	PAPI CHULO (C) (D) (T) BUZZ TONE 65317/RCA	FUNKDOOBIE FEAT. DAZ DILLINGER AND COBRA RED
42	45	37	16	REMINDING ME (OF SEF) (C) (D) (T) RELATIVITY 1627	COMMON FEAT. CHANTAY SAVAGE
43	42	39	8	COAST TO COAST (C) (T) (X) ALL NET 2286	D'MEKA
44	32	—	14	MEN OF STEEL ● (C) (D) (T) T.W.I.S.M./QWEST 17305/WARNER BROS.	SHAQUILLE O'NEAL, ICE CUBE, B REAL, PETER GUNZ & KRS-ONE
45	<b>NEW</b>	1	1	ROXANNE '97 - PUFF DADDY REMIX (M) (T) (X) A&M 582449*	STING & THE POLICE
46	40	48	25	C U WHEN U GET THERE ● (C) (D) (T) (X) TOMMY BOY 7785	COOLIO FEAT. 40 THEVZ
47	44	—	16	I GOT DAT FEELIN' (C) (D) (M) (T) CLR/AMERICAN 17329/WARNER BROS.	DJ KOOL
48	34	30	4	RICHTER SCALE (T) DEF JAM 568057*/MERCURY	EPMD
49	49	—	59	HOW DO U WANT IT/CALIFORNIA LOVE ▲ (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND	2PAC (FEAT. KC AND JOJO)
50	<b>NEW</b>	1	1	THE FRESHEST (C) (T) BUBONIC 1001	RED FOO & DRE KROON FEAT. EVIDENCE, PROMIS AND D.J. REVOLUTION

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

**BUBBLING UNDER HOT R&B SINGLES**

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	—	1	ARE U BOUT IT? TINA (J-TOWN/MALACO)
2	4	10	HOLIDAY WITCHDOCTOR (ORGANIZED NOIZE/INTERSCOPE)
3	1	5	TEAR DA CLUB UP '97 THREE 6 MAFIA (RELATIVITY)
4	3	7	DO IT ON THE UPSIDE K-BALL (WARNER BROS.)
5	9	2	AZ SIDE NASTYBOY KLICK (NASTYBOY/GLASSNOTE/MERCURY)
6	5	2	THE STONE GARDEN THE PSYCHO REALM (RUFFHOUSE/COLUMBIA)
7	12	2	SADDLE YOU UP STRAWBERRI (JHR/EAST POINTE)
8	6	11	BE MY PRIVATE DANCER THE 2 LIVE CREW (LIL' JOE)
9	11	5	IT'S RAINING MEN...THE SEQUEL MARTHA WASH FEATURING RUPAUL (LOGIC)
10	15	2	COME AND PARTY 2 GM (MARASCHINO)
11	14	6	WHATEVER U WANT LIGHTER SHADE OF BROWN (FEAT. DWAYNE WIGGINS) (GREENGLAZE/THUMP)
12	7	6	PAPI CHULO FUNKDOOBIE FEAT. DAZ DILLINGER AND COBRA RED (BUZZ TONE/RCA)
13	10	5	PUFF IN... GOT TO GIVE IT UP RUSCOLA FEAT. BUZ (ROME/ALEXIA/CHIBAN)
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
14	—	3	SOAK-N-WET THE RUDE BOYS (BUCHANAN/WARLOCK)
15	2	5	SO HOT DJ S&S FEATURING B.B.O. (LETHAL)
16	—	1	THE FRESHEST RED FOO & DRE KROON FEAT. EVIDENCE, PROMIS AND D.J. REVOLUTION (BUBONIC)
17	13	10	SO AMAZING TOTAL COMMITMENT (550 MUSIC/EPIC)
18	20	4	HARD TIMES LUNASCC FEAT. C-90 AND EPHRAIM GALLOWAY (ON THE RUN/WOL)
19	19	9	UM BAH AREAL (THATZ ENTERTAINMENT/COPPER SUN)
20	18	11	PARTY PEOPLE GP WU (MCA)
21	25	9	WON ON WON COCOA BROVAZ (LOUD)
22	24	3	COME ON IN BO-SHED (WARNER BROS.)
23	23	15	PUT THE MONKEY IN IT DAZ AND SOOPAFLY (TOMMY BOY)
24	16	11	A SMILE LIKE YOURS NATALIE COLE (ELEKTRA/VEEG)
25	—	1	I CAN FEEL IT GHETTO MAFIA (DOWN SOUTH/FULLY LOADED)

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

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

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

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

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

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

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

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

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



by Larry Flick

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

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

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

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

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

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

"Metropolis."

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

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

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



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

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

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

## Wash Puts It Together On 'Collection'

BY SHAWNEE SMITH

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

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

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

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

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

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

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

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

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



MARTHA WASH

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

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

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

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

(Continued on next page)

### Billboard. Dance Breakouts

DECEMBER 20, 1997  
CLUB PLAY

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

### MAXI-SINGLES SALES

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

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

## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>★ ★ ★ No. 1 ★ ★ ★</b>					
1	2	3	8	CHELSEA PRESS 2 JELLYBEAN 2529 1 week at No. 1	DAT OVEN
2	5	7	7	MUCH BETTER TWISTED 55333/MCA CLUB 69 FEATURING SUZANNE PALMER	
3	7	15	6	NEVER GONNA FALL ARISTA PROMO	LISA STANSFIELD
4	6	5	9	BEAT ME HARDER EMPIRE STATE/EIGHTBALL 54216/LIGHTYEAR	VICTOR CALDERONE
5	4	4	9	TO BE IN LOVE MAW 021/STRICTLY RHYTHM	MAW
6	9	12	7	CATCH PULSE-8 PROMO/POPULAR	SUNSCREEM
7	8	11	7	LOVE, PEACE AND GREASE PERFECTO/KINETIC 43956/REPRISE	BT
8	10	18	5	GOT 'TIL IT'S GONE VIRGIN PROMO ◆ JANET (FEATURING Q-TIP AND JONI MITCHELL)	
9	3	1	8	DRAMA TWISTED 55403/MCA CLUB 69 FEATURING KIM COOPER	
10	11	14	8	GET READY TO BOUNCE EDEL AMERICA 3722 ◆ BROOKLYN BOUNCE	
11	1	2	11	ECUADOR ULTRA/FFRR 006/ISLAND ◆ SASH!	
12	16	23	5	ONE GOOD REASON MAXI 2060	SOUL STATION
13	21	32	4	PERFECT LOVE TWISTED 55404/MCA HOUSE OF PRINCE FEATURING OEZLEM	
14	18	24	6	DAY BY DAY LOGIC 52033 ◆ REGINA	
15	12	9	10	TURN ME OUT (TURN TO SUGAR) STRICTLY RHYTHM 12521 PRAXIS FEAT. KATHY BROWN	
16	23	33	4	KISS YOU ALL OVER ARISTA 13438	NO MERCY
17	19	21	6	THE RIGHT WAY HEVI FLOE IMPORT	ERIC GADD
18	13	6	11	DEEP DAY MAXI 2061	KATRINA VAUGHN
19	22	26	5	SING A SONG NERVOUS 20283 ◆ BYRON STINGILY	
20	28	39	3	CIRCLES KING STREET 1070 ◆ KIMARA LOVELACE	
21	17	10	11	CLOSER THAN CLOSE BIGBANG IMPORT ROSIE GAINES	
<b>★ ★ ★ POWER PICK ★ ★ ★</b>					
22	30	42	3	SPICE UP YOUR LIFE VIRGIN 38620 ◆ SPICE GIRLS	
23	34	45	3	SHOE WAS ON THE OTHER FOOT MCA PROMO PATTI LABELLE	
24	24	16	10	WORDS THAT YOU SAY STRICTLY RHYTHM 12517 WHITEBIRD FEATURING VERONICA BROWN	
25	37	47	3	SOMETHING TO BELIEVE IN ATLANTIC 84055 ◆ LINDA EDER	
26	14	8	10	AIN'T NO NEED TO HIDE CHAMPION 331 SANDY B	
27	20	19	8	SUNSTROKE EDEL AMERICA 9139 ◆ CHICANE	
28	32	35	5	WHAT WOULD WE DO '97 AFRO WAX 003 D.S.K.	
29	25	25	8	CLAP YOUR HANDS FFRR/LONDON 570037/ISLAND LIL LOUIS & THE PARTY	
30	35	37	4	WANNA B LIKE A MAN VU 38615/VIRGIN ◆ SIMONE JAY	
31	26	17	9	THEME FROM THE VALLEY OF THE DOLLS WARNER BROS. 43952 K.D. LANG	
32	27	29	8	I BELIEVE VELOCITY 61007 PRO TOOLZ FEATURING ALTHEA MCQUEEN	
33	36	38	4	RISE H.O.L.A. 341031 ◆ VERONICA	
<b>★ ★ ★ HOT SHOT DEBUT ★ ★ ★</b>					
34	NEW ▶	1		REASONS FOR LIVING ATLANTIC 84054 DUNCAN SHEIK	
35	41	46	3	IT'S MY LIFE SPORE IMPORT GIGABYTE	
36	31	22	10	DON'T GO LOGIC 64974/RCA LE CLICK FEATURING KAYO	
37	45	—	2	LAND OF ECSTASY SQUEAKY CLEAN 539 PILGRIMAGE	
38	46	—	2	SKY'S THE LIMIT EIGHTBALL 54218/LIGHTYEAR MACK VIBE FEATURING JACQUELINE	
39	15	13	13	JAMES BOND THEME ELEKTRA 63904/EEG ◆ MOBY	
40	43	48	3	DANCE (DO THAT THING) STRICTLY RHYTHM 12523 BLACK MAGIC	
41	40	41	4	THA WILDSTYLE INTERHIT 54015/PRIORITY ◆ DJ SUPREME	
42	47	—	2	ROCK THE FUNKY BEAT WARNER BROS. 43957 ◆ NATURAL BORN CHILLERS	
43	NEW ▶	1		BENEDICTUS GROOVILICIOUS 039/STRICTLY RHYTHM BRAINBUG	
44	NEW ▶	1		IT'S RAINING MEN...THE SEQUEL LOGIC 52864 ◆ MARTHA WASH FEATURING RUPAUL	
45	42	36	6	BALLAD OF CLEO & JOE EPIC 78694 CYNDI LAUPER	
46	38	31	8	YOU CAN DO IT DELICIOUS VINYL 1232 THE BRAND NEW HEAVIES	
47	NEW ▶	1		GUNMAN KINETIC 43966/REPRISE 187 LOCKDOWN	
48	48	—	2	YOU ARE MY FRIEND JELLYBEAN 2535 INSTINCT	
49	NEW ▶	1		GET MOVIN' MAW 017/STRICTLY RHYTHM BLUE TRAIN	
50	39	27	12	BE MY BABY INTERHIT 54012/PRIORITY ◆ CAPPELLA	

## MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC.



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

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

## WASH PUTS IT TOGETHER ON 'COLLECTION'

(Continued from preceding page)

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

■ BY CHET FLIPPO

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

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

album.

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



HAYES

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

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

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

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

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

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

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

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

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



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

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



by Chet Flippo

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

Internet-friendly."

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

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

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

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

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

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

■ BY DEBORAH EVANS PRICE

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

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

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

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

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

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

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



THE THOMPSON BROTHERS BAND

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

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

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST	PEAK POSITION
				<b>★ ★ ★ No. 1 ★ ★ ★</b>		
1	2	4	5	LONGNECK BOTTLE A REYNOLDS (S. WARINER, R. CARNES)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	1
2	1	3	15	FROM HERE TO ETERNITY R.E. ORRALL, J. LEO (M. PETERSON, R.E. ORRALL)	◆ MICHAEL PETERSON REPRISE ALBUM CUT	1
3	7	11	15	A BROKEN WING M. MCBRIDE, P. WORLEY (J. HOUSE, S. HOGIN, P. BARNHART)	◆ MARTINA MCBRIDE (C) (D) (V) RCA 64963	3
4	6	7	11	BETWEEN THE DEVIL AND ME K. STEGALL (H. ALLEN, C. CHAMBERLAIN)	ALAN JACKSON (V) ARISTA NASHVILLE 13067	4
5	5	8	16	LAND OF THE LIVING B.J. WALKER, JR., P. TILLIS (W. PATTON, T. SILLERS)	PAM TILLIS (V) ARISTA NASHVILLE 13096	5
6	4	9	16	THE REST OF MINE S. HENDRICKS (T. ADKINS, K. BEARD)	◆ TRACE ADKINS (C) (D) (V) CAPITOL NASHVILLE 58680	4
7	3	1	12	LOVE GETS ME EVERY TIME R.J. LANGE (S. TWAIN, R.J. LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY 568062	1
8	10	12	11	I'M SO HAPPY I CAN'T STOP CRYING J. STROUD, T. KEITH (STING)	TOBY KEITH WITH STING (C) (D) (V) MERCURY 568114	8
9	12	15	12	ANGEL IN MY EYES C. PETOCZ (B. DALY, T. MULLINS)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	9
10	15	19	10	HE'S GOT YOU D. COOK, K. BROOKS, R. DUNN (R. DUNN, T. MCBRIDE)	BROOKS & DUNN (V) ARISTA NASHVILLE 13101	10
11	8	5	16	TODAY MY WORLD SLIPPED AWAY T. BROWN, G. STRAIT (M. WRIGHT, V. GOSDIN)	GEORGE STRAIT (V) MCA NASHVILLE 72019	3
				<b>★ ★ ★ AIRPOWER ★ ★ ★</b>		
12	21	31	20	JUST TO SEE YOU SMILE B. GALLIMORE, T. MCGRAW (M. NESLER, T. MARTIN)	TIM MCGRAW CURB ALBUM CUT	12
13	16	14	17	YOU WALKED IN D. COOK, W. WILSON (R.J. LANGE, B. ADAMS)	◆ LONESTAR (C) (D) (V) BNA 64942	13
14	14	16	14	YOU DON'T SEEM TO MISS ME E. GORDY, JR. (J. LAUDERDALE)	◆ PATTY LOVELESS (C) (D) EPIC 78704	14
				<b>★ ★ ★ AIRPOWER ★ ★ ★</b>		
15	20	24	9	LOVE OF MY LIFE K. STEGALL (K. STEGALL, D. HILL)	◆ SAMMY KERSHAW (C) (V) MERCURY 568140	15
16	18	22	8	IMAGINE THAT M.D. CLUTE, DIAMOND RIO (D. GEORGE, J. TIRRO, B. WHITE)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	16
17	19	21	11	ON THE SIDE OF ANGELS W.C. RIMES (G. BURR, G. HOUSE)	LEANN RIMES CURB ALBUM CUT/MCG	17
18	17	18	14	I HAVE TO SURRENDER D. JOHNSON (P. BUNCH, D. JOHNSON)	◆ TY HERNDON EPIC ALBUM CUT	17
19	9	2	17	SOMETHING THAT WE DO C. BLACK, J. STROUD (C. BLACK, S. EWING)	◆ CLINT BLACK (C) (D) (V) RCA 65336	2
20	25	32	6	DON'T BE STUPID (YOU KNOW I LOVE YOU) R.J. LANGE (S. TWAIN, R.J. LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY 568242	20
21	23	28	8	YOU'VE GOT TO TALK TO ME M. WRIGHT (J. O'HARA)	LEE ANN WOMACK (V) DECCA 72023	21
22	24	25	13	I WANNA FALL IN LOVE M. SPIRO (M. SPIRO, B. BROCK)	◆ LILA MCCANN ASYLUM ALBUM CUT	22
23	22	23	11	OF COURSE I'M ALRIGHT D. COOK, ALABAMA (B. KIRSCH)	ALABAMA (V) RCA 64965	22
24	11	10	21	PLEASE R. ZAVITSON, T. HASELDEN, P. GREENE (T. HASELDEN)	◆ THE KINLEYS (C) (D) (V) EPIC 78656	7
25	27	27	8	DID I SHAVE MY LEGS FOR THIS? C. FARREN (D. CARTER, R. HART)	◆ DEANA CARTER (C) (D) (V) CAPITOL NASHVILLE 58672	25
26	13	6	20	WATCH THIS J. STROUD, C. WALKER (A. SMITH, A. BARKER, R. HARBIN)	◆ CLAY WALKER GIANT ALBUM CUT/REPRISE	4
27	32	36	7	WHAT IF I SAID JIM ED NORMAN, ANITA COCHRAN (DUET WITH STEVE WARINER)	◆ ANITA COCHRAN (DUET WITH STEVE WARINER) (C) (D) (V) WARNER BROS. 17263	27
28	31	35	11	A CHANCE B. CANNON, N. WILSON (D. DILLON, R. PORTER)	KENNY CHESNEY (V) BNA 64987	28
29	28	20	25	EVERYWHERE B. GALLIMORE, J. STROUD, T. MCGRAW (C. WISEMAN, M. REID)	◆ TIM MCGRAW CURB ALBUM CUT	1
30	26	17	21	THANK GOD FOR BELIEVERS M. WRIGHT (R. SPRINGER, M.A. SPRINGER, T. JOHNSON)	◆ MARK CHESNUTT (C) (D) (V) DECCA 72014	2
31	33	38	10	IF YOU CAN'T BE GOOD (BE GOOD AT IT) K. LEHNING (T. SEALS, B. MILLER)	◆ NEAL MCCOY ATLANTIC ALBUM CUT	31
32	37	41	7	ONE OF THOSE NIGHTS TONIGHT J. STROUD, L. MORGAN (S. LONGACRE, R. GILES)	LORRIE MORGAN (V) BNA 65333	32
33	40	45	5	STILL IN LOVE WITH YOU D. WAS, T. TRITT (T. TRITT)	TRAVIS TRITT WARNER BROS. ALBUM CUT	33
34	34	30	18	IN ANOTHER'S EYES A. REYNOLDS (B. WOOD, J. PEPPARD, G. BROOKS)	◆ TRISHA YEARWOOD AND GARTH BROOKS (V) MCA NASHVILLE 72021	2
35	44	48	4	ONE SMALL MIRACLE B.J. WALKER, JR., K. LEHNING (B. ANDERSON, S. WARINER)	BRYAN WHITE ASYLUM ALBUM CUT	35
36	38	34	17	HONKY TONK TRUTH D. COOK, K. BROOKS, R. DUNN (R. DUNN, K. WILLIAMS, L. WILSON)	◆ BROOKS & DUNN (V) ARISTA NASHVILLE 13101	3
37	39	42	10	POSTMARKED BIRMINGHAM M. BRIGHT (P. VASSAR, D. SAMPSON)	◆ BLACKHAWK (V) ARISTA NASHVILLE 13107	37
38	43	47	8	THE DAY THAT SHE LEFT TULSA (IN A CHEVY) D. COOK (M.D. SANDERS, S. DIAMOND)	WADE HAYES (C) (D) COLUMBIA 78745	38

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST	PEAK POSITION
39	29	13	12	WHEN LOVE STARTS TALKIN' B. MAHER (J. O'HARA, B. MAHER, G. NICHOLSON)	◆ WYNONNA (C) (D) (V) CURB 56095/UNIVERSAL	13
40	41	49	7	THE NOTE D. JOHNSON, J. HOBBS (B. MOORE, M. RAY)	DARYLE SINGLETARY (C) (D) (V) GIANT 17268/REPRISE	40
41	45	46	9	I CAN LOVE YOU BETTER P. WORLEY, B. CHANCEY (KOSTAS, P. B. HAYES)	◆ DIXIE CHICKS (C) (D) MONUMENT 78746	41
42	42	44	12	MORE THAN EVERYTHING J. STROUD (M. GREEN, A. MAYO)	◆ RHETT AKINS (C) (D) (V) DECCA 72022	42
43	36	29	16	WHAT IF IT'S YOU R. MCENTIRE, J. GUESS (C. MAJESKI, R.E. ORRALL)	◆ REBA MCENTIRE (V) MCA NASHVILLE 72001	15
44	53	—	2	IT'S NOT OVER M. WRIGHT (L. KINGSTON, M. WRIGHT)	MARK CHESNUTT (FEAT. VINCE GILL AND ALISON KRAUSS) (V) DECCA 72032	44
45	49	55	6	T. BROWN (D.L. MURPHY)	◆ DAVID LEE MURPHY (V) MCA NASHVILLE 72024	45
46	74	—	2	LITTLE RED RODEO C. RAYE, P. WORLEY, B.J. WALKER, JR. (C. BLACK, P. VASSAR, R. M. BOURKE)	COLLIN RAYE EPIC ALBUM CUT	46
47	61	—	2	COME SOME RAINY DAY B. MAHER (B. MCGRATH, B. KIRSCH)	WYNONNA CURB ALBUM CUT/UNIVERSAL	47
48	51	56	9	NIGHTS LIKE THESE D. COOK (P. LYNN, P. LYNN)	◆ THE LYNN'S (C) (D) (V) REPRISE 17276	48
49	52	71	4	JUST ANOTHER HEARTACHE T. BROWN (E. HILL, M.D. SANDERS)	◆ CHELY WRIGHT (V) MCA NASHVILLE 72025	49
50	62	72	3	IF I NEVER STOP LOVIN' YOU P. MCMACKIN (D. KEES, S. EWING)	DAVID KERSH CURB ALBUM CUT	50
51	59	—	3	CLOSER TO HEAVEN B. MEVIS (A. MAYO, B. LUTHER)	MILA MASON ATLANTIC ALBUM CUT	51
52	54	60	7	WHAT A WOMAN KNOWS T. BROWN, E. GORDY, JR. (K. TYLER, D. CHILD, G. BURR)	◆ KRIS TYLER (C) (D) (V) RISING TIDE 56051	52
53	47	40	14	WHAT IF I DO D. MALLOY (M.D. SANDERS, E. HILL, D. MALLOY)	MINDY MCCREADY (C) (D) (V) BNA 64990	26
54	58	69	5	THERE'S ONLY YOU C. FARREN (S. EWING, D. KEES)	KEVIN SHARP 143 ALBUM CUT/ASYLUM	54
55	50	50	3	TWO PINA COLADAS A. REYNOLDS (S. CAMP, B. HILL, S. MASON)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	50
56	57	63	6	DRIVE ME CRAZY B. LLOYD, THE THOMPSON BROTHERS BAND (M. WHITTY, R. DAVIES, R. KIMBRC)	THE THOMPSON BROTHERS BAND (C) (D) (V) RCA 64998	56
57	72	—	7	LET IT SNOW, LET IT SNOW, LET IT SNOW R. CHANCEY, E. SEAY (S. CAHN, J. STYNE)	◆ RICOCHET COLUMBIA PROMO SINGLE	43
				<b>★ ★ ★ Hot Shot Debut ★ ★ ★</b>		
58	NEW ▶	—	1	WHAT IF R. MCENTIRE, D. MALLOY (D. WARREN)	◆ REBA MCENTIRE (C) (D) (V) MCA NASHVILLE 72026	58
59	56	65	5	THAT DOES IT C. FARREN (J. SELLERS, A. CUNNINGHAM)	JASON SELLERS (C) (V) BNA 65322	56
60	46	39	17	HAND OF FATE J. SLATE, D. JOHNSON (M. LUNN, M. NOBLE)	◆ SONS OF THE DESERT (C) (D) (V) EPIC 78663	33
61	55	51	9	THE GIFT C. RAYE, D. SHEA, B.J. WALKER, JR., P. WORLEY (T. DOUGLAS, J. BRICKMAN)	◆ COLLIN RAYE FEATURING JIM BRICKMAN EPIC ALBUM CUT	51
62	65	64	3	BELLEAU WOOD A. REYNOLDS (J. HENRY, G. BROOKS)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	62
63	48	43	15	ONE SOLITARY TEAR E. SEAY, W. RAMBEAUX (S. AUSTIN, S. MANDILE)	◆ SHERRIE AUSTIN (C) (D) (V) ARISTA NASHVILLE 13099	41
64	63	—	3	LITTLE BLUE DOT D. JOHNSON (S. LONGACRE, R. GILES)	JAMES BONAMY EPIC ALBUM CUT	63
65	71	—	3	THE NEXT STEP J. STROUD, W. WILSON (K. BLAZY, S. BLAZY, M. HUMMON)	◆ JIM COLLINS (C) (D) (V) ARISTA NASHVILLE 13107	65
66	69	—	2	SOMEBODY WILL S. HENDRICKS, G. NICHOLSON (W. ALDRIDGE, B. CRISLER, S. D. JONES)	RIVER ROAD CAPITOL NASHVILLE ALBUM CUT	66
67	60	53	13	WALKIN' THE COUNTRY M. COPELAND, K. URBAN (K. URBAN, V. RUST)	◆ THE RANCH (V) CAPITOL NASHVILLE 19699	50
68	70	75	5	THE WISH C. HOWARD (C. WHITE, S. HOGIN, P. BARNHART)	BLAKE & BRIAN CURB ALBUM CUT/MCG	67
69	NEW ▶	—	1	THE KING OF HEART THAT BREAKS R. SCOTT, JIM ED NORMAN (C.A.T. CUMMINGS, P. DOUGLAS, K. TRIBBLE)	◆ CHRIS CUMMINGS (C) (D) (V) WARNER BROS. 17267	69
70	68	54	10	A LITTLE IN LOVE J. LEO (J. LEO, R. BOWLES)	◆ PAUL BRANDT REPRISE ALBUM CUT	45
71	RE-ENTRY	—	4	FROM THIS MOMENT ON R.J. LANGE (S. TWAIN, R.J. LANGE)	SHANIA TWAIN WITH BRYAN WHITE MERCURY ALBUM CUT	61
72	NEW ▶	—	1	JUST BETWEEN YOU AND ME R. ZAVITSON, T. HASELDEN, P. GREENE (H. KINLEY, R. ZAVITSON, J. KINLEY, D. ZAVITSON)	THE KINLEYS EPIC ALBUM CUT	72
73	RE-ENTRY	—	8	NOTHIN' BUT THE TAILLIGHTS J. STROUD, C. BLACK (C. BLACK, S. WARINER)	CLINT BLACK RCA ALBUM CUT	71
74	NEW ▶	—	1	THEN WHAT J. STROUD, C. WALKER (R. SHARP, J. VEZNER)	CLAY WALKER GIANT ALBUM CUT/REPRISE	74
75	RE-ENTRY	—	10	LEROY THE REDNECK REINDEER J. SLATE, J. DIFFIE (S. PIPPIN, S. SLATE, J. DIFFIE)	◆ JOE DIFFIE (V) EPIC 78201	33

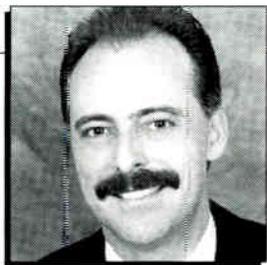
○ Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3000 detections for the first time. ◆ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications.

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
14	17	17	6	LOVE OF MY LIFE MERCURY 568140	SAMMY KERSHAW
15	16	14	11	WHEN LOVE STARTS TALKIN' CURB 56095/UNIVERSAL	WYNONNA
16	18	24	3	WHAT IF I SAID WARNER BROS. 17263	ANITA COCHRAN (DUET WITH STEVE WARINER)
17	14	12	9	WHAT IF I DO BNA 64992/RLG	MINDY MCCREADY
18	15	15	10	YOU DON'T SEEM TO MISS ME EPIC 78704/SONY	PATTY LOVELESS
19	23	—	2	I CAN LOVE YOU BETTER MONUMENT 78746/SONY	DIXIE CHICKS
20	19	16	10	MORE THAN EVERYTHING DECCA 72022/MCA NASHVILLE	RHETT AKINS
21	NEW ▶	—	1	THE DAY THAT SHE LEFT TULSA (IN A CHEVY) COLUMBIA 78745/SONY	WADE HAYES
22	21	18	17	LOVE IS THE RIGHT PLACE ASYLUM 64152/EEG	BRYAN WHITE
23	22	21	79	THE LIGHT IN YOUR EYES/BLUE CURB 76959	LEANN RIMES
24	20	19	9	ONE SOLITARY TEAR ARISTA NASHVILLE 13099	SHERRIE AUSTIN
25	24	22	20	GO AWAY BNA 64914/RLG	LORRIE MORGAN

○ Records with the greatest sales gains this week. ● Recording Industry Assn. of America certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion titles indicated by a numeral following the symbol. © 1997, Billboard/BPI Communications and SoundScan, Inc.

# COUNTRY CORNER



by Wade Jessen

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

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

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

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

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

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

## CHANGES STRENGTHEN HAYES' 'WRONG ONE'

(Continued from page 25)

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

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

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

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

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

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

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

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

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

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

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

## RCA'S THOMPSON BROTHERS HAVE DRIVE TO SCORE

(Continued from page 25)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

- 65 THE NEXT STEP (Careers-BMG, BMI/Floyd's Dream, BMI/BMG, ASCAP) HL
- 48 NIGHTS LIKE THESE (Sony/ATV Cross Keys, ASCAP/King Coal, ASCAP/Our Songsmith, ASCAP) HL
- 40 THE NOTE (Sixteen Stars, BMI/Walter Haynes, BMI/CMI, BMI) HL
- 73 NOTHING BUT THE TAILLIGHTS (Blackened, BMI/Steve Warner, BMI) WBM
- 23 OF COURSE I'M ALRIGHT (Sony/ATV Tree, BMI/Saluzzo, BMI/Kidbilly, BMI) HL
- 32 ONE OF THOSE NIGHTS TONIGHT (Sea Acre, ASCAP/Famous, ASCAP/Careers-BMG, BMI/Hamstein Cumberland, BMI/Mike Curb, BMI/Diamond Struck, BMI) HL/WBM
- 35 ONE SMALL MIRACLE (Sony/ATV Songs, BMI/Mr. Bubba, BMI/Steve Warner, BMI) HL
- 63 ONE SOLITARY TEAR (Reynolds, BMI/Magnatune, SESAC) HL
- 17 ON THE SIDE OF ANGELS (Red Brazos, BMI/Housenotes, BMI/Cary Burr, ASCAP/MCA, ASCAP) HL/WBM
- 24 PLEASE (We've Got The Music, BMI/Ashwords, BMI/Songs Of PolyGram Int'l, BMI) HL
- 37 POSTMARKED BIRMINGHAM (EMI April, ASCAP/Phil Vassar, ASCAP/Milene, ASCAP/EMI Blackwood, BMI/Phil This, BMI) HL/WBM
- 6 THE REST OF MINE (WB, ASCAP/Sawing Curmpny, ASCAP/Milene, ASCAP/Loggy Bayou, ASCAP) WBM
- 66 SOMEBODY WILL (Rick Hall, ASCAP/Watertown, ASCAP/BMG, ASCAP) HL
- 19 SOMETHING THAT WE DO (Blackened, BMI/Acuff-Rose, BMI) WBM
- 33 STILL IN LOVE WITH YOU (Post Oak, BMI) HL
- 30 THANK GOD FOR BELIEVERS (EMI Blackwood, BMI/Mark Alan Springer, BMI/Big Giant, BMI) HL
- 59 THAT DOES IT (Starstruck Writers Group, ASCAP/Aubne Lee, ASCAP/Famous, ASCAP/Song Matters, ASCAP) HL

- 74 THEN WHAT (Wedgewood Avenue, BMI/Areles, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Minnesota Man, BMI)
- 54 THERE'S ONLY YOU (Acuff-Rose, BMI) WBM
- 11 TODAY MY WORLD SLIPPED AWAY (Songs Of PolyGram Int'l, BMI/Hooker, BMI/Polygram Int'l, ASCAP) HL
- 55 TWO PINA COLADAS (Foreshadov, BMI/CMI, BMI/Shawn Camp, BMI/Good, ASCAP)
- 67 WALKIN' THE COUNTRY (Coburn, BMI/I.R.S., BMI/Bugle, ASCAP)
- 26 WATCH THIS (Notewrite, BMI/Words To Music, BMI/O-Tex, BMI/Bind Spanow, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP) HL
- 52 WHAT A WOMAN KNOWS (Atlantic, BMI/Paint & Primer, BMI/EMI April, ASCAP/Desnoibite, ASCAP/Burr, ASCAP/MCA, ASCAP) HL
- 53 WHAT IF I DO (Starstruck Angel, BMI/Malloy's Toys, BMI/New Haven, BMI/Starstruck Writers Group, ASCAP/Mark O., ASCAP) HL/WBM
- 27 WHAT IF I SAID (Warner-Tamerlane, BMI/Chenowee, BMI) WBM
- 48 WHAT IF IT'S YOU (Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP/EMI April, ASCAP/Jkds, ASCAP) HL/WBM
- 58 WHAT IF (Realsongs, ASCAP) WBM
- 39 WHEN LOVE STARTS TALKIN' (Sony/ATV Songs, BMI/Sony/ATV Tree, BMI/Magic Knee, BMI/Sony/ATV Tunes, BMI/EMI April, ASCAP/Gary Nicholson, ASCAP) HL
- 68 THE WISH (Sony/ATV Tunes, ASCAP/Sony/ATV Cross Keys, ASCAP/Sony/ATV Songs, BMI/Sony/ATV Tree, BMI/Kaly's Rainbow, BMI/Suffer To Silence, BMI) HL
- 14 YOU DON'T SEEM TO MISS ME (Mighty Nice, BMI/Lauders, BMI) WBM
- 21 YOU'VE GOT TO TALK TO ME (Sony/ATV Tree, BMI/Magic Knee, BMI) HL
- 13 YOU WALKED IN (Zomba, BMI/ASCAP/Badams, ASCAP/Sony/ATV Tunes, ASCAP) HL/WBM

DECEMBER 20, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				<b>★ ★ ★ No. 1 ★ ★ ★</b>			
1	1	—	2	GARTH BROOKS CAPITOL 56599/CAPITOL NASHVILLE (10.98/16.98)	2 weeks at No. 1 SEVENS	1	
				<b>★ ★ ★ GREATEST GAINER ★ ★ ★</b>			
2	2	2	13	LEANN RIMES <sup>▲</sup> CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1	
3	3	1	5	SHANIA TWAIN MERCURY 536003 (10.98 EQ/16.98)	COME ON OVER	1	
4	5	4	12	BROOKS & DUNN <sup>▲</sup> ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2	
5	4	3	15	TRISHA YEARWOOD <sup>▲</sup> MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1	
6	6	5	27	TIM MCGRAW <sup>▲</sup> CURB 77886 (10.98/16.98)	EVERYWHERE	1	
7	7	7	74	LEANN RIMES <sup>▲</sup> CURB 77821 (10.98/15.98)	BLUE	1	
8	8	8	33	GEORGE STRAIT <sup>▲</sup> MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1	
9	10	9	66	DEANA CARTER <sup>▲</sup> CAPITOL NASHVILLE 37514 (10.98/15.98) <b>HS</b>	DID I SHAVE MY LEGS FOR THIS?	2	
10	9	6	8	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5	
11	11	12	15	MARTINA MCBRIDE RCA 67516/RLG (10.98/16.98)	EVOLUTION	9	
12	13	11	7	TRACE ADKINS CAPITOL NASHVILLE 55856 (10.98/16.98)	BIG TIME	7	
13	19	20	43	LEANN RIMES <sup>▲</sup> CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1	
14	12	21	6	VARIOUS ARTISTS HIP-O 40066/UNIVERSAL (6.98/11.98)	A COUNTRY SUPERSTAR CHRISTMAS	12	
15	15	13	5	SAMMY KERSHAW MERCURY 536318 (10.98 EQ/17.98)	LABOR OF LOVE	12	
16	16	16	58	ALAN JACKSON <sup>▲</sup> ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	1	
17	14	10	7	WYNONNA CURB 53061/UNIVERSAL (10.98/16.98)	THE OTHER SIDE	5	
18	17	15	15	COLLIN RAYE ● EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4	
19	20	18	10	PATTY LOVELESS EPIC 67997/SONY (10.98 EQ/16.98)	LONG STRETCH OF LONESOME	9	
20	18	17	19	CLINT BLACK ● RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4	
21	24	30	3	JOHN DENVER RIVER NORTH 161360 (10.98/16.98)	A CELEBRATION OF LIFE/THE LAST RECORDINGS	21	
22	22	23	11	BRYAN WHITE ● ASYLUM 62047/EEG (10.98/16.98)	THE RIGHT PLACE	7	
23	21	19	21	MICHAEL PETERSON REPRIS 46618/WARNER BROS. (10.98/16.98) <b>HS</b>	MICHAEL PETERSON	17	
24	23	14	5	MINDY MCCREADY BNA 67504/RLG (10.98/16.98)	IF I DON'T STAY THE NIGHT	12	
25	25	24	26	NEAL MCCOY ● ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	5	
26	26	25	6	NEAL MCCOY ATLANTIC 83057/AG (10.98/16.98)	BE GOOD AT IT	23	
27	27	22	18	JOHN DENVER LEGACY 65183/SONY (9.98 EQ/13.98)	THE BEST OF JOHN DENVER LIVE	8	
				<b>★ ★ ★ PACESETTER ★ ★ ★</b>			
28	38	48	5	VARIOUS ARTISTS BNA 67518/RLG (8.98/16.98)	COUNTRY CARES FOR KIDS: A HOLIDAY ALBUM TO BENEFIT ST. JUDE CHILDREN'S RESEARCH HOSPITAL	28	
29	28	27	25	LILA MCCANN ASYLUM 62042/EEG <b>HS</b>	LILA	8	
30	29	26	11	THE KINLEYS EPIC 67965/SONY (10.98 EQ/16.98) <b>HS</b>	JUST BETWEEN YOU AND ME	22	
31	30	29	27	PAM TILLIS ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	6	
32	31	28	9	DELBERT MCCLINTON CURB 53042/RISING TIDE (10.98/16.98)	ONE OF THE FORTUNATE FEW	15	
33	33	32	35	CLAY WALKER ● GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	4	
34	32	31	24	TOBY KEITH MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	8	
35	40	37	57	REBA MCENTIRE <sup>▲</sup> MCA NASHVILLE 11500 (10.98/16.98)	WHAT IF IT'S YOU	1	
36	34	34	30	LEE ANN WOMACK OECCA 11585/MCA NASHVILLE (10.98/15.98) <b>HS</b>	LEE ANN WOMACK	9	
37	35	33	76	TRACE ADKINS <sup>▲</sup> CAPITOL NASHVILLE 37222 (10.98/15.98) <b>HS</b>	DREAMIN' OUT LOUD	6	
38	47	57	3	DWIGHT YOAKAM REPRIS 46683/WARNER BROS. (10.98/16.98)	COME ON CHRISTMAS	38	

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION	
39	36	35	21	DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8	
40	39	39	19	BLACKHAWK ARISTA NASHVILLE 18637 (10.98/16.98)	LOVE & GRAVITY	8	
41	42	43	63	CLINT BLACK <sup>▲</sup> RCA 66671/RLG (10.98/16.98)	THE GREATEST HITS	2	
42	37	40	10	VARIOUS ARTISTS BEYOND MUSIC 3055/TOMMY BOY (11.98/16.98)	STONE COUNTRY: COUNTRY ARTISTS PERFORM THE SONGS OF THE ROLLING STONES	22	
43	45	49	4	SAWYER BROWN CURB 77852 (10.98/15.98)	HALLELUJAH HE IS BORN	43	
44	43	41	9	VARIOUS ARTISTS SPARROW 51583 (10.98/15.98)	AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSPEL	40	
45	46	46	35	ALABAMA RCA 67426/RLG (10.98/16.98)	DANCIN' ON THE BOULEVARD	5	
46	41	42	7	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/12.98) <b>HS</b>	HOW BIG'A BOY ARE YA? VOLUME 3	38	
47	44	38	11	MARK CHESNUTT OECCA 70006/MCA NASHVILLE (10.98/16.98)	THANK GOD FOR BELIEVERS	25	
48	50	44	34	SAWYER BROWN CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	8	
49	51	47	17	LORRIE MORGAN BNA 67499/RLG (10.98/16.98)	SHAKIN' THINGS UP	9	
50	49	45	21	KENNY CHESNEY BNA 67498/RLG (10.98/16.98)	I WILL STAND	10	
51	48	36	13	CHELY WRIGHT MCA NASHVILLE 70003 (10.98/16.98) <b>HS</b>	LET ME IN	25	
52	52	51	47	BILL ENGVALL ● WARNER BROS. 46263 (10.98/16.98) <b>HS</b>	HERE'S YOUR SIGN	5	
53	55	50	25	LONESTAR BNA 67422/RLG (10.98/16.98)	CRAZY NIGHTS	16	
54	53	52	4	JOHN DENVER RCA 66837 (23.98/29.98)	THE ROCKY MOUNTAIN COLLECTION	52	
55	54	53	31	ROY D. MERCER CAPITOL NASHVILLE 54781 (9.98/15.98) <b>HS</b>	HOW BIG'A BOY ARE YA? VOLUME 1	53	
56	56	58	27	ROY D. MERCER CAPITOL NASHVILLE 54782 (9.98/15.98) <b>HS</b>	HOW BIG'A BOY ARE YA? VOLUME 2	54	
57	57	56	84	MINDY MCCREADY <sup>▲</sup> BNA 66806/RLG (9.98/15.98) <b>HS</b>	TEN THOUSAND ANGELS	5	
58	58	59	20	SHERRIE AUSTIN ARISTA NASHVILLE 18843 (10.98/16.98) <b>HS</b>	WORDS	41	
59	61	64	85	GEORGE STRAIT <sup>▲</sup> MCA NASHVILLE 1428 (10.98/16.98)	BLUE CLEAR SKY	1	
60	60	63	60	KEVIN SHARP ● 143/ASYLUM 61930/EEG (10.98/15.98) <b>HS</b>	MEASURE OF A MAN	4	
61	63	67	89	BRYAN WHITE <sup>▲</sup> ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7	
62	59	55	80	VINCE GILL <sup>▲</sup> MCA NASHVILLE 11422 (10.98/16.98)	HIGH LONESOME SOUND	3	
63	64	69	86	BROOKS & DUNN <sup>▲</sup> ARISTA NASHVILLE 18810 (10.98/15.98)	BORDERLINE	1	
64	62	61	67	TRAVIS TRITT ● WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7	
65	69	62	64	VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	17	
66	74	75	47	JEFF FOXWORTHY ● WARNER BROS. 46361 (10.98/16.98)	CRANK IT UP — THE MUSIC ALBUM	3	
				<b>★ ★ ★ HOT SHOT DEBUT ★ ★ ★</b>			
67	<b>NEW</b>		1	WILLIE NELSON WITH BOBBIE NELSON FINER ARTS 9705/ALLEGRO (10.98/16.98)	HILL COUNTRY CHRISTMAS	67	
68	65	60	35	WYNONNA CURB 11583/MCA NASHVILLE (10.98/16.98)	COLLECTION	9	
69	<b>NEW</b>		1	RAY STEVENS MCA NASHVILLE 70004 (10.98/16.98)	CHRISTMAS THROUGH A DIFFERENT WINDOW	69	
70	68	66	37	ALISON KRAUSS & UNION STATION ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	4	
71	72	71	19	JOHN ANDERSON MERCURY 536004 (10.98 EQ/16.98)	TAKIN' THE COUNTRY BACK	19	
72	70	72	69	TY HERNDON ● EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6	
73	67	65	38	TRACY LAWRENCE ● ATLANTIC 82985/AG (10.98/16.98)	THE COAST IS CLEAR	4	
74	<b>NEW</b>		1	ANITA COCHRAN WARNER BROS. 46395 (10.98/16.98)	BACK TO YOU	74	
75	<b>NEW</b>		1	SOUNDTRACK RISING TIDE 53051 (10.98/16.98)	ANNABELLE'S WISH	75	

## Billboard Top Country Catalog Albums

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

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

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

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

## HIGHER GROUND



by Deborah Evans Price

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

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

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

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

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

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

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

## Jazz BLUE NOTES



by Jim Macnie

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

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

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

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

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

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

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

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

## Top Contemporary Christian

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

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## In the SPIRIT



by Lisa Collins

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

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

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

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

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

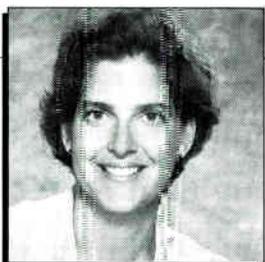
Not surprisingly, gospel became more multimedia in its reach. There were inroads on Broadway with "This Is My Song," which starred Tramaine Hawkins, Cissy Houston, and Shirley Caesar and enjoyed an impressive limited run. And Al Wash's *Tour of Life*, which became the most commercially successful tour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

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

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

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

## Classical KEEPING SCORE



by Heidi Waleson

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

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

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

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

Upshaw—are first-rate.

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

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

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

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

# Top Gospel Albums

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

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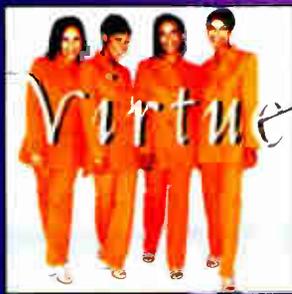
43023-2/4

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



43021-2/4

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



43020-2/4

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



43096-2/4

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



43067-2/4

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



43019 0/4

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

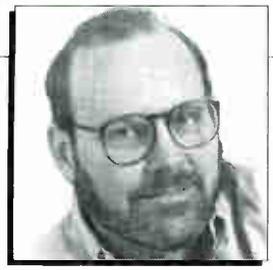
## “VERITY RECORDS, THE POWER OF TRUTH & THE ARTISTS WHO LOVE TO SING IT”

# Artists & Music

# THE Billboard Latin 50

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

## Latin Notas



by John Lannert

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

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

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

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

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

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

It can be argued that SoundScan is not tabulating the

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

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

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

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

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

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

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

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

(Continued on next page)

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	IMPRINT & NUMBER	DISTRIBUTING LABEL	TITLE
			★★★ No. 1 ★★★			
1	1	11	ALEJANDRO FERNANDEZ	SONY DISCOS 82446	SONY	ME ESTOY ENAMORANDO
2	2	5	MARC ANTHONY	RMM 82156		CONTRA LA CORRIENTE
3	3	18	LUIS MIGUEL	WEA LATINA 19798		ROMANCES
4	4	9	MANA	WEA LATINA 20430		SUENOS LIQUIDOS
5	6	11	BUENA VISTA SOCIAL CLUB	WORLD CIRCUIT/NONESUCH 79178	AG	BUENA VISTA SOCIAL CLUB
6	8	25	CHARLIE ZAA	SONOLUX 82136	SONY	SENTIMIENTOS
7	5	10	CRISTIAN	ARIOLA 52205	BMG	LO MEJOR DE MI
8	7	7	GRUPO LIMITE	POLYGRAM LATINO 439331	HS	SENTIMIENTO
9	10	6	ANA GABRIEL	SONY DISCOS 82563	SONY	CON UN MISMO CORAZON
10	9	17	GIPSY KINGS	NONESUCH/ATLANTIC 79466	AG	COMPAS
11	13	45	ENRIQUE IGLESIAS	FONOVISA 0001		VIVIR
			★★★ GREATEST GAINER ★★★			
12	33	2	LOS TUCANES DE TIJUANA	EMI LATIN 23461		DE FIESTA CON...
13	14	9	MARCO ANTONIO SOLIS	FONOVISA 0514		MARCO
14	11	13	INDIA	RMM 82157	HS	SOBRE EL FUEGO
15	19	27	VICTOR MANUELLE	SONY DISCOS 82334	SONY	A PESAR DE TODO
16	12	2	VARIOUS ARTISTS	HOUSE OF MUSIC 82590	SONY	THE NOISE VOL. 8-THE REAL NOISE
17	18	55	JULIO IGLESIAS	COLUMBIA 67899	SONY	TANGO
18	17	4	PEDRO FERNANDEZ	POLYGRAM LATINO 539222		CANTA A JOSE ALFREDO JIMENEZ
19	15	5	GRUPO MANIA	SONY DISCOS 82438	SONY	ALTO HONOR
20	16	26	LOS TIGRES DEL NORTE	FONOVISA 80711	HS	JEFE DE JEFES
21	25	32	OLGA TANON	WEA LATINA 18733	HS	LLEVAME CONTIGO
22	27	11	BOYZ II MEN	MOTOWN 530823	POLYGRAM LATINO	EVOLUCION
23	21	23	THALIA	EMI LATIN 57977		AMOR A LA MEXICANA
24	28	2	VARIOUS ARTISTS	J&N 82179	SONY	MERENHITS '98
25	23	33	LOS TUCANES DE TIJUANA	EMI LATIN 56921	HS	TUCANES DE ORO
26	24	5	EROS RAMAZZOTTI	OOO 53087	BMG	EROS
27	22	60	GRUPO LIMITE	POLYGRAM LATINO 533302	HS	PARTIENDOME EL ALMA
28	20	11	BOBBY PULIDO	EMI LATIN 57522		LLEGASTE A MI VIDA
29	26	13	CARLOS VIVES	EMI LATIN 59452		TENGO FE
30	42	7	BANDA EL LIMON	FONOVISA 4016		ME CAISTE DEL CIELO
31	38	48	SELENA	EMI LATIN 53585		SIEMPRE SELENA
			★★★ HOT SHOT DEBUT ★★★			
32	NEW		JOSE LUIS RODRIGUEZ	SONY DISCOS 82635	SONY	INOLVIDABLE
33	32	22	VICENTE FERNANDEZ	SONY DISCOS 82356	SONY	ESTATUA DE MARFIL
34	45	6	GISSELLE	RCA 52734	BMG	QUIERO ESTAR CONTIGO
35	41	45	FEY	SONY DISCOS 82059	SONY	TIERNA LA NOCHE
36	37	32	JUAN GABRIEL/ROCIO DURCAL	ARIOLA 47805	BMG	JUNTOS OTRA VEZ
37	36	17	DLG	SONY DISCOS 82340	SONY	SWING ON
38	29	10	DOMINGO QUINONES	RMM 82219		SE NECESITA UN MILAGRO
39	40	2	SHAKIRA	SONY DISCOS 82513	SONY	THE REMIXES
40	34	92	SHAKIRA	SONY DISCOS 81795	SONY	PIES DESCALZOS
41	31	6	CRISTIAN	UNIVERSAL LATINO 40092		MIS MEJORES MOMENTOS
42	30	25	INTOCABLE	EMI LATIN 56694	HS	IV
43	43	11	JERRY RIVERA	SONY DISCOS 82439	SONY	YA NO SOY EL NINO AQUEL
44	RE-ENTRY		LOS ANGELES AZULES	OISA 53791	EMI LATIN	INOLVIDABLES
45	RE-ENTRY		LA MAKINA	J&N 82492	SONY	LOS REYES DEL RITMO
46	48	11	LOS MISMOS	EMI LATIN 33230		GRACIAS POR TODO
47	47	5	CHICHI PERALTA + SON FAMILIA	CAIMAN 2881		PA' OTRO LA'O
48	RE-ENTRY		TONO ROSARIO	WEA LATINA 19530		SEGUIRE
49	RE-ENTRY		BANDA EL RECODO	FONOVISA 9580		DE PARRANDA CON LA BANDA
50	RE-ENTRY		ALEJANDRO SANZ	WEA LATINA 20281		MAS

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 ALEJANDRO FERNANDEZ SONY DISCOS SONY ME ESTOY ENAMORANDO	1 MARC ANTHONY RMM CONTRA LA CORRIENTE	1 GRUPO LIMITE POLYGRAM LATINO SENTIMIENTO
2 LUIS MIGUEL WEA LATINA ROMANCES	2 BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH BUENA VISTA SOCIAL CLUB	2 ANA GABRIEL SONY DISCOS CON UN MISMO CORAZON
3 MANA WEA LATINA SUENOS LIQUIDOS	3 CHARLIE ZAA SONOLUX SONY SENTIMIENTOS	3 LOS TUCANES DE TIJUANA EMI LATIN DE FIESTA CON...
4 CRISTIAN ARIOLA/BMG LO MEJOR DE MI	4 INDIA RMM SOBRE EL FUEGO	4 PEDRO FERNANDEZ POLYGRAM LATINO CANTA A JOSE ALFREDO JIMENEZ
5 GIPSY KINGS NONESUCH/ATLANTIC AG COMPAS	5 VICTOR MANUELLE SONY DISCOS A PESAR DE TODO	5 LOS TIGRES DEL NORTE FONOVISA JEFE DE JEFES
6 ENRIQUE IGLESIAS FONOVISA VIVIR	6 GRUPO MANIA SONY DISCOS ALTO HONOR	6 LOS TUCANES DE TIJUANA EMI LATIN TUCANES DE ORO
7 MARCO ANTONIO SOLIS FONOVISA MARCO	7 OLGA TANON WEA LATINA LLEVAME CONTIGO	7 GRUPO LIMITE POLYGRAM LATINO PARTIENDOME EL ALMA
8 VARIOUS ARTISTS HOUSE OF MUSIC SONY THE NOISE VOL. 8-THE REAL NOISE	8 VARIOUS ARTISTS J&N SONY MERENHITS '98	8 BOBBY PULIDO EMI LATIN LLEGASTE A MI VIDA
9 JULIO IGLESIAS COLUMBIA SONY TANGO	9 CARLOS VIVES EMI LATIN TENGO FE	9 BANDA EL LIMON FONOVISA ME CAISTE DEL CIELO
10 BOYZ II MEN MOTOWN POLYGRAM LATINO EVOLUCION	10 GISSELLE RCA/BMG QUIERO ESTAR CONTIGO	10 SELENA EMI LATIN SIEMPRE SELENA
11 THALIA EMI LATIN AMOR A LA MEXICANA	11 DOMINGO QUINONES RMM SE NECESITA UN MILAGRO	11 VICENTE FERNANDEZ SONY DISCOS ESTATUA DE MARFIL
12 EROS RAMAZZOTTI OOO/BMG EROS	12 JERRY RIVERA SONY DISCOS YA NO SOY EL NINO AQUEL	12 JUAN GABRIEL/ROCIO DURCAL ARIOLA/RMM JUNTOS OTRA VEZ
13 JOSE LUIS RODRIGUEZ SONY DISCOS INOLVIDABLE	13 LA MAKINA J&N SONY LOS REYES DEL RITMO	13 INTOCABLE EMI LATIN IV
14 FEY SONY DISCOS SONY TIERNA LA NOCHE	14 CHICHI PERALTA + SON FAMILIA CAIMAN PA' OTRO LA'O	14 LOS ANGELES AZULES DISA/EMI LATIN INOLVIDABLES
15 SHAKIRA SONY DISCOS SONY THE REMIXES		15 LOS MISMOS EMI LATIN GRACIAS POR TODO

Albums with the greatest sales gains this week • Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 1997, Billboard/BPI Communications and SoundScan, Inc.

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## Hot Latin Tracks™



### NOTAS

(Continued from preceding page)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

### LATIN TRACKS A-Z

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
13 A PESAR DE TODOS (Sony Discos, ASCAP)	
33 ACABO DE ENTERARME (Mar Y Sol)	
31 ACEPTA MI ERROR (Edimonsa, ASCAP)	
27 ANTIFAZ (Copyright Control)	
19 ASI ES LA MUJER (New Edition Emoa, SESAC)	
24 COMO EL PRIMER DIA (Fonomusic, SESAC)	
10 CONTIGO (ESTAR CONTIGO) (P S O Limited, ASCAP/EMI April, ASCAP)	
37 CUANTO AMOR ME DAS [QUANTO AMORE SEI] (EMI Blackwood, BMI)	
23 DESPACITO (Peer Int'l., BMI)	
28 DONDE ESTAS? (Ser-Ca, BMI)	
9 EL RELOJ (Peer Int'l., BMI)	
2 EN EL JARDIN (FIPP, BMI)	
11 ES ASI (Copyright Control)	
26 ES VERDAD (Flamingo)	
38 FIN DE SEMANA (Karen, ASCAP)	
14 HASTA MANANA (Warner Chappell)	
39 HISTORIA SIN FIN (Zomba Golden Sands, ASCAP)	
35 JULIANA (Kubaney, SESAC)	
18 LA TEMPORADA ES BUENA (Copyright Control)	
7 LA VENIA BENDITA (Crisma, SESAC)	
32 LE PEDIRE (Copyright Control)	
29 LLUVIA CAE (Fonomusic, SESAC)	
6 LO MEJOR DE MI (JKMC)	
40 MANECUMBE (Juan Antonio Castro, BMI)	
12 ME MIRAS Y TE MIRO (Bombazo, BMI)	
16 NADIE SE MUERE (J&N, ASCAP)	
15 NO VOY A DEJARTE IR (Viordi, ASCAP)	
4 NOS ESTORBO LA ROPA (TN Ediciones, BMI/M.A.M.P., BMI)	
30 NUBE VIAJERA (Rightsongs, BMI)	
34 O SOY O FUI (Marsosa, SESAC)	
22 POR DEBAJO DE LA MESA (Tillandsia, ASCAP)	
17 QUE SE TE OLVIDO (Unimusic, ASCAP)	
5 QUIERO ESTAR CONTIGO (Unimusic, ASCAP)	
20 SI TU ME AMARAS (Rubet)	
3 SI TU SUPIERAS (FIPP, BMI)	
21 SUBIDON (Sony Discos, ASCAP)	
8 TE SIGO AMANDO (BMG Songs, ASCAP)	
36 VOY A PINTAR MI RAYA (De Luna, BMI)	
1 Y HUBO ALGUIEN (New Edition Emoa, SESAC)	
25 Y SI FUERA ELLA? (Copyright Control)	

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

POP	TROPICAL/SALSA	REGIONAL MEXICAN
26 STATIONS	23 STATIONS	7D STATIONS
1 ALEJANDRO FERNANDEZ FEAT. GLORIA ESTEFAN SONY DISCOS/SONY	1 MARC ANTHONY RMM	1 MARCO ANTONIO SOLIS
2 RICARDO MONTANER WEA LATINA	2 Y HUBO ALGUIEN	2 VICENTE FERNANDEZ SONY DISCOS/SONY
3 LUIS MIGUEL WEA LATINA	3 GISSELLE RCA/BMG	3 GRUPO LIMITE POLYGRAM LATINO
4 CRISTIAN ARIOLA/BMG	4 QUIERO ESTAR CONTIGO	4 HASTA MANANA
5 LUIS MIGUEL WEA LATINA	5 ME MIRAS Y TE MIRO	4 BANDA EL LIMON FONOVISA
6 MARC ANTHONY RMM	6 QUIERO ESTAR CONTIGO	5 LOS TIGRES DEL NORTE
7 ALEJANDRO FERNANDEZ	7 NADIE SE MUERE	6 ANA GABRIEL SONY DISCOS/SONY
8 CRISTIAN ARIOLA/BMG	8 ASI ES LA MUJER	7 BANDA EL RECODO FONOVISA
9 FEY SONY DISCOS/SONY	9 LOS TIGRES DEL NORTE	8 LOS TUCANES DE TIJUANA
10 JUAN GABRIEL/ROCIO DURCAL ARIOLA/BMG	10 DONDE ESTAS?	9 INTOCABLE EMI LATIN
11 ALEJANDRO SANZ WEA LATINA	11 Y SI FUERA ELLA?	10 ALEJANDRO FERNANDEZ
12 GISSELLE RCA/BMG	12 JULIANA	SONY DISCOS/SONY
13 LUIS MIGUEL WEA LATINA	13 LOS HERMANOS ROSARIO	11 LOS TEMERARIOS FONOVISA
14 DAYANARA TROPIC	14 KAREM/POLYGRAM LATINO	ACEPTA MI ERROR
15 JUAN GABRIEL ARIOLA/BMG	15 JERRY RIVERA SONY DISCOS/SONY	12 BOBBY PULIDO EMI LATIN
	16 TONO ROSARIO WEA LATINA	13 DINASTIA NORTENA
		14 LOS TEMERARIOS FONOVISA
		15 JUAN GABRIEL ARIOLA/BMG
		TE SIGO AMANDO

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

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## TOP BLUES ALBUMS™

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

## TOP WORLD MUSIC ALBUMS™

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

## TOP REGGAE ALBUMS™

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

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

## Artists &amp; Music

## COMMENTARY

(Continued from page 4)

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

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

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

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

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

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

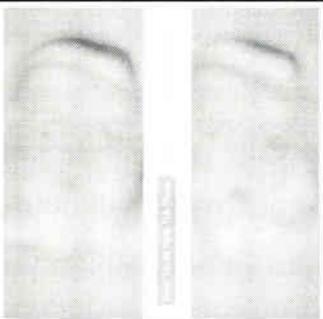
2. If planning a reissue of a record, why wouldn't you seek out its producer, engineer, and/or artist for consultation? While a well-informed, music-loving compilation producer deserves to have his or her name in lights, reissues are ultimately about musical history, accuracy, and respect.

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

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

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

Assistance in preparing this article was provided by Joe Mardin.

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# Songwriters & Publishers

ARTISTS & MUSIC

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

BY ELLIE WEINERT

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

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

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

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

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

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

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

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

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

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

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

- The songwriting team of Peter

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

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

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

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

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

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



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

### NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
<b>THE HOT 100</b>		
CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT	Elton John, Bernie Taupin	Songs Of Polygram Int'l/BMI, William A. Bong/PRS, Warner-Tamerlane/BMI, Wretched/ASCAP, WB/ASCAP
<b>HOT COUNTRY SINGLES &amp; TRACKS</b>		
LONGNECK BOTTLE	Steve Wariner, Rick Carnes	Steve Wariner/BMI, PSO Limited/ASCAP, Songs Of Peer/ASCAP
<b>HOT R&amp;B SINGLES</b>		
MY BODY	Darrell Allamby, Lincoln Browder, Antionette Roberson	Toni Robi/ASCAP, 2000 Watts/ASCAP
<b>HOT RAP SINGLES</b>		
IT'S ALL ABOUT THE BENJAMINS/BEEN AROUND THE WORLD	S. Jacobs, J. Phillips, D. Styles, Christopher Wallace, K. Jones, Sean "Puffy" Combs, Deric Angeletti, David Bowie, Sheek Louchion/ASCAP, Jae'wons/ASCAP, Paniro's/ASCAP, Big Poppa/ASCAP, EMI April/ASCAP, Undeas/BMI, Crazy Cat Catalog/ASCAP	
<b>HOT LATIN TRACKS</b>		
Y HUBO ALGUIEN	Omar Alfanno	New Edition EMOA/SESAC

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

# TONY BENNETT

HALF A CENTURY AND LOOKING FORWARD THE BILLBOARD TRIBUTE



# TONY BENNETT

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

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

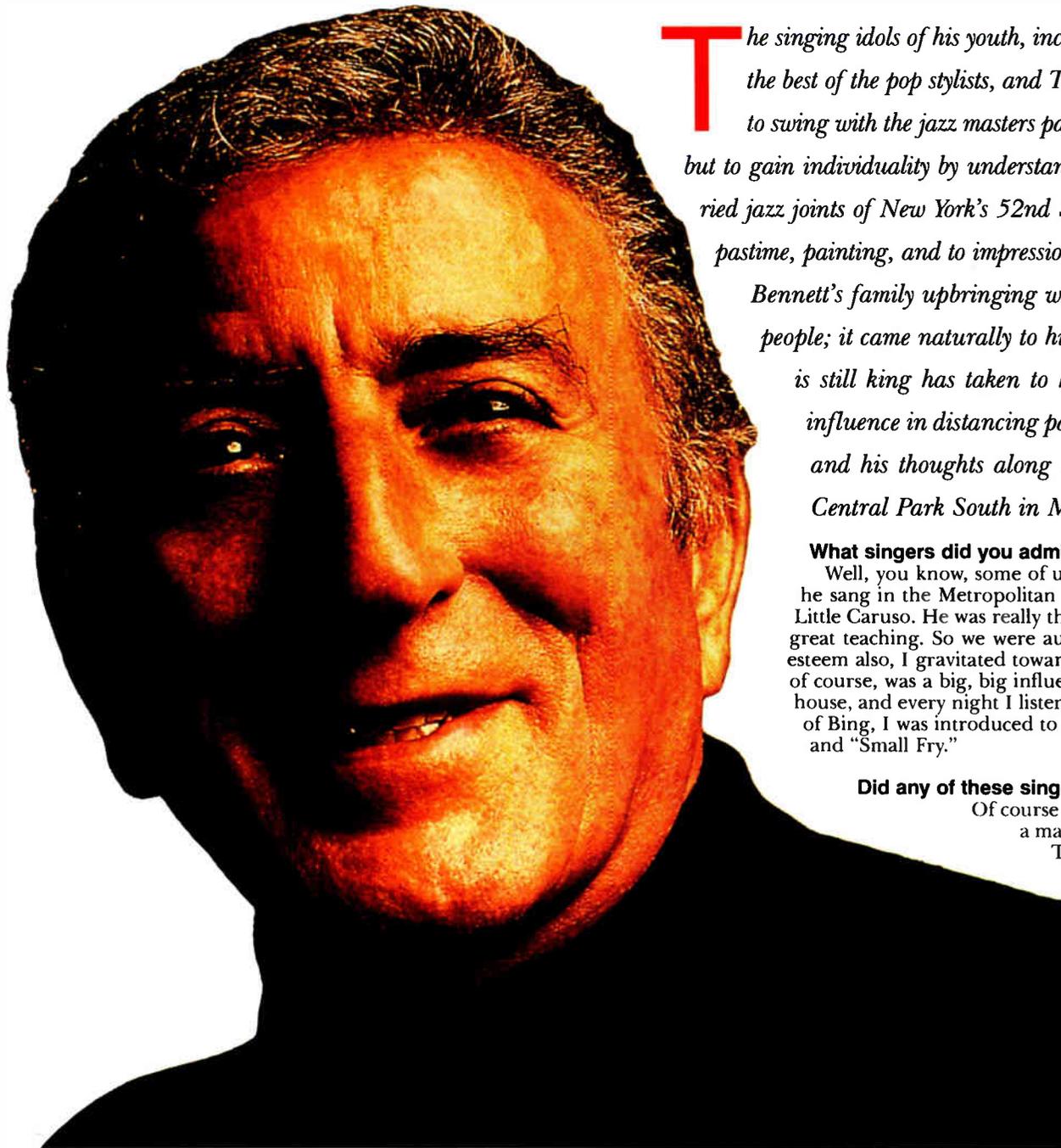
Bennett's family upbringing was such that he can say that he never had to learn to like people; it came naturally to him. Although a younger generation for which rock 'n' roll is still king has taken to his artistry, he believes rock may have had a significant influence in distancing parents from their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

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

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

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

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



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

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

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

## I N T E R V I E W BY IRV LIGHTMAN

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

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

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

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

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

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

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

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

**Who is your favorite popular composer?**

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

**How does that give you longevity?**

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

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

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

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

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

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

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

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

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

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

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

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

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

*Continued on page 52*

# The Good Life

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

BY DON WALLER

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

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

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

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

Bigger break comes a week later, when Bob Hope



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

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

**DRUMBEATS & BASIE'S BAND**

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

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

*Continued on page 60*

# TONY BENNETT

HALF A CENTURY AND LOOKING FORWARD

## Ralph Sharon

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



Ralph Sharon

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

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

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

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

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

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

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

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

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

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

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

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

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

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

### HUMANITARIAN AWARD

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

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

### GILDA'S CLUB

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

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# TONY BENNETT

HALF A CENTURY AND LOOKING FORWARD

## Essential Bennett

**Mark Rowland**, executive editor of *Musician* magazine, finds some key albums that form a portrait of an artist whose legacy remains secure, even as his life and musical career are very much a work in progress.

Tony Bennett has made close to 100 albums in a career that's turning out to be as timeless and inexhaustible as the songs he chooses to celebrate: so, choosing a select few records to represent his range and craft is no cinch. On this list, for example, I've managed to overlook Bennett's collaborations with Count Basie's big band, records orchestrated by the British arranger Robert Farnon, records dedicated to the songbooks of Rogers and Hart, numerous other top-shelf song collections and all manner of "Greatest Hits." However, mention should be made of "40 Years: The Artistry Of Tony Bennett," a four-CD collection of his first four decades with Columbia records, whose unstinting excellence threatens to convert the boxed-set genre from a marketing tool to an art form. Instead, I've picked eight albums spanning five decades, all—with one exception—easily available, and which together form at least a partial portrait of an artist whose legacy remains secure, even as his life and music and career are very much a work in progress.

### THE BEAT OF MY HEART (COLUMBIA) 1957

This 1957 session is the album that put Bennett on the map, if not strictly as a jazz singer, than as an adventurously jazz-minded interpreter of popular song. The somewhat avant-garde setting—Tony in tandem with four different groups led by some of the top jazz drummers in the business—was actually the brainchild of his longtime pianist and musical director Ralph Sharon. But Bennett's own enthusiasm for the project is near-palpable, as his own sense of rhythm holds its own, and at times even overwhelms, his percussive partners.

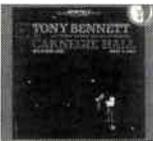
The program is mostly standards. Bennett takes the title song at tongue-twister tempo, jumping behind and ahead of the beat to guitar-trio accompaniment anchored by drummer Chico Hamilton. On "Lullabye Of Broadway," a staple of his repertoire, he opens by singing 16 bars in duet with legendary drummer Jo Jones, creating a tension that resolves into swinging release when the rest of the band finally kicks in. Other tracks offer a chance to witness the accompanying strategies of Jones and Art Blakey, perhaps the two most influential jazz drummers in history; Jones is the master of sly soft-shoe textures and well-timed concussions, while the irrepressible Blakey drops bombs and rolls all over the place on a be-bop "I Get A Kick Out Of You." But the most successful collaboration here is the oddest—a three-drummer, five-flute lineup led by percussionists Sabu and Candido and flutist Herbie Mann. They turn "Love For Sale" into a cool cha-cha that accelerates into double time over the bridge, slow-mo "I Only Have Eyes For You" into an impressionistic poem, and invigorate "Let's Face The Music And Dance" with a kind of elegant salsa swing.

The recent CD reissue of this album adds six bonus tracks omitted from the original LP, including tender ballads like "It's So Peaceful In The Country" and "In Sandy's Eyes," which veer to traditional pop arrangements. After the unremitting athleticism of the first set, they provide the balm of an after-hours rubdown.

### TONY BENNETT AT CARNEGIE HALL—THE COMPLETE CONCERT (COLUMBIA) 1962

For all of Tony's fine studio albums, his greatness as a singer finds its fullest expression in live concert, where his personal warmth and exuberant passion for singing creates a kind of electric charge between audience and performer. Nowhere is that more evident than on this record, recorded June 9, 1962, at New York's greatest concert hall, and deemed by Ralph Sharon in the liner notes to this double-CD package as "the performance of his lifetime."

Performance of anyone's lifetime is more like it. With the support of a concert orchestra expertly led by Sharon, supplemented by ace soloists like saxophonist Al Cohn, vibist Eddie Costa and guitarist Kenny Burrell, amplified by Carnegie's excellent acoustics, buoyed by the



recent success of "I Left My Heart In San Francisco" and cheered on by a wildly excited New York crowd that sensed its place that night at the center of the universe, Tony delivers an altogether thrilling and epic set that covers the waterfront of popular song from pop to swing to jazz to blues to dixieland and more—44 tunes in all, and not a glitch in earshot.

With arrangements that rise and fall like undulating swells, he communicates infectious joy while fronting the big-band swing of "Anything Goe," and turns "Ol' Man River" into a sultry Cuban percussion-fest. He tugs hearts on an intimate "It Amazes Me," matches Burrell's bucolic voicings on "Lazy Afternoon" and rocks and finger-snaps through "Sometimes I'm Happy." He pours the sweet sentiment of a Venice café combo into "Have I Told You Lately" and converts Carnegie into a clap-a-long on a New Orleans-tinged "Firefly." He crafts mini-suites of songs that pay tribute to Kurt Weill, to Cy Coleman, to Duke Ellington, to Harold Arlen, even to great cities (a quartet that includes "April In Paris," "I Like New York In June (How About You)," "Chicago" and you-know-what-else), and shifts sensibility from song to song in a moment's breath while somehow plumbing the essence of each, until his entire performance feels like one song that should only go on forever.

Audience applause every two or three minutes, which on most albums is guaranteed to grate, feels like the only conceivable rejoinder to such a dazzling display of talent, technique and heart. This is a record worth cheering, and cherishing.

### I WANNA BE AROUND (COLUMBIA) (1963)

A classic album from Bennett's mid-'60s commercial peak, this is as good a record as any with which to begin your Tony collection. It kicks off with "The Good Life," Tony crooning the virtues of settling into serious romance even as the gorgeous hi-fi sound and his own relaxed, sensual phrasing makes a much stronger case for bachelor-pad bliss. Grade-A song selection naturally includes the title tune—Tony's 'other' signature song—and a moving performance of "If I Love Again," as arranger/orchestra conductor Marty Morrell floats Tony's melancholy ruminations of lost love on sympathetic cushions of strings.

On a gem of small-combo interplay, "Until I Met You," Ralph Sharon underscores the playful tone of the lyric with spare but spicy Count Basie piano figures.

And on the closing "Corcovado," Bennett shows natural affinity for what was then a contemporary bossa-nova groove, a lounge-mood match of singer and song that's back to being modern.

CD-reissue bonus tracks include "Autumn In Rome," one of those oughta-be-a-standard obscurities Bennett has made an avocation of unearthing. And on the delta-guitar-meets-big-band "The Way That I Feel," Tony shows he's no stranger to the natural blues—all of which remains window dressing on a masterpiece.

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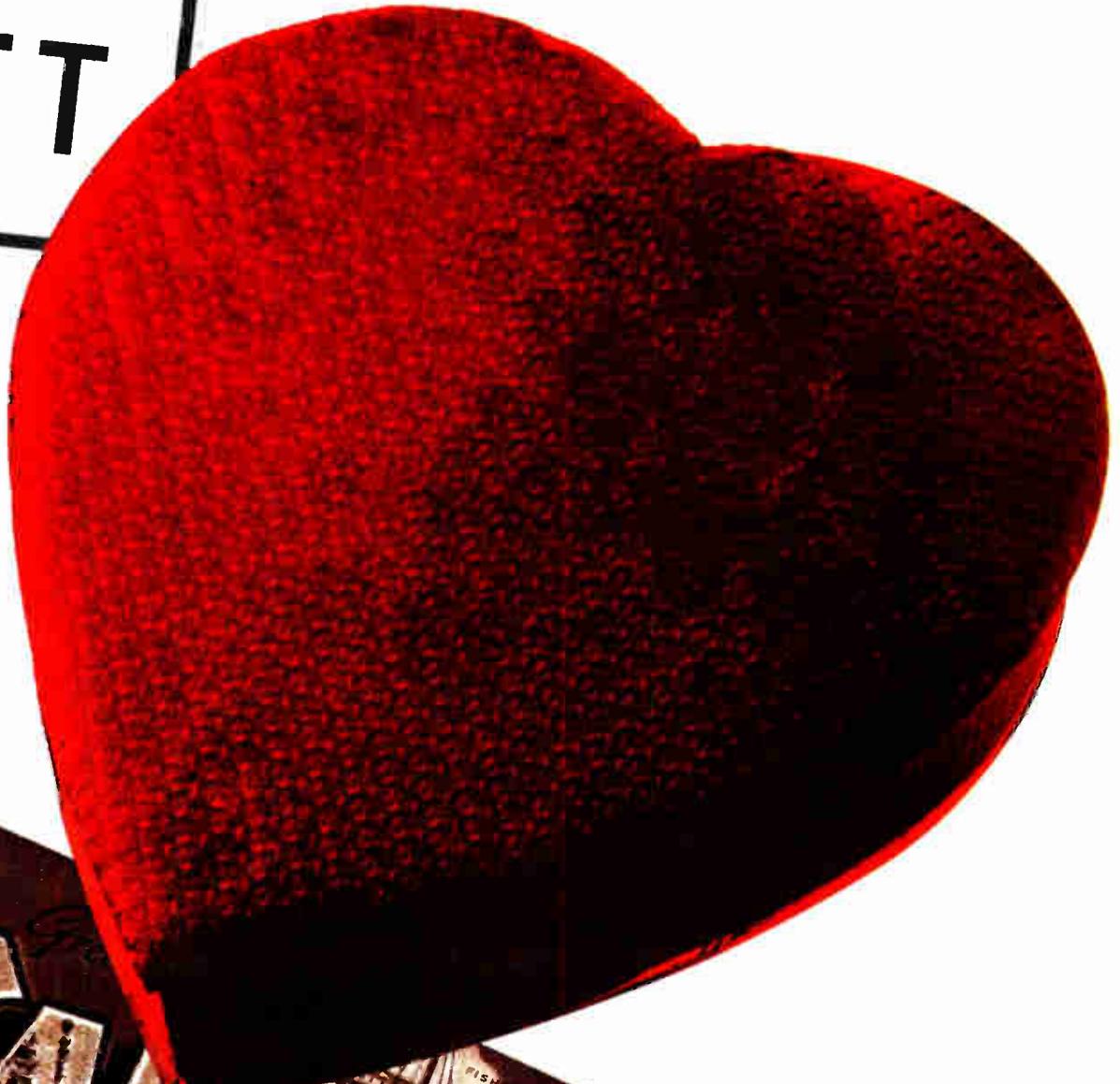
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# TONY BENNETT

HALF A CENTURY AND LOOKING FORWARD

## Essential Bennett

Continued from page 46

### SOMETHING (COLUMBIA) 1970

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

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

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

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

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

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

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

### BENNETT/BERLIN (COLUMBIA) 1987

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

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



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

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

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

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

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

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



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*Congratulations.  
You've made us admit that our parents are*

*right about one thing.*



# TONY BENNETT

HALF A CENTURY AND LOOKING FORWARD

## GOOD WORKS

Continued from page 42

or who have the disease themselves.

The focus of the group, says executive director Joanna Bull, is to help people "learn how to live with cancer." Bull, who began the group, was Radner's cancer psychotherapist. "Gene Wilder [Radner's husband] and friends invited me to come to New York to start the organization. It's a

meeting place for people with cancer and their friends and families." Gilda's Club has offices in New York and Hollywood, Florida. The main "clubhouse" is on West Houston Street in New York (1-888-GILDAU).

Bennett became involved with the club when the late Diana, Princess of Wales, visited Chicago last year. She was in town to donate her time to several charities, including Gilda's Club. "The sponsors wanted entertainment for the gala ball," recalls Bull. "Bless Tony's heart. We got the word from his office that he would do the job—on one condition: that his \$25,000 fee would be turned directly over to Gilda's Club." She adds that Bennett directly serenaded the Princess.

Bennett recalls the evening in Chicago, and he especially remembers all the flowers the Princess received. "All the years I've been in Chicago, I never saw such an outpouring of love," he says of the reception for Diana. That wasn't the only time he sang for the Princess. He also performed at an AIDS benefit in New York at which she appeared. "Every billionaire in Palm Beach and New York City was there. They raised \$10 million," he says. And he sang at a command performance for her and Prince Charles in Britain.

## DESIGNS FOR THE A.C.S.

Bennett's visual talents also benefit another important charity, the American Cancer Society (800-ACS-2345). Karen Radwin, deputy executive VP of the organization, which has been in existence since 1913, says that he has for the past four years created the design that it uses for its holiday greeting cards.

Bennett became involved with the Cancer Society through his friends Ann and Herb Siegel, who are longtime volunteers. Ann Siegel is chairperson of the society's holiday-card program.

Each year, the ACS distributes its catalog to 37,000 companies and individuals. "It raises over \$100,000 a year, and a lot of that is due to Tony. His card is featured on the cover, and a letter from Tony is inside the catalog," says Radwin. This year's card is entitled "Holiday Bouquet." It's a still life of red, green and white flowers on a white background.

"We just think Tony's terrific," Radwin adds. "He's a good friend and a strong supporter. We just think he keeps getting better."

Bennett is no Johnny-come-lately to the world of giving. He recalls doing benefits on tour years ago with people like Lena Horne. And, for about 10 years, he was the spokesperson for the United Way.

"When I was starting out, Sinatra, who was 10 years my elder, said, 'Just make sure you do a lot of benefits,'" Bennett says. "I believe that. And I've been doing them for years. I learned it from Bob Hope. He started me out, gave me a big break. He said, 'If you get lucky in show business, you make a lot of money. But you're not going to feel too good about it if you don't give as much as you take. It'll make you feel great to help somebody.'" ■

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*Tony Bennett on your 50th*  
*Anniversary of making great music.*  
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## TONY'S GREATEST HITS

Tony Bennett's top 20 singles and albums were compiled by Chart Beat columnist Fred Bronson based on peak position on Billboard's singles and album charts. Ties were broken by length of stay on a chart. What may surprise most people about Bennett's top 20 singles is that his signature song, "I Left My Heart In San Francisco," ranks No. 7 instead of No. 1. Bennett's highest-charting single was "In The Middle Of An Island," which peaked at No. 9. While "I Left..." is a better-known song, it only went as high as No. 19. Bennett was especially prolific in 1963, when he had eight separate titles enter the Hot 100, including two of his best-known tunes, "I Wanna Be Around" and "The Good Life." Bennett's top 20 album list is most notable for including titles from five separate decades. The crooner is one of a handful of artists who have charted albums on the Billboard charts in the '50s, '60s, '70s, '80s and '90s. The only other artists to accomplish this feat with new recordings, as opposed to greatest-hits collections and reissues, are Frank Sinatra, Johnny Mathis, Johnny Cash and Chet Atkins.

### THE TOP 20 SINGLES OF TONY BENNETT

1. "In The Middle Of An Island," 1957
2. "From The Candy Store On The Corner To The Chapel On The Hill," 1956
3. "I Wanna Be Around," 1963
4. "Can You Find It In Your Heart," 1956
5. "The Good Life," 1963
6. "The Autumn Waltz," 1956
7. "I Left My Heart In San Francisco," 1962
8. "Firefly," 1958
9. "Ca, C'est L'amour," 1957
10. "Young And Warm And Wonderful," 1958
11. "Who Can I Turn To (When Nobody Needs Me)," 1964
12. "If I Ruled The World," 1965
13. "Happiness Street (Corner Sunshine Square)," 1956
14. "Just In Time," 1956
15. "One For My Baby (And One More For The Road)," 1957
16. "The Little Boy," 1964
17. "Don't Wait Too Long," 1963
18. "This Is All I Ask," 1963
19. "Smile," 1959
20. "Climb Ev'ry Mountain," 1960

### THE TOP 20 ALBUMS OF TONY BENNETT

1. "I Left My Heart In San Francisco," 1962
2. "I Wanna Be Around," 1964
3. "Tony," 1957
4. "The Movie Song Album," 1966
5. "Tony's Greatest Hits, Volume III," 1965
6. "The Many Moods Of Tony," 1964
7. "This Is All I Ask," 1963
8. "Tony Bennett At Carnegie Hall," 1962
9. "Who Can I Turn To," 1965
10. "If I Ruled The World—Songs For The Jet Set," 1965
11. "MTV Unplugged," 1995
12. "Love Story," 1971
13. "A Time For Love," 1967
14. "When Lights Are Low," 1964
15. "Here's To The Ladies," 1995
16. "Tony Bennett On Holiday—A Tribute To Billie Holiday," 1997
17. "Perfectly Frank," 1992
18. "Steppin' Out," 1994
19. "I've Gotta Be Me," 1969
20. "The Art Of Excellence," 1986

# TONY BENNETT

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have left a mark on all of us

HALF A CENTURY  
& LOOKING FORWARD

Congratulations

Sony Music Studios



# TONY BENNETT

HALF A CENTURY AND LOOKING FORWARD

CDs now, because I'm allowed to take some of my early records and when we re-release them I can edit out anything that I'm not satisfied with.

**Do you get a sense that the MTV generation you have touched will maintain a lifelong interest in the golden age of pop music? Is it real for that generation? Are they going to pick up on it?**

It's like Arthur Miller said. He did a play, 'After The Fall,' that was not well received on Broadway and he just said, "The American public is not interested in tradition." It's how much money is it going to make, and they're not inter-

to top that, as far as I'm concerned.

**If push comes to shove on that desert island, are you leaning toward the classical area?**

Well, of course. That's when you grow up. These are masters, the real masters of music. You should listen to all the masters just like [one should know] the history of art. I'm a painter. If I don't study Michelangelo or Rembrandt or Raphael, I'm nowhere.

**Could you share a wish list of ideas or concepts for new albums you hope to make in the years ahead?**

## THE BILLBOARD INTERVIEW

Continued from page 52

I said, "Great! Do it." I told Bill Hassett [who ran the label], "Do it." He said, "No. We're not going to go that way." But, as far as I was concerned it was successful, although it cost me \$250,000 to get out of my label. My point is that, as far as I was concerned, it was successful because I kept my integrity. I'm still proud of those records. I did some. We had Bill Evans, Charlie Byrd, Torrie Zito and Earl "Fatha" Hines.

**Do you still long for a top-10 single hit to validate your great stature as an artist?**

I kind of answered that earlier. I said I don't want a hit record. I'd like a hit catalog. I met Glenda Jackson, the great British actress, and a promoter introduced her to me and said, "This is Tony Bennett. His record is 'I Left My Heart In San Francisco.' That hit record." She replied, "Every record Tony Bennett makes is a hit." I'll take that one. I don't want to make a bad record. I won't release it. That's one of the reasons I love

I told him to change his name to Tony Bennett. But you know something? With his talent, he'd be just as popular with his real name, Antonio Benedetto.

—Bob Hope

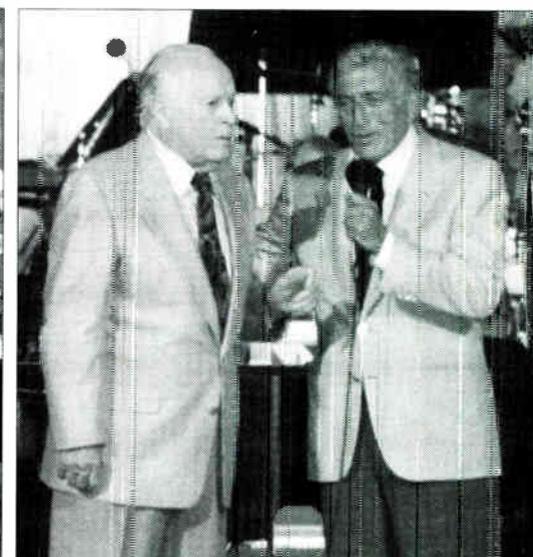
Without a doubt, Tony Bennett is one of America's greatest performers. And he belongs to and is appreciated by all America. No generation gap with this legend... He looks great. He sounds great. He is great. A perfect poster child for Italians. Amore, Tua Paisana! —Dolores Hope

The classiest guy I know.

—Madonna



Bennett on David Letterman in the '80s, and with Bob Hope in the '90s



ested if someone is really contributing something. But when you look at any of the old countries, like China, Africa, anywhere in Europe, tradition is just as important as how much money they're making.

**Here's a desert-island question. What kind of music by what artist would you want to have with you if you were stranded on a desert island?**

There's a lot. There's so many beautiful artists. And composers like Delius, Ravel and Debussy. Nothing's ever going

Well, I don't want to give any away. What I would say is that I really wish I had two lifetimes, because I have that many ideas. It's easy for me to come up with concepts, easy. And I just love it. I laugh at the fact that at one time I was booted out of Columbia because I wanted to do concept albums, and now everybody does concept albums. Mitch Miller used to criticize me. He said, "You're all right," he said, "but you're always ahead of your time. Just pull back a little and it'll be all right." I'd rather be a little ahead of time because people will catch up to me. It's like Donald O'Connor once told me. He said, "If you do something good, wait five years." And it's true. It happens. You just have to be patient. Finally, the cream rises to the top. If it's really good, sooner or later someone's going to say, "Did you hear that record that guy made?" and it works.

**Can you talk about your return to Columbia Records? How did that come about?**

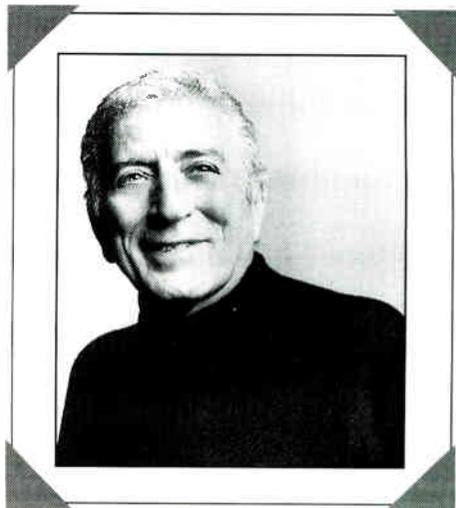
I have to thank my son Danny for that all the way. He is so brave. In the last 17 years he's managed me, he's turned everything around. I've had a lot of different managers. I don't know why. It just didn't work out. It started good and then it would flop. I never flopped with the audience. The audience never let me down. Whether in small houses or big houses years ago, the audience always encouraged me. God bless them. They reaffirm that I should just keep going. My son had to do something I practically felt was impossible. He had to overcome the fact that we had this separation between the young and their parents—the demographics question. One day, he came up to me and he said, "Dad, there are a lot of young people my age that are starting to like your music." I said, "You're kidding!" I always [thought] I had a following around the world with just people my age or maybe 10 years younger than me. I was very comfortable just doing that, playing nice concert halls. I never wanted to play stadiums. I like nice clean halls where the family could come in—2,700-seaters like Carnegie Hall or the Academy of Music in Philly or Heinz Hall in Pittsburgh, Dorothy Chandler Pavilion in L.A. Beautiful places. That's the way I like to work. So he said, "If you don't mind, I'd like to experiment a little." I said, "Go. Let's see what happens." So he put me on SCTV with John Candy, and then they put me with the Simpsons, then they put me on David Letterman and Jay Leno, and then we started kidding around with MTV. Before you know it, I got involved with the MTV Awards. I started getting played on MTV.

**Was your son involved with you when you returned to Columbia after a 10-year absence?**

Yeah. And he changed the whole scene. I must tell you, he worked a thing out with Columbia that I think only Sinatra had. I just hand in my record. They don't say what I should sing or how I should sing. Or if you don't do this you're not going to be on the label or whatever. No threats. And every time that we've done something in the last four years, I've won Grammys. ■

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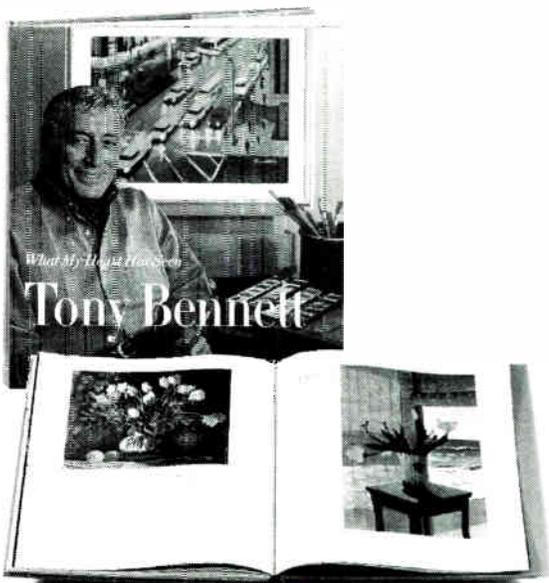
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# TONY BENNETT

HALF A CENTURY AND LOOKING FORWARD

## Value In The Vaults Legacy's Active Reissue Program Mines Bennett's Rich Catalog

BY MICHAEL AMICONE

"I never went for a hit record," states master pop vocalist Tony Bennett. "I always wanted a hit catalog." And though this singer's singer has had his fair share of hit singles, including a '60s run that saw him release such signature tunes as "I Left My Heart In San Francisco," "I Wanna Be Around" and "The Good Life," he has always been more of an album-oriented artist, preferring to take a theme or a mood and explore it over the course of an entire album of songs, in much the same way that Sinatra fashioned his classic output.

Now, Bennett's catalog is getting the state-of-the-art reissue treatment befitting his stature as one of the greatest singers in pop history. Columbia/Legacy's "The Tony Bennett Master Series" features titles handpicked by the singer himself—albums that "stand out in my mind as my definitive recordings"—remixed, remastered and digitally spruced up with 20-bit Super Bit Mapping technology. "I Wanna Be Around" (1963; with bonus tracks from Bennett's 1963 album "This Is All I Ask"), "Who Can I Turn To" (1964) and "Something" (1970) inaugurated the series in late 1995, and five more titles hit the shelves in October: "The Beat Of My Heart" (1957), "Tony Bennett At Carnegie Hall—The Complete Concert" (1962), "If I Ruled The World—Songs For The Jet Set" (1965), "Tony Bennett Sings His All-Time Hall Of Fame Hits" (1970) and "All-Time Greatest Hits" (1972).

Overseeing the project, along with Bennett, his son/manager Danny, and label A&R VP Don DeVito, is veteran reissue producer Didier C. Deutsch. "The titles are chosen by Tony and his son Danny," explains Deutsch. "Once the titles have been agreed on, I am left alone in the studio to remix, remaster and do everything that needs to be done. And, of course, they have final approval on everything I do. So, essentially, I am a middleman acting on their behalf in the studio."

### ART BLAKEY AND BINAURAL STEREO

Of the titles released so far, the Carnegie Hall concert album and Bennett's 1957 concept album "The Beat Of My Heart," on which he is accompanied by a first-class array of drummers and percussionists (including Chico Hamilton and Art Blakey), benefit the most from the reissue program.

"The Beat Of My Heart" was recorded in 1957 during several sessions," says Deutsch. "In June, the label was experimenting with binaural stereo; up until then, they had recorded everything in mono. So they started experimenting with binaural stereo, with the singer on one side and the



"Beat" Bennett, with (clockwise) Jo Jones, Art Blakey, Billy Exner and Candido

orchestra on the other side. That's the way they recorded the first several songs from that album."

By the time that Bennett and company reconvened in the studio for the October sessions, the Columbia engineers had developed the full stereo spectrum on two channels. However, though most of the album was recorded in true stereo, it was only released in mono, since stereo was still in its infancy.

"When we went back to the tapes for the reissue, I had to sift through all of them," says Deutsch. "We received something like a dozen boxes, and two of them were marked 'extras'—I can't remember the exact labeling. So we listened to them, and to our surprise, we discovered that they were the stereo tapes. That enabled us to release the product, for the first time, in stereo."

### EXPANDING CARNEGIE HALL

"The other album that's important in the new series is the Carnegie Hall concert," Deutsch continues. "We found the complete concert, and it contained 18 songs that had been previously unreleased. When they released it initially, they eliminated a lot of songs because they wanted to fit it on two LPs."

To ensure the best possible sound in the digital medium, Deutsch bypassed the original-master mixdown tapes and remixed the albums from the original session tapes, while also including bonus tracks whenever appropriate. "For instance, on the album 'If I Ruled The World,' the song 'Falling In Love With Love,' which is a great selection, was on the tapes, but it had never been released," he explains. "And I thought it should be added. Also, on 'The Beat Of My Heart,' there is a killer track, 'Begin The Beguine,' which to me is one of the best numbers he did on that album, but they decided not to use it originally."

### VAULTS IN VEGAS

Regarding what might be coming down the reissue pipeline, Deutsch says, "We want to do some early Tony Bennett. There is one particular title that I would like to do, and I think it has been requested by a lot of people. It's a tribute to Harold Arlen, called 'A String Of Harold Arlen.' We also have some unreleased live albums in the vault, one recorded in Las Vegas, which we have been talking about releasing for the first time. But that will have to wait for a while. Eventually, though, we intend to reissue everything that's in the vault." ■

### TONY AND COLUMBIA

*Continued from page 40*

### ON A CLEAR DAY

As the Tony Bennett juggernaut started to pick up steam, Jenner was excited to see not only Bennett's success, but how clear his artistic vision was. "I was very proud and happy. I was very happy that Tony had decided to stay here, and I was proud that we were able to help Tony and Danny get their vision off the ground," he says.

When asked what it is about Bennett that has connected with a new audience of listeners, Jenner replies without hesitation. "I think one very simple thing: honesty. People know when something is bogus, and they know when something is real. That's part of the

problem with the business today; there are not enough real artists, and to use an overused phrase, Tony is a real artist."

Jenner feels that Bennett's one of "the great B's at Columbia Records, along with Bruce, Barbra, Billy and Bob, and he was one of those B's that was really the foundation of the company." And Jenner wants the Bennett run at Columbia to continue: "My personal feelings are that the 13 records Tony made outside of Columbia—and that's out of a total of 79 recordings—I hope that those are the only outside Columbia recordings he ever does. For as long as he makes records, I hope Tony will remain on Columbia. We're very proud and lucky to have him." ■

December 1997

# T ONY

The sound of shiny blue  
satin ribbon,

the smile of a warm and loving  
heart,

the eyes and hands of a painter  
of taste, talent and style,

the craft, pride and phrasing of  
a gifted musician,

the devotion to family and  
friends of a neighborhood guy,

and a passionate, lifelong love  
affair with the creators and  
players of great songs.

Truly a walking, swinging work-  
of-art-in-progress about whom  
one of your great predecessors  
would surely have said, "*They  
ain't heard nothin' yet.*"

It's been an incredible journey and we're proud to have been part of it.

**BELDOCK  
LEVINE &  
HOFFMAN**

# TONY BENNETT

HALF A CENTURY AND LOOKING FORWARD

## THE GOOD LIFE

Continued from page 39

Becomes first white vocalist to record with the Count Basie Band ("Basie Swings—Bennett Sings," 1958); reprises concept with "Bennett & Basie Strike Up The Band" in '61. Duets with longtime pianist Ralph Sharon on "Tony Sings For Two," 1959; they reprise concept with "When Lights Are Low" (a tribute to Nat "King" Cole) in '64.

Records million-selling signature-song "I Left My Heart In San Francisco" in '62. Wins first Grammy for it that same year. Becomes first pop singer to headline Carnegie Hall; cuts memorable double album there. (He's still be able to headline it again in 1997—35 years later.)

More hit singles: "I Wanna Be Around," "The Good Life," "Who Can I Turn To," "If I Ruled The World," "The Shadow Of Your Smile" and "For Once In My Life" (a Stevie

Wonder cover).

More hit albums: "I Wanna Be Around," "The Many Moods Of Tony" and "The Movie Song Album" (a concept LP in '66).

More adventurousness: Makes some of the first American bossa-nova records, cuts discs with cornetist Bobby Hackett and Canadian composer/conductor Robert Farnon and tours with Lena Horne.

Exits Columbia in 1971. Records with Buddy Rich, Woody Herman and Ruby Braff for various labels, including his own Improv imprint; issues discs by Charlie Byrd and Earl "Fatha" Hines, among others. Teams with jazz pianist Bill Evans for the "Tony Bennett/Bill Evans" album in 1975 and again in '77 for "Together Again: Tony Bennett & Bill Evans."

Works 200 nights a year. Names first son, Danny, his manager in 1979.

Returns to Columbia Records in 1986. Issues "Singin' Till The Girls Come Home," a collection of previously unreleased jazz sides recorded with Stan Getz, Herbie Hancock, Ron Carter and Elvin Jones; revisits the concept with the '87 double-LP "Jazz," featuring Getz, Carter, Art Blakey, Tony Williams, Nat Adderley, Milt Hinton, Joe Newman and Zoot Sims on sessions recorded between 1954 and 1967.

## ROLE MODEL OF COOL

Records full orchestra-backed "The Art Of Excellence" album in 1986 and another, "Astoria: Portrait Of The Artist," in '90.

Releases "Bennett/Berlin"—a tribute to songwriter Irvin Berlin—backed by the Ralph Sharon Trio with guests

Dexter Gordon, Dizzy Gillespie and George Benson in '87.

Writing in a 1988 issue of national rock magazine *Spin*, Glenn O'Brien calls Bennett "a role model of white cool; he was one of our few heroes who never acted like a jerk," citing Bennett's having marched for civil rights in Selma, Ala., as well as his refusal to play South Africa when apartheid was in effect.

Showcasing his sense of humor, Bennett poses for *Spin*'s swimsuit issue, performs on David Letterman's late-night TV show and makes an animated appearance in a '91 "Simpsons" episode.

Bookended by two versions of "Boulevard Of Broken Dreams"—his original and a far more worldly new recording—Bennett crowns his career with "Forty Years: The Artistry Of Tony Bennett," a four-CD boxed set. Marks 40th anniversary in show business with a '91 concert at London's Prince Edward Theatre.

## FROM FRANK TO FLEA

Releases Grammy-winning "Perfectly Frank" album (a tribute to Sinatra) in 1992. Follows up with Grammy-winning "Steppin' Out" (a tribute to Fred Astaire) album in '93; "Steppin' Out" video gets played on MTV.

Teams with Sinatra on "New York, New York" for Frank's '93 "Duets" album. Appears with Anthony Kiedis and Flea of the Red Hot Chili Peppers at the '93 MTV Music Video Awards. Lands running-shoe, dress-shirt and computer-software commercials.

Performs on "MTV Unplugged" in 1994. Subsequent album features duets with Elvis Costello ("They Can't Take That Away From Me") and k.d. lang ("Moonglow"). *Wall Street Journal* cites "Tony Bennett factor" as integral to business success in '95 op-ed piece.

Records "Here's To The Ladies" (tribute to female singers) in 1996. Does first two-hour "Live By Request" TV show for the Arts & Entertainment Network; gets 1.2 million phone/Internet requests, wins an Emmy.

Cuts "Tony Bennett On Holiday" (a tribute to Billie Holiday) in 1997; his portrait of her provides the album's cover art. Plays the Apollo Theatre with the ticket price rolled back to \$8.50—same as the last time Holiday performed there 30 years earlier.

Call him "the best singer in the business" (Frank Sinatra did). Call him "the best singer I've ever heard" (Bing Crosby did). Or just call him...Tony Bennett, because he is. ■

In 1982 or 1983, I had just done three nights with the Attractions at the Pier in New York City. I received an invitation to play on a television show with Tony and the Count Basie Orchestra. It was a dream come true, although, as a result of the three shows, I had no voice. Tony couldn't have been nicer. He took me to one side and tried to give me valuable advice on how I should warm up. Although I may have seemed like a bit of a clown to the Basie Orchestra, Tony and Count Basie were very encouraging. I was happy to get the opportunity to work with Tony again on "MTV Unplugged." I learned the song for "Unplugged" orally. I do write music, but I don't sight read very well. And, inevitably you tend to absorb the shape of melodies by a composite of many different performances. Jazz musicians often have the habit of bending the melodies at their whim. The problem with that is you may be singing slightly in variance to what Cole Porter wrote down. At the "Unplugged" rehearsal, Tony told me, very nicely, but very firmly, "You're not singing the melody." Although Tony has his own style, he's a very good servant to the writers. He always sings the written tune and always mentions to the audience who wrote the songs. That, I believe, shows his humility.

—Elvis Costello

Quotes compiled by Debbie Galante Block

## TONY, YOU'RE THE PINNACLE. (AND WE OUGHT TO KNOW!)

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**Aaron Tonken**

on  
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A U T O M A T I C

# TONY BENNETT

HALF A CENTURY AND LOOKING FORWARD

## Tony On Tour

The show goes on, more than 200 times a year, and the singer gives 110%. Lately, his signature brand of cool has been championed by a younger generation, so it's not unusual to find him a star attraction at KROQ's Acoustic Christmas show within weeks of playing Radio City Music Hall. But no, he doesn't require pink jellybeans.

BY RICHARD HENDERSON

The setting is perfection itself: The sounds of a full orchestra reverberate from the stage of the Hollywood Bowl into the boughs of the pine trees surrounding the famed venue, and beyond into the Hollywood Hills, as a capacity audience savors the introduction to the Anthony Newley chestnut, "Who Can I Turn To?" Within moments, beneath the starry canopy of a warm August night, Tony Bennett will once again make this tune, along with many other classics of American songcraft, his own.

Then, three lines into the first verse, a woman's voice from a box seat punctuates a quarter-note rest in the arrangement, with the nearly anguished cry, "I love you, Tony!" As the house dissolves in laughter and applause, the unflappable and smiling Mr. Bennett sings the next line, only to hear another woman at its conclusion wailing, "I love you too!" No doubt the majority of the San Fernando Valley's residents hear these voices and agree with them. Tony waits a beat, then deadpans, "I thought you guys all lived in San Francisco." Hardly. Bennett's fanatical fan base has been nurtured with constant touring throughout America. In recent years, he has added Asian and European dates to his already exhausting schedule, giving new audiences a taste of the craftsmanship cultivated in a 45-year career.



Onstage in the early '60s

His signature brand of cool has been championed of late by a younger generation, and so it is not unusual that Bennett now finds himself a star attraction at KROQ's Acoustic Christmas show within weeks of playing Radio City Music Hall.

One can imagine the booking of the peripatetic Bennett's schedule of engagements to be a task nearly as wearing as actually being on the road for the majority of the year. But if there is stress involved, it cannot be detected in the voice of Rob Heller, VP of talent in the music division of the William Morris Agency, the tone of whose voice brightens markedly upon mention of Tony Bennett.

By way of introduction, Heller explains, "I've had the pleasure of working for Mr. Bennett and Danny [Bennett, the singer's son and manager] for about eight years, initially for three years at Triad and then for the past five since we became William Morris. I'm Tony's responsible agent at William Morris, which means that all of my colleagues who come up with various offers for Tony—be they promotional dates or symphony dates or private engagements—basically are funneled through my desk. I formulate that data to present to Danny and then to Tony, and then put a game plan together for a touring schedule."

How much of the year finds Tony onstage? "It seems like every day," says Heller. "Certainly, he does at least 200 dates a year. He stays very, very active."

Is Heller's a fun gig? "Oh, the funnest! We're working for a man who's at the top of his game, who gives 110% at every performance, who couldn't be more giving to his audiences. We're fortunate as agents to represent talent that's the best at what they do, and there's no finer example of that than Tony Bennett." ■

I left my heart in San Fran

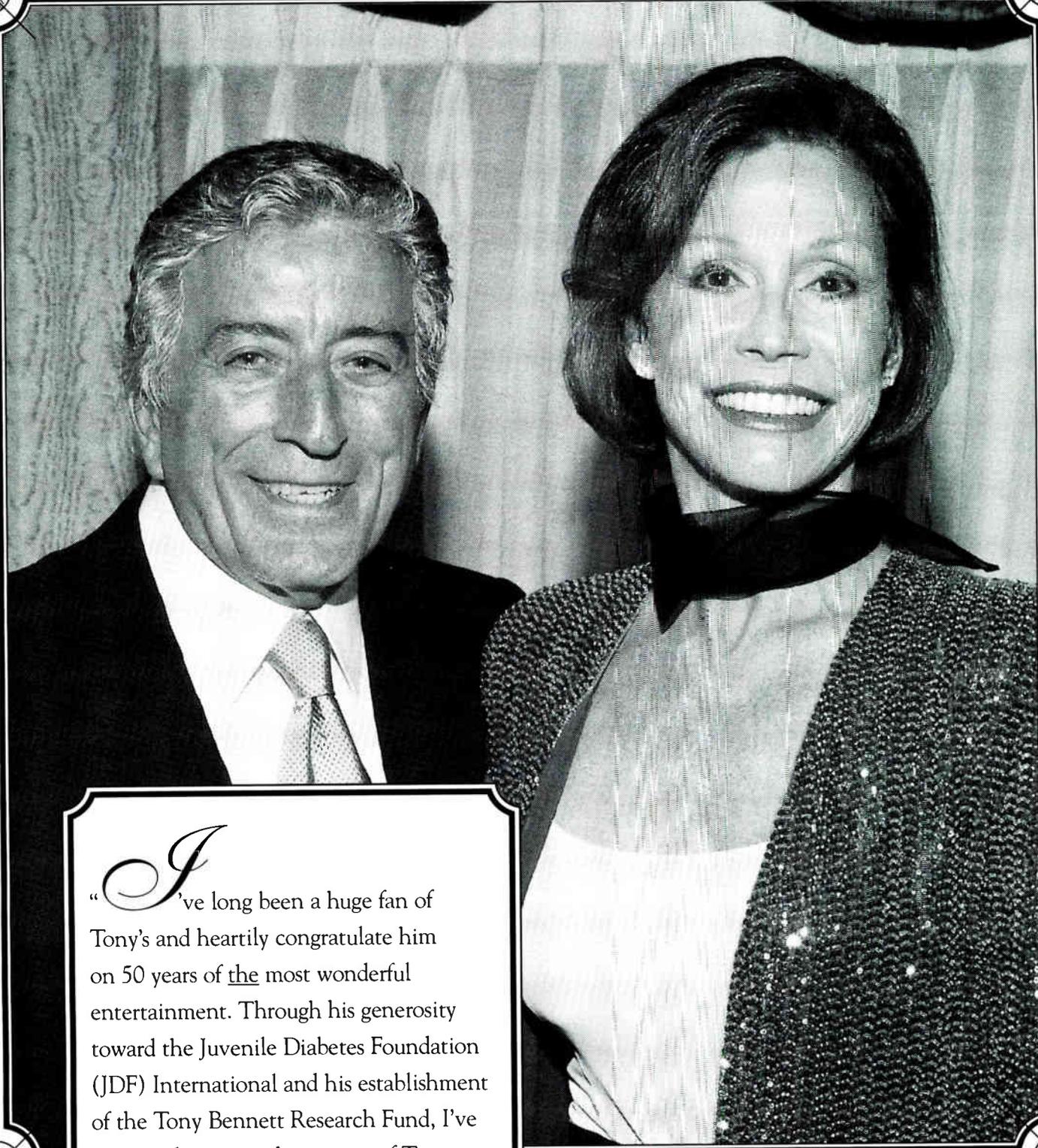


Photo: David Blachman

*I*'ve long been a huge fan of Tony's and heartily congratulate him on 50 years of the most wonderful entertainment. Through his generosity toward the Juvenile Diabetes Foundation (JDF) International and his establishment of the Tony Bennett Research Fund, I've come to know another aspect of Tony. As an outstanding contributor to the Foundation, his sensitivity and dedication to our goal of curing diabetes have made him my ideal."

Mary Tyler Moore  
International Chairman

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Photo by Herman Leonard

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*Dan*

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# Reviews & Previews

## ALBUMS

EDITED BY PAUL VERNA

### POP

#### ROYAL FINGERBOWL

**Happy Birthday, Sabo!**

PRODUCERS: Royal Fingerbowl, Keith Keller  
TVT 5750

If Tom Waits had been born on the bayou, he might sound something like Royal Fingerbowl front man/guitarist Alex McMurray. The gruff-voiced singer leads this New Orleans rock trio through an album's worth of highly spirited, sometimes twisted songs that bring to mind the barroom bravura of the Pogues or the Low & Sweet Orchestra. Highlights include the bluesy rocker "Nothing But Time," the shuffler "A Month Of Sundays," the country ballad "Ozona, Tx.," and the ribald "München-town." On many tracks, the trio is joined by able sidemen—including members of the New Orleans Klezmer All-Stars—on horns, winds, pedal steel, accordion, organ, and guitar.

#### THE VOICES OF ASCENSION

**Can't Help Singing**

PRODUCER: Ramiro Belgardt  
Delos 3224

The label's religious choral group, with Dennis Keene as conductor, has done well with pop musical "jokes" with two albums putting favorite Disney songs in the style of Mozart and Bach. But, things take a "serious" turn on this program of melodies by Jerome Kern, who was the master of the long-line lyrical tune that suits the group to a T—not to mention such appropriate lyricists as Oscar Hammerstein II and Otto Harbach. Among the 18 gems are "They Didn't Believe Me," "The Way You Look Tonight," "The Song Is You," and "Can I Forget You." Some sameness begins to creep in, though this is greatly mitigated by some uptempo tracks (i.e. "Pick Yourself Up," "You Couldn't Be Cuter").

### COUNTRY

#### ★ VALERIE SMITH

**Patchwork Heart**  
PRODUCER: Alan O'Bryant  
Bell Buckle Records

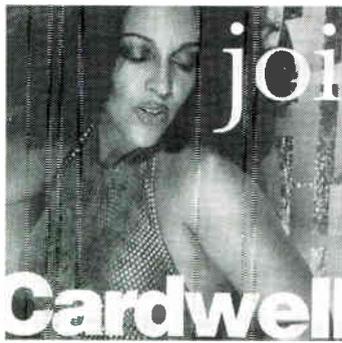
This is undoubtedly the most charming hybrid country/bluegrass album to come down the pike this year. Smith possesses a winning, bell-like voice and an exuberance that match a collection of equally charming songs. A Gillian Welch song done up in bluegrass style with such stellar sidemen as Jerry Douglas and Roland White? Sure, and they give it quite a ride. There's more. Two of Gretchen Peters' better songs, "Greener Pastures" and "Life's Rough And Rocky Road," get emotional readings. Charlie Louvin duets with Smith on the great Hazel Houser song "My Baby's Gone." Smith also resurrects the old chestnut "Second Fiddle (To An Old Guitar)." With her voice, sense of song, and writing ability, Smith should do well. Contact: 615-389-9694.

### DANCE

#### ▶ ROBERT MILES

23AM  
PRODUCER: Robert Miles  
deConstruction/Arista 19002  
With 1996's innovative "Children," Robert

### SPOTLIGHT



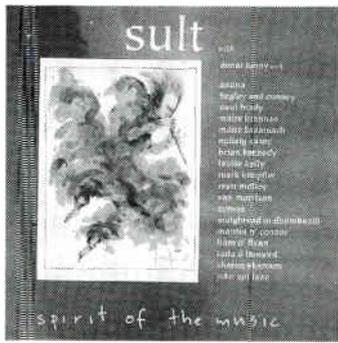
#### JOI CARDWELL

PRODUCERS: Various  
**EightBall/Lightyear 54238**

On her sterling sophomore outing, Joi Cardwell aims to maintain her position as one of clubland's most beloved belters while also inviting a wider audience with a handful of smooth jeez 'n' R&B shufflers. She should have little trouble succeeding on both courts, given the soulful grace and confidence with which she handles her material. Although a studio recording cannot fully capture the electricity of Cardwell in concert, this set comes mighty close. As the set's dominant producer and songwriter, Cardwell scores equally high marks in both roles, instilling an unusually high degree of intelligence in hands-in-d-air house music anthems like "Run To You" and "Found Love" and giving downtempo, single-worthy tunes like "Crying Eyes" and "Power" a jazz-smart, classic-funk vibe fondly reminiscent of D'Angelo.

Miles sparked an interminable string of sound-alike disco instrumentals. The Italian producer/composer DJ deals with the daunting task of crafting a follow-up by totally sidestepping the sound of his breakthrough hit and reinventing himself as an electronic artist with unmistakable pop leanings and a surprising adept lyrical hand. The result is a wonderfully atmospheric, if occasionally indulgent, collection that positions Miles as more than simply a one-hit wonder. Guest singers Nancy Denino and Sister Sledge leader Kathy

### SPOTLIGHT



#### VARIOUS ARTISTS

**Sult—Spirit Of The Music**  
PRODUCER: Donal Lunny  
Bottom Line 97302

Meaning "pleasure" in Gaelic, the word "Sult" perfectly sums up the mood of this outstanding compilation of traditional and contemporary Irish music, recorded in 1996 for a television show under the supervision of veteran musician/producer Donal Lunny. The collection features top talent from the ever-rich Emerald Isle and beyond, including Van Morrison, Máire Brennan, Anúna, Mark Knopfler, Mairtin O'Connor, Matt Molloy, Máire Breatnach, and the "Salt" house band, which backs up some of the performers. Material ranges from well-worn traditional to modern originals like Morrison's "St. Dominic's Preview" and Brennan's "Óró" (in a sparse arrangement). A delightful program that showcases the depth and quality of Irish music. Contact: Blinerecs@aol.com.

Sledge add mainstream accessibility—particularly on the quietly insinuating first single, "Freedom."

### JAZZ

#### ★ HAMLET BLUIETT & CONCEPT

**Live At Carlos I: Another Night**  
PRODUCER: Hamiet Bluiett  
Just a Memory 9136  
A welcome second volume from a 1986 Hamiet Bluiett New York club engagement more than proves his past and pre-

sent status as the leading baritone saxophonist in jazz. Bluiett, backed by pianist Don Pullen, bassist Fred Hopkins, drummer Idris Muhammad and percussionist Chief Bey, also testifies to the versatility and vitality of the avant-gardists who seemed eclipsed by '80s new traditionalists. These five extended concert tracks stretch out over an hour and include such Bluiett originals as the Latin-influenced "Sobre Una Nube" and the punchy, Coltranean "Wide Open," which presents the perfect showcase for Bluiett's ripsaw tone and Pullen's explosive note clusters. No mere noise merchants, Bluiett and Co. artfully, gracefully deliver standards "I'll Close My Eyes" and "Autumn Leaves."

### WORLD MUSIC

#### ★ RAY LEMA, PROFESSOR STEFANOV & THE BULGARIAN VOICES OF L'ENSEMBLE PIRIN

PRODUCERS: Ray Lema, Philippe Jupin  
Tinder Gold 42848372  
This inspired world music project teams Zairean pop innovator Ray Lema with a Bulgarian women's choir led by Prof. Kiril Stefanov. Lema and the vocalists are backed by African and European musicians, with songs composed by either Lema or Stefanov. So artfully blended are the two worlds that a song's lineage is never clear: The Balkan melodies of "Pirinska Krassota" and "Na Megdana" are mated to loping, dubbish rhythms. And Lema's sublime vocals share the stage with the densely woven harmonies and wild yelps of the 25-strong chorus. Other standouts include the haunting dirge of "Pongi," the Arabic tonalities of "Sahara," and the Afro-Balkan gospel impressions of "Nalelela." This 1992 French album is released here through Tinder Records' Gold imprint, devoted to classic world music albums. Contact: 707-588-9164.

### CLASSICAL

#### ★ GALINA GORCHAKOVA: Memories Of Love (Russian Romances)

PRODUCER: Wilhelm Hellweg  
Philips 446-720  
Steel-toned soprano Galina Gorchakova's star is on the rise. She has been lauded as a member of Valery Gergiev's Kirov Opera (particularly in such award-winning productions as Prokofiev's "The Fiery Angel"), and Philips issued her debut re-

recital of Verdi and Tchaikovsky arias to a warm reception last year. "Memories Of Love" shows off Gorchakova's strong, dark voice and flair for drama on a set of songs by Balakirev, Glinka, Tchaikovsky, Dargomyzhsky, Rimsky-Korsakov, and Rachmaninoff. The material ranges from the heartbreaking to the merely melodramatic, but Gorchakova voices it all with gusto. Plus, her apt accompanist is pianist Larissa Gergieva, who also backed Philips' other Russian diva, mezzo Olga Borodina, on a great Tchaikovsky disc a few years back. Also just out: Gorchakova as Elisabetta on Philips' new recording of Verdi's "Don Carlo," with Bernard Haitink and the Covent Garden band.

### CONTEMPORARY CHRISTIAN

#### THE BISHOPS

**Reach The World**  
PRODUCER: Steve W. Mauldin  
Homeland Entertainment 9724  
After more than a decade in Southern gospel music, the Bishops finally got the recognition they deserved with their last album, "You Can't Ask Too Much Of My God." Those accolades should continue rolling in when people hear this new release. Composed of father Kenneth Bishop along with sons Kenny and Mark, plus Carl Williams, the group specializes in soaring harmonies and well-written songs. Kenneth revives the classic "Satisfied Mind," and the group turns in a stunning a cappella version of "He's Got The Whole World In His Hands," but the album's best moments are on the originals "What I Have," the Caribbean-tinged "Something New Under The Sun," and the poignant "God Still Moves." A satisfying album that demonstrates why this Kentucky clan is no longer one of the best-kept secrets in Southern gospel.

### GOSPEL

#### CALVERT McNAIR

**I'm Free**  
PRODUCERS: Darrell Luster, Calvert McNair  
Malaco 4494  
The former lead singer of gospel titans the Sensational Nightingales, Calvert McNair died of cancer last year at age 45, not long after the completion of this album. McNair was clearly in fine voice, even in his impending death only adds poignancy to these last 10 recordings of his life. Though stepping out as a soloist, McNair holds tightly to the traditional quartet sound that was always his staple, even redoing two Nightingales standards ("Face to Face," "We've Got To Keep On Moving"). The album is filled with strong radio candidates ("I'm Free," "Tell Someone How Precious He Is," a soulful take on Michael W. Smith's "Friends") and stands as a fitting epitaph to a gospel great.

### CHRISTMAS

#### SWV

**A Special Christmas**  
PRODUCERS: Michael J. Powell, Phil Temple, Rex Rideout  
RCA 67539

#### GARY CHAPMAN

**The Gift**  
PRODUCER: Michael Omartian  
Reunion 10013

#### JEFFREY OSBORNE

**Something Warm For Christmas**  
PRODUCERS: George Duke, Jeffrey Osborne  
Modern 5141613462

### VITAL REISSUES®

#### T. REX

**The Slider; Zinc Alloy And The Modern Hidden Riders Of Tomorrow; Tanx; Light Of Love; Messing With The Mystic; Dandy In The Underworld; Futuristic Dragon; Bolan's Zip Gun; Great Hits 1972-1977, The A-Sides; Great Hits 1972-1977, The B-Sides**  
PRODUCERS: Tony Visconti, Marc Bolan  
Chronicles 314-534-256, 257, 355, 356, 357, 358, 359, 360, 361, 362

#### MARC BOLAN & T. REX

**Live 1977**  
PRODUCER: none listed  
Chronicles 314-536-251  
The Marc Bolan/T. Rex catalog—owned by disparate parties around the world—has never been consolidated under one imprint and perhaps never will be. Nevertheless, the PolyGram reissue label's remastering of 10 titles in the pioneering glam-rock band's *oeuvre* is the closest fans have received to a comprehensive reissue program. Many of the above

titles had not been available on CD to date, and even some of the titles that did exist in the digital domain are now augmented with bonus tracks. Though by no means complete, this batch of releases—which includes such classics as 1972's "The Slider" and 1973's "Tanx"—is a fitting tribute to the eccentric, influential Bolan 20 years after his death.

#### VARIOUS ARTISTS

**RCA Victor 80th Anniversary; The First Label In Jazz; Vols. 1-8**  
REISSUE PRODUCER: Steve Gates  
BMG Classics/RCA Victor 68777-68784  
This epochal eight-disc set begins with the Original Dixieland "Jass" Band's 1917 "Livery Stable Blues" and stretches all the way to the Don Braden Octet's 1997 "Winelight." The music in between came from a remarkable roster, including early masters Louis Armstrong, Duke Ellington, Fletcher Henderson, Jelly Roll Morton, and Fats Waller;

swing kings Glenn Miller, Benny Goodman, Coleman Hawkins, Artie Shaw, and Count Basie; beboppers Dizzy Gillespie, Lennie Tristano, Bud Powell, and Kenny Clarke; post-bop players Charles Mingus, Sonny Rollins, Art Blakey, J.J. Johnson, and Gil Evans; recent stars Roy Hargrove, Danilo Perez, Steve Coleman, and Marcus Roberts; plus singers from Lena Horne and Carmen McRae to Vanessa Rubin and Dominique Eade. Weaker '60s and '70s entries show a blunting of RCA's cutting-edge—remedied by its '80s Novus imprint (home of the brilliant, albeit unrepresented, Steve Lacy and Hilton Ruiz). Also features Stephanie Stein's decade-by-decade liners and a bonus CD of "Livery Stable Blues," its B-side, and a never-released 1957 Mingus piece. For the jazz fan on your Christmas list who's up for a swinging, sweeping epic of American music.

**ALBUMS:** SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Brad Bamberger (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

## SINGLES

EDITED BY LARRY FLICK

### POP

#### ► WYCLEF JEAN FEATURING CANIBUS AND R. KELLY *Gone Till November* (3:27)

PRODUCERS: Wyclef Jean, Ché Guevara, Jarry "Te Bass" Duplessis  
WRITER: N. Jean  
PUBLISHER: India Music Ink, ASCAP  
**Ruffhouse/Columbia 3509** (c/o Sony) (cassette single)  
Jean rallies pop star R. Kelly and up-and-coming rap lyricist Canibus to make the serious topic explored here—the consequences and suffering of young, seasonal drug runners and the families they leave behind—memorable and easily programmable. Kelly riffs gracefully as 'Clef spits a few tales about the "night shift," while Canibus flips his usual self-aggrandizing rhymes—much to listeners' delight. The blend of musical styles and lyrical messages is diverse enough to satisfy every listener's aural taste buds. Jean is known for taking highly creative and entertaining moves at video, so expect a strong clip—especially if Kelly and Canibus are featured.

#### ► ROBERT MILES FEATURING KATHY SLEDGE *Freedom* (no timing listed)

PRODUCER: Robert Miles  
WRITERS: R. Concina, F. Musker  
PUBLISHERS: Warner-Tamerlane/Pentagon, BMI  
**Arista 19332** (c/o BMG) (cassette single)  
The man who inspired an endless string of sound-alike records two years ago with "Children" returns with a single that bravely—and successfully—eschews the unique sound of that instrumental smash. On this first cut from the excellent, must-hear new album "23AM," he enlists disco icon Sledge for an atmospheric slice of pop/electronic. The beat cruises at an easygoing funk pace, while the keyboards swirl with dreamy, often futuristic colors. Sledge provides a necessary layer of soul, giving depth to Miles' taut melody and surprisingly affecting words of optimism and spiritual awakening. The hit-worthy "Freedom" affirms that Miles has what it takes to transcend momentary trends (even those he creates) and enjoy a long and prosperous career.

#### ★ SAVE FERRIS *Goodbye* (3:42)

PRODUCER: Peter Collins  
WRITER: B. Mashburn  
PUBLISHER: Preternatural, ASCAP  
**Epic 3622** (c/o Sony) (cassette single)  
The ska-influenced band that would love to surpass No Doubt in sales follows its first single, "Come On Eileen," with a stellar original recording. This is a far better showcase for the group, as it allows it to fully flex its instrumental chops. The blend of sunny horns, skittling beats, and jittery guitars is downright irresistible—not to mention a much-needed change of pace from the standard fare currently found on top 40 radio. Seek this winner out immediately... and use it as an excuse to dip into the band's fab album, "It Means Everything."

#### ★ LOREENA MCKENITT *The Mummer's Dance* (4:00)

PRODUCER: Loreena McKennitt  
WRITER: L. McKennitt  
PUBLISHER: Quinlan Road, SOCAN/BMI  
REMIXERS: Nick Batt, Neal Slateford  
**Warner Bros. 9083** (cassette single)  
With this wonderfully ethereal shuffler from the album "The Book Of Secrets," McKennitt offers easily her best bid for a pop breakthrough to date. Sharp-eared listeners will delight in plucking out the Middle Eastern influences sewn into the song's richly textured arrangement, while others will simply bask in the beauty of her angelic voice. Remixers Nick Batt and Neal Slateford do an excellent job of anchoring the track with a user-friendly

lite-funk beat without tarnishing the original recording. Who says radio has to be boring and derivative? Make room for this single and watch its complexion make a dramatic change for the better.

#### VANESSA RUBIN *I Want To Spend The Night* (3:59)

PRODUCER: Andre Fischer  
WRITER: D. Thomas  
PUBLISHER: Chunky Monkey, BMI  
**RCA 65374** (c/o BMG) (cassette single)  
It's Rubin's smoky alto range and relaxed delivery that gives this otherwise by-the-numbers pop/R&B ballad the muscle to realistically compete for airplay. With notable input from producer Andre Fischer, she clearly understands that less is more, opting for a softly soulful demeanor that works extremely well against the track's spare arrangement of acoustic guitars, jazzy keyboards, and light-handed bongo lines. It's a shame she's not spreading her talent over a better song. Maybe next time.

### R & B

#### ► LUTHER VANDROSS *I Won't Let You Do That To Me* (3:58)

PRODUCERS: Jimmy Jam, Terry Lewis  
WRITERS: J. Harris III, T. Lewis, J. Wright  
PUBLISHERS: EMI-April/Flyte Tyme Tunes/Minneapolis Guys, ASCAP  
**Epic 3645** (c/o Sony) (cassette single)  
This rumbling rhythm ballad is another of the three fine new tunes featured on Vandross' "One Night With You: The Best Of Love, Volume Two." Under the radio-savvy guidance of producers Jimmy Jam and Terry Lewis, he delivers another of his signature lover-man performances, but with a bit more hip-swaying energy than he's displayed on other recent recordings. Although there's no need to debate the fate of this funk-fortified gem at R&B radio, there's plenty of reason to believe that AC and even top 40 programmers will find this a worthy playlist entry. Also, the track's rhythm pattern hints that a dance remix would work extremely well. Is anyone at Epic paying attention?

#### ► K-CI & JOJO *All My Life* (3:50)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
**MCA 90100** (c/o Uni) (cassette single)  
K-Ci & JoJo hit the ballad trail once again with "All My Life." A contender for the title of wedding song of the year, the track depicts a lover's prayer answered in the flesh: "All my life/I pray for someone like you/And I thank God/That I finally found you." Programmers at radio and music video outlets will easily succumb to this single for its pro-monogamous relationship viewpoint. Expect an intricate video story line to catapult the single to the top of airplay charts.

#### ESTEVAN *Who's Gonna Dry My Tears?* (3:57)

PRODUCER: Saleem Johnson  
WRITER: not listed  
PUBLISHER: not listed  
**Honcho Mogul/Next Plateau 1247** (cassette single)  
The first single on R&B veteran Steve Salem's new indie label, Honcho Mogul, is a jeep ballad that positions San Diego native Estevan as a belter capable of luring listeners who subscribe to Usher's brand of Romeo-soul. He works up a respectable sweat amid the track's rattling beats, bringing chest-pounding drama to the song's sing-along chorus. A promising first single that leaves you hankering for more.

### COUNTRY

#### ► CLAY WALKER *Then What* (3:03)

PRODUCERS: James Stroud, Clay Walker  
WRITERS: R. Sharp, J. Vezner  
PUBLISHERS: Wedgewood Avenue/Areles/Longitude/Warner-Tamerlane/Minnesota Man, BMI  
**Giant 9077** (CD promo)  
The island feel of this track's production gives Walker's new single a fresh, bouncy, and totally appealing sound. Penned by

Randy Sharp and Jon Vezner, the lyric has a strong message about the consequences of chasing the greener grass on the other side of the fence and what happens "when the new wears off and the old shines through/When it ain't really love and it ain't really love and it ain't really love/You ain't anybody anyone is gonna trust." Walker's vocal is teeming with personality, and this little number should find instant favor among programmers looking for a sunny winter offering.

#### ★ SARA EVANS *Shame About That* (1:58)

PRODUCER: Pete Anderson  
WRITERS: S. Evans, J. O'Hara  
PUBLISHERS: Sony/ATV Songs/Magic Knee, BMI  
**RCA 65323** (c/o BMG) (CD promo)  
If there's any justice in the world, this new artist will soon be a huge star. She has a big, solidly country voice that exudes personality and lots of good old-fashioned vocal charm. Pete Anderson's production is stone-cold country, with a slightly retro edge that complements Evans' country-girl phrasing. If radio programmers are looking for traditional music with lots of energy, they need look no further than Evans and this fine uptempo single.

### DANCE

#### ► ROZALLA *Don't Go Lose It Baby* (6:09)

PRODUCER: Metro  
WRITERS: H. Masekela, S. Levine  
PUBLISHER: Warner-Tamerlane, BMI  
REMIXERS: Phat'n'Phunky  
**Popular/Critique 12181** (c/o BMG) (12-inch single)  
What a treat it is to welcome Rozalla back to active stateside club duty. The one-time "queen of rave" proves that she has what it takes to outlive and thrive beyond the rave scene with a single that shows her at her most playful and confident. Her already impressive range has clearly broadened, and it now has a soulful edge that only time and experience can provide. It helps that she has such fine material to work with, too. This Hugh Masekela tune is a perfect match to her talent. Producer Metro allows her plenty of room to shine, while also pumping an NRGetic disco groove. Added pleasure comes from remixes by Phat'n'Phunky that will keep Rozalla's underground following smiling happily. A solid opener to the fittingly titled forthcoming album "Coming Home."

#### ► 2K \*\*\*k *The Millennium* (13:59)

PRODUCERS: The Justified Ancients Of Mu Mu  
WRITER: Drummond  
PUBLISHERS: WB, ASCAP; Cauty/Careers-BMG, BMI  
REMIXERS: Mark "Spike" Stent, Kevin Paul, the Jams  
**Blast First/Mute 9051** (CD single)  
Former KLF partners Jimmy Cauty and Bill Drummond have reconnected for

this sprawling techno masterpiece, which was recorded live Sept. 16 at Britain's Barbican Hall. The lads' talent for merging caustic percussion and edgy synths with pop sweetness remains firmly intact, as evidenced by the horn-blasted hook that continually springs from the groove. Listen carefully, and you'll hear more than just turntable culture here. You'll hear a brass marching band, a choir chanting, and a pulp-pounding preacher. For good measure, there's a new version of the classic KLF anthem "What Time Is Love?" Since there's no telling when or if Cauty and Drummond will record together again, this is an essential, immediately collectible item.

#### CLUB X FEATURING GLADYS BANKSTON *Shower Me With Love* (6:54)

PRODUCER: Richie T.  
WRITER: not listed  
PUBLISHER: not listed  
REMIXER: Richie T.  
**Starbound 9709** (c/o Navarre) (CD single)  
While others infuse elements of the disco era into their music, producer Richie T. aims to transport punters back to the glory days of the '70s with little recognition of '90s. "Shower Me With Love" tangles with rumbling rhythms, faux-symphonic strings, and twinkling piano lines. Bankston's fluttering vocal is icing on the cake. For those who need a little house vibe for turntable-blending, there are several appropriately dubby remixes. However, none of them have the warmth or natural charm of the original version.

### AC

#### ► DONNY OSMOND *The Echo Of Your Whisper* (no timing listed)

PRODUCERS: Paul Peterson, Ricky Peterson  
WRITERS: S. Dorff, L. Herbstriff, A. Dorff  
PUBLISHERS: Galewood Songs/Ensign/Father-to-Son/Tone Poet, BMI  
**Nightstar 70002** (CD single)  
It has been far too long since Osmond flexed his instantly recognizable voice over new material. He has rarely sounded better than he does on this charming, softly percussive pop ballad, which can be found on "Four," a sweet li'l EP that previews an album due early next year on his own Nightstar Records. Producers Paul and Ricky Peterson have carefully woven an arrangement that is smooth and sophisticated enough to connect with thirty- and fortysomething AC listeners, but with an intangibly fresh vibe that could trigger a successful transition into the more youthful top 40 market. Watch for this one. It's the first step in what will likely be a major comeback for the nicely matured teen idol.

### NEW & NOTEWORTHY

#### LIBIDO *Supersonic Daydream* (no timing listed)

PRODUCER: not listed  
WRITER: E. Johansen  
PUBLISHERS: Twist and Shout/Palan, ASCAP  
**Fire/Velvet 011** (CD single)  
Norway's latest rock export, Libido, is an intriguing trio that draws its name from a German TV detective show, and its sound bears the unmistakable influence of bands like Sonic Youth and Afghan Whigs. After one spin, it will come as little surprise that the dreamy, acoustic-anchored "Supersonic Daydream" has critics all over Europe frothing and tripping over their accolades. The good news is that this fine tune is just as likely to trigger kudos from listeners who are interested less in being "hip" and far more in hearing music that simply has a contagious hook and a toe-tapping beat. Look for Libido to connect almost immediately with stateside modern rock programmers, though a top 40 transition is a realistic possibility shortly after the holiday season. For added fun, check out the band's cover of John Den-

ver's "Annie's Song" on the CD single. It's astonishingly effective when recast as a faux-grunge rock ballad.

#### THE HEARTISTS *Belo Horizonti* (3:23)

PRODUCER: Claudio Coccoluto  
WRITERS: A. Moreira, C. Coccoluto, S. Martine  
PUBLISHERS: Good Morning/Bug/EMI, BMI  
REMIXERS: David Morales, Basement Jaxx  
**Virgin Underground 38622** (CD single)  
Virgin's innovative dance music imprint closes its first year of operation with a deliciously percussive slice of Latin disco that is destined for major pop success. Clubheads are already working up a sweat to this instrumental's red-hot blend of booty-shaking house drums, salsa-spiced horns, and disco-spiked whistles. Thanks to remix maestro David Morales, who pruned the mammoth 12-minute-plus original version to a manageable length, "Belo Horizonti" sparkles with the potential to be 1998's equivalent to Robert Miles' 1996 instrumental breakout "Children." Guaranteed to get you outta your seat and grinning like a fool.

#### ★ JOHN WILLIAMS *Dry Your Tears, Afrika* (3:36)

PRODUCER: John Williams  
WRITER: J. Williams  
PUBLISHER: Songs of SKG, BMI  
**DreamWorks 5049** (c/o Uni) (CD single)  
This is one of numerous standout passages from the glorious soundtrack to Steven Spielberg's "Amistad." This is among veteran composer Williams' finest creations, with its sweeping, majestic orchestral flourishes and African choir chants that are by turns chilling and soothing. The choral text is excerpted from the poem "Dry Your Tears, Afrika" by Bernard Dadie. The seemingly imminent success of the film could open AC radio possibilities for this single, though it will likely prove to be a sales appetizer for an album that must be consumed as a whole.

### ROCK TRACKS

#### SCENIC *Angelica* (5:46)

PRODUCERS: Bruce Licher, Nino L. Agunod  
WRITERS: Brenner, Licher, Loveless, Smith, Wirtz  
PUBLISHER: Independent Project, BMI  
**Independent Project/Parasol 5831** (maxi-CD single)  
Scenic's instrumental rock is rooted in the landscapes of the band's native Southwest, evoking the psychedelic shadow play of the desert. The arching, bittersweet melodies of "Angelica" were first heard on Scenic's striking "Acquatica" album from last year. Here, the song appears as the standout track on a gorgeously packaged four-cut split single with fellow travelers Lanterna, whose lovely "Dragon Season" is another highlight. The bands were taped live last year on a tandem tour of the U.S., so while the recordings are a bit cavernous, they have an atmospheric vibe not unsuited to the music. Also available from Independent Project Records or Parasol Records as a double 7-inch set. Contact: ipr@sedona.net.

#### SUKIA *Gary Super Macho* (2:30)

PRODUCERS: Sukia  
WRITERS: Sukia  
PUBLISHER: Quaddel-B, ASCAP  
REMIXERS: The Dust Brothers  
**Nickel Bag 0004** (CD single)  
Sukia's brand of electronic rock has gathered the applause of hipsters. Choosing the ever-hot Dust Brothers to remix "Gary Super Macho" shows that the act is now gunning for the big bucks—and they'll likely get 'em. In this new context, the quirky, lounge lizard flavor of this original recording has taken on a familiarity that will work well with modern rock radio tastemakers and alterna-clubheads.

### CHRISTMAS

#### MICHAEL DAMIAN *Christmas Time Without You* (3:27)

**A&M 00221** (cassette single)  
**SHANIA TWAIN *God Bless The Child* (3:48)**  
Mercury 137 (c/o PolyGram) (CD promo)

#### Y'ALL *Christmastime In The Trailerpark* (no timing listed)

**Y'All 003** (CD single)  
Contact: 212-473-Y'ALL.

#### TOUSSAINT MCCALL *Let This Christmas Bring Love* (no timing listed)

**Saint 001** (CD promo)  
**LOST A Lost Christmas (Without You)** (no timing listed)

**Premiere Muzik 005** (cassette single)  
Contact: 514-328-9486.

#### TRANS-SIBERIAN ORCHESTRA *Christmas Eve Sarajevo* (3:24)

**Lava/Atlantic 6928** (CD promo)  
**CHRIS SMITHER *Coventry Carol* (3:15)**  
**Hightone 8060** (CD promo)

#### KURTIS BLOW *Christmas Rappin'* (3:57)

**Island 524307** (CD cut)  
**DEEP FOREST & LOKUA KANZA *Ave Maria* (3:05)**  
**Metroblue 36929** (CD cut)

# Reviews & Previews

**GENERAL MEDIA**  
EDITED BY EILEEN FITZPATRICK

**HOME VIDEO**  
BY CATHERINE APPELFELD OLSON

## THE STORY OF DANIEL AND THE LION'S DEN

Sony Wonder  
30 minutes, \$12.98  
Sony Wonder will ring in the New Year with another addition to its popular "Beginner's Bible Series" children's collection. This time, the animated adventure centers on the young wise man Daniel and his nail-biting encounter with a den of dangerous lions. Actually, the lion scene, which, happily, is about as frightening as a cute Casper Halloween costume, makes up only a few minutes of the half-hour tape. The majority of the program is devoted to the story of how, through his faith in God, Daniel wins the admiration of a succession of kings of Babylon after he and his friends are captured in Jerusalem and taken there to serve its royalty. When the kings in turn learn of Daniel's unique gift for interpreting dreams, he is elevated to high positions within the court. But the other wise men become jealous and plot his demise. In the final scene, Daniel proves once and for all that with a little faith, even the most vicious adversaries can be tamed. A touching lesson in loyalty that young viewers can really sink their teeth into. Also new from Sony Wonder is "Joshua And The Battle Of Jericho."

## THERE GOES A GARBAGE TRUCK

KidVision/WarnerVision  
30 minutes, \$9.94  
KidVision's "Real Wheels" series is back in action with this entertaining bit of trash talk. Two overzealous hosts get down and dirty with an arsenal of vehicles, ranging from a smallish street cleaner to an industrial-strength waste-removal truck. The idea with this tape, as with its dozen live-action predecessors, is to take the mystery out of some of the more fascinating of modern society's machines and get up close and personal with the people who operate them. In addition to disseminating lots of interesting information about garbage collection and showing scenes of out-and-out trash annihilation, the program offers some solid pointers about recycling and culminates with a visit to a recycling plant.

## NBA GROOVES

NBA Video/CBS/Fox Video  
50 minutes, \$14.98  
It's a rocking good time as NBA fans go a' courting their favorite stars in this musical production that packs lots of muscle. Combining some of the sports world's hottest stars with some of the trendiest sounds is not a novel concept, but it is carried out particularly well in this first of the relaunched "NBA Music Video" series announced in May. Among the basketball masters strutting their stuff in a series of theme videoclips are Michael Jordan doing what he does best to R. Kelly's "I Believe I Can Fly" and Shaquille O'Neal bringing down the house to his own "Men Of Steel." Viewers also get another look at the Chicago Bulls' winning season set to Republica's "Ready To Go" and some rising stars in a medley backed by "Bring In 'Da Noise, Bring In 'Da Funk." There's also highlights from the first season of the WNBA set to No Doubt's "Just A Girl," a bloopers segment accompanied by OMC's "How Bizarre," and an ode to the dunk accentuated by Jodeci's "Get On Up."

## TULSA, TOKYO & THE MIDDLE OF NOWHERE

PolyGram Video  
82 minutes, \$19.95  
This title is already flying off retail shelves and into the stockings of young girls everywhere this season. The video follows the brothers Hanson on their journey from Oklahoma to teen stardom across Europe, Asia, Australia, and America and features an unreleased score penned by the pop trio. Other highlights include four live songs from a Beacon Theatre show in New York; a spoofed public service announcement; an acoustic version of "Man From Milwaukee"; and insightful interviews about photo shoots, lyric writing, recording, and family relations. They even talk fashion and food with Cindy Crawford. The young men also take on the role of producer and are still able to give it an honest feel with no rock star bravado and plenty of heart-to-heart. But with a gazillion shots of screaming girls and plenty of silly antics, face-making, and fast-paced editing, this video isn't likely to appeal to anyone outside of Hanson's core demographic.

## LIVE IN THE TRAGIC KINGDOM

Interscope Records  
92 minutes, \$19.98  
Live from Arrowhead Pond in No

Doubt's hometown of Anaheim, Calif., this video could be subtitled "The happiest concert on Earth." The energy never stops as the eight-times platinum band, plus friends, offers standard ska/punk fare on a spooky stage with glowing oranges, a dead tree, and paper rain designed by Cirque du Soleil's Luc LaFortune and Mike Keeling. It delivers the hits with the same voracity as cover songs by the Specials, Sublime, and the Beatles, as well as "The Imperial March" from "Star Wars." As usual, glamour queen Gwen Stefani struts her stuff, even cajoling the male half of the crowd to sing along with "Just A Girl." Some backstage interviews would have been a nice addition, but the extreme close-ups captured by director Sophie Muller are almost as good as being smashed against the railing in the mosh pit.

## ENTER\*ACTIVE

BY DOUG REECE

## NBA ACTION '98

Sega Sports  
Windows 95  
With so many basketball titles on the market, it's getting more difficult for developers to outdo themselves and for consumers to pick the slam-dunks from the bricks. Here Sega does an

admirable job, realizing that the proof is in the details. Players are able to manipulate coaching strategies, game rules, and trademark plays culled from real teams' play books to enhance the game's quality. A "player builder" feature allows users to customize a free agent's physical attributes and hoop skills. The motion of the game runs fluidly, but the overall look of team members and environments remains status quo.

## MIXMAN STUDIO

Mixman Technologies  
Windows 95  
More of a full-fledged music tool than comparable DJ CD-ROMs on the market, this is Mixman's most ambitious and professional model yet. Sound samples, included on the disc, downloaded from the Internet, or recorded at home, become the building blocks in this amazing sonic construction set. Lending a flavor of street-level credibility, Mixman also offers such real-world DJ'ing techniques as creating breaks and controlling the volume at which sounds come out of each speaker, a trick known as panning. Though budding producers and wannabe punters will take to Mixman immediately, even the hobbyist can work out some halfway decent jams after completing a series of included tutorials.

## ON THE TUBE

### THE BEST OF SESSIONS

Automatic Productions  
Dec. 6 and Saturday (13); check local public television listings for repeat airings

Executive producer Jeb Brien has wasted no time compiling a two-part "best-of" program of its music performance and interview show "Sessions At West 54th," hosted by Chris Douridas, which began airing in July.

"Sessions," overflowing with intimate and unique offerings from a diverse mix of artists, is Douridas' successful television translation of his popular "Morning Becomes Eclectic" radio program. That show airs on NPR affiliate KCRW Santa Monica, Calif.

In the weekly show, performances are broken up by Douridas' interviews of featured guests, which prove he's better at programming the music than questioning the people who make it. Fortunately for viewers, Douridas is nowhere to be found here.

The program ebbs and flows in a triple-A vein from folk and jazz to world and gospel (sung by Sheryl Crow no less), keeping viewers pleasantly surprised at each turn.

In one segment, youngster singer/songwriter Fiona Apple tears her heart out in "Never Is A Promise," followed by the upbeat tropical rhythms of Albita's "El Son Del Tahurete," which features the wacky sounds of a machete played with a butter knife. Further down the line, David Byrne hops around the stage in a kilt singing "Miss America," which is topped only by his energetic delivery of "I Zim-bra" in a flame-covered unitard during the first hour of "Best Of Sessions," which aired Dec. 6. Crow also appears in both parts

of this greatest-hits ensemble.

The producers of "Sessions" have also done viewers a service by choosing unfamiliar songs for the program, unlike their "Unplugged" counterparts at MTV. Everyone's heard Byrne belt out "Burning Down The House" or Crow do "All I Wanna Do" a thousand times, and they're not missed.

Some performances are intimate solo acoustic numbers, while others turn into all-out jam sessions with a full band. For example, Richard Thompson goes it alone on his tortured love song "I Feel So Good," while trumpeter

Wynton Marsalis gets help from the Lincoln Center Jazz Orchestra and singers Cassandra Wilson, Jon Hendricks, and Miles Griffith.

For anyone who missed part one, it's worth combing the TV Guide for a repeat date. It opens strongly with crooner k.d. lang's loungey "Don't Smoke In Bed," from her smoking-oriented album "Drag." Both Sinéad O'Connor (with a full head of hair) and Patti Smith turn in rebellious power-to-the-people singles. Zap Mama does its best African cappella while Yo-Yo Ma takes classical cello music to new heights on "Libertango."

Duets are also a strong characteristic of "Sessions." Jane Siberry joins pal Joe Jackson on "The Bridge," and regular partners Daniel Lanois and Emmylou Harris combine their distinct vocal stylings to intoxicate viewers with a melodic version of his track "The Maker."

Technically, the show scores high marks with its theater-in-the-round setup, enabling cameras to capture the entire stage and audience or zoom in on the guitar player's fingers or spotlight the vocalist's face. It is also nice to see backup musicians get equal coverage as the segment's star performers.

If you only catch two episodes of "Sessions At West 54th" this season, make sure they are these celluloid collages of greatest moments. The one-song-only format doesn't allow for boredom and certainly won't induce channel surfing.

"The Best Of Sessions" won't pull in the VH1 or MTV faithfuls, but PBS regulars and music aficionados will be more than happy with this upscale concert.

CARRIE BELL and  
EILEEN FITZPATRICK



David Byrne performs on "The Best Of Sessions" on PBS. (Photo by Caroline McNamara)

## AUDIO BOOKS

BY TRUDI MILLER ROSENBLUM

### THE GIRLFRIENDS' GUIDE TO SURVIVING THE FIRST YEAR OF MOTHERHOOD

By Vicki Iovine  
Read by the author  
Durkin Hayes Publishing  
3 hours (abridged), \$16.99  
ISBN 0-88646-449-8

In this follow-up to her popular "Girlfriends' Guide To Pregnancy," Vicki Iovine again offers what new mothers need most: comforting words of wisdom from another woman who's been there. Other books explain how to take care of a baby, but Iovine's goal is to take care of the stressed-out new mom. She offers answers to the questions new moms are embarrassed to ask, such as "When will my body go back to normal?" and "Will I ever want to have sex again?" She encourages moms to get as much rest as possible and offers suggestions on how to find time to do so. Most important, she reassures new moms that their feelings of panic and total incompetence are normal and universal. As she points out, a new mom might not know everything about taking care of a baby, but each day she learns more. "You don't have to be a perfect mom, just good enough," she advises.

### PROPELLER ONE-WAY NIGHT COACH

By John Travolta  
Read by the author  
Time Warner AudioBooks  
1 hour (unabridged), \$12.98  
ISBN 1-57042-505-1

Travolta's status as one of the hottest actors around should head up sales for this self-penned and self-read short story. Born out of Travolta's love of aviation, "Propeller One-Way Night Coach" is a sweet, innocent tale of a little boy flying cross-country by airplane for the first time. Set in the '60s, before direct flights were the norm, it's a journey that involves a lot of connections and waiting in terminals at all hours of the day and night. An adult might find this tedious or inconvenient, but the boy is absolutely thrilled by every detail. For example, while sitting in an airline terminal at 4:00 a.m., eating a hot dog, he muses happily, "I didn't think life could get any better than this!" Travolta's boyish voice conveys the child's sense of wonder at the experience.

### CAR TALK: MEN ARE FROM GM, WOMEN ARE FROM FORD

Recordings from Tom and Ray Magliozzi's radio show "Car Talk"  
Soundelux Audio Publishing  
1 hour, \$11.95  
ISBN 1-55935-264-7

On the popular NPR call-in show "Car Talk," brothers Tom and Ray Magliozzi (both auto mechanics) humorously answer callers' questions about cars. This compilation features calls relating to male and female relationships instead of fuel injectors and anti-lock brakes. A few choice bits include a woman who accidentally puts diesel in her husband's beloved Ford Explorer; a man who wants to know the proper etiquette for picking up women with his car; and a man who politely pretended to like his friend's ugly car so well that his wife bought the car for him as a gift. The calls are funny and true-to-life and the personable Magliozzis bring out the humor in every situation. One of the funniest calls involves a woman whose mechanic liked her so much, he gave her and her boyfriend discounts on repair work. Then the couple broke up, and the woman called the program to ask if she should ask the mechanic to jack up the price on work for the ex-boyfriend. The Magliozzis agreed that she should and even called the mechanic, on-air, to tell him the story. This is a funny and enjoyable tape, even for those who know nothing about cars.

# Studio Action

ARTISTS & MUSIC

## Lucent Bows PAC Technology Device Based On Human Hearing

BY PAUL VERNA

NEW YORK—Bell Labs, the Murray Hill, N.J.-based research division of Lucent Technologies, has developed the Perceptual Audio Coder (PAC), a device that uses algorithms based on extensive research of human perception to achieve audio compression.

Through its marketing division, multimedia, Lucent is targeting the PAC to such applications as delivery of music over the Internet, digital audio broadcasting (DAB), and transmission of voice-overs and music tracks between studios. The technology was demonstrated Dec. 2 at Electric Lady Studios here at a session attended by journalists and experts in digital audio transmission.

Besides showing the PAC, Lucent and independent research firm Moulton Laboratories presented findings of codec tests they have conducted over the past year that show that people are more interested in maximizing the bandwidth of current modems than in hearing comparisons between CD sound and ultra-high-bandwidth audio transmissions that may be unrealistic with today's technology.

"This crew was more interested in the performance of the actual data stream and the fact that it's as good as the lowest bit rate," says Fred Juang,

head of audio at Bell Labs. "It doesn't matter what it sounds like at 96 kilobits per second. They want to know how it's going to sound through their modems."

Juang adds, "We are very interested in delivering music to as many people as possible, so we've been working on signal compression for a long time. The transmission of media often requires some efficiency, and that is a very practical challenge in these days, particular with such applications as the Internet and digital audio broadcasting."

Juang says Lucent has developed different compression algorithms for different applications. "If you look at the bit rate that is supported by these networking media, roughly 96 kilobits per second would be good for DAB, 64 kilobits for ISDN, and below that we would find good applications in the Internet," he says. "We have a range of decoders of different bit rates for different applications, at the core of which is our Perceptual Audio Coder."

While some digital audio encoding processes re-quantize audio signals mathematically, PAC uses advanced psycho-acoustic modeling to achieve its signal compression, according to Juang.

"Here, our research into the auditory mechanism shows that the human

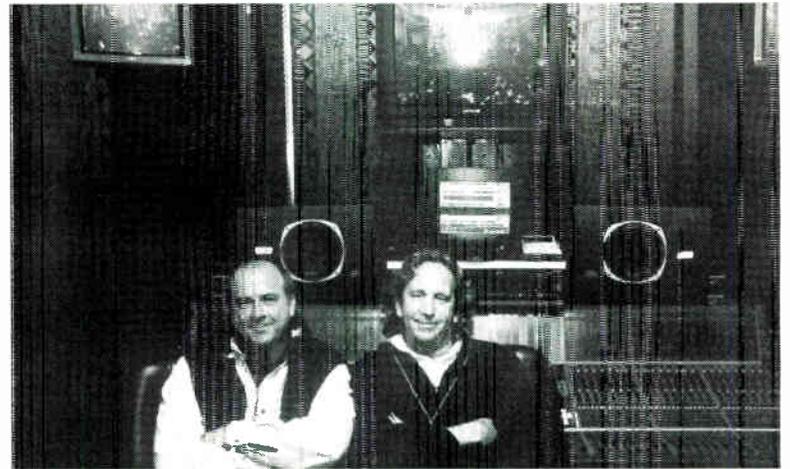
ear has enormous auditory masking capabilities, meaning there are things you can hear in the presence of another signal. If you can make use of that knowledge, you can achieve efficient coding."

Although Lucent has shifted its focus in the past year from research and development to marketing, Juang says the company is still committed to soliciting feedback from the audio industry about its compression products.

"The next generation of audio delivery to consumers will depend heavily on new audio compression techniques," says a Lucent statement. "The evaluation and assessment of these techniques is an ongoing development."

The Electric Lady demo follows an agreement in May between Lucent and USA Digital Radio to develop DAB technologies for FM and AM transmission based on the PAC process. The two companies say they plan to upgrade analog FM and AM broadcasts to virtual CD sound quality, using PAC as the compression algorithm, according to a Lucent statement.

Lucent Technologies designs, builds, and delivers public and private networks, communications systems, software, and microelectronics components.



**Stones Go Mobile With Effanel.** Producer/engineer Ed Cherney, right, and Effanel lead engineer John Harris take a break from mixing the Rolling Stones' MTV "Live From The 10 Spot" appearance at the Capitol Theater in Port Chester, N.Y. The show was recorded and mixed in Effanel's mobile unit, which is equipped with an AMS/Neve Capricorn digital console.

## AUDIO TRACK

NEW YORK

**S**HELTER ISLAND STUDIOS, which recently upgraded to a 48-track analog system with the addition of a Studer A-800, hosted Duran Duran for a mix session with engineer Eli Janey and assistant Matt Kane. Also at Shelter Island, Babe The Blue Ox cut tracks for its next RCA Records project with producer Steve Thompson, engineer Jim Rondinelli, and assistants Kane and Noah Simon; Neil Finn worked on a self-produced Parlophone session with co-producer Mitchell Froom, engineer Sam Gibbo, and assistant Simon; Island Records act Spectacle worked with mixing engineer Rondinelli, engineer Aaron Keane, and Kane and Simon assisting; Jane Kelly Williams tracked for Mercury Records with producer Steve Addabbo; and alternative rock group Marcy Playground, recently signed to Capitol Records, worked with producer/engineer Ray Martin and assistant Kane.

Adrian Carr Music Design has purchased a Genex 8000 magneto-optical disc recorder, along with an Avalon 2055 equalizer and Meyer HD-1 speakers. Among recent projects at the midtown Manhattan facility were a Uranium 235 mastering session for Sony Music and album tracking dates by up-and-coming singer/songwriters Peter Braun and Keith Lawrence.

At Trutone Inc. in nearby Hackensack, N.J., mastering engineer Joe Yannece worked with producer Jon Fausty on a two-CD release to celebrate the 10th anniversary of RMM Records, whose roster includes India. Tito Puente, and Marc Anthony. In addition, Yannece mastered various new releases for RMM. In other activity at Trutone, Yannece worked with industry entrepreneur Cory Robbins on the debut album by dance/pop act Crush, both volumes of the compilation "Super Rare Disco," and the compilation "Dance Party (Like It's 1998)," all for the Robbins Entertainment label.

LOS ANGELES

**A**T CAPITOL RECORDING Stu-

dios and Capitol Mastering, composer Marco Beltrami worked with "Scream 2" director Wes Craven on the mix to the movie's soundtrack in Studio C. Meanwhile, in Studio A, Collective Soul worked with arranger Paul Buckmaster and engineer Steve Churchyard on string tracks for the group's contribution to "Scream 2," which also features D'Angelo, Master P, and Foo Fighters. The soundtrack was mastered by the appropriately named Ron McMaster upstairs at Capitol Mastering. The studio just opened a surround-sound DVD pre-mastering suit with a mix session for Scott Weiland's cut "Lady Your Roof Brings Me Down" for the "Great Expectations" soundtrack.

At Future Disc in Hollywood, Calif., Tom Baker mastered Rio Records artist Rebecca Dru's album "Night Songs," also to be released in Italian as "Canti Notturmi." Engineer Rob Chiarelli has been mixing the album "Sky Writing" by Interscope act Artificial Joy Club at Westlake Studios with producers Michael James and Richie Vanilla.

NASHVILLE

**T**HE FOLLOWING SESSIONS took place at Woodland Studios: Old Dogs tracked and overdubbed an Atlantic project with producers Bobby Bare and Brian Fisher, engineer Denny Knight, and assistant Chris Stone; Jimmy Buffett overdubbed his latest Margaritaville/MCA Nashville album with producer Mike Utley and engineer Joe Haden; the Ranch recorded and mixed its self-produced album for Warner Australia with engineer Mike Poole; Michael Stanto overdubbed for a self-produced Solitudes album with Travis Turk at the board; the Fixx cut tracks for a Jare Ltd. album with Stone engineering; and Kenny Chesney recorded his latest RCA project with producers Norro Wilson and Buddy Cannon and engineer Billy Sherrill.

At Masterfonics, Lisa Brokop mixed a Sony Music project with producers Dann Huff and Paul Worley, engineer Jeff Balding, and assistant

(Continued on next page)

## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (DECEMBER 6, 1997)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	ADULT TOP 40
TITLE Artist/ Producer (Label)	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 Elton John/Chris Thomas (Rocket/A&M)	MY BODY LSG Darryl "Delite" Allamby (EastWest/EEG)	FROM HERE TO ETERNITY Michael Peterson R.E. Orrall, J. Leo (Reprise)	FEEL SO GOOD Mase/ Sean "Puffy" Combs, Deric "D-dot" Angelettie (Bad Boy/Arista)	I DON'T WANT TO WAIT Paula Cole/ Paula Cole (Imago/Warner Bros.)
RECORDING STUDIO(S) Engineer(s)	TOWNHOUSE STUDIOS (London, England, U.K.) Pete Lewis	SOUNDTRACK STUDIOS/SOUTHERN TRACKS (New York, NY/Atlanta, GA) Ben Arrindell/Carl Heilbron	EMERALD STUDIOS (Nashville, TN) Ben Fowler	DADDY'S HOUSE (New York, NY) Doug Wilson	THE MAGIC SHOP (New York, NY) Roger Moutenot
RECORDING CONSOLE(S)	SSL 4072G+ w/Ultimation	SSL 4072G+ w/Ultimation/SSL 4000G+	SSL 4068E	Neve VR60	Studer A827
RECORDER(S)	Sony 3348 digital	Studer 827	Sony 3348	Studer A800 III	Neve 80
MASTER TAPE	BASF 931	Ampex 499	Ampex 467	Ampex 499	3M 996/Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	TOWNHOUSE STUDIOS (London, England, U.K.) Pete Lewis	SOUNDTRACK STUDIOS (New York, NY) Ben Arrindell	EMERALD STUDIOS (Nashville, TN) Ben Fowler	DADDY'S HOUSE (New York, NY) Michael Patterson	ROOM WITH A VIEW (New York, NY) Roger Moutenot
CONSOLE(S)	SSL 4072G+ w/Ultimation	SSL 4072G+ w/Ultimation	SSL 4068E	SSL G4000	SSL 4000G+
RECORDER(S)	Sony 3348 digital	Studer 827	Sony 3348	Studer A800 III	Studer A827
MASTER TAPE	DAT	Ampex 499	Ampex 467	Ampex 499	3M 996/Ampex 499
MASTERING Engineer	TOWNHOUSE STUDIOS Frank Arkwright/Pete Lewis	POWERS HOUSE OF SOUND Herb Powers	GEORGETOWN MASTERS Denny Purcell	HIT FACTORY James Cruz POWERS HOUSE OF SOUND Herb Powers, Dave Kutch	GATEWAY Bob Ludwig
CD/CASSETTE MANUFACTURER	PDO-HTM	WEA	WEA	BMG	WEA

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# newsline...

**FUTURE DISC SYSTEMS** of Hollywood, Calif., hired mastering engineer Kris Solem and production engineer Pete Thomas, both of whom formerly worked at nearby facility 52nd Street Digital Mastering. Future Disc president Gary Rice says, "We have added two very talented engineers to our staff. Kris will be working in Studio 2 and has more than 10 years of mastering experience and is an accomplished Sonic Solutions editor. Peter has extensive experience in radio production. In addition, he is also highly experienced in CD-R technologies."

Solem's prior mastering experience includes titles by Michael Feinstein, Filter, and Shadowfax; Thomas has edited tracks for artists including Skold, Suga Free, and the Elevator Drops. Solem and Thomas join veteran mastering engineers Steve Hall, Tom Baker, and Kevin Gray at the mastering studio, which has six rooms that offer 20- and 24-bit state-of-the-art services. Last year, Eddie Schreyer left Future Disc to open his own facility, Oasis Mastering.

In other news, Future Disc has installed a Kodak PCD600 Writer with an automatic disc transporter that writes at six times real time and feeds up to 75 discs sequentially. "This has enabled us to expand our services by offering multiple quantities of advance CDs and by bringing in new CD-R duplication business from the broadcast industry," says Rice.

**VETERAN RECORDING ENGINEER** Kevin Nettleingham has opened his own mastering studio, Nettleingham Audio, in Vancouver. Nettleingham most recently worked in Portland, Ore., area studios Dog Fish Sound and Muscraft Recording and Duplicating. With 16-track hard-disc recording capabilities, the new facility will specialize in mastering, editing, forensic audio, voice-overs for radio spots, videos, CDs, and books on tape.

**CHICAGO-AREA SOUND REINFORCEMENT COMPANY** db Sound, a relative unknown in a field dominated by longtime stalwarts, has been drawing critical raves nationwide for its work on the Rolling Stones' Bridges to Babylon tour. Critics for The Chicago Tribune, The New York Times, The Boston Globe, The Los Angeles Times, and USA Today praised the Stones' sound for its clarity and robustness.

Db Sound partner Harry Witz says, "The Stones' sound engineers flew around the world to find the best sound reinforcement—requiring each company to give live demonstrations of their wares." The company's other partner, Barry Dane, adds, "The Stones were looking for a marked improvement in every category, and they were only willing to change from their previous sound company if there were compelling reasons."

Db Sound came to the Stones' attention through the band's live sound engineer for the Babylon tour, Robbie McGrath, who had previously used db Sound systems on an AC/DC tour, according to Witz. For the Stones tour, db debuted the X-Array system, which the company co-developed with speaker and microphone manufacturer Electro-Voice. Witz says the X-Array reduces the amount of reflected sound the audience hears and is "musically richer and more dynamic, lighter and more compact, powerful, and easier to rig" than previous systems. Dane adds that the X-Array saved the Stones two trucks, a generator, and two crew people over the band's previous tour. "This can translate into hundreds of thousands of dollars of savings over the course of a tour," says Dane.

**EUPHONIX CORP. HAS APPOINTED** Tom Fristoe to the newly created position of VP of worldwide sales, according to Barry Margerum, CEO of the Palo Alto, Calif.-based console manufacturer. Fristoe was most recently VP of sales and marketing for Specular International, a software publisher of 3D design, automation, and Internet design tools. In a related announcement, Euphonix appointed pro audio industry veteran Chris Pelzar to the new position of East Coast director for broadcast system sales. Pelzar was VP of the Eastern region for Euphonix competitor AMS/Neve.

Margerum joined Euphonix in July 1997 following former chairman/CEO James Dobbie's decision to relinquish his CEO duties (he continues as chairman). Margerum was most recently president/GM of the Computer and Mobile Systems division of Plantronics Inc. of Santa Cruz, Calif. In other Euphonix news, longtime VP of marketing John Carey has left the company.

**CINRAM INTERNATIONAL INC.** reported strong results for the three months ended Sept. 30. Sales increased 59% in the quarter to \$136.8 million from \$86.2 million in the corresponding quarter in 1996. Net earnings in the third quarter of 1997 were \$12.2 million, or \$0.41 per share, compared with \$7.7 million, or \$0.32 per share, in the third quarter of 1996. For the nine months ended Sept. 30, sales were \$334 million, compared with \$233 million in the comparable period in 1996. Net earnings in the nine months ended Sept. 30 were \$24.4 million, or \$0.87 per share, compared with \$16.6 million, or \$0.70 per share, in the period ended Sept. 30, 1996. A Cinram statement attributes the growth to recent acquisitions "and to generally improved demand for the company's products." Cinram also cites its DVD capacity as one of its assets, although the statement acknowledges that DVD production will not have a "material impact" on its results for another three to five years.

## AUDIO TRACK

(Continued from preceding page)

**Mark Hagen.** Nitty Gritty Dirt Band worked on its forthcoming album for Rising Tide with producer **Emory Gordy Jr.**, engineer **Csaba Petocz**, and assistant **David Hall**; **Faith Hill** mixed a Warner Bros. session with producer **Huff**, engineer **Balding**, and assistant **Hagen**; the **Mavericks** mixed with producer **Tony Brown**, engineer **Chuck Ainlay**, and assistant **Mark Ralston** for MCA Nashville; **Patty Loveless** worked with producer **Gordy** on her Rising Tide set with engineer **Dennis Ritchie** and assistant **Amy Hughes-Friggo**; and **Emmylou Harris** and actor **Robert Duvall** worked on a soundtrack project for Rising Tide with producer **Gordy**, engineer **Russ Martin**, and assistant **Rob Macmillan**. Among other artists who recent-

ly worked at Masterfonics include **Rodney Atkins**, **Trini Triggs**, **Deep Blue Something**, and **Kevin Sharp**.

### OTHER LOCATIONS

**CUBAN TRUMPET VIRTUOSO** **Arturo Sandoval** finished mixing an album for N2K Encoded Music at Criteria Recording Studios in Miami. The 48-track digital session was engineered by **Eric Schilling** and assisted by **Chris Spahr**. Also at Criteria, columnist **Dave Barry** joined **Warren Zevon** on a project for Don't Quit Your Day Job Records with producer **Kathi Goldmark** and engineer **Ted Stein**. In other news from the historic studio, Columbia Records act **Soul Asylum** finished its upcoming album for the label with producer **Chris**

**Kimsey** and engineers **Keith Rose** and **Michael Barbiero**, who occupied Criteria's Neve and SSL G+ rooms simultaneously.

At Sound Techniques in Boston, **Neon Jesus** wrapped up its self-produced debut album, "Martian Blues And Jovian Sonatas," with co-producer/engineer **Tom Richards**; Fort Apache artist **Juliana Hatfield** recorded vocals and mixed with engineer **David Cook** and assistant **Ted Paduck**; and **Mike Hermans Band** tracked with producer/engineer **Shawn Bradley**.

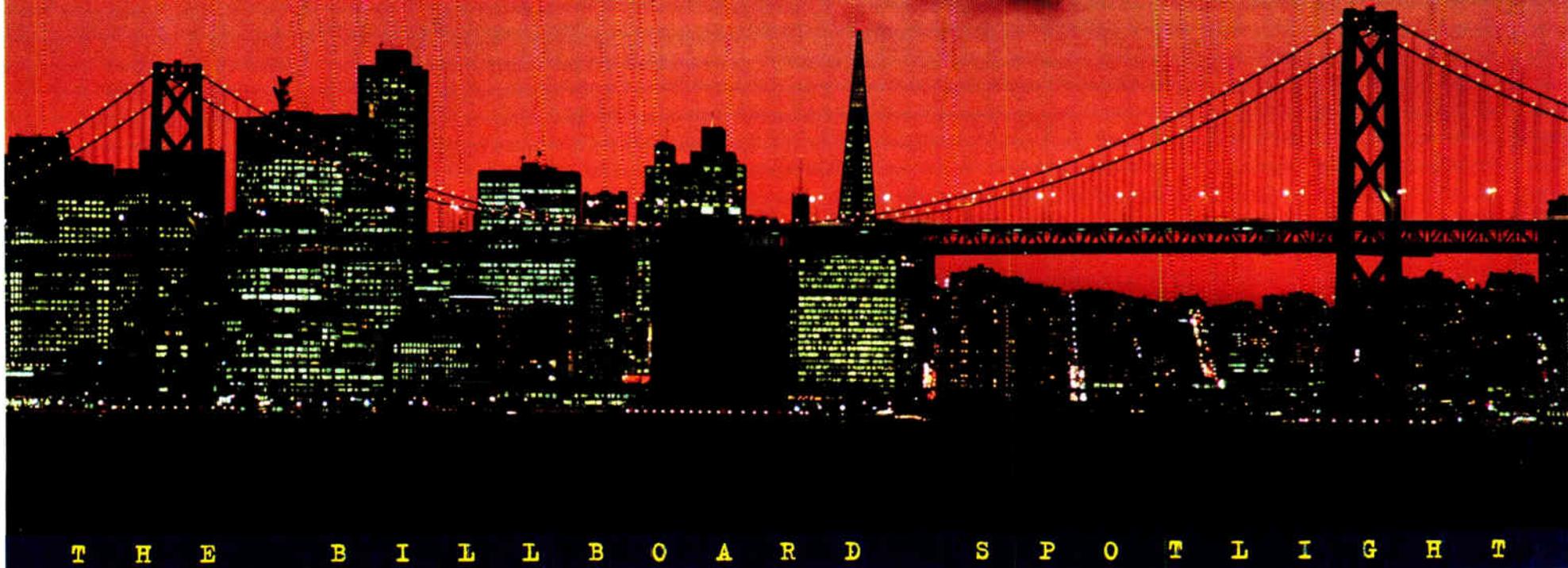
Please send material for Audio Track to Paul Verna, Pro Audio/Technology Editor, Billboard, 1515 Broadway, New York, N.Y. 10036; fax: 212-536-5358; E-mail: PVerna@billboard.com.



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## SAN FRANCISCO



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

In early October of '97, tens of thousands of scruffy, patchouli-scented, natural-fiber-clad people of all ages descended upon the outermost edge of San Francisco's Golden Gate Park. The occasion was the 30th anniversary (actually, a couple of months late) of the Summer Of Love, that defining moment when the City By The Bay became irrevocably linked with the hippie ideals of peace, love and willful eccentricity.

Promoter Chet Helms, one of the original architects of the counterculture, believed in his anniversary event, but he wasn't convinced he'd draw a sizable crowd until he actually saw it materialize that morning.

Helms' concern was understandable, given that San Francisco's pop scene has diversified to a remarkable extent in the 30 years since the city's revolutionary youth joined hands to the acid-rock strains of "Somebody To Love."

#### PIONEERS' GROUND ZERO

Of course, the city remains ground zero for such Haight Street icons as the Grateful Dead, Santana, the Charlatans and the Jefferson Airplane; various members of each of those pioneering groups performed at the Summer Of Love celebration. But San Francisco and the surrounding Bay Area have also become well-known proving grounds for dozens of newer styles—acid jazz and experimental hip-hop, punk and alternative music with an eye on the mainstream, stylish swing and cabaret revivals, and armchair travels from tribal cacophony to didgeridoo ambience.

The Bay Area has always been a magnet for talented artists. Neil Young, Bonnie Raitt, John Lee

## A Wealth Of Talent Rushes For The Gold

When It Comes To The Music Scene, San Francisco Boasts An Embarrassment Of Riches

BY JAMES SULLIVAN



Third Eye Blind

Hooker and Tom Waits are just a few of the names on the list of venerable Golden Gate musical celebrities, while the last few years have seen the likes of Metallica, Primus, Green Day, rockabilly heartthrob Chris Isaak and hip-hop alchemist DJ Shadow all emerge from local recording studios onto the national stage.

Among the acts whose open-mike-night dues have begun to pay off of late are impure popsters Third Eye Blind, Western Gothic quartet Tarnation and eight-string jazz guitarist Charlie Hunter. San

Francisco is home to the conscious rap of Spearhead and the multi-culti turntable wizardry of the Invisible Skratch Piklz. It's also the on-again, off-again home of Mark Eitzel, the longtime leader of the close-but-no-cigar indie band American Music Club who recently recorded a well-received solo album with the help of R.E.M.'s Peter Buck.

#### DESTINATION SF

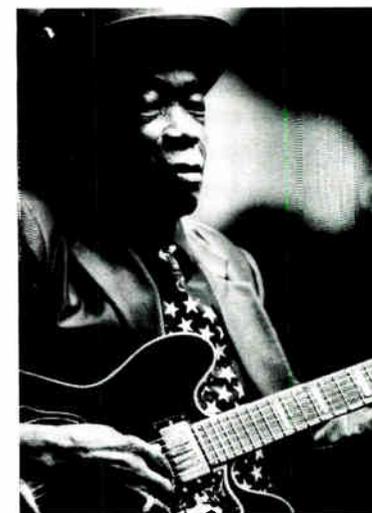
Touring bands from all over recognize San Francisco as an important place to break their music. "This is a key market," says Michael Cerchiai, proprietor of Bimbo's 365 Club, a plush, old-fashioned night-club that plays host to some of the city's most trend-conscious bookings. "San Francisco's appreciation for music is so great and diverse. Most tours that go out know that this market is really important."

That's been true since the heyday of the actual "Bimbo"—Cerchiai's grandfather, Agostino "Bimbo" Giuntoli. "He opened this place in 1931 as a full-on supper club, with comedians, jugglers, crooners," Cerchiai says. After Bimbo retired in 1969, the club was used mostly for private parties for 18 years, though local promotional powerhouse Bill Graham would rent it out for occa-

sional shows. "We had Duke Ellington, Smokey Robinson, Louis Prima," Cerchiai says.

A handful of years ago, Cerchiai began to shift the club's emphasis back to concerts, with remarkable results. The burgeoning success of Bimbo's reflects the robust atmosphere of the current San Francisco music scene in general.

For some reason, though—possibly stemming from the very fact that the Bay Area is awash in an embar-



John Lee Hooker

rassment of artistic riches—local bands have a tough uphill battle when it comes to building a healthy following.

"My impression is that it's hard to get people to come out to shows," says Sharky Laguana, founding member of the S.F. buzz band Creeper Lagoon. With so many things going on culturally, he says, "It's hard to get bands to stand out."

#### JAZZY DJS

DJ culture is huge in San Francisco at the moment—to the detriment of many traditional rock bands. "This month alone, I have Goldie, Spring Heel Jack and Hooverphonic all coming in," says Cerchiai. "Sometimes, I don't even use opening acts, I just go with DJs. We used to do a lot of acid-jazz type shows, and this seems to be kind of a descendent of that."

Columbia signees the Hardkiss Brothers hail from San Francisco, and the turntable collective Funky Tekno Tribe drew a reported 12,000 to a recent Halloween rave.

Local audiences are much more adventurous than many of their counterparts in other parts of the country. The dance-music underground is enormous, with gay clubs, raves and the still-developing acid-jazz scene all doing phenomenal business.

In jazz, both Blue Note and Verve Records have acknowledged the recent revitalization of the Bay Area scene, with Blue Note releasing three albums to date by the innovative guitarist Hunter and Verve affiliate Antilles putting out acclaimed discs by guitarist Will Bernard and the heavy-groove fusion band Grassy Knoll.

Continued on page 74

# SAN FRANCISCO

## STATISTICS



**Alternative Tentacles**, P.O. Box 419092. Jello Biafra's punk label.

**Blind Pig**, P.O. Box 2344. Blues: Preacher Boy, Tommy Castro.

**Bomb Hip-Hop Records**, 4104 24th St., Suite 105. Originator of acclaimed "Return Of The DJ" collections.

**City Of Tribes/Zoe Magik**, 3025 17th St. City Of Tribes offers "ethno-ambient-New World" music: Trance Mission, Stephen Kent. Zoe Magik is "tribal-trance-dance."

**Double Play**, 41 Sutter St., Suite 1337. Indie pop.

**Fantasy Records**, 2600 10th St., Berkeley. Jazz.

**Gallery Records**, 1010 B Street, San Raphael. New age.

**Hearts Of Space**, 1 Harbor Dr., Suite 201, Sausalito. Contemporary instrumental. Subsidiaries: Hearts O' Space (Celtic), RGB (electronic pop), World Class ("traditional music for the 21st century"), Fathom (ambient).

**Hightone**, 220 4th St., #101, Oakland. Roots, Americana. Now distributed by Rhino.

**Lookout!**, P.O. Box 11374, Berkeley. Beloved punk proving ground.

**New Albion**, 584 Castro #525. "New" classical music: Lou Harrison, John Cage, John Adams, Terry Riley.

**911 Entertainment**, 540 Howard St. New umbrella company with three imprints: 911 (rock), Long Arm (Adult Contemporary), 4DAT (dance).

**Om**, 50 Minna St. Multimedia label specializing in experimental beats and CD-ROMs. Acclaimed titles: "Mushroom Jazz," "Deep Concentration."

**Reference Recordings**, Box 77225x. Classical and jazz.

**Solesides**, P.O. Box 6277, Albany. Experimental hip-hop. Original home of DJ Shadow.

**Son Of Berserkley**, 2245 5th St., Berkeley. Ska-punk successor to label that broke Jonathan Richman, Greg Kihn.

**2B1**, 450 Harrison St., #310. New label imprint of the Maritime Hall. Live reggae, psychedelia.

**Vaccination**, P.O. Box 20931, Oakland. The odd and the off-kilter.



**Bimbo's 365 Club**, 1025 Columbus Ave., cap. 685; swank nightclub that's often the first choice of trendy/Britpop/"experimental" touring groups.

**Bottom Of The Hill**, 1233 17th St., cap. 300; popular neighborhood space hosts local bands, cult-sized touring acts. Site of early gigs by Oasis and Alanis Morissette, among others.

**Elbo Room**, 647 Valencia St., cap. 225; World and urban beats. DJs and live acts.

**The Fillmore**, 1805 Geary Blvd., cap. 1,250; venerable Bill Graham venue reopened in 1994 after undergoing seismic retrofitting.

**Great American Music Hall**, 859 O'Farrell St., cap. 500; eclectic bookings run from straight-up to avant-garde, in a plushly appointed Barbary Coast-era nightclub setting.

**Justice League**, 628 Divisadero St., cap. 450; Brand-new hip-hop spot on site of the old Kennel Club. Broad early bookings include world beat, jazz, even experimental theater.

**Maritime Hall**, 450 Harrison St., cap. 1,800; Converted art-deco theater run by independents is challenging Bill Graham Presents' stranglehold on the local concert scene. Lots of reggae, hip-hop, country and psychedelia.

**924 Gilman**, 924 Gilman St., Berkeley, cap. 500; Infamous punk proving ground for bands like Green Day and Operation Ivy.

**Paradise Lounge/Transmission Theater**, 308/314 11th St., cap. 550/550; These two adjacent clubs anchor the 11th Street corridor, one of the city's most bustling weekend destinations.

**Purple Onion**, 140 Columbus Ave., cap. 100; Legendary North Beach hole-in-the-wall is a haven for punk-surf-trash bands and kids on scooters.

**Slim's**, 333 11th St., cap. 470; Owned by Boz Scaggs, this warehouse-style venue hosts a wide variety of acts with a focus on modern rock.

**Sweetwater**, 153 Throckmorton St., Mill Valley, cap. 90; Well-established hideaway featuring top-notch talent.

**Warfield**, 982 Market St., cap. 2,250; Another Bill Graham Presents venue—Patti Smith, David Bowie, etc. Nightclub setting at ground level, balcony above.

**Yoshi's**, 510 Embarcadero West, Oakland, cap. 310; The area's premier jazz venue, newly renovated.



**The Tower, Sam Goody, Warehouse and Virgin Megastore** chains all have locations in the city.

**Amoeba Music**, 1855 Haight St. and 2455 Telegraph Ave., Berkeley. The largest

independent record store in the country just opened a second store, in a former bowling alley on Haight Street.

**Aquarius**, 1055 Valencia St. Small, discriminating shop for the intelligentsia, specializing in obscure indie product.

**Groove Merchant**, 687 Haight St. Hot wax haven (no CDs!). With a DJ clientele, the emphasis is on soul and funky jazz.

**Grooves—Vinyl Attractions**, 1797 Market St. Great stock of hard-to-find vinyl. Good source for

# LOCAL NOISE

## Five SF Acts To Follow

BY JAMES SULLIVAN

### BLACKALICIOUS

The experimental hip-hop collective Solesides was established a few years ago on the unlikely birthing



ground of the University of California at Davis. Now located in the East Bay, the independent label claims a catalog that includes the rhymes'n'beats duo Latyrx and early material by acclaimed instrumentalist DJ Shadow.

With a new album scheduled for early spring, Blackalicious is Solesides' latest pick to click. Chop-shop producer Chief XCel (Xavier Mosley) and rapper Gift Of Gab (Timothy Parker) have already begun generating a groundswell of support for their latest project. "It's music that everyone can get into," XCel says. "It's music formed from the foundations of hip-hop, but, at the same time, it's universal. Anybody can relate to it—no matter what your degree of hip-hop education." Now in staggering demand, critical darling Shadow still found time to lend production help to two tracks on the Blackalicious record. And Solesides labelmates Latyrx—rappers Lateef and Lyrics Born—drop by for guest appearances on a handful of tracks as well. "There are gonna be quite a few singles," says XCel. "It's definitely a radio-accessible record, even though we don't make records with that in mind."



### WALLY BRILL

Though he's worked as a house producer for the pioneering punk labels Stiff and IRS, Wally Brill's new musical endeavor has more in common with new age than new wave. "The Covenant" is the artist's first record for Island imprint Six Degrees, and it's safe to say there's nothing quite like it in the record stores.

Introduced to the operatic recordings of early-20th-century cantors by his girlfriend's father, Brill took the ghostly voices he heard on those old 78s and set them to tribal and trip-hop beats. "Aside from klezmer," he says, "I'd never heard of this other Jewish music." "The Covenant" is the first in Brill's proposed series of modern audio collages invoking ancient faiths. Working with veterans of local Bay Area groups like Voice Farm and American Music Club,

Brill crosses a vast expanse of pop forms, from nimble Jamaican dub ("Rubadubatavo") to surging, electric-guitar-driven dance groove ("Rtze [We Pray]"). "We're on the hunt for cantors who grew up in a rock mode," Brill says. "We want to tour some of this music, and we need people who understand the stage-rock paradigm."

### CREEPER LAGOON

This band's offbeat name is currently on the tips of a whole lot of tongues. A fast-and-furious courtship recently resulted in an unusual arrangement by which the group will release its debut album on the Dust Brothers' Nickel Bag Records in late February. Following that, this tuneful



slack-rock quartet becomes the property of the Spielberg-Katzenberg-Geffen juggernaut Dreamworks.

First thing's first, says bandleader Sharky Laguana, a transplanted Ohioan (as is his songwriting partner Ian Sefchick). "We've spent two years making this Nickel Bag record. We've put our heart and soul into it." The guys in Creeper are still astounded by the fact that they were courted by the Dust Brothers—one of the hottest properties in Hollywood after their production work on Beck's "Odelay." "They normally cost like \$100,000 a song," says Laguana. "Obviously, we don't have that kind of money lying around." Actually, they don't even have a fraction of that—yet. "I borrowed money from my girlfriend to make the last record," laughs Laguana. "We had to struggle to come up with three grand to make it."

With sales of Creeper's recent EP reaching 2,000 copies, Laguana jokes about his modest expectations for the record. "I'm hoping we can sell 5,000 records. So we're looking to double our sales by having big millionaire producers involved!" Mounting curiosity about the band's powerful associates is a bit frustrating, he admits. "The whole business thing doesn't really add up to anything. In the end, all anybody cares about is whether the music's any good."

### MUMBLIN JIM

Look for this band's early-spring Island Records debut to make a splash. Named for Jack Nicholson's fictive band in the 1968 hippie exploitation flick "Psych-Out," Mumblyn Jim mixes classic garage-band abandon with a stylish, soulful, '70s-inspired groove. Led by guitarist Steve Fallis and Farfisa/Fender

Rhodes keyboardist Josh Rifkin, the group's debut is produced in part by Dan "The Automator" Nakamura (Cornershop, Dr. Octagon).

"The record is coming along beautifully," says Rifkin. What the Automator has done, Rifkin says, is help



the group "merge beats and loops with a rock 'n' roll band. "Maybe half the songs will have his signature; the other half are just the band playing in a room, with no production. I like that blend." Hoping to make their pop dreams come true, three members of Mumblyn Jim relocated together from Toronto to San Francisco a few years ago. Despite its robust music scene, their adopted hometown is a tough place to catch a break, Rifkin admits. "I think it's a trade-off. If you come out of Boulder or Chapel Hill, you can be a big fish fast." But paying your dues in front of San Francisco's notoriously critical audiences has plenty of long-term benefits. "It's like swinging with a batting donut on," Rifkin laughs. "That's my metaphor."

### SUNFUR

Sunfur bears resemblance to the bands of San Francisco's psychedelic heyday. Combining an acid-rock wallop—the group's chief songwriter is its drummer—with a spiritually yearning jam-band philosophy, Sunfur has been attracting plenty of interest from majors and indies alike.

"We'd really enjoy a grassroots approach—building an audience, and getting the culture together," says lead vocalist "Luna." ("When you think about it, names aren't really anything," muses this longhaired traveler.) Formed as the musical collaboration of childhood friends Lu



(drummer) and Emil (guitarist), Sunfur has grown into a five-piece, carrying on the great San Francisco tradition of open-ended, trance-inducing rock.

"It's an emotional thing for all of us," Luna says. "It takes us places we really want to go." While the band has released two recordings on its own Ritual Records, it continues to entertain the advances of intrigued A&R folks. Says Luna, "We're taking the steps as they come. When everything feels right, with whoever, we'll do it." ■

Continued on page 74



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# SAN FRANCISCO

## VITAL STATISTICS

Continued from page 72

vintage S.F. bands and soundtracks.

**Jack's Record Cellar**, 254 Scott St. Since 1951, a neighborhood haven for old soul, R&B and jazz. Jukebox singles, too.

**Medium Rare**, 2310 Market St. Kitschy, comprehensive collection of lounge, show tunes and vocalists. Lots of vinyl.

**Mod Lang**, 2136 University Ave., Berkeley. All things British.

**Rasputin Music**, 2403 Telegraph Ave., Berkeley. Huge space with new and used CDs and a basement full of vinyl. One of the best reggae selections anywhere.

**Streetlight**, 2350 Market St. and 3979 24th St. Something for everyone. Lots of DJ product at the Market Street store.

**Village Music**, 9 E. Blithedale Ave., Mill Valley. World-class vinyl selection, all genres. A favorite of visiting musicians.



**BAM**, free bi-weekly, owned by the BAM Network, circ. 120,000. Statewide California music magazine established 20 years ago as the "Bay Area Music" magazine.

**San Francisco Bay Guardian**, free weekly (one of the country's first), owned by Bruce B. Bruggman, circ. 153,000. Lots of music coverage written by a variety of contributors.

**San Francisco Chronicle**, major daily owned by Chronicle Publishing, circ. 490,000. Staff writers: Joel Selvin, James Sullivan. Sunday

"Pink Section" features show previews, CD reviews and extensive listings.

**San Francisco Examiner**, major daily owned by the Hearst Corporation, circ. 113,000. Live previews/reviews.

**SF Weekly**, free weekly, owned by New Times Inc., circ. 120,000. Features, record reviews and columnists.



**Brilliant**, 444 Natoma St. Clients have included Jewel, Spain, American Music Club.

**Coast**, 665 Harrison St. Relocated studio has hosted recent sessions with Chris

Isaak, Tower Of Power. Past clients have included Faith No More, Paul Westerberg, lots of

Concord Jazz records.

**Different Fur**, 3470 19th St. Eclectic client list, from Phil Collins to George Winston to Bobby Brown.

**Fantasy**, 2600 10th St., Berkeley. One of the area's largest, oldest facilities. Affiliated with Fantasy Records.

**Hyde Street**, 245 Hyde St. Formerly Wally Heider's, unofficial home of the San Francisco Sound: Grateful Dead, Creedence Clearwater, Jefferson Airplane.

Recent clients include Joe Satriani, Chris Isaak, Green Day.

**The Plant**, 2200 Bridgeway St., Sausalito. Legendary site is celebrating its 25th anniversary.

Recent clients: Metallica, Dave Matthews Band. Major projects have included Stevie Wonder's "Songs In The Key Of Life," Fleetwood Mac's "Rumours."

**The Site**, Nicasio. Hush-hush studio in Marin County has hosted heavyweights from Pearl Jam to Keith Richards.

**Skywalker Sound**, P.O. Box 3000, San Rafael. Director George Lucas' compound has a scoring stage that's been used by Boz Scaggs and the Kronos Quartet, among others.

**Toast**, 1340 Mission St. Renovated from old Coast Studio. Alternative rock. Recent clients: Third Eye Blind, Black Lab, Box Set. R.E.M. scheduled for spring.



The Bay Area's airwaves offer a smorgasbord of sound—virtually every market is served.

For rock'n'roll, the heavy hitters are the modern-rock trendsetter **Live105 (KITS**

**FM 105.3)** and the "gray ponytail" roots-and-classic rock station **KFOG (FM 104.5 and 97.7)**.

Urban beats are dominated by two rap-and-new-jack powerhouses, **KMEL (FM 106.1)** and "Wild" **KYLD (FM 94.9)**.

The venerable oldies station is **KFRC (FM 99.7)**. Another hoary set of call letters, **KSAN**—once the groundbreaking home of the progressive "album-oriented-rock" format—was recently resuscitated as a straight-ahead classic-rock station at a new frequency **(FM 107.7)** after a short stint as a country station.

**KYCY (FM 93.3)**—"Young Country"—has that genre pretty much covered, while **KNEW (AM 910)** provides a more tradition-based alternative.

One of the local airwaves' newest attractions is "**Alice**," **KLLC (FM 97.3)**, a two-year-old station primarily targeting women, with current female artists, pop hits by sensitive guys and the occasional new-wave flashback.

The Bay Area is also blessed with a wealth of non-commercial radio alternatives, chief among them are the nationally recognized college stations **KUSF (FM 90.3, University of San Francisco)** and **KALX (FM 90.7, University of California at Berkeley)**.

Finally, the community-oriented **KPOO (FM 89.5)** offers a nice mix of jazz, soul, rap and ethnic music. ■

## WEALTH OF TALENT

Continued from page 71

In recent years, the 15-year-old San Francisco Jazz Festival—one of the country's best-attended affairs of the sort—has devoted extra attention to the burgeoning local scene, often considered the country's second most fecund, after New York. On any given weekend, clubgoers might have a number of genre-smashing local combos to choose from, including the loosely organized "tribute" band Mingus Amungus, the "cowboy jazz" of virtuoso guitarist Jim Campilongo and the twisted avant-garde improvisation of the Oranj Symphonette, improbably based on the works of schlockmeister Henry Mancini and featuring a crackerjack quartet of musicians that includes guitarist Joe Gore (PJ Harvey, Tom Waits), cellist Matt Brubeck (yes, he's Dave's son) and horn player Ralph Carney (another Waits sideman).

The Bay Area is also home to a number of new age and ambient record labels. Specializing in spiritual music with pop tendencies, the Island subsidiary Six Degrees is located here. In January, Sumerstone Records will release "Fiesta Amazonica," the long-awaited Merl Saunders follow-up to "Blues From The Rainforest," the veteran B-3 organist's impressionistic collaboration with the Grateful Dead's Jerry Garcia.

With a catalog including records by didgeridoo master Stephen Kent and the aptly dubbed "tribal atmospherics" of Trance Mission, City Of Tribes is highly regarded in both world music and new age circles. Co-founder and musician Patti Clemens prefers to call it "deep listening" music, a description that fits right in with the Bay Area's longstanding affinity with serenity-seeking music.

## BREAKING THROUGH

With all these diversions, it remains relatively easy to toss a band together and line up gigs. It's another story, however, to "graduate" to headlining status or to become a high-profile opening act for the touring heavyweights booked locally by Bill Graham Presents.

Bill Crandall, editor of the 20-year-old California music magazine *BAM*, says that the glut of local talent is a boon to audiences but frequently a bane to musicians.

"There are so many places to play that it tends to be a very disjointed scene," he says.

In San Francisco, Crandall notes, bands that make it to the top of the local heap but fail to find a substantial audience away from home tend to get disillusioned quickly, often breaking up soon after making an unsuccessful push for national recognition. Recent examples of this unfortunate phenomenon include Jawbreaker and Heavy Into Jeff.

And there are always a dozen acts waiting to rush into the breach. "There's always a great band that I haven't seen yet," says Crandall, "and I go out a fair amount. I don't think that would happen much to a journalist in Omaha." ■

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# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Music Industries Take Issue With Government

### Report Criticizes Japanese Price System

BY STEVE McCLURE

TOKYO—The Japanese record industry is describing as “regrettable” a government report critical of the country’s controversial resale price maintenance system, the system that enables producers of copyright-related goods to set retail prices.



“We cannot see any special reason for keeping the current resale price maintenance system intact,” the deregulation subcommittee of the government’s administrative reform council said in a report released Dec. 8.

“Appropriate action should be taken swiftly after thorough discussion seeking public consensus.”

The reform council is scheduled to present a final report to Prime Minister Ryutaro Hashimoto Dec. 18.

“It is regrettable that the report

concluded that there is not enough reason for keeping the system intact,” the Recording Industry Assn. of Japan (RIAJ) says in a statement, noting that the subcommittee stopped short of recommending its outright abolition.

“We are determined to make further efforts to appeal for the need to preserve the system,” the RIAJ says.

The system (known as *saihan* in Japanese) enables Japanese labels to set the retail prices of domestically pressed product, including non-import foreign repertoire, for two years from the release date.

Officially, Japanese record companies, publishers, and retailers support *saihan*, saying that it nurtures music culture by making it economical for labels to release minority-interest titles as well as million-sellers. Privately, however, many in the industry say the current trend toward deregulation means the writing is on the wall as far as *saihan* is concerned.

### Oz Parallel-Import Relaxation Blocked

BY CHRISTIE ELIEZER

SYDNEY—The music industry here has stepped up its campaigning after winning a temporary reprieve from the federal government’s plans to relax parallel import restrictions.

The Copyright Amendment Bill No. 2 passed through the House of Representatives Dec. 2 but failed to get Senate approval when it was presented there Dec. 4. The rebuff was a setback to Sen. Richard Alston, minister for the arts and communications, who claims widening the source of product from the multinational companies would reduce the price of CD prices here—by three Australian dollars immediately and at least six Australian dollars in the long run (Billboard, Nov. 1 and Oct. 16). The full price of a CD in Australia is \$31 Australian (nearly \$22).

The major opposition party, the Labour Party, has steadfastly refused to give its support, agreeing

with the music industry that changing the copyright act would destroy the independent sector and make the industry vulnerably to piracy. The industry has argued that dropping the 22% sales tax on records, which raises \$120 million Australian (\$79 million) annually, would have the desired effect.

The other two opposition parties, the Democrats and the Greens, have had no firm policy on the issue. But at the last minute, they both voted against the bill. The Democrats’ consumer affairs spokeswoman, Sen. Natasha Stott-Despoja, says that recent devaluation of the Australian dollar against the U.S. dollar (the value of one Australian dollar fell from 75 U.S. cents to 66 cents) made imports more expensive than six months ago, making nonsense of talk about lowering prices. The Greens’ leader, Bob Brown, asked for further research on possible repercussions.

The bill has been sent for investigation to the Senate Legal and Constitutional Committee, under chairman Eric Abetz. The music industry gets the chance to put its case to the Senate when hearings are held in early February. The committee has to complete its report by March 23.

“This will be an opportunity to air our case,” says Jeremy Fabinyi, CEO of the Australasian Music Publishers Assn. Ltd. “We are hopeful that we can convince those senators who hold the balance of power to stand by Australian composers, publishers, artists, and record companies.”

## Mega Returns To Centralized Structure

### Indie Closes Affiliates, Restrengthens Danish Office

BY KAI R. LOFTHUS

OSLO—Indie-labels group Mega Scandinavia has abandoned plans to develop fully fledged record companies in the Nordic territories and could once again end up as a label within a larger group, thereby returning to the same type of arrangement it had with EMI throughout the '80s.

On Dec. 1, Mega centralized its A&R activities in its headquarters in Copenhagen and closed its A&R operations in Oslo and Stockholm, though its representative offices in those cities remain open. The restructure has been followed by instant resignations from the managing director at the Norwegian affiliate; a termination of the distribution deal with Warner Music in Norway, Sweden, and Finland as of Jan. 1; and continued joint-venture negotiations with the Dutch-based Arcade Music Group.

Additionally, Mega has become the licensee for Arcade repertoire in Denmark, where Arcade does not have an office. Material released under this arrangement will be distributed by GDC.

Mega Scandinavia senior VP Cai Leitner says that a deal with Arcade could be finalized before the end of the year. Arcade would be Mega’s third distributor in two years, following deals with Sony and Warner (EMI and Warner in Finland).

Leitner says that a joint-venture deal with Arcade would allow Mega

to focus on its creativity: “[Our intentions are] to concentrate solely on A&R, while leaving sales and distribution to another company.” He says he cannot confirm whether promotion and marketing duties also will be handled by a joint-venture partner.

Billboard has learned through sources independent from Mega that the label was close to combining its operations with Virgin Records in Scandinavia last year.

Mega and Virgin executives were involved in talks for five months in 1996. The two sides were about to sign a deal that would have made Terje Engen, currently head of Mega in Norway, managing director of Virgin Records Norway, effective as of Oct. 1 last year, but the negotiations failed for undisclosed reasons.

Continues Leitner, “For the past few years, Mega has traditionally been the company that has had the greatest international success with acts like Stella Getz, Yaki-Da, Ace Of Base, and Leila K.

“International exploitation of local acts has been our core business and given us the best results, and we have chosen to concentrate further on that. We’re just focusing on A&R in a different manner.” He denies that there is displeasure with the artists signed outside Denmark.

Engen says he was not notified about the changes until he read the company statement Nov. 29. He announced Dec. 1 that he intends to

leave the company when his contract expires Dec. 31, 1998, unless an agreement can be reached between him and Mega Scandinavia president Kjeld Wennick in regards to taking care of the current artist roster in Norway.

The managing director in Sweden  
(Continued on next page)



**Bonn Accord.** German record industry executives and prominent artists are pictured with the country’s president, Roman Herzog, after the music industry’s first meeting with the German head of state Nov. 26 in Bonn (Billboard, Dec. 13). Pictured, from left, are BMG artist Peter Maffay; Wolf-D. Gramatke, president of PolyGram Germany and chairman of the German national group of the International Federation of the Phonographic Industry; Herzog; Gerd Gebhardt, president of Warner Music Central Europe and chairman of the German Phonographic Academy; Polydor artist Nena; BMG artist Jazzy; and Thomas M. Stein, president of BMG in the German-speaking territories and chairman of industry body BPW.

## FNAC Signals Int'l Expansion Via Paris Store

BY REMI BOUTON

PARIS—The opening of a new flagship store on the Champs-Élysées here marks the kickoff of an ambitious international expansion plan for leading French retail chain FNAC, which plans to be present in Eastern Europe, Asia, and Latin America within the next 12 to 18 months.

The expansion strategy for the chain, which accounts for 25% of record sales in France, was unveiled by the chain’s chief executive, Francois-Henri Pinault, Dec. 3, the day the new Champs-Élysées store opened, 100 meters away from the Virgin Megastore, which has been trading there since 1988.

This FNAC store is the 50th in a chain that achieved a record revenue of 12 billion francs (\$2.4 billion) in 1996. FNAC, owned by retail conglomerate Pinault-Printemps-La Redoute—a company controlled by Francois-Henri’s father, Francois Pinault—is the leading retailer in France of cultural goods (books, records, video, multimedia) and TV, electronics, photography, and stereo equipment.

Francois-Henri Pinault says the store required a 40 million franc (\$8 million) investment and “allows FNAC to be at last present on the most famous avenue in the world.”

The opening of the store “marks the kickoff of our new international development policy,” adds Pinault.

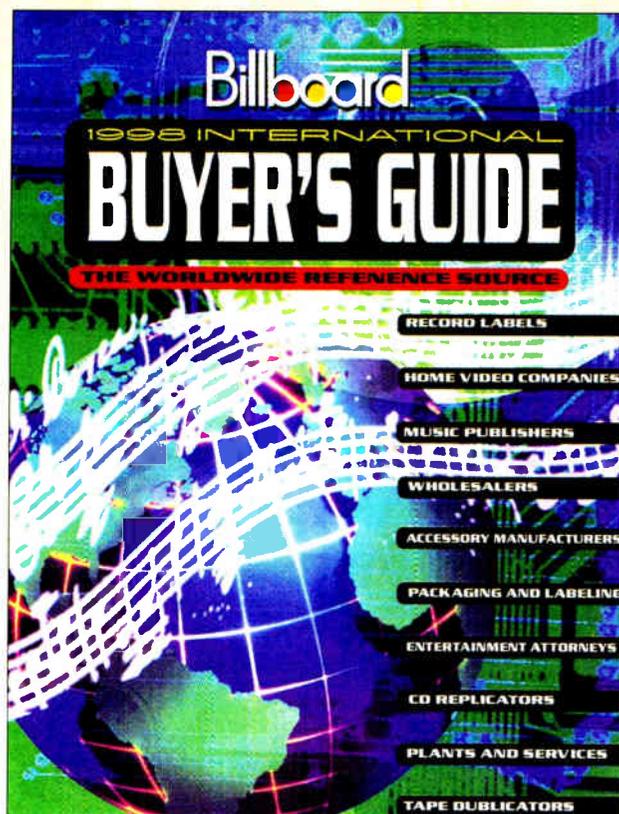
So far, the chain has eight stores outside France—five in Belgium and three in Spain, accounting for 10% of revenue. Pinault says he aims to boost international operations to 25% of sales within five years, adding, “it means that, taking into account our local development, we have to multiply threefold our international business.”

FNAC’s most adventurous foray outside France so far was its store in Berlin, which operated from December 1991 to the end of 1994 just off the Kurfurstendamm in an area where the presence of Virgin Retail and WOM stores made for a cutthroat environment.

One senior observer of the global retailing sector says that such competition might be the stumbling block to FNAC’s new round of expansion. “FNAC has done well in France because, apart from Virgin, who have given them a good run for their money, they haven’t really had

(Continued on page 77)

# Billboard's 1998 International Buyer's Guide



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## International

# PRS Gets Fivefold Increase From BSKyB

## Tribunal Orders Broadcaster To Up Ante For Music

■ BY JEFF CLARK-MEADS

LONDON—U.K. authors' body the Performing Right Society (PRS) has secured a fivefold increase in its royalty payments from TV channel British Sky Broadcasting (BSkyB) despite failing to convince a Copyright Tribunal of its arguments.

The tribunal ruling, delivered Dec. 10, says that PRS payments should rise to 3 million pounds (\$4.8 million) for 1997. However, chairman Christopher Floyd rejected PRS' case that all payments should be based on a percentage of BSKyB's revenue. PRS had claimed that, on a scale of European comparisons, a 3% rate would have been just; this would have resulted in a tenfold increase in current royalty payments to approximately 6 million pounds (\$9.6 million) a year.

Asked whether the fivefold increase means PRS has won, chief executive John Hutchinson comments, "I'm not sure that the tribunal is set so that anybody can ever say they won. It is rare that the tribunal will come out totally on the side of what anyone asked for."

He adds, though, "It is satisfactory in that we have got a significantly increased payout. But, in terms of

what we can get for our members, we are never satisfied. We always want more."

The royalty dispute between PRS and the satellite-and-cable broadcaster is rooted in BSKyB's near collapse five years ago. At that time, mindful of the station's precarious financial position, PRS implemented an emergency tariff of around 600,000 pounds (\$960,000) per year.

*'I'm not sure the tribunal is set so anybody can say they won'*

BSkyB has remained on that scale ever since despite its increasing financial health and huge increase in channels.

PRS wanted to move from this to a percentage of revenue; BSKyB argued for a lower range of payments based on viewing figures. The two sides presented their case to the tribunal during a 12-day hearing in November (Billboard, Dec. 6).

Floyd has now ruled that the new

system for payments will have two elements:

- a fee of 1.5 million pounds (\$2.4 million) adjustable in future years based on inflation and increase in viewing figures; and

- a fee of 1.25 million pounds (\$2 million) to be adjusted by 10,000 pounds (\$16,000) per channel that BSKyB introduces or closes, and rising to take account of inflation.

The fees Floyd quotes are relevant to 1995 and have been raised to a total of 3 million pounds (\$4.8 million) for 1997.

Floyd's ruling is an interim one and leaves PRS and BSKyB to agree on terminology and methods of calculation. Floyd will monitor their progress in this area and will impose a ruling if the two sides cannot agree.

In making his decision on the new payment method, Floyd declined to take into account PRS' argument that a 3% share of revenue would have been fair in terms of a comparison with elsewhere in Europe. He went further in saying that his ruling on BSKyB would not be regarded as relevant in PRS' negotiations with the main terrestrial broadcasters, the BBC and Independent Television.

# Sony's Ricky Martin, Youssou N'Dour Chosen To Provide World Cup Music

*This story was prepared by Christian Lorenz, music business and talent editor for Music & Media.*

PARIS—Even before the whistle blows for the first match of next year's World Cup soccer tournament June 10 in France, one potential winner has already emerged.

Sony Music Europe is to provide both the international theme song for the event and the French anthem.

By the time the final World Cup



match finishes July 12, Ricky Martin's "The Cup Of Life," the official international song of the World Cup, and Youssou N'Dour and Axelle Red's "La Cour Des Grands," the official French anthem for France '98, will have been heard by what is projected to be the world's largest TV audience.

Both songs were performed during the draw ceremony Dec. 4 in Marseilles, France, which determined the pairings for the tournament's first-round matches. Prior to the event, radio across Europe was serviced with a 55-second edit of "La Cour" and 30 seconds of "The Cup" via ISDN for use in

their coverage of the draw.

Sony Music—in conjunction with world football organization FIFA—has also announced the release of an as-yet-untitled official World Cup album. The project's executive producer, Rick Blaskey, director of the Music & Media Partnership, reveals that 22 acts, which are "predominantly but not exclusively Sony-signed artists, are currently recording tracks especially commissioned for the occasion."

Blaskey was involved in the selection of music for the last World Cup, in 1994 in the U.S. He also served as executive producer on the comedians Baddiel and Skinner's collaboration with the Lightning Seeds, "Three Lions" (Epic), the official England team theme for the European Championships, held last year in England. Blaskey and Sony Music Europe senior VP of marketing Richard Ogden will make the final selections early next year for the official World Cup album. "The size and scale of the World Cup, its passions and intensity, is a hugely challenging concept for an artist to capture in music," admits Ogden.

N'Dour—best known in key international markets for "7 Seconds," his 1996 hit duet with Neneh Cherry—says, "It's a great honor for me to have my song chosen by the [French organizing committee] CFO. I'm a huge football fan, and I find the whole World Cup event hugely inspiring."

N'Dour's song will be available in French and English, while Martin's "The Cup" will be released in English and Spanish. N'Dour's song will be released first, with Martin's single and the album to follow, although no release dates had been set at press time.

The Music & Media Partnership is not connected with the Billboard Music Group publication Music & Media.

### MEGA

*(Continued from preceding page)*

den, Anna-Lena Ahlstrom, whom Engen hired as his successor in Sweden in 1996, handed in her resignation in August and will leave the company Feb. 1. Ahlstrom was unavailable for comment at press time.

Engen strongly disapproves of the sudden change in strategy, claiming that three-quarters of revenue is created by local artists and that the Copenhagen office "doesn't know anything about the Norwegian market." He predicts that there will be no local Mega affiliates in Oslo, Stockholm, or Helsinki in three months.

However, Engen says, he does not take the restructuring as personal criticism, adding that "there are no hard feelings or bad vibes."

Mega employs four people in Norway, five in Sweden, and one in Finland. The company has annual pan-Scandinavian revenue of 70-80 million Norwegian kroner (\$5.4 million-\$6.1 million).

# newsline...

**GERMAN RECORD SALES VOLUME** rose 3% in the first nine months of the year to a total of 184.9 million units, according to federal labels' body the BPW, which covers some 82% of the market. Growth has slowed during 1997, however, with sales in the first quarter up 4.1% year-on-year, and first-half sales 3.6% higher. At 128.7 million units, sales of CD albums were up 4.5% compared with the same period in 1996. Sales of Elton John's "Candle In The Wind 1997" buoyed singles volume, with a rise of 5.7% to 37 million units, reversing the 4.2% drop seen at the half-year point. Full-price CD album volume was up 6%. Meanwhile, the budget sector, with a rise of 16.3%, grew at the expense of midprice CDs, which saw a fall in volume of 4%. The BPW did not publish data on the value of record sales.

WOLFGANG SPAHR

**CALVIN WONG** has been confirmed in his appointment as VP of marketing, Southeast Asia, at Warner Music Asia-Pacific in Hong Kong (Billboard, Nov. 15). Wong, who will report to Warner senior VP Brian Harris, assumes the post just three months after relocating to Hong Kong from his native Malaysia to become VP of marketing/A&R at EMI's local affiliate. He succeeds David Gilchrist, who is relocating to a new, to-be-announced Warner Music International position in his home country of Australia.

GEOFF BURPEE

**WARNER MUSIC INTERNATIONAL (WMI)** has formed a new subsidiary, Warner Music Switzerland (Zurich), to market and promote the company's releases in the territory. It has also inked a distribution deal with local company Dispodrom, which ends Warner's long relationship with Zurich-based Musikvertrieb. WMI has named Chris Wepfer, formerly marketing director at Musikvertrieb, managing director of the new subsidiary, which will work alongside Warner's existing office in Montreux. Musikvertrieb recently announced plans to launch its own production arm and expand its roster of distributed indie labels.



MARK SOLOMONS

**POLICE IN NAGOYA, IN CENTRAL JAPAN**, arrested Carl Edward Hunter, manager of Ray Charles, Dec. 5 on suspicion of marijuana possession. A Nagoya airport customs officer reportedly found 3.2 grams of marijuana in Hunter's shirt pocket. Hunter, 40, had flown in from Portland, Ore., in advance of Charles' Japanese tour, which was due to start Sunday (14) in Tokyo.

STEVE McCLURE

**INIGO ZABALA**, currently managing director of Warner Music Spain, has been named managing director of the major's Mexican affiliate, effective Jan. 1. He succeeds Julio Saenz, who has left "to pursue other interests in the music business," according to the company. Former musician Zabala, who joined Warner Spain as A&R manager in 1988, will report to Warner Music Latin America president Andre Midani.



**HMV WILL OPEN ITS FIRST FRANKFURT** store next fall. The retailer has signed a lease on 15,000 square feet on the Zeil, the city center's prime shopping strip. The move marks the U.K.-based chain's first expansion on the European mainland since the opening of a similar-sized store in Oberhausen, near Dusseldorf, in September 1996. HMV, which has stores in the U.S., Japan,

Hong Kong, Singapore, and Australia, as well as the U.K. and Ireland, has been keen to re-enter the mainland since a short-lived foray into the French market at the start of the 1990s.

MARK SOLOMONS

**EMI MUSIC'S GERMAN AFFILIATE EMI ELECTROLA** is reorganizing its operations. Although no official announcement has been made, it is understood that the move will consolidate four divisions—EMI Strategic Marketing, EMI Classics, EMI Label, and progressive imprint Spin—into just two: EMI and Electrola. According to sources close to the company, Electrola will handle catalog marketing, joint ventures, and compilations, while the EMI division is said to be firmly artist-oriented, with a focus on local A&R. Joint managing directors of the new EMI unit are former Spin managing director Peter Burtz and Marco Quirini, who previously held the post of managing director at the EMI Label division. Quirini is now responsible for marketing activities, while Burtz will handle all A&R affairs. Former EMI Classics managing director Roman Rybnikar becomes head of the Electrola division. The shake-up coincides with the appointment of Rüdiger Fleige as managing director of Cologne-based EMI Electrola. Former executive VP/commercial director Fleige is understood to be retaining his existing distribution and sales duties, as well as assuming some of the responsibility for the day-to-day running of the company. He will report to Helmut Fest, president/regional managing director of EMI Music G/S/A. Fest, who could not be reached for comment, is expected to devote more time to artist-related matters.

## Net Ordering System Unveiled

### BMG Asia Seeks Link With Retailers

BY GEOFF BURPEE

**HONG KONG**—BMG Music Asia demonstrated on Dec. 8 a new Internet-based sales-order-processing system that the company hopes will ultimately streamline distribution of its products to music retailers in the Hong Kong market.

The inauguration of the system occurred when the record company received its first electronic order from HMV. The chain has committed to placing all its orders electronically from now on. BMG hopes that talks with other major retailers in the market, specifically Tower Records and KPS Stores Ltd., will soon yield similar agreements in an effort to create an ordering system exclusive to each retailer.

"We've put ourselves in the position of the buyer," says BMG director of operations Swee Wong. "In Hong Kong, we hope Tower and KPS will use the system. HMV are quite committed."

At the moment, BMG's Wong says, the system will allow retailers to pre-order new-release product, which previously they could not do. There is also a status function, to determine a product's immediate availability.

While retailers acknowledged the fledgling system as a step in the right direction, the operation will require fine-tuning before it becomes a comprehensive solution for ordering BMG product. "At this point, we deliberately took the view that we want an order-processing function," says Wong. "Six months down the road, we can get feedback [from retailers] and ask what to improve on and then develop a second version."

Such improvements could include all catalog material (including CD covers scanned in) and music genres properly classified for easy accessibility.

While both Tower and KPS say they have been following the development of the system, HMV, the major retailer in the territory without its own internal computer-ordering system, is the most logical target among international brands.

Bob Kaufman, Tower's GM for Asian development, says he welcomes BMG's effort. While the sys-

tem is currently incompatible with Tower's regional in-store computer system, Kaufman says Tower is working with BMG to bridge the gap. "I don't think it's going to take a long time to work it out so we can send files directly," he says.

Tom Hudak, group CFO at KPS Stores, says that BMG has been talking with his staff and that he will be receiving an internal presentation on the system shortly. Of the system's impact on his company's relationship with BMG, Hudak says, "It would alleviate some of the scramble in sourcing product, certainly."

The system was developed by BMG at a cost of \$30,000, in conjunction with AT&T's Internet service provider (which also hosts the system) in Hong Kong. BMG says that orders for locally available



product received by noon will be delivered the same day, and that all orders through BMG's international

ordering system (the Hong Kong project is linked to BMG's main warehouse in Gütersloh, Germany) will be filled in seven to 10 days.

The company aims to implement the system in five other markets within two months, including a Singapore launch during December. There will be rollouts in Malaysia and Taiwan in January and then Korea and Thailand a month later.

The company hopes the system will alleviate the unavailability of product that retailers claim has forced them to acquire BMG products from foreign markets—a practice banned in Hong Kong in June in the form of a new copyright law that carries stiff fines for parallel importation without consent of the copyright owner. Making product available is one side of the equation, says Wong. Building an extensive profile of the individual retailer requirements and marketing potential is another.

"There's lots of catalog which is not properly exploited yet," he says. "We look at this as an additional sales source; if an import takes off, we'll look at the system as a safety net. We will try to aim for tailor-made catalog."

## FNAC SIGNALS INT'L EXPANSION

(Continued from page 75)

any international competition."

He adds, "FNAC have something which is very French. That's their strength, but it's also their weakness in that the concept and history is well known in France, but they now have to persuade consumers of what they do on a broader scale."

"It will also be difficult for them to defend so many product lines when they come up against specialists in music and books and everything else they do everywhere in the world."

Asked which countries the chain targets for new stores, Jean-Paul Giraud, FNAC's managing director, says, "We will establish in the countries where we think we can become the leader within

the next three to five years."

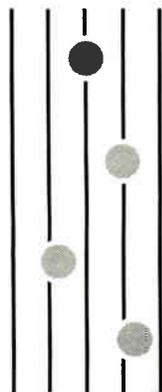
Giraud adds that the chain will pursue its development in Spain and Belgium and will open in March its first store in Portugal. "We are also interested in Italy, but the U.K. and Germany are not our priorities, because these markets are already pretty well developed," he explains. Apart from southern Europe, FNAC is also eyeing Eastern Europe, where four cities are on the agenda: Warsaw; Prague; Moscow; and Budapest, Hungary.

"Europe will become our domestic market, but our international development will cover other continents," says Pinault; he identifies these new areas of

(Continued on page 80)

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# HITS OF THE WORLD

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JAPAN (Dempa Publications Inc.) 12/15/97			GERMANY (Media Control) 12/09/97			U.K. (Chart-Track) 12/08/97			FRANCE (SNEP/IFOP/Tite-Live) 12/06/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	WHITE SILENT NIGHT SHAZNA BMG	1	1	BARBIE GIRL AQUA UNIVERSAL	1	6	TELETUBBIES SAY 'EH-OH' TELETUBBIES BBC WORLDWIDE	1	1	SAVOIR AIMER FLORENT PAGNY MERCURY/POLYGRAM
2	NEW	STAMINA BLACK BISCUITS BMG	2	2	CHERISH PAPPA BEAR UNIVERSAL	2	1	PERFECT DAY VARIOUS ARTISTS CHRYSALIS	2	2	BARBIE GIRL AQUA UNIVERSAL
3	3	AISARERU YORI AISHITAI KINKI KIDS JHONNY'S ENTERTAINMENT	3	4	SUNCHYME DARIO G WEA	3	NEW	TOGETHER AGAIN JANET JACKSON VIRGIN	3	3	TE GARDER PRES DE MOI ALLIAGE & BOYZONE MERCURY/POLYGRAM
4	NEW	MY BABY GRAND ZARD B-GRAM	4	3	RESCUE ME BELL BOOK & CANDLE ARIOLA	4	2	BARBIE GIRL AQUA UNIVERSAL	4	4	TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA
5	2	SHIAWASE NA KETSUMATSU EIICHI OHTAKI SONY	5	14	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS EPIC	5	4	BABY CAN I HOLD YOU BOYZONE POLYDOR	5	5	HASTA SIEMPRE NATHALIE CARDONE COLUMBIA
6	1	DREAMING I WAS DREAMING NAMIE AMURO AVEX TRAX	6	6	CANDLE IN THE WIND 1997 ELTON JOHN MERCURY	6	5	NEVER EVER ALL SAINTS LONDON	6	6	I WANNA BE THE ONLY ONE ETERNAL DLA/EMI
7	5	WHITE LOVE SPEED TOY'S FACTORY	7	7	DOWN LOW JOHNNY B ZYX RECORDINGS	7	NEW	ANGELS ROBBIE WILLIAMS CHRYSALIS	7	7	JE T'AIME LARA FABIAN POLYDOR
8	4	UNMEI NO HITO SPITZ POLYDOR	8	9	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE/ROUGH TRADE	8	NEW	SLAM DUNK (DA FUNK) FIVE RCA	8	8	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN
9	NEW	AU REVOIR MALICE MIZER COLUMBIA	9	15	WENN DU DA BIST PUR INTERCORD	9	3	TORN NATALIE IMBRUGLIA RCA	9	NEW	VIVO PER LEI ANDREA BOCELLI & HELENE SEGARA POLYGRAM
10	11	1/3 NO JYUNJO NA JYONETSO SIAM SHADE SONY	10	8	DU FEHLST MIR CAPPUCCINO MERCURY	10	NEW	HIGH TIMES JAMIROQUAI SONY S2	10	NEW	POETIC LOVER QU'IL EN SOIT AINSI SONY
11	12	SAYONARA MAYO OKAMOTO TOKUMA JAPAN	11	5	DAS MODELL RAMMSTEIN MOTOR MUSIC	11	10	AIN'T THAT JUST THE WAY LUTRICIA MCNEAL WILDSTAR	11	9	TE EXTRAÑO, TE OLVIDO, TE AMO RICKY MARTIN TRISTAR/SONY
12	7	WHITE BREATH T.M. REVOLUTION ANTINOS RECORDS	12	NEW	TOO MUCH HEAVEN NANA EPIC	12	8	LUCKY MAN THE VERVE HUT/VIRGIN	12	11	MEET HER AT THE LOVE PARADE DA HOOL DANCE POOL/SONY
13	15	PROMISE KOHMI HIROSE VICTOR	13	10	PRINCE IGOR RAPSOODY FEATURING WARREN G & SISSEL MERCURY	13	14	TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA	13	NEW	COME INTO MY LIFE GALA POLYGRAM
14	6	KIMI TO YURETEITAI SOPHIA TOY'S FACTORY	14	12	EVERYTHING'S GONNA BE ALRIGHT SWEETBOX RCA	14	16	LET A BOY CRY GALA BIG LIFE	14	12	I WILL SURVIVE HERMES HOUSE BAND SCORPIO
15	10	SYONEN KUROYUME TOSHIBA EMI	15	16	MEINE KLEINE SCHWESTER SPEKTACOLAER ARIOLA	15	17	FORGIVEN SPACE BROTHERS MANIFESTO	15	13	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN MERCURY/POLYGRAM
16	8	WANDERIN' DESTINY GLOBE AVEX TRAX	16	11	WESTBAM HARD TIMES RCA	16	9	IT'S OVER LOVE TODD TERRY MANIFESTO	16	17	TOUT LARA FABIAN POLYDOR
17	18	SHAPES OF LOVE EVERY LITTLE THING AVEX TRAX	17	17	DA YA THINK I'M SEXY? N-TRANCE FEATURING ROD STEWART INTERCORD	17	NEW	JUST CRUISIN' WILL SMITH COLUMBIA	17	14	N'OUBLIEZ JAMAIS JOE COCKER EMI
18	13	SNOW AGAIN CHISATO MORITAKA ONE UP MUSIC	18	18	SUNSHINE JAY-Z FEATURING BABYFACE ARIOLA	18	11	5,6,7,8, STEPS JIVE	18	15	POUR ETRE LIBRE 2 BE 3 EMI
19	9	I F-BLOOD PONY CANYON	19	20	RUMOURS AWESOME ARCADE	19	NEW	VARIOUS ARTISTS DIANA, PRINCESS OF WALES—A TRIBUTE PRINCESS DIANA TRUST	19	NEW	I WILL COME TO YOU HANSON MERCURY/POLYGRAM
20	16	NAMIDA NO TENSHI NI HOHOEMIWO YUKO HARA VICTOR	20	13	CRAZY LITTLE PARTY GIRL AARON CARTER EDEL	20	1	MUSIC! 38 EMI/VIRGIN/POLYGRAM	20	NEW	GOT 'TIL IT'S GONE JANET JACKSON VIRGIN
		<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>
1	1	RYUICHI KAWAMURA LOVE VICTOR	1	3	EROS RAMAZZOTTI EROS ARIOLA	1	3	THE VERVE URBAN HYMNS HUT/VIRGIN	1	1	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
2	NEW	YUMI MATSUOYA WAVE OF THE ZUVUYA TOSHIBA EMI	2	2	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	2	2	CELINE DION LET'S TALK ABOUT LOVE EPIC	2	2	FLORENT PAGNY SAVOIR AIMER MERCURY/POLYGRAM
3	2	NORIYUKI MAKIHARA SUCH A LOVELY PLACE SONY	3	1	METALLICA RE-LOAD MERCURY	3	1	SPICE GIRLS SPICEWORLD VIRGIN	3	3	SPICE GIRLS SPICEWORLD VIRGIN
4	3	B'Z SURVIVE ROOMS RECORDS	4	5	DIE SCHLUEPFER IRRE GALAKTISCH VOL. 6 EMI	4	5	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA	4	4	MICHEL SARDOU SALTU TREMA/SONY
5	4	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA JAPAN	5	4	THE ROLLING STONES BRIDGES TO BABYLON VIRGIN	5	4	WHAM! IF YOU WERE THERE—THE BEST OF WHAM! EPIC	5	13	LARA FABIAN PURE POLYDOR
6	NEW	VARIOUS ARTISTS DIANA, PRINCESS OF WALES—A TRIBUTE SONY	6	13	ANDRE RIEU MEIN WEHNACHTSTRAUM POLYDOR	6	6	ALL SAINTS ALL SAINTS LONDON	6	16	ANDRE RIEU VALSES PHILIPS/POLYGRAM
7	6	CELINE DION LET'S TALK ABOUT LOVE EPIC/SONY	7	6	ERA ERA MERCURY	7	14	JOHN LENNON LENNON LEGEND PARLOPHONE	7	5	ANDREA BOCELLI ROMANZA POLYDOR/POLYGRAM
8	5	DREAMS COME TRUE SING OR DIE TOSHIBA/EMI	8	NEW	BRYAN ADAMS UNPLUGGED POLYDOR	8	12	ETERNAL GREATEST HITS EMI	8	12	ERA ERA MERCURY/POLYGRAM
9	9	GLAY REVIEW—BEST OF GLAY PLATINUM	9	8	THE KELLY FAMILY GROWIN' UP KEL-LIFE/EMI	9	17	HOT CHOCOLATE THEIR GREATEST HITS EMI	9	6	VARIOUS ARTISTS LE ZENITH DES ENFOIRES RESTO DU COEUR/BMG
10	11	MOON CHILD MY LITTLE RED BOOK AVEX TRAX	10	9	BACKSTREET BOYS BACKSTREET'S BACK JIVE/ROUGH TRADE	10	9	VARIOUS ARTISTS THE BEST SIXTIES ALBUM ... EVER! III VIRGIN/EMI	10	7	PASSI LES TENTATIONS V2
11	NEW	MIHO KOMATSU NAZO? AMEMURA O-TOWN RECORD	11	7	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA	11	7	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA	11	9	JEAN-JACQUES GOLDMAN EN PASSANT COLUMBIA/SONY
12	10	MASAYUKI SUZUKI CARNIVAL EPIC SONY	12	10	SPICE GIRLS SPICEWORLD VIRGIN	12	10	LIGHTNING SEEDS LIKE YOU DO ... BEST OF EPIC	12	18	2 BE 3 PARTIR UN JOUR EMI
13	7	KAZUMASA ODA I'VE GOT SOMETHING TO TELL YU FUN HOUSE	13	11	JOE COCKER ACROSS FROM MIDNIGHT EMI	13	11	BARBRA STREISAND HIGHER GROUND COLUMBIA	13	15	ALLIAGE L'ALBUM BAXTER/POLYGRAM
14	12	MASAYOSHI YAMAZAKI STEREO 2 POLYDOR	14	12	WOLFGANG PETRY NIE GENUG ARIOLA	14	10	VARIOUS ARTISTS THE GREATEST HITS OF 1997 TELSTAR	14	8	EROS RAMAZZOTTI EROS BMG
15	NEW	MOTOHARU SANO & THE HOBO KING BAND THE BARN EPIC SONY	15	18	ANDRE RIEU STRAUSS & CO. POLYDOR	15	13	VARIOUS ARTISTS MINISTRY OF SOUND—THE ANNUAL III MINISTRY OF SOUND	15	NEW	PASCAL OBISPO SUPERFLU EPIC
16	8	RYOKO HIROSUE ARIGATO! WEA JAPAN	16	17	TIC TAC TOE KLAPPE DIE ZTE RCA	16	17	TEXAS WHITE ON BLONDE MERCURY	16	17	MYLENE FARMER LIVE A BERCEY POLYDOR
17	NEW	LOREN & MASH ARIANNE EVANGELION-VOX KING	17	NEW	AARON CARTER AARON CARTER EDEL/PITCH	17	15	BRYAN ADAMS UNPLUGGED A&M	17	19	TEXAS WHITE ON BLONDE MERCURY/POLYGRAM
18	14	LE COUPLE ON THE SOFA PONY CANYON	18	20	ANDREA BOCELLI ROMANZA POLYDOR	18	NEW	VARIOUS ARTISTS THE BEST ROCK BALLADS ... EVER! VIRGIN/EMI	18	RE	AQUA AQUARIUM UNIVERSAL
19	19	BABYFACE BABYFACE MTV UNPLUGGED NYC 1997 SONY	19	16	WOLFGANG PETRY ALLES ARIOLA	19	NEW		19	14	ANDREA BOCELLI VIAGGIO ITALIANO POLYDOR
20	NEW	SEIKO MATSUDA SWEETEST TIME MERCURY MUSIC	20	15	RAMMSTEIN SEHNSUCHT MOTOR MUSIC	20	NEW		20	20	VARIOUS ARTISTS EMILIE JULIE UN CONTE MUSICAL POLYDOR

## CANADA (SoundScan) 12/20/97

THIS WEEK	LAST WEEK	SINGLES
1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY
2	3	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE/ZOMBA
3	2	NO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) ARISTA
4	4	I WILL COME TO YOU HANSON MERCURY
5	6	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN
6	5	FEEL SO GOOD MASE ARISTA
7	9	ANGEL JOEE POP ART
8	7	MY LOVE IS THE SHHH! SOMETHIN' FOR THE PEOPLE WARNER BROS.
9	13	BEEN AROUND THE WORLD PUFF DADDY & THE FAMILY ARISTA
10	8	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEATURING 112) ARISTA
11	10	POPEART U2 ISLAND
12	18	CHRISTMAS EP ENYA WERE UK
13	12	TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA/SONY
14	11	LOVE GETS ME EVERY TIME SHANIA TWAIN MERCURY
15	NEW	DON'T BE STUPID (YOU KNOW I LOVE YOU) SHANIA TWAIN MERCURY
16	14	THE MEMORY REMAINS METALLICA ELEKTRA/VEEG
17	RE	AVENUES REFUGEE CAMP ALL STARS FEATURING PRAS ARISTA
18	19	INVISIBLE MAN 98 DEGREES MOTOWN
19	17	EVERYBODY BACKSTREET BOYS JIVE/ZOMBA
20	RE	FREE ULTRA NATÉ STRICTLY RHYTHM
1	NEW	<b>ALBUMS</b>
2	1	VARIOUS ARTISTS BIG SHINY TUNES 2 WCU/WARNER
3	2	CELINE DION LET'S TALK ABOUT LOVE EPIC/SONY
4	3	VARIOUS ARTISTS MUCH DANCE 1997 POLYGRAM
5	6	AQUA AQUARIUM UNIVERSAL
6	5	BACKSTREET BOYS BACKSTREET'S BACK JIVE/ZOMBA
7	4	GARTH BROOKS SEVENS EMI
8	7	SHANIA TWAIN COME ON OVER MERCURY
9	8	SPICE GIRLS SPICEWORLD VIRGIN
10	13	CHUMBAWAMBA TUBTHUMPER UNIVERSAL
11	9	ANDREA BOCELLI ROMANZA PHILIPS/POLYGRAM
12	11	BARBRA STREISAND HIGHER GROUND COLUMBIA/SONY
13	10	MASE HARLEM WORLD ARISTA
14	14	METALLICA RE-LOAD ELEKTRA/VEEG
15	15	HANSON MIDDLE OF NOWHERE MERCURY
16	16	SARAH MCLACHLAN SURFACING NETWORK
17	19	JEWEL PIECES OF YOU ATLANTIC
18	RE	VARIOUS ARTISTS SUPERSTAR CHRISTMAS SONY
19	17	HANSON SNOWED IN MERCURY
20	RE	OUR LADY PEACE CLUMSY EPIC
		PUFF DADDY & THE FAMILY NO WAY OUT ARISTA

## NETHERLANDS (Stichting Mega Top 100) 12/13/97

THIS WEEK	LAST WEEK	SINGLES
1	1	ALANE WES EPIC
2	3	TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA
3	2	NOBODY'S WIFE ANOUK DINO MUSIC
4	4	DOCTOR JONES AQUA UNIVERSAL
5	5	IK HEB JE LIEF EN WACHT OP PAUL DE LEEUW EPIC
6	6	YOU MAKE ME WANNA ... USHER BMG
7	8	PRINCE IGOR THE RAPSOODY FEATURING WARREN G & SISSEL MERCURY
8	7	BARBIE GIRL AQUA UNIVERSAL
9	9	AS LONG AS YOU LOVE ME BACKSTREET BOYS ZOMBA/ROUGH TRADE
10	14	ALL CRIED OUT ALLURE EPIC
11	10	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN MERCURY
12	12	I WILL COME TO YOU HANSON MERCURY
13	11	NEEM EEN ANDER IN DE MALING! OME HENK CNR
14	17	FOOLISH GAMES JEWEL WARNER MUSIC
15	13	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN
16	19	I'LL BE THERE FOR YOU SOLID HARMONIE ZOMBA/ROUGH TRADE
17	NEW	ANGEL OF MINE ETERNAL EMI
18	NEW	PERFECT DAY VARIOUS ARTISTS EMI
19	NEW	LEVENSLANG 4 FUN BUNNY MUSIC
20	15	IN NIJE DEI DE KAST CNR
1	1	<b>ALBUMS</b>
2	2	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
3	3	PAUL DE LEEUW LIEF EPIC
4	4	SPICE GIRLS SPICEWORLD VIRGIN
5	8	ANOUK TOGETHER ALONE DINO MUSIC
6	NEW	BACKSTREET BOYS BACKSTREET'S BACK ZOMBA/ROUGH TRADE
7	6	AQUA AQUARIUM UNIVERSAL
8	5	BARBRA STREISAND HIGHER GROUND COLUMBIA
9	7	METALLICA RE-LOAD MERCURY
10	NEW	WES WELENGA EPIC
11	NEW	BZN PEARLS MERCURY
12	13	KINDEREN VOOR KINDEREN 18 COLUMBIA
13	9	ETERNAL GREATEST HITS EMI
14	10	ERA ERA MERCURY
15	14	FRANK BOEIJEN HET MOOISTE & HET BESTE BMG
16	NEW	HELMUT LOTTI HELMUT LOTTI GOES CLASSIC III BMG
17	18	JANTJE SMIT KERSTMIS MET JANTJE SMIT MERCURY
18	15	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WARNER MUSIC
19	12	DE KAST NIETS TE VERLIEZEN CNR
20	NEW	EROS RAMAZZOTTI EROS BMG
		ROB DE NIJS OVER LEVEN & DANSEN EMI

## AUSTRALIA (ARIA) 12/14/97

THIS WEEK	LAST WEEK	SINGLES
1	1	TUBTHUMPING CHUMBAWAMBA EMI
2	6	I WILL COME TO YOU HANSON MERCURY/POLYGRAM
3	4	EVERYBODY BACKSTREET BOYS LIBERATION/SONY
4	3	DA YA THINK I'M SEXY? N-TRANCE FEATURING ROD STEWART FESTIVAL
5	5	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN MERCURY/POLYGRAM
6	2	BARBIE GIRL AQUA UNIVERSAL
7	NEW	DOCTOR JONES AQUA UNIVERSAL
8	7	COCO JAMBOO MR. PRESIDENT WEA/WARNER
9	8	PUSH MATCHBOX 20 ATLANTIC
10	9	EVERY TIME YOU CRY JOHN FARNHAM & HUMAN NATURE GOTHAM CITY/BMG
11	10	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN
12	11	HOW DO I LIVE TRISHA YEARWOOD MCA/JMA
13	16	AS LONG AS YOU LOVE ME BACKSTREET BOYS LIBERATION/SONY
14	14	WALKIN' ON THE SUN SMASH MOUTH INTER-SCOPE/JMA
15	15	YOU SEXY THING T. SHIRT EASTWEST/WARNER
16	12	TELL HIM BARBRA STREISAND & CELINE DION EPIC/SONY
17	13	NO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) BMG
18	18	TOGETHER AGAIN JANET JACKSON VIRGIN/EMI
19	20	THE MEMORY REMAINS METALLICA VERTIGO/POLYGRAM
20	17	FOOLISH GAMES JEWEL EASTWEST/WARNER
1	1	<b>ALBUMS</b>
2	2	CELINE DION LET'S TALK ABOUT LOVE EPIC/SONY
3	NEW	SPICE GIRLS SPICEWORLD VIRGIN
4	3	VARIOUS ARTISTS DIANA, PRINCESS OF WALES—A TRIBUTE COLUMBIA/SONY
5	4	HANSON MIDDLE OF NOWHERE MERCURY
6	5	JOHN FARNHAM ANTHOLOGY I GOTHAM CITY/BMG
7	7	HANSON SNOWED IN MERCURY/POLYGRAM
8	10	SAVAGE GARDEN SAVAGE GARDEN ROADSHOW/WARNER
9	6	JOHN MELLENCAMP THE BEST THAT I COULD DO MERCURY/POLYGRAM
10	8	SOUNDTRACK MY BEST FRIEND'S WEDDING COLUMBIA/SONY
11	9	METALLICA RE-LOAD VERTIGO/POLYGRAM
12	13	SOUNDTRACK THE FULL MONTY BMG
13	11	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA/WARNER
14	16	JEWEL PIECES OF YOU ATLANTIC/WARNER
15	12	MATCHBOX 20 YOURSELF OR SOMEONE LIKE YOU ATLANTIC/WARNER
16	14	THE CORRS TALK ON CORNERS ATLANTIC/WARNER
17	RE	MIDNIGHT OIL 20,000 WATT RSL—THE MIDNIGHT OIL COLLECTION COLUMBIA/SONY
18	20	AQUA AQUARIUM UNIVERSAL
19	19	SPICE GIRLS SPICEWORLD VIRGIN/EMI
20	NEW	TINA ARENA IN DEEP COLUMBIA/SONY
		GARTH BROOKS SEVENS EMI

## ITALY (Musica e Dischi/FIMI) 12/08/97

THIS WEEK	LAST WEEK	SINGLES
1	2	COME INTO MY LIFE GALA DO IT YOURSELF/SELF
2	3	FREEDOM ROBERT MILES JT CO./DBX/LEVEL ONE
3	8	TUBTHUMPING CHUMBAWAMBA EMI
4	1	BARBIE GIRL AQUA UNIVERSAL
5	6	BREATHE MIDGE URE ARISTA/BMG RICORDI
6	7	STAY SASH! FMA/SELF
7	4	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN
8	5	DA YA THINK I'M SEXY? N-TRANCE FEATURING ROD STEWART MEDIA/SELF
9	9	VAMOS A LA DISCOTECA PARADISIO DO IT YOUR-SELF/SELF
10	11	CANDLE IN THE WIND 1997 ELTON JOHN

# HITS OF THE WORLD

C O N T I N U E D

EUROCHART 12/20/97			MUSIC & MEDIA			SPAIN (AFYVE/ALEF MB) 12/03/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	BARBIE GIRL AQUA UNIVERSAL	1	1	CANDLE IN THE WIND 1997 ELTON JOHN MERCURY/POLYGRAM	1	1	BARBIE GIRL AQUA UNIVERSAL
2	2	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN MERCURY	2	2	BARBIE GIRL AQUA UNIVERSAL	2	2	THE MEMORY REMAINS METALLICA MERCURY/POLYGRAM
3	3	TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA	3	3	BEEN AROUND THE WORLD PUFF DADDY ARIOLA	3	3	TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA
4	5	SUNCHYME DARIO G ETERNALWEA	4	8	PLEASE U2 ISLAND/POLYGRAM	4	4	TU NOMBRE NEK WARNER MUSIC
5	6	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE	5	4	AS LONG AS YOU LOVE ME BACKSTREET BOYS VIRGIN	5	5	YOU'RE NOT ALONE OLIVE RCA
6	8	CHERISH PAPPA BEAR UNIVERSAL	6	7	TOURNIQUET MARILYN MANSON UNIVERSAL	6	NEW	ALBUMS
7	4	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN	7	NEW	1 ALEJANDRO SANZ MAS WARNER	7	2	2 BACKSTREET BOYS BACKSTREET'S BACK VIRGIN
8	9	SAVOIR AIMER FLORENT PAGNY MERCURY	8	5	3 CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	8	3	3 ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WARNER
9	NEW	I WILL COME TO YOU HANSON MERCURY	9	NEW	4 ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WARNER	9	4	5 MONICA NARANJO PALABRA DE MUJER EPIC
10	7	PERFECT DAY VARIOUS ARTISTS CHRYSALIS	10	9	5 JARABE DE PALO LA FLACA VIRGIN	10	5	6 METALLICA RE-LOAD MERCURY
		ALBUMS			6 THE CORRS TALK ON CORNERS DRO		6	7 SPICE GIRLS SPICEWORLD VIRGIN
1	1	1 CELINE DION LET'S TALK ABOUT LOVE EPIC/COLUMBIA			7 SPICE GIRLS SPICEWORLD VIRGIN		7	8 AQUA AQUARIUM UNIVERSAL MUSIC
4	2	2 METALLICA RE-LOAD VERTIGO			8 AQUA AQUARIUM UNIVERSAL MUSIC		8	9 ERA ERA MERCURY
2	3	3 SPICE GIRLS SPICEWORLD VIRGIN			9 ERA ERA MERCURY		9	10 ANDREA BOCELLI ROMANZA SUGAR/POLYDOR
3	4	4 EROS RAMAZZOTTI EROS DDD			10 ANDREA BOCELLI ROMANZA SUGAR/POLYDOR		10	
5	5	5 ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WARNER						
6	7	6 BACKSTREET BOYS BACKSTREET'S BACK JIVE						
7	6	7 THE VERVE URBAN HYMNS HUT/VIRGIN						
8	8	8 AQUA AQUARIUM UNIVERSAL						
9	9	9 ERA ERA MERCURY						
10	NEW	10 ANDREA BOCELLI ROMANZA SUGAR/POLYDOR						

MALAYSIA (RIM) 12/09/97			PORTUGAL (Portugal/AFP) 11/25/97		
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	1	METALLICA RE-LOAD POLYGRAM	1	1	ANDREA BOCELLI ROMANZA POLYDOR
2	6	SITI NURHALIZA CINDAI SUWAH ENTERPRISE	2	2	DANIELA MERCURY FEJAO COM ARROZ EPIC
3	3	BACKSTREET BOYS BACKSTREET'S BACK FORM RECORDS	3	NEW	METALLICA RE-LOAD MERCURY
4	2	CELINE DION LET'S TALK ABOUT LOVE SONY MUSIC	4	NEW	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
5	4	SPICE GIRLS SPICEWORLD EMI	5	3	MADREDEUS O PARAISO EMI
6	10	KENNY G GREATEST HITS BMG	6	4	SPICE GIRLS SPICEWORLD VIRGIN
7	NEW	VARIOUS ARTISTS BATTLE OF METAL HUI HYANG ENTERPRISES	7	5	PAULO GONZO QUASE TUDO COLUMBIA
8	NEW	AMY MASTURA PUTERI PONY CANYON	8	9	MARIA JOAO PIRES IMPROVISOS—SCHUBERT DGG
9	7	VARIOUS ARTISTS NOW 3 EMI	9	6	KELLY FAMILY GROWING UP KEL-LIFE
10	NEW	U.K.'S CUMA AKU YANG HIDUP BMG MUSIC	10	10	SANTANA SUMMERDREAMS GLOBE/COLUMBIA

SWEDEN (GLF) 12/05/97			DENMARK (IFPI/Nielsen Marketing Research) 12/04/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	BURNIN' CUE POOL SOUNDS	1	1	CANDLE IN THE WIND 1997 ELTON JOHN POLYGRAM
2	3	DOCTOR JONES AQUA UNIVERSAL	2	8	AS LONG AS YOU LOVE ME BACKSTREET BOYS ZOMBA/ROUGH TRADE
3	4	SAVE TONIGHT EAGLE-EYE CHERRY SUPERSTUDIO	3	6	BARBIE GIRL AQUA UNIVERSAL
4	5	I WILL COME TO YOU HANSON MERCURY	4	2	SUNCHYME DARIO G WARNER
5	2	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN MERCURY	5	4	STAY SASH! SCANDINAVIAN RECORDS
6	6	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE/ZOMBA	6	3	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN
7	NEW	JUST CRUISIN' WILL SMITH COLUMBIA	7	5	AVENUES REFUGEE CAMP ALL STARS FEATURING PRAS BMG
8	8	FIRE WATER BURN BLOODHOUND GANG GEFFEN	8	7	DA YA THINK I'M SEXY? N-TRANCE FEATURING ROD STEWART SCANDINAVIAN RECORDS
9	NEW	AMENO ERA MERCURY	9	10	GOT 'TIL IT'S GONE JANET JACKSON VIRGIN
10	7	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN	10	NEW	CRAZY LITTLE PARTY GAME AARON CARTER EDEL PITCH
		ALBUMS			ALBUMS
1	6	1 AQUA AQUARIUM UNIVERSAL	1	1	1 THOMAS HELMIG ARENE GAR BMG
2	3	2 ERA ERA MERCURY	2	3	2 CELINE DION LET'S TALK ABOUT LOVE SONY/PLADECOMPAGNIET
3	1	3 METALLICA RE-LOAD MERCURY	3	2	3 SPICE GIRLS SPICEWORLD VIRGIN
4	4	4 ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WARNER	4	4	4 EROS RAMAZZOTTI EROS BMG
5	NEW	5 NORDMAN HAR OCH NU SONET	5	6	5 D.A.D. SIMPATICO EMI MEOLEY
6	7	6 MAGNUS UGGLA KARAOKE COLUMBIA	6	7	6 DAZE SUPER HEROES SONY/PLADECOMPAGNIET
7	2	7 KENT ISOLA RCA	7	5	7 METALLICA RE-LOAD MERCURY
8	5	8 PETER LEMARC NIO BROARS VAG MNW	8	9	8 ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WARNER
9	NEW	9 PETER JOBARC PERSONLIGA VAL COLUMBIA	9	10	9 BACKSTREET BOYS BACKSTREET'S BACK ZOMBA/VIRGIN
10	8	10 SPICE GIRLS SPICEWORLD VIRGIN	10	NEW	10 JIM REEVES THE ULTIMATE COLLECTION BMG

NORWAY (Verdens Gang Norway) 12/09/97			FINLAND (Radiomafia/IFPI Finland) 12/07/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	1 PRINCE IGOR THE RAPSODY FEATURING WARREN G & SISSEL POLYGRAM	1	1	1 SMACK MY BITCH UP PRODIGY XL RECORDINGS/SMD MUSIKKI
2	5	2 SUPERHERO DAZE SONY	2	5	2 I WILL COME TO YOU HANSON MERCURY/POLYGRAM
3	2	3 AVENUES REFUGEE CAMP ALL STARS FEATURING PRAS BMG	3	3	3 THE MEMORY REMAINS METALLICA VERTIGO/POLYGRAM
4	4	4 SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN MERCURY	4	4	4 POP-MUSIKKIA NELJA BARITONIA POKO
5	7	5 I WILL COME TO YOU HANSON POLYGRAM	5	9	5 TOMORROW NEVER DIES SHERYL CROW A&M/POLYGRAM
6	NEW	6 ANGEL OF MINE ETERNAL EMI	6	NEW	6 DOCTOR JONES AQUA UNIVERSAL
7	3	7 STAY SASH! SCANDINAVIAN RECORDS	7	2	7 SUPERHERO DAZE DANCE POOL/SONY
8	6	8 TUBTHUMPING CHUMBAWAMBA EMI	8	6	8 LIKAA APULANTA LEVY
9	9	9 TELL HIM BARBRA STREISAND & CELINE DION SONY	9	NEW	9 JAMES BOND THEME MOBY MUTE/SMD-MUSIKKI
10	NEW	10 CRAZY LITTLE PARTY GIRL AARON CARTER EDEL	10	10	10 KOSKETUS KLAMYDIA KRAKLUND
		ALBUMS			ALBUMS
1	1	1 CELINE DION LET'S TALK ABOUT LOVE SONY	1	1	1 METALLICA RE-LOAD VERTIGO/POLYGRAM
2	3	2 SPICE GIRLS SPICEWORLD VIRGIN	2	2	2 SPICE GIRLS SPICEWORLD VIRGIN
3	5	3 SARAH BRIGHTMAN TIMELESS WARNER	3	4	3 DAZE SUPERHEROES EPIC/SONY
4	4	4 BJORN EIDSVAG PA SVAI BMG	4	3	4 LEEVI & THE LEAVINGS KESKIVIKKO PYRAMID/MEGAMANIA
5	9	5 ELTON JOHN THE BIG PICTURE MERCURY	5	6	5 CELINE DION LET'S TALK ABOUT LOVE COLUMBIA/SONY
6	2	6 METALLICA RE-LOAD POLYGRAM	6	5	6 SMURFFIT TANSIHITIT VOL. 3 & SMURFFIEN JOLULU EMI
7	RE	7 OLE EDVARD ANTONSEN READ MY LIPS BMG	7	NEW	7 HANSON SNOWED IN MERCURY/POLYGRAM
8	NEW	8 ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WARNER	8	NEW	8 ERA ERA MERCURY/POLYGRAM
9	7	9 MORTEN ABEL SNOWBOY VIRGIN	9	7	9 DON HUONOT HYVAA YOTA JA HUOMENTA TERRIER/BMG
10	10	10 ETERNAL THE BEST OF EMI	10	9	10 AQUA AQUARIUM UNIVERSAL

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**FRANCE/IRELAND:** French boy group Alliage has teamed up with Irish heartthrob band Boyzone to record an Anglo-French song, "Te Garder Près De Moi" (To Keep You Close), an adaptation of the 1966 hit "Working My Way Back To You" by the Four Seasons (revived in 1980 by the Spinners). "Duets are kind of the new trend," says Quentin, lead singer of Alliage. "Now we have started a new genre: band duets!" The ploy has proved successful, and the single was lodged at No. 3 on the French chart for the week of Nov. 11. However, the story behind this duet is not so much one of friendship—the bands hardly speak a word of each other's language—as commercial cooperation. The bands, which are both PolyGram acts, met in Paris earlier this year at Boyzone's backstage after-show party and got together to record the track in Paris this past fall. Although the single is not scheduled for release in the U.K., the track has been added to the French pressing of Boyzone's album "A Different Beat" (Polydor); Alliage (a Mercury act) also joined Boyzone onstage as a guest at the group's Dec. 12 gig in Dublin. **CÉCILE TESSEYRE**

**AUSTRIA:** One of the country's most popular new acts, the reggae band Tim Tim, released on Nov. 24 its second single, "Weep No Child" (EMI), once again bringing a touch of the islands to the Austrian airwaves. Using classic Caribbean rhythms, the band extols the good in people whenever possible. "The world is full of troubles, and when we play we want to transport good feelings to people," says the group's guitarist/producer, Rene Rosso. The new single follows up the band's debut, "Under The Sun," a snappy reggae tune that spent three months on the chart this past summer, selling more than 10,000 copies, says Horst Unterholzner, A&R manager of EMI Austria. Both singles successfully reflect an unusual mix of cultures, blending the vocals of Nigerian-born Timothy Afolabi and American Deborah Charles with those of Austrian singer/producer Fritz "Jerry" Jerney and Austrian-born Rosso. After the band's first release, Unterholzner says, he fielded phone calls from perplexed journalists who couldn't believe that Tim Tim was from Austria. The band has already been invited to play next summer in Jamaica's Montego Bay Festival, and its first album is scheduled for release in April or May 1998. **SUSAN L. SCHUHMYER**



**U.K.:** A group of young women with no formal musical training has shot to the upper reaches of the classical chart with an album of Latin plainsong. The Mediaeval Baebees have been called the Spice Girls of the classical world for their raunchy and provocative girl-power image, which has resulted in a series of high-profile features in the press. Their album, "Salva Nos" (Virgin), sold 25,000 copies in the first week of release, according to the record company, and debuted at No. 2 on the classical chart. It was beaten to the top slot by popular soprano Lesley Garrett, but easily outsold current releases from violinist Nigel Kennedy and Luciano Pavarotti, as well as the new orchestral work by Paul McCartney, "Standing Stone." The Baebees were convened in 1996 by Katharine Blake, 27, who also plays with the rock band Miranda Sex Garden. Blake is the only member of the 12-strong group with a classical background, and most of her fellow singers admit that their previous singing experience was confined to the shower. They have angered purists by denouncing the classical world as "elitist, intolerant, and jealous" while dismissing formal training as "limiting and joyless." The album sleeve is adorned with semi-naked pictures of the Baebees alongside the medieval Latin religious lyrics. Virgin Records believes that the album will be a huge seller in the run-up to Christmas and that it will cross over from the classical chart to the mainstream. **NIGEL WILLIAMSON**

**HUNGARY:** A surprise best seller here is a collection titled "The Best Melodies Of Communism—Selections Of Revolutionary Songs," released on the Hungartong Gong label. The album includes performances of "The Internationale" (the world anthem of communism) along with various military marches and songs of the Young Pioneers (the Eastern Bloc equivalent of the Hitler Youth movement) from 1945-90. According to producer Akos Retli, the album's popularity does not reflect a widespread yearning for return to communist rule so much as simple nostalgia among many Hungarians for the familiar songs and music of their youth. "Seven magic years have gone by," Retli says, referring to the period since the fall of the communist regime. "And people are happy to leave the past behind." Yet the record is proving tremendously popular among tourists and locals alike and, as in other post-communist states, the music of the past is once again becoming a part of everyday life. Retli says that all royalties are being paid to the writers and performers of the featured material, although he doubts he will have to pay for use of Lenin's speeches, recordings of which are also included on the CD. **VADIM YURCHENKOV**



**CANARY ISLANDS:** The 28-man vocal group Los Sabandeiros (Global Music Pulse, Billboard, Nov. 16, 1996) is more than just the pride and joy of these islands off the northwest coast of Africa. The ensemble has also become an obligatory reference point for the study of many Spanish and Latin American singing styles, such as the bolero ("Bolero" is the title of its 1995 album). The group's latest album, its 42nd, is dedicated to the tango but also includes examples of the habanera, a style originally from Havana that evolved in Buenos Aires, and the *malonga*, another Argentinian rhythm that was developed from melodies originally sung by slaves shipped to Uruguay and Argentina. The album is called "Gardel" after Carlos Gardel, the widely revered ambassador of tango who died 52 years ago in an air crash in Colombia. It is released on the Canary Islands label Manzana Discos and comes with a superb booklet on the history of the tango. According to Los Sabandeiros musical director Elfidio Alonso, the earliest written reference to the tango as a dance exists on Hierro, the westernmost and smallest Canary Island, which was occupied in the 16th century by Portuguese sailors who used it as a final base before continuing their journey to the Americas. **HOWELL LLEWELLYN**



Spain's inaugural Premios Amigo honors attracted the cream of Spanish talent to the awards ceremony in Madrid (Billboard, Dec. 6). Pictured above is Alejandro Sanz, who received the award for best male, and below is Rosana, who won best female and best album with her debut for Universal Music Spain, "Lunas Rotas" (Broken Moons). The awards are organized by Spanish labels' body AFYVE.



**FNAC SIGNALS INT'L EXPANSION**

(Continued from page 77)

potential as Asia and Latin America. "In these two regions, we already have teams in action, and we plan to open stores in the next 12 to 18 months."

There will be a different approach in those regions. "In Latin America, we'll be on our own, but in Asia, because of the cultural differences, we'll team with local partners," Pinault says.

In Latin America, the group is targeting four territories—Mexico, Brazil, Chile, and Argentina—with a confirmed project already in process in Argentina. In Asia, deals are in the making between Pinault-Printemps-La Redoute and local partners in Taiwan, Philippines, Indonesia, and Thailand.

Pinault says Taiwan is most likely to be the first Asian country where FNAC will start operating in the region. "But we are also interested in China," adds Pinault, who declines to reveal how much the chain plans to invest for its international expansion. "All I can say is that we have the resources to finance our international development."

If the chain's priority is in international markets, local expansion will not be left aside, though. Within the next four years, FNAC plans to open eight to 10 main stores, with a minimum trading area of 2,500 square meters, in such major French cities as Bordeaux and Marseilles—each of which already has a FNAC and a Virgin store—as well as Aix-en-Provence and the northern suburb of Paris. In addition, FNAC plans to open smaller stores (1,500 square meters) in some 20 midsize cities of 100,000 inhabitants.

"In France, we estimate our potential for growth is in the region of 30%, as we only cover 50% of the territory," says Pinault. "The opening of the store on the Champs-Élysées is part

of our expansion strategy in France. This store is not targeting Parisian consumers but rather people from the suburbs and tourists who had not been exposed so far to FNAC."

The interest in serving foreign consumers is reflected by the fact that the store's staff will be bilingual. The store, managed by Laurent Galea, will be open seven days a week until midnight, as is the neighboring Virgin store. But in contrast to the normal concept of FNAC outlets, this store will sell neither electronics nor books.

The 3,000 square meters will be divided between records, with 100,000 titles in six main categories—international, world music, jazz, local variety, classical, and singles—with the rest devoted to video (8,000 titles) and multimedia software (3,000 CD-ROM, games, and software titles). "It would have been unthinkable to have a musical offer inferior to that of our competitor," says Giraud.

Asked if the two stores' proximity will create a situation similar to the trade war between the retail chains in Bordeaux in the early '90s, Pinault stresses that "we are not here to declare war on Virgin." To counter Virgin's popularity on the Champs-Élysées, which attracts 30,000-40,000 visitors daily, FNAC's president prefers to rely on "what makes us specific, rather than a price war."

"The presence of the two stores should increase the power of attraction of the Champs-Élysées," explains Pinault, who says his strategy is not to "quell competitors" but to remain "the leader of the market."

Assistance in preparing this story was provided by Jeff Clark-Meads in London.

**Biz Sees '97 Ending On High Note**  
*4th-Quarter Sales Jump; Domestic Acts Strong*

■ BY LARRY LeBLANC

TORONTO—With impressive fourth-quarter retail gains, several Canadian music industry figures are now anticipating that 1997 will be a superb sales year for recorded music in Canada.

"What I'm hearing [from labels and retailers] about the last quarter is extremely positive," says Brian Robertson, president of the Canadian Recording Industry Assn. (CRIA). "It's certainly been a very good year. It's been a recovery [year] from last year, which was a downturn for our industry. Canada seems to be a year ahead of the U.S. and the U.K., which now seem to be having the type of year we had last year."

"Sales are great right now," agrees Tim Baker, buyer with the 32-store retail chain Sunrise Records here. "Everything is selling in all the different [musical genres]. There's [albums selling by] Celine Dion, Chumbawamba, Aqua, Backstreet Boys, Garth Brooks, Spice Girls, Mase, Metallica, Usher, and AC/DC. It just goes on and on. Also the [compilations] 'Big Shiny Tunes' and 'Much-Music Dance Mix '97' are both doing really well."

"Business, however, has been good all year long," continues Baker. "[Labels] didn't wait until the last quarter to release all the good records. They released good records all year around."

Roger Whiteman, VP of purchasing at the 93-store HMV Canada retail chain, agrees. "This year Christmas has happened 10 days ahead of the normal time," he says. "There was a noticeable pickup [in sales] when Celine Dion came out [Nov. 18], and that really became strong in the past two weeks. There are strong releases for Christmas, but there's also been a strong steady bunch of releases throughout the year."

Year-to-date CRIA statistics for October indicate that shipments in Canada have climbed from 45.6 million units in the same period in 1996 to 51.2 million units, a 12% increase. Net sales jumped 11% in the same period, from \$473.7 million Canadian in 1996 to \$526.8 million in 1997.

"November is going to be so far ahead of last year's [November statistics]," predicts Stan Kulin, president of Warner Music Canada. "Our industry keeps talking of doom and gloom, but I don't remember a year we went backwards in both units and albums. If my guess of November and December [shipments] are right, we're looking at a 10% to 12% increase in dollars in Canada this year, maybe 6% to 7% in units. What the hell's wrong with that?"

Ross Reynolds, president of Universal Music Canada, agrees. "Business at [music] retail has been great," he says. "The nice thing is that some of our albums that had been slipping down the chart are now moving up because of [fourth-quarter] sales. So far, the

new releases have not hurt our sales [of earlier-released product]. Our sales have actually been increasing with that [earlier-released] product. That's a very healthy sign."

Emphasizing that CRIA's statistics would be more impressive if there hadn't been significant returns from several Canadian retailers in the first half of 1997, Al Mair, president of the Attic Music Group here, says, "With [major Canadian retail chain] Sam the Record Man, it's been a transitory year, which has affected all of us. If you back Sam's out of the equation, it would probably be a better year."

But Jason Sniderman, VP of Roblan Distributors, which oversees the Sam



DION

*'It's been a recovery [year] from last year, which was a downturn for our industry'*

the Record Man outlets nationally, notes that despite widespread industry fears, only seven stores in the 72-store national chain closed this year. He adds, "Sales have been pretty good [in the fourth quarter]. Some of our stores are posting great numbers. There's been lot of good music [saleswise] all year around. U2 is still top-racked; so is Radiohead, Oasis. 'Dance Mix '97' is a good package, and 'Shiny Big Tunes 2' is even stronger than the previous one."

Industry figures here are delighted with the impressive showings of recordings by Canadian artists throughout 1997. With Canadian affiliates of multinationals here aggressively marketing and promoting their rosters domestically and increasingly pushing for more international breakthroughs, sales of domestic product in Canada are at an unprecedented high.

Currently, four of the titles on SoundScan's top 20 retail album chart for the week ending Nov. 30 are by Canadian acts. This includes Dion's "Let's Talk About Love" on Columbia (550 Music in the U.S.), which had debuted at No. 1 a week earlier; Shania Twain's "Come On Over" (Mercury) at No. 4, which had reached No. 1 for the week ending Nov. 16; Our Lady Peace's "Clumsy" (Columbia) at No. 17 after 45 weeks on the chart; and Sarah McLachlan's "Surfacing" (Nettwerk) at No. 15.

Many Canadian music industry figures say they were flabbergasted by Dion's initial SoundScan sales after her set was released Nov. 18. First-week sales of the album in Canada, at 230,211 units, topped the prior record-holder, Backstreet Boys' "Backstreet Boys," which had scanned 67,043 units for the week ending Aug. 17.

Also on SoundScan's current album chart are recordings by Canadians Loreena McKennitt, Jann Arden, Amanda Marshall, Great Big Sea, Moist, Chantal Kreviazuk, Ginnette Reno, the Tea Party, Econoline Crush,

Paul Brandt, and the seasonal EMI Music package "Do You Hear" by Heather, Cookie, and Rayleen Rankin of the Rankin Family.

Kulin, along with many other Canadian industry figures, says he's not surprised by the strong showing of Canadians in the domestic marketplace. "Globally, [the music industry is] becoming more and more a local market in so many ways," he says. "Where U.S. repertoire used to dominate and travel very well, that doesn't happen to the degree it used to. Quite often if you take the top 20 on SoundScan on any week, between Canada and the U.S., you'll find there will be 10 common titles and 10 that are different."

The Canadian market also opened its doors to R & B and rap sounds this year. Lisa Zbitnew, GM for BMG Music Canada, calls 1997 "the year urban music became mainstream" in Canada. Albums by Puff Daddy, Wu-Tang Clan, and Mase debuted at No. 1 on the SoundScan album chart, she mentions. "Puff Daddy and Mase are both crossover records that are doing very well as pop and urban records, which is helping [to drive the urban trend] here."



McLACHLAN

**MAPLE BRIEFS**

**AFTER NEARLY THREE YEARS** in operation, the Toronto office of Seattle's Sub Pop label, headed by label manager France Chevalier, closed its doors Dec. 12. Sub Pop will continue to be distributed in Canada by Warner Music Canada. "With Sub Pop having a new deal in the United States with Sire Records [distributed in Canada by Warner Music Canada], my position became obsolete," says Chevalier.

**ADAMS ON THE ROAD:** With his new A&M album, "Bryan Adams: MTV Unplugged," in retail stores Dec. 9, the Canadian rocker has announced his first national trek across Canada since 1992's Waking Up the Nation tour. Universal Concerts Canada is presenting Adams Feb. 7 in Charlottetown, Prince Edward Island; Feb. 8 in Halifax, Nova Scotia; Feb. 9 in St. John, New Brunswick; Feb. 10 in Quebec City; Feb. 12 in Ottawa; Feb. 13 in Toronto; Feb. 14 in Montreal; Feb. 18 in Winnipeg, Manitoba; Feb. 19 in Saskatoon, Saskatchewan; Feb. 20 in Calgary, Alberta; Feb. 21 in Edmonton, Alberta; and, in British Columbia, Kamloops (Feb. 23), Prince George (Feb. 24), and Vancouver (Feb. 26).

**APPOINTMENTS:** Francine McLachlan joins Universal Music Canada as manager of catalog marketing. Steve Simon has been named national sales VP at BMG Music Canada. Donna Lidster has been named national promotion director at Mercury/Polydor.

# Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

## Cups To Perk Up Its Cafe Program Coffeehouse Tour, Label Sampler Planned

BY STEVE TRAIMAN

NEW YORK—Cups, the Café Culture Magazine, is embarking on two programs to revitalize its In-Café Play concept, which has given record labels with eclectic artists a chance to expose their music to an alternative audience of coffeehouse patrons.

The Dayna Manning/Netwerk Records/Cups tour kicked off Dec. 4 at New York's Sidewalk Cafe, the first of 11 coffeehouse dates in seven cities for the Lilith Fair tour performer. In the spring, working with Peter Gordon—president of Thirsty Ear Records—and Torani Syrups—provider of flavored coffee syrups—Cups will put together a sampler CD of the label's artists for a six-week test in 10-12 locations in New York and San Francisco.

Founded in San Francisco in 1990 by

*'The coffeehouse audience is usually ahead of the game in discovering a new artist'*

editor Christian Ettinger, advertising director Bryan Bence, and board member David Latimer, Cups got support from labels virtually from the start. Paul Millman, then publisher of New York's Java Journal, became a partner several years later, expanding delivery service into New York. Cups currently distributes about 65,000 monthly copies, according to Latimer. There are close to 400 locations in seven key markets: New York, San Francisco, Los Angeles, Chicago, Boston, Atlanta, and Seattle. Increased circulation is planned for 1998.

One of the program's earliest backers was Charlie Clendenin, sales manager of BMG Distribution's San Francisco branch. "There was an obvious tie between music and coffeehouses," he recalls. "Cups was our access to in-store play for artists with no viable radio or print media for promotion."

In return for an ad in the magazine and promotional CDs, Clendenin provided Plexiglas counter stands for the album so customers would know what was playing. He cited several successful programs, including Will Ackerman's Gang of Seven spoken-word label; folk guitarist Leo Kottke on Windham Hill's Private Music label; and classical composer Arvo Pärt on ECM Classics. "For Kottke, Cups co-sponsored an autographed guitar giveaway that got a lot of entries," he recalls. "We've gotten away from regional promotions the last few years, but the coffeehouse connection really helped back then."

Soon after Millman's arrival, he arranged with Mike Krumper, VP of product development at Atlantic Records, for a three-song CD sampler for Mike & the Mechanics. Some 5,000 samplers were distributed to cafes with a bounce-back coupon redeemable for a discount at Tower Records, with Millman reporting a "respectable redemption percentage."

In 1995, the magazine produced a CD compilation, "Wild Words," an extension of its spoken-word and poetry events promoted in coffeehouses that get the publication. "It was a good way to promote many labels at one time," Ettinger says. "It was a joint production of Bryan, David, Paul, and Jim Coffman."

In-Café Marketing was launched in 1995, a partnership of Millman, Latimer, and Tim Brack, former president of Continuum Records. Each label paid for a half-page ad, about \$1,400-\$1,500, and supplied the sample CDs. About 500 participating coffeehouses agreed to play and display the CD on the logo-embossed stand. A follow-up call to a representative selection of about 200 locations resulted initially in an In-Café Play Top 15 chart, later expanded to a Top 25 chart, a program that ran for about 11 months in 1996.

An additional service to labels involved the production of two 16-track CD samplers, "In-Café's Cool! Volume 1" and "Volume 2." Each track cost the label \$500, and Latimer says that about 3,000 copies of each volume were pressed, with two copies sent to an expanded list of about 1,500 locations.

Volume 1 featured Jars Of Clay and Buddy Guy (Silvertone); Cocteau Twins, Radiohead, Dean Martin, and Louis Prima (Capitol); Hammell On Trial (Mercury); Leonard Cohen (Mouth Almighty/Mercury); R. Kelly (Jive); and Gene Harris remixed by Guru (Blue Note). Represented on Volume 2 were such acts as Joe Henry and Clannad (Atlantic); Laura Harding (Miramar); Loudon Wainwright III (Pointblank/Virgin); Soraya (Island); Patti Griffith (A&M); and then unsigned act Changing Man.

The most ambitious program to date was for the Work Group's launch of Fiona Apple in the fall of 1996. "The total cost was about \$10,000," Millman notes. "It included promotional paper cups and coasters with Fiona's likeness, table cards for the cafes, double-sided posters with her biography on one side for each location, sample cassettes, and a supporting ad campaign."

Barbara Bausman, the label's VP of product management, says, "When Cups approached us, we felt that the coffeehouses were very similar to NPR and [triple-A] radio where we wanted to go for Fiona. Rather than a hit single for radio, we chose an artist-defining track, 'Shadow Boxer.'

The coffeehouse audience is usually ahead of the game in discovering a new artist and has more loyalty as well." The cassette single also had snippets of other tracks from Fiona's "Tidal" album, and Work Group placed a track on the CD sampler. "We wanted to be sure there were enough tools to introduce Fiona," Bausman adds, "and we were very pleased with the results."

Another supporter has been Dina Rositani, media planner for PolyGram. "We've been involved since the program started," she says. "The half-page ad cost of about \$1,500 is a  
(Continued on next page)



Netwerk Records artist Dayna Manning began her tour of coffeehouses, in a joint promotion with Cups magazine, at Sidewalk Cafe in New York. Shown, from left, are Christian Ettinger, editor of Cups; Paul Millman, partner in Cups; Manning; Nicole Martin, publicist for Netwerk; and Kevin Fox, cellist.

## Pyramid Music Puts Premium On Location Santa Monica Store Benefits From Tourist Trade

BY EARL PAIGE

SANTA MONICA, Calif.—When Tim and Pamela Cody opened their record store, Pyramid Music, here six years ago on the city's Promenade, a pedestrian mall lined with retailers, they thought their location would cater to local clientele. But they soon found out otherwise.

Santa Monica is "the most famous beach city in the U.S.," attracting tourists from around the world, says Tim. Pamela adds, "It came as a total surprise" that the store would be so dependent on the tourist trade.

As a result of the tourist-oriented trade and traffic from neighboring movie theaters, 60%-70% of the store's volume is generated at night. Consequently, store hours have been gradually extended; the Codys used to keep the shop open until 1 a.m. on Friday and Saturday but more recently have expanded business hours on those days to 2 a.m.

"We could stay open all night," says Tim, but he and Pamela are concerned about employees' safety. "We are the last store open on the block," he adds.

On weekdays, the store is manned by four staffers, and during weekends, six employees handle the bustling business. The Codys decline to disclose their annual volume because of the intense competition among record shops on the Promenade. "Tempo couldn't last, but we have Tower, Barnes & Noble, Borders, Penny Lane, Hear Music, Warehouse—all this in a four-block section," says Pamela.

The Codys feel that they are in the prime spot on the three-block Promenade, which connects enclosed mall Santa Monica Place with Wilshire Boulevard, perhaps the hottest business artery extending out of downtown L.A. to the ocean



Pamela and Tim Cody are pictured in their 6-year-old Pyramid Music store, located on Santa Monica, Calif.'s Promenade pedestrian mall. The store has a depth of 150 feet. The couple estimate that 60%-70% of their business is at night, "when the theaters empty out." (Photo: Earl Paige)

in Santa Monica.

"Westwood is probably our toughest competition, and it is coming back from a period when they joked about 'Westhood,'" says Pamela of a shopping district surrounding the UCLA campus. She says the steady buildup of the Santa Monica Pier has added immeasurably to the success that Promenade merchants are experiencing.

Pyramid Music, which measures 2,200 square feet, prides itself on selection, with "everything from jazz and classical to blues and world; we carry it all," says Pamela. "We specialize in obscure titles, we have lots of hard-to-get items, and we think that in new music our everyday \$12.99 helps us against the chains, which run \$11.99 on just a few items to draw in traffic and

then charge as much as \$16.98 for a CD."

Still, the Codys concede that 1996 was not a strong year for Pyramid. The Olympics, which were held in Los Angeles in 1996, "hit us hard last summer. It drew away a lot of the tourist business, and we missed that extra lift we get in the three months of summer," says Tim. "Just like most record stores depend on the Christmas quarter, we depend on the summer tourist months. It rounds out the year and helps us over the slow times."

In an attempt to further enhance traffic to the store and better utilize space, the Codys recently carved up their oversized office behind the store, freeing most of that space for retail usage. But instead of adding to the store's inventory, they instead chose to lease the space to two other merchants, one selling jewelry and the other incense.

Nonetheless, the Codys are looking to expand their music business. "We're designing a [World Wide] Web page, and we hope to be offering music by E-mail," says Pamela.

The hallmark of Pyramid is its used CD and cassette business, which makes up 50% of the music volume at the store. "Tourists don't bring us any used product, so that is entirely dependent on what has developed into a very loyal local clientele," Tim explains. "We have 15 tables of CDs alone." Of the total used volume, cassettes represent only 10%. The couple estimates that the other half of the store's total volume is divided, with new music accounting for 35% and a mix of electronics, gifts, and magazines accounting for 15%.

While once upon a time independents had the used business all to themselves, huge local chain Where-  
(Continued on next page)

## CUPS TO PERK UP ITS CAFE PROGRAM

(Continued from preceding page)

good investment for our artists with smaller promotion budgets. It's a good way to get a sampler distributed to an appropriate market like coffeehouses." This past spring, she used the program for the "Sekou Sundiata/The Last Poets" compilation on the Mouth Almighty spoken-word label. Coming up, she hopes to utilize it again for "Edgar Allen Poe," an album featuring various artists reading the writer's works, and for Boscia, an Asian spoken-word hip-hop artist.

Lisa Latendresse, national audio

sales manager at Seattle-based Miramar Records, is a new program supporter. Her boss, audio division sales and marketing director Tom Mehran, liked the magazine and suggested that it was appropriate for the new Tangerine Dream album, "Oasis," which ships in February. "Being that we're in Seattle, the land of coffee, [coffeehouses] seemed like the obvious place to go," she says. "A lot of our audience are there for an extended period of time, and it's a great place to let people know about our records. We'll probably include a

bounce-back card with the sampler to encourage the cafes to continue getting our music."

"Since midyear, the In-Café Marketing program has been downsized," Latimer notes. "We've relied on informal distribution to get CDs for a limited number of label clients to about 350 cafes in the seven markets. We're very excited about our two new concepts, which should help redefine and relaunch the entire program this coming year."

The Netzwerk tour for Dayna Manning was the idea of Ilene Barg, the label's national product manager. "We had been working with Cups as an advertiser," she says, "and thought that a coffeehouse tour for Dayna would be ideal to keep her momentum going after the successful Lilith tour."

Each of the 11 coffeehouse sites got 250 cassette samplers and counter boxes, posters, and support from a full-page color ad in the December issue of Cups. Following a pre-tour showcase at Meow Mix in New York, Manning played the Sidewalk Cafe in New York, then headed west. There were three dates in Los Angeles, at Borders Books & Music (3rd Street Promenade), Little Frieda's, and the Bourgeois Pig; three in San Francisco, at the Polk Street Blues, Brainwash Café, and Chat House; Kokopelli's in Portland, Ore.; Bauhaus in Seattle; Steamboat Springs, Colo.; and Stella Café in Denver.

The retail sampler test for this coming spring grew out of Gordon's frustration with getting traditional retail channels to move more of his Thirsty Ear titles and genres. "We play to the upper-demographic listener who likes instrumental music or the older-skewed, nontraditional rock buyer," he says. "Many of our potential customers don't frequent record stores but have a keen interest in our music."

Gordon had been aware of Cups and its value in providing a nontraditional environment with its distribution to coffeehouses. With the Cups management team, he shares a broader vision of the "cafe culture" as a marketing opportunity to sell music in a closed, nondistracting, compatible environment.

"With Torani Syrups and Cups, we said, 'Let's make it a selling environment,'" Gordon explains, "and provide some selling-effective tools." These will include in-cafe posters to promote the sampler CD; counter-top displays for [point-of-purchase] items; an attractive price point, under \$10; in-cafe play; and a supportive advertising and editorial program in Cups to tie the program together.

The initial sampler will include artists on Thirsty Ear and its associated labels, including the U.K.'s All Saints, one of whose artists is Brian Eno. "We'll launch the test in March or April at about a dozen locations in San Francisco and New York," Gordon says, "and give it a good six weeks or so to get a fair response on the concept. If it's as successful as we think it will be, we'll roll out more product to more locations throughout 1998."

Cups' Bence puts the entire program in perspective. "Coffeehouses are like mini radio stations," he says, "and it is to every label's advantage to get its music into cafes for consumers to listen to—and buy."

## PYRAMID MUSIC PUTS PREMIUM ON LOCATION

(Continued from preceding page)

house Entertainment blasted into the category four years ago but has presented little competition, the couple claims. Still, the Codys say they have closely managed Pyramid's used CD business.

"You have to have control over your employees and how they buy," says Tim. "They can't allow their own music preferences and knowledge to guide them. In fact, we have a music quiz that is part of our hiring package [to] test their general knowledge. We go by the charts and

by other indicators as to what to buy—the condition, resalability, what genre it is—with prices paid ranging \$3-\$4.50. We will go up to \$5 if it's a good title."

The Codys say they guard closely against customers offering stolen goods, too. "We require I.D. on every transaction, though of course we know hundreds of our customers, too," says Pamela. "We have a pawnbroker's license. You have to have that."



A wide array of product draws visitors into the back of the 2,200-square-foot Pyramid Music store. (Photo: Earl Paige)

## EXECUTIVE TURNTABLE

**HOME VIDEO.** MGM Home Entertainment promotes **Robert Wittenberg** to senior VP of sales, North/GM, Latin America, based in Santa Monica, Calif.; **Lawrence Szabo** to VP of sales, Asia/Pacific and international business administration, based in Santa Monica; and **Julian Stanford** to senior VP/GM, Europe, based in London. They were, respectively, senior VP of sales, North; VP of financial planning and strategy; and VP/managing director, Europe.

Go-Video in Scottsdale, Ariz., names **Ralph F. Palaia** senior VP of marketing and sales. He was senior VP of marketing and sales at Philips Consumer Electronics.

LIVE Entertainment in Van Nuys, Calif., appoints **Greg Pastor** Eastern regional sales director. He was Northeast regional sales manager at Hallmark Home Entertainment.

Fox Lorber Associates Inc. in Burbank, Calif., names **Drew Manister** Western regional sales manager. He was Southwest regional sales manager at Sony/Columbia TriStar Home Video.

**MANUFACTURING.** Shape Inc. in Sanford, Maine, names **Daniel Herrick** VP of new business operations. He was president/CEO at Interlakes Group.

**RELATED FIELDS.** Universal Studios in Universal City, Calif., promotes **Blair**



WESTLAKE

**Westlake** to chairman of Universal Networks and Worldwide Television Distribution Group. He was president of Universal Studios Pay Television and television business development at Universal Studios.

Atlantic Records in New York promotes **Nick Romei** to manager of packaging and preproduction and **Ilene Budin** to manager of packaging and preproduction. They were senior coordinators of packaging and preproduction.

# newslines...

**MUSICLAND** reports that sales for stores open at least a year increased 4.3% in the four weeks that ended Nov. 29 from last year. Total sales, however, fell 3.7% to \$157.4 million because the store count declined by 110. The company says that Thanksgiving weekend music sales were "particularly strong."

**THE RECORD EXCHANGE OF ROANOKE**, which operates 11 music stores in North Carolina and Virginia, and the 20-store Cat's Music, with locations in Tennessee, Indiana, and South Carolina, have formed the Music Monitor Network to help develop and promote new artists. The alliance plans to release seven samplers in 1998, which will be given away to customers who purchase CDs by featured artists. Three of the samplers will focus on unsigned acts from the Southeast. The 31 stores already distribute an in-house publication, the Music Monitor.



**NATIONAL RECORD MART** says that sales from stores open more than a year jumped 14.5% in November; the sixth consecutive month of double-digit same-store sales gains. Total sales during the month rose 15.6% to \$11.6 million. The Carnegie, Pa.-based retailer operates 150 stores.

**SONICNET**, an Internet music company, has launched SonicNet Australia with Telstra Multimedia, a subsidiary of Australia's largest telecommunications company, Telstra. The World Wide Web site ([www.sonicnet.com.au](http://www.sonicnet.com.au)) features song excerpts, videoclips, interviews, photos, and a daily Music News of the World section.

**CAPITOL RECORDS** plans an ambitious Internet marketing campaign for the soundtrack to "Scream 2," including the free downloading of two tracks. Capitol has joined with Microsoft, Liquid Audio, and E! Online in a promotion that "showcases new technologies for audio and video delivery over the Web," according to the label. The downloaded tracks, available through Liquid Audio's Liquid MusicPlayer CD, are "Suburban Life" by Kottonmouth Kings and "She Said" by Collective Soul.

**ON-LINE ENTERTAINMENT NETWORK (OEN)** has joined with J2 Communications' National Lampoon to create an Internet comedy site ([www.oen.com](http://www.oen.com) or [www.songquest.com](http://www.songquest.com)) within OEN's SongQuest audio-on-demand, pay-per-listen system. SongQuest will also provide listeners with the opportunity to purchase magazines, cassettes, CDs, and other merchandise. J2 is a film/video producer and distributor. OEN's parent is public company GlobalNet Systems Ltd.

**FLOATING CODE**, a new-media design firm, has launched a World Wide Web site, Urban Sounds ([www.urbansounds.com](http://www.urbansounds.com)), devoted to contemporary electronic music. The site, which debuted Dec. 3, was formed by Chicago DJs/multimedia entrepreneurs Marie Kacmarek, the site's designer, and Tim Frick.

**THE GOOD GUYS!**, a 76-store consumer electronics retailer, reports a net loss of \$12.2 million on sales of \$890.5 million in the fiscal year that ended Sept. 30, compared with a loss of \$6.2 million on \$925.7 million in sales the year before. Comparable-store sales declined 8% from the year before. In the fourth quarter, comp sales fell 3%. During the year, the retailer opened its second Wow! outlet, a joint venture with Tower Records, in Long Beach, Calif. The first is in Las Vegas.

**READER'S DIGEST VIDEO** is taking orders for a 50-minute commemorative video, "Reader's Digest Remembers Diana: Queen Of Hearts," offered to direct-mail customers for \$29.97 plus \$3.49 shipping and handling. Purchasers will also receive a silver-tone, framed portrait of the late Princess of Wales. The company says that it has made a contribution to the Diana, Princess of Wales Memorial Fund.

**NOODLE KIDOODLE**, a 32-store chain specializing in children's educational and entertainment products, reports a net loss of \$2.4 million for the third fiscal quarter, which ended Nov. 1, on sales of \$15.6 million, compared with a loss of \$2.47 million on \$11.8 million in sales in the same period last year. The Syoset, N.Y.-based retailer says that operating profit margins improved due to "higher sales volumes and reduced administrative costs" and that the company is ready to "resume growth through new store openings."

**THE RIGHT STUFF**, a marketing company that manages the catalogs of EMI North America labels, plans compilations and reissues in the new year from Al Green, the Whispers, Shalamar, and Gladys Knight & the Pips. The releases, including two by the Whispers, will hit stores Jan. 27.



**SHOREWOOD PACKAGING**, a manufacturer of paperboard packaging for the music and video industries, reports that net profit rose to \$8.5 million in the second fiscal quarter, which ended Nov. 1, from \$7.1 million in the same period a year ago, while sales slipped to \$114.8 million from \$115.2 million. The company attributes the rise in profit to "enhanced manufacturing efficiencies we have achieved as a result of our capital expenditure program as well as our program to control costs."

# Canada's Judy & David On The Verge Of Breakthrough With 'Shoe'

**DOUBLE THE FUN:** Six months after husband-and-wife children's act **Judy & David** played their first concert in February 1993, the Toronto-based duo had five albums to its credit. Four of those five, packaged as a set in a wooden toy under the title "My Little Yellow Bus," went on collectively to sell more than 5 million copies worldwide.

Judy & David's latest album, "Livin' In A Shoe," released last month on Tanglewood Audio/Universal Music Canada, is being lauded as one of the freshest, funniest, most inventive kids' albums out there. Add to this the pair's numerous TV appearances—and the likely prospect of their landing a regular Canadian TV gig—and you have "Canada's hottest up-and-coming children's entertainers," as one TV executive dubbed Judy & David.

Chicago-bred **David** and native Torontonian **Judy** first met at a Toronto Sunday school, where Judy was teaching and David was subbing for the regular music instructor. Judy was an associate of Canada's Royal Conservatory of Music, with degrees in teaching and piano performance from the University of Toronto; David was a veteran (and quite enthusiastic) summer-camp song leader. "I'd always loved group singing at camp," he says. "Doing kids' music is the closest thing to that."

Judy, too had worked with kids at day camps and had been inspired by a **Sharon, Lois & Bram** family concert she'd experienced with a niece. "I thought, 'What a wonderful thing to do.' But I didn't [start doing it] myself until I met David."

The two began performing informal-



by *Moira McCormick*

ly together; they were married in 1991. "Our best songwriting is done as a team," says David. "I'm the total music clown/hack. I'm good at starting crazy ideas for songs and melodies. Judy's good at taking these rough pieces of clay and sculpting them into something beautiful, filling in the fine brush strokes."

Early on, David put in time on the business side of the kids' business, serving as director of business development for a small children's entertainment

company, the Children's Hour, before quickly realizing that "I really wanted to be in front of the microphone." He quit his job and with Judy launched their production company, All Together Now Entertainment.

"We didn't want to be preachy," says Judy. "It bothers me that kids' music itself seems to be undervalued, that it's not enough on its own without messages."

"We wanted nothing heavy-handed about saving the environment," says David, adding that the sentiment itself is, of course, valid. "We do believe in bringing people together through music. If you're at a concert with hundreds of other people having a common experience, it builds bonds... We wanted to give kids the feeling that they're part of the music."

The pair's songs are especially tuned in to what matters to preschoolers and

early graders, brought off with a light and whimsical touch—not to mention contagious melodies and appealing arrangements. One of the tracks on "Livin' In A Shoe," for instance, deals with that insidiously maddening situation, "Hole In My Sock"; another, "Big Old Car," is an infectious ditty with fun-to-imitate vehicular noises. Particularly wonderful, in our opinion, are the duo's periodic flights of pure, off-the-wall goofiness, from "Later That Night At The Hen House" (a chicken-clucked rendition of Khachaturian's frenzied classic "Sabre Danse") to "The David Tabernacle Choir" (an overdubbed, a cappella track on which David tackles everything from bass to soprano).

"We call it the Jared album," notes Judy, because, she says, halfway through recording it their adored adopted son Jared came into their lives.

(Continued on page 86)

Billboard®

DECEMBER 20, 1997

Top Kid Audio™			
THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)
Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by <b>SoundScan®</b>			
*** No. 1 ***			
1	1	12	<b>VARIOUS ARTISTS</b> DISNEY'S CHRISTMAS COLLECTION WALT DISNEY 60887 (10.98/16.98)
2	2	8	<b>BARNEY</b> HAPPY HOLIDAYS, LOVE BARNEY BARNEY PUBLISHING 9517 (8.98/11.98)
3	5	101	<b>VARIOUS ARTISTS</b> DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1 WALT DISNEY 60605 (6.98/13.98)
4	16	2	<b>READ-ALONG</b> FLUBBER WALT DISNEY 60304-4 (6.98 Cassette)
5	9	12	<b>VARIOUS ARTISTS</b> RUDOLPH, FROSTY AND FRIENDS' FAVORITE CHRISTMAS SONGS SONY WONDER 67766/EPIC (9.98/13.98)
6	3	5	<b>VARIOUS ARTISTS</b> BEAUTY AND THE BEAST: ENCHANTED CHRISTMAS WALT DISNEY 60948 (9.98/15.98)
7	7	120	<b>VARIOUS ARTISTS</b> CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/15.98)
8	4	4	<b>READ-ALONG</b> THE LITTLE MERMAID WALT DISNEY 60297 (6.98 Cassette)
9	8	10	<b>VARIOUS ARTISTS</b> DISNEY'S A SEASON OF SONG WALT DISNEY 60843 (6.98/9.98)
10	21	8	<b>VARIOUS ARTISTS</b> BILLBOARD PRESENTS: FAMILY CHRISTMAS CLASSICS KID RHINO 72171/RHINO (10.98/15.98)
11	10	98	<b>SING-ALONG</b> WINNIE THE POOH WALT DISNEY 60889 (10.98 Cassette)
12	6	3	<b>SING-ALONG</b> THE LITTLE MERMAID WALT DISNEY 60942 (10.98 Cassette)
13	13	8	<b>BORIS KARLOFF</b> HOW THE GRINCH STOLE CHRISTMAS SMARTY PANTS 28438 (5.95/9.95)
14	11	120	<b>VARIOUS ARTISTS</b> CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60866 (10.98/15.98)
15	12	22	<b>VARIOUS ARTISTS</b> CLASSIC DISNEY VOL. IV - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60909 (10.98/15.98)
16	14	56	<b>VARIOUS ARTISTS</b> 20 SIMPLY SUPER SINGABLE SILLY SONGS WALT DISNEY 60819 (9.98/13.98)
17	17	21	<b>SING-ALONG</b> DISNEY'S CHRISTMAS WALT DISNEY 60882 (10.98 Cassette)
18	15	28	<b>READ-ALONG</b> HERCULES WALT DISNEY 60287 (6.98 Cassette)
19	20	66	<b>VARIOUS ARTISTS</b> DISNEY CHILDREN'S FAVORITES VOLUME 2 WALT DISNEY 60606 (9.98/13.98)
20	19	17	<b>CEDARMONT KIDS CLASSICS</b> CHRISTMAS CAROLS BENSON 054 (3.98/6.98)
21	18	120	<b>BARNEY</b> BARNEY'S FAVORITES VOLUME 1 BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)
22	RE-ENTRY		<b>VARIOUS ARTISTS</b> WINNIE THE POOH: TAKE MY HAND SONGS FROM THE 100 ACRE WOOD WALT DISNEY 60863 (9.98/16.98)
23	23	75	<b>VARIOUS ARTISTS</b> CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60907 (10.98/15.98)
24	RE-ENTRY		<b>READ-ALONG</b> TOY STORY WALT DISNEY 60265 (6.98 Cassette)
25	24	16	<b>CEDARMONT KIDS CLASSICS</b> CHRISTMAS FAVORITES BENSON 058 (3.98/6.98)

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 multination sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1997, Billboard/BPI Communications, and Soundscan, Inc.

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## Merchants & Marketing

### Blockbuster May Put Its Music Arm Up For Sale

**ON THE BLOCK:** Blockbuster Entertainment has assigned Wasserstein & Perella the job of shopping its Blockbuster Music operation, according to sources.

Those sources suggest that the New York-based investment bank is in the process of preparing a "book" containing the financials of the Blockbuster Music operation and that the chain will be put up on the block come January.

But other sources suggest that a sale of the chain may not be the final result of that process. Over the last few months, Blockbuster is said to have been engaged in informal discussions with an investment firm, the name of which Retail Track has been unable to determine, about pooling resources in a vehicle that would buy other music chains. In those talks, the key strategy would have been first to buy a chain with the capabilities of assimilating Blockbuster Music, as well as other subsequent acquisitions.

The Wasserstein & Perella gambit is one aspect of a two-pronged strategy that Blockbuster Entertainment appears to be pursuing for the music chain. It also has hired a headhunter to search for a president to head up Blockbuster Music (Billboard, Dec. 13). Presumably, Blockbuster Entertainment wants to be prepared for all contingencies concerning Blockbuster Music. A Blockbuster spokesman didn't return calls seeking comment.

**TOWER POWER:** In the U.S., Tower Records/Video has spent the last few years mimicking Muhammad Ali's

famed rope-a-dope tactic. In other words, during the price war, Tower president Russ Solomon very shrewdly pulled back and protected his existing operation. Expansion was mainly limited to relocating existing stores and opening a couple of WOW! stores. And for the first time in a long while, the chain began closing weak stores. During that time, the Sacramento, Calif.-based Tower Records/Video turned overseas for expansion opportunities.

Now, Solomon says. Tower is ready to resume expansion in the U.S. market and is looking for locations in Florida and other states that

don't have a Tower presence.

Solomon says the chain will open in '98 three more WOW! stores in conjunction with the Good Guys consumer electronics chain. They will be in California's El Toro, Glendale, and San Mateo. And Tower will finally renovate what has been its No. 1 store in the U.S. since it opened, the downtown Manhattan store on Broadway. He says the renovation is in the blueprint stage, but revamping that store will be a "very high priority" for the chain next year.

Virgin plans to open a superstore next year in Union Square, which will be approximately 10 blocks from Tower's downtown outlet. Apparently in a move to protect its turf, Tower management feels now is the time to renovate the downtown outlet. Last year, the company pulled off a superb rehabilitation of its uptown outlet, and the company apparently hopes to duplicate that effort downtown.

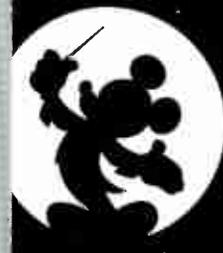
### RETAIL TRACK

by Ed Christman



Disney

TRACK



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—Kevin Dulaney

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—Tim Meadows

"Happy holidays to all as 'The Circle of Life' lives on. A merry 'Flubber' to everyone, and a healthy new year too.

Here's to a great '98."

—Eddy Medora

"Thank you to the best customers ever! I wish a healthy and happy holiday season to you and your families."

—Diane Muller

"Thanks to all the wonderful people who I've been able to work with this year. May your holidays be filled with the same good cheer you provided for me.

Happy holidays!"

—Ron Roberg

"To all my wonderful customers, I thank you for a terrific year and hope the new year brings us all continued success.

Happy holidays!"

—Sandy Spector

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## Velvel May End Distrib. Deal With Navarre BMG Could Be New Home For Walter Yetnikoff's Label

**WALTER HITS THE DOOR:** Late in the week of Dec. 1, sources indicated that **Walter Yetnikoff's** Velvel Records and its original distributor, New Hope, Minn.-based Navarre Corp., would soon announce the formal dissolution of their relationship.

Some of these same sources said that Velvel would be exiting the independent sector for a new distribution pact with BMG. The first title to be issued under the deal will be "Struttin' Our Stuff," a Feb. 24 release by ex-Rolling Stones bassist **Bill Wyman & the Rhythm Kings**, featuring guest shots by **Eric Clapton, Albert Lee, Paul Carrack, and Peter Frampton.**

Spokespersons for BMG and Velvel failed to return calls seeking comment. A spokeswoman for Navarre says that the company has no comment.

Although Velvel will be leaving the Navarre fold, the distributor will still have a stake in the label's destiny: Navarre will retain the 14.2% stake in Velvel it purchased for \$5 million when its arrangement with Yetnikoff's company commenced upon its founding in September 1996. However, Navarre had failed to pay a new \$5 million note for an additional 14.2% of the label, and that note has been dismissed, according to an informed source.

The parting of the ways between Velvel and Navarre comes as no surprise. As we reported here in November, Yetnikoff's operation was scouting new distribution opportunities with BMG and at least one other major (*Declarations of Independents*, *Billboard*, Nov. 15). The company had already shifted the Wyman title, a label priority originally slated for release this fall, to an early '98 schedule, leading many observers to surmise that a distribution shift was in the offing.

Though Velvel has released some



by *Chris Morris*

solid albums, including sets by **Flag Wavers Five-Eight** and **Pat DiNizio**, in its first year, it never delivered a major hit for Navarre. However, the label still has considerable name-value cachet because of Yetnikoff's involvement, and the company's desertion can only be viewed as another unsettling chapter for Navarre, which has undergone two overhauls of its music sales force and witnessed the departure of **Thump Records** for Universal this year.

Navarre is also seeing some of its senior sales staffers heading for other pastures—specifically, for the sales departments of its own distributed labels.

In February, **Mark Heyert**, the firm's New York-based account executive and former Eastern regional sales manager, will segue to **Hermosa Beach, Calif.-based Oglio Records** as director of sales and marketing.

Heyert's regional job was eliminated in Navarre's September reorganization (*Billboard*, Sept. 20); former Western regional sales manager **Ian Dealhoy** returned to field sales at the same time. On Nov. 1, Dealhoy joined **Richard Humpty Vission's L.A.-based V-Wax Records**, another Navarre-distributed imprint, as VP of sales and marketing.

Finally, L.A. sales rep **Steve Stanley**, one of Navarre's top three salesmen for '96-'97, is segueing to L.A.-based **Del-Fi**

Records, another Navarre label, to head up sales there.

**BIG O. SPECIAL D:** Fans of the late **Roy Orbison** should welcome the Jan. 13 release of a new CD and video, both titled "Combo Concert." The packages are being released by **Orbison Records**, the Nashville-based label operated by Orbison's widow, **Barbara**, and will be distributed by Woodland, Calif.-based **Distribution North America.**

"Combo Concert" captures the big-voiced singer at a March 1965 show in Laren, Holland; the show was taped in black-and-white and broadcast as a Dutch TV special. The CD version of the show will be augmented by five tracks recorded at a performance two days before the Laren gig at Paris' (Continued on next page)



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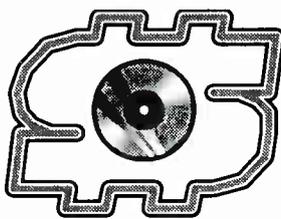
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# Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST		TITLE	TOTAL CHART WEEKS
		IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)			
★ ★ NO. 1 ★ ★					
1	1	KENNY G ▲ <sup>7</sup>	MIRACLES — THE HOLIDAY ALBUM	20 weeks at No. 1	47
2	2	MANNHEIM STEAMROLLER ▲	CHRISTMAS IN THE AIRE	AMERICAN GRAMMOPHONE 1995 (10.98/17.98)	35
3	3	MARIAH CAREY ▲ <sup>4</sup>	MERRY CHRISTMAS	COLUMBIA 64222 (10.98 EQ/16.98)	39
4	4	HARRY CONNICK, JR. ▲	WHEN MY HEART FINDS CHRISTMAS	COLUMBIA 57550 (7.98 EQ/11.98)	40
5	8	VARIOUS ARTISTS	DISNEY'S CHRISTMAS COLLECTION	WALT DISNEY 60887 (10.98/16.98)	8
6	5	MANNHEIM STEAMROLLER ▲	A FRESH AIRE CHRISTMAS	AMERICAN GRAMMOPHONE 1988 (10.98/14.98)	82
7	6	MICHAEL BOLTON ▲	THIS IS THE TIME — THE CHRISTMAS ALBUM	COLUMBIA 67621 (10.98 EQ/17.98)	19
8	9	AMY GRANT ▲	HOME FOR CHRISTMAS	A&M 540001 (10.98/16.98)	52
9	7	MANNHEIM STEAMROLLER ▲	CHRISTMAS	AMERICAN GRAMMOPHONE 1984 (10.98/14.98)	97
10	19	VARIOUS ARTISTS ▲ <sup>7</sup>	A VERY SPECIAL CHRISTMAS	A&M 213911 (10.98/16.98)	78
11	12	BARBRA STREISAND ▲ <sup>4</sup>	A CHRISTMAS ALBUM	COLUMBIA 9557 (5.98 EQ/9.98)	52
12	15	VANESSA WILLIAMS ●	STAR BRIGHT	MERCURY 532827 (11.98 EQ/17.98)	13
13	11	SOUNDTRACK ▲	GREASE	POLYDOR 825095/A&M (10.98/17.98)	237
14	23	KENNY ROGERS	THE GIFT	MAGNATONE 108 (10.98/16.98)	8
15	13	JOHN DENVER & THE MUPPETS ▲	A CHRISTMAS TOGETHER	LASERLIGHT 12761 (3.98/6.98)	17
16	32	TRANS-SIBERIAN ORCHESTRA	CHRISTMAS EVE AND OTHER STORIES	LAVA/ATLANTIC 92736/AG (10.98/16.98)	5
17	24	JIMMY BUFFETT ●	CHRISTMAS ISLAND	MARGARITAVILLE 11489/MCA (10.98/16.98)	17
18	31	VINCE GUARALDI	A CHARLIE BROWN CHRISTMAS	FANTASY 8431 (9.98/15.98)	27
19	27	NEIL DIAMOND ▲	THE CHRISTMAS ALBUM	COLUMBIA 52914 (7.98 EQ/11.98)	45
20	36	NAT KING COLE ●	THE CHRISTMAS SONG	CAPITOL 46318/EMI-CAPITOL (5.98/11.98)	46
21	10	SOUNDTRACK ▲	THE LITTLE MERMAID	WALT DISNEY 60946 (10.98/16.98)	63
22	14	METALLICA ▲ <sup>10</sup>	METALLICA	ELEKTRA 611137/EEG (10.98/16.98)	330
23	45	THE CARPENTERS ●	CHRISTMAS PORTRAIT	A&M 215173 (10.98/14.98)	50
24	33	ELVIS PRESLEY	IF EVERY DAY WAS LIKE CHRISTMAS	RCA 66482 (9.98/15.98)	16
25	16	PINK FLOYD ▲ <sup>3</sup>	DARK SIDE OF THE MOON	CAPITOL 460017/EMI-CAPITOL (9.98/15.98)	1081
26	39	VINCE GILL ▲	LET THERE BE PEACE ON EARTH	MCA NASHVILLE 10877 (10.98/15.98)	43
27	21	CROSBY/SINATRA/COLE	IT'S CHRISTMAS TIME	LASERLIGHT 15152 (3.98/6.98)	38
28	50	VARIOUS ARTISTS ▲	A VERY SPECIAL CHRISTMAS 2	A&M 540003 (10.98/16.98)	40
29	37	BOYZ II MEN ▲ <sup>2</sup>	CHRISTMAS INTERPRETATIONS	MOTOWN 636365 (10.98/16.98)	43
30	18	FLEETWOOD MAC ▲ <sup>1</sup>	GREATEST HITS	WARNER BROS. 25801 (9.98/16.98)	278
31	17	VARIOUS ARTISTS ▲ <sup>4</sup>	JOCK JAMS VOL. 1	TOMMY BOY 1137 (10.98/15.98)	124
32	28	VARIOUS ARTISTS	NUTCRACKER CHRISTMAS	INTERSOUND 1631 (5.98 CD)	2
33	22	ALAN JACKSON ▲ <sup>3</sup>	THE GREATEST HITS COLLECTION	ARISTA NASHVILLE 18801 (10.98/16.98)	111
34	26	WESTWIND ENSEMBLE	CHRISTMAS TRIBUTE TO MANHEIM STEAMROLLER	BRENTWOOD 60353 (9.98/13.98)	8
35	35	BING CROSBY	WHITE CHRISTMAS	LASERLIGHT 15444 (3.98/6.98)	18
36	25	ELTON JOHN ▲ <sup>13</sup>	GREATEST HITS	ROCKET 512532/A&M (7.98/11.98)	403
37	30	NO DOUBT ▲ <sup>2</sup>	TRAGIC KINGDOM	TRAUMA 925807/INTERSCOPE (10.98/16.98) HS	101
38	46	GARTH BROOKS ▲	BEYOND THE SEASON	CAPITOL NASHVILLE 98742/EMI-CAPITOL (7.98/11.98)	60
39	49	ELVIS PRESLEY ▲ <sup>2</sup>	ELVIS' CHRISTMAS ALBUM	RCA 15486 (9.98/15.98)	35
40	29	BOB SEGER & THE SILVER BULLET BAND ▲ <sup>3</sup>	GREATEST HITS	CAPITOL 303347/EMI-CAPITOL (10.98/15.98)	163
41	—	VARIOUS ARTISTS ●	BILLBOARD'S GREATEST CHRISTMAS HITS (1935-1954)	RHINO 70637 (6.98/9.98)	9
42	38	SHANIA TWAIN ▲ <sup>10</sup>	THE WOMAN IN ME	MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)	145
43	—	LUTHER VANDROSS ●	THIS IS CHRISTMAS	LV 57795/EPIC (10.98 EQ/16.98)	16
44	—	GLORIA ESTEFAN ▲	CHRISTMAS THROUGH YOUR EYES	EPIC 57567 (7.98 EQ/11.98)	25
45	42	FLEETWOOD MAC ▲ <sup>17</sup>	RUMOURS	WARNER BROS. 3010 (7.98/15.98)	153
46	—	AARON NEVILLE ●	AARON NEVILLE'S SOULFUL CHRISTMAS	A&M 540127 (10.98/16.98)	25
47	41	REBA MCENTIRE ▲	MERRY CHRISTMAS TO YOU	MCA NASHVILLE 42031 (2.98/5.98)	16
48	—	NAT KING COLE	THE CHRISTMAS SONG	CAPITOL 57729/EMI-CAPITOL (2.98/5.98)	1
49	48	JOHN DENVER ●	JOHN DENVER'S GREATEST HITS	RCA 10374 (10.98/16.98)	183
50	34	JAMES TAYLOR ▲ <sup>1</sup>	GREATEST HITS	WARNER BROS. 3113* (7.98/11.98)	372

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

# Merchants & Marketing

## CHILD'S PLAY

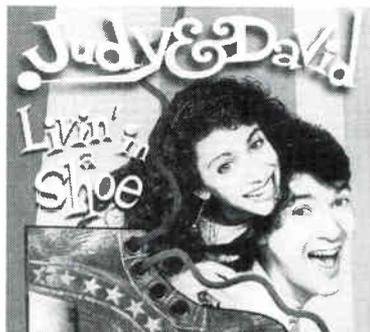
(Continued from page 83)

"Livin' In A Shoe" is dedicated to Jared and, in proud parental tradition, even features the baby on guest vocals.

The release of "Livin' In A Shoe" was marked with a three-date, sold-out concert stand in a 500-seat Toronto venue, City Playhouse, according to Tanglewood Audio director of concert development Eileen Melnick. "The album was just named one of the top 10 of 1997 in Child magazine," she adds. "Livin' In A Shoe" is available domestically at

And Down," according to David, and commissioned the duo to record four hours' worth of kids' material for a proposed audio toy project. "For a month straight, we were singing every children's song we ever knew," says David, "and ended up with over 80 tracks."

From these, four cassettes—"Rhymes, Chimes, And Quiet Times," "Magical Musical Journey," "Shake It All About," and "Animal Wonders"—were compiled and placed in a brightly colored wooden toy, which was packaged with the title "My Little Yellow Bus" (and a later version, "My Little Red Fire Truck"). Though never available at retail—"They were sold door-to-door in office buildings around the world," says David—the audio toys racked up 1.5 million units sold, according to David. Judy & David now have the rights to "My Little Yellow Bus" and have been in discussions with high-profile Canadian label the Children's Group (home of the distinguished series "Classical Kids") about the possibility of reissuing the collection.



selected Borders Books & Music stores.

Judy & David's first album, "Jumpin' Up And Down," grew out of a 1992 demo tape cut at Metal Works, a studio owned by Triumph drummer Gil Moore. They put it out themselves; Tanglewood/MCA reissued it in 1996. Early on, they realized that it would be impossible to make a living by taking the customary kid-performer route: birthday parties, libraries, schools ("Though we do schools now that we can afford it, and it's a blast," David notes). Instead, they established themselves at the music-festival level right away, playing 150- to 600-seat venues. Then, an entrepreneur got hold of "Jumpin' Up

As mentioned, Judy & David's TV appearances are on the rise—a concert special for Canada's Family Channel, "Judy & David's Music Shop," is now available on video. They're appearing in a CBC Christmas special and are in heavy rotation on recently debuted kids' music video channel Treehouse TV. Their proposed regular series, "The World's Smallest Television Show," is in negotiations with "a major Canadian broadcaster," says David, "and we're now looking for a U.S. broadcaster." The pair also oversees a popular World Wide Web site (www.judyanddavid.com), featuring song lyrics, activities, sing-alongs, coloring sheets, and more.

## DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

Olympia Theatre.

For those who dig their Orbison with a twist, the label's subsidiary Orby Records has already issued "Celtic Passion: The Songs Of Roy Orbison," a package of instrumental versions of the Big O's hits done Irish-style. You haven't lived until you've heard "Oh, Pretty Woman" arranged for uilleann pipes, banjo, fiddle, and bodhran.

**FLAG WAVING:** 'Tis the season, and we're sure many of you will be enjoying some sedate holiday get-togethers. However, if you throw the kind of Yuletide shindig where the guests imbibe heartily, toss the TV through the picture window, and pass out on the lawn, you might want to consider throwing "You Should Be Sinned" by the Dirtys on the box during the festivities.

This relentless, rampaging album of self-described "raunchophonic rock'n'roll," out on the punk-walloping Hamburg/L.A. label Crypt Records, is the work of four longtime friends from the Detroit area—guitarist Marc Watt, guitarist/vocalist Larry Terbush, bassist/vocalist Screamin' Joe Burdick, and drummer Nick Lloyd.

"We grew up listening to records together, learning to play guitars together, learning to skateboard," Watt says.

Watt's experience is typical of many musicians playing in the left-wing rock/punk vein: "I started out listening to nothing but blues music. These guys got me into punk rock. After hearing the

Gories and other bands, bands started to put punk rock with blues, and we started getting turned on to that. We ratcheted it up a little bit."

The group, whose sound favors the profane racket stirred by such punk units as Japan's Teengenerate and Columbus, Ohio's New Bomb Turks, enlisted blues/punk king Mick Collins of Detroit's Gories to produce their demo. "We were Gories and Blacktop and King Sound Quartet fans," says Watt, referring to Collins' former bands. "I never even met the guy until the record."

The Dirtys were signed by Crypt after owner Tim Warren flew from Hamburg to catch a hometown show, and Collins lent his *simpatico* production sound to "You Should Be Sinned." The record displays a high crud quotient, and screamin' tracks like "Midnite Till Noon," "Born To Lose, Live To Win," and "I Ain't Cheatin'" will satisfy the most ardent headbanger.

Not surprisingly, the Dirtys draw a pretty demonstrative crowd at their live gigs. "We encourage it," Watt confesses. "I'm a big fan of the Doors, and I like that chaos. It does get a little out of control... We get a few beer bottles thrown at us, but we just throw 'em back."

Before they do any rockin' around the Christmas tree, the Dirtys will be completing a U.S. tour that will take them through the Southwest, South, Southeast, and up the East Coast through Dec. 23.

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# Home Video

MERCHANTS & MARKETING



**Spawned In Jersey.** New Line Home Video held a contest at the East Coast Video Show in Atlantic City, N.J., to pick a retail host for its "Spawn" street-date celebration Dec. 23. The winner, third from left, was Bob Stebbins of Movie Town in Wilbraham, Mass. Joining him, from left, are Michael Karaffa, New Line executive VP; Theresa Randle of "Spawn"; Terry Fitzgerald of Todd McFarlane Productions; and "Spawn" actors Michael Jai White and Martin Sheen.

## Demand Down For Country Vids Once-Popular Format Struggles At Retail

BY PATRICIA BATES

NASHVILLE—Country music fans have their "must-see TV," but they don't necessarily "gotta have" the home video.

The total audience demand for all longform music videos—from rock to Christian to rap—increased 34% last year, says the Recording Industry Assn. of America (RIAA). Yet in 1997, among country titles only Shania Twain's "The Complete Woman In Me," from PolyGram, and Reba McEntire's "Reba Live," from MCA, reached the RIAA's gold standard of at least

50,000 units sold.

In the early '90s, a dozen longform country video titles a year could sell in excess of 100,000 units. A few, like "Garth Brooks" and "Billy Ray Cyrus," both released in 1992, delivered several hundred thousand copies. Since then, the growth curve has gone into reverse.

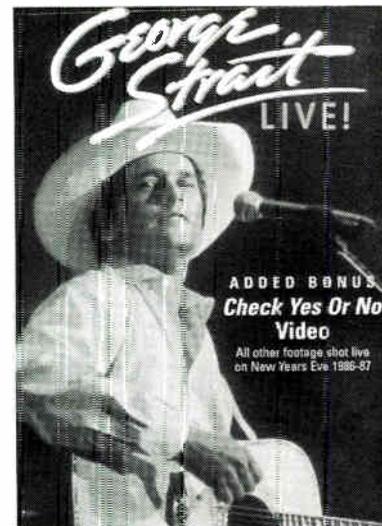
Ironically, country video appears to be shrinking at retail even though exposure on the 24-hour Country Music Television (CMT) network widened by 5.9 million households this year. One reason may be the decline of country CDs, which have dropped an estimated 12% in recorded-music market share and are now 14.7% of the total, according to RIAA data.

But there are optimists who believe the genre is viable. They're often with labels new to the business.

"We think there will be more opportunities," says Carson Schreiber, senior VP of promotion and product development for Disney's recently formed Lyric Street label in Nashville. "We see quite a future for video" in the format. DreamWorks' James Stroud agrees, saying, "We can't afford not to look at it. I feel we haven't used video enough in this industry as a marketing tool."

The question is how to revive the format for video sales and as a come-on to sell CDs. Videoclips on cable outlets TNN and CMT already serve that purpose. But the skill isn't readily transferable to full-length cassettes.

The dysfunction was noticeable during the Country Music Assn. (CMA) Awards this fall. Many CDs are re-



"George Strait Live!" is indicative of the sluggish state of country videos. The tape, rereleased this year, is mostly footage shot 11 years ago.

leased each October for Country Music Month, just before or after they debut on the CMA Awards. But there were almost no country music home videos this fall.

One was a retread. "George Strait Live!" from MCA, contained 10-year-old footage from New Year's Eve 1986-87, plus an added clip bonus, "Check Yes Or No," which won CMA's 1996 single of the year. The original video went gold in 1988 and platinum in 1989, according to the RIAA.

Garth Brooks, CMA's entertainer of (Continued on page 89)

## BMG Nontheatrical Titles On 'Firm' Ground; DVD Disappoints In Japan

**FIRM FOUNDATION:** BMG Video's success with "The Firm" had a lot to do with its decision to take on distribution of Discovery Communications product (see Shelf Talk, page 88). If nature programs respond similarly, BMG will be a nontheatrical powerhouse whatever its future in movies.

By every measure, Meridian Films' fitness series is the hottest-selling line in the genre. VideoScan sales data, for example, placed five "Firm" releases in the top 10 titles retailing for \$13-\$20 during the week ending Nov. 23. Year to date, the quintet delivered nearly 343,000 cassettes. On the less profitable \$13-\$15 list, BMG had three in the top 30—another 100,000 copies. Trade observers estimate BMG has moved 2 million units; Time Life Video, which has direct-response rights, is thought to have sold 1 million.

The Meridian/BMG relationship got a little fractious early on when Meridian signed PolyGram

Video to handle another fitness series. BMG yelled contract violation, and PolyGram backed away. Observers say Meridian still grumbles that BMG's interpretation of their agreement is too restrictive, but otherwise the two are on cordial terms. "His leadership is very good," Meridian's Cynthia Benson says of BMG Video chief executive Al Reuben, who could relieve the creative pressure building within the South Carolina-based producer. "He has expressed interest in new programs," she adds.

BMG is focused on the three new "Firm" titles that arrived last month and the next pair due in the spring. "We're trying to book major fitness promotions in January, when post-holiday diets kick in," Reuben told us several weeks ago. BMG does have other exercise tapes to promote—those in the "Reebok" series.

Meridian wouldn't mind filling those slots. Benson, who likes to call the company by the initials of its principals, BB&H (herself, sister Anna, and Mark Henrickson), expects to corner 14% of the fitness market next year. A bevy of new titles are awaiting release or are in development; some undoubtedly will replace long-in-the-tooth best sellers that are bound to fade as they approach 200 weeks on the VideoScan charts. Reuben holds the key.

Benson says BMG has been quick "picking up product," but BB&H wishes it was even swifter to build "Firm" market share by sheer weight of numbers. The whole line should get a boost from a book, "Firm For Life," which Broadway Books in New York will deliver next month. Major chains, including B. Dalton, Waldenbooks, and Borders Books & Music, are expected to participate in joint-sales efforts.

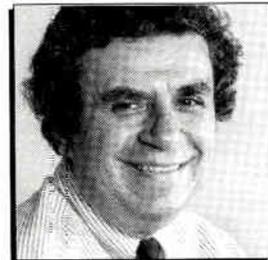
Also on the partners' agenda is a syndicated lifestyle

show, with the same name as the book. It won't be on the air until late 1998. There's interest, but BMG isn't involved.

**UNDERACHIEVER:** DVD is running at half speed in Japan, according to Toshiba president Taizo Nishimuro. Player shipments are expected to reach 300,000-400,000 units by the end of March, the first anniversary of the new format. Earlier predictions had put the figure at 500,000-600,000, Nishimuro said in Tokyo following the first general meeting of the 22-member DVD Forum.

Indicative of the Japanese indifference to DVD—or concern over the economy—three key chains with an October-December goal of 30,000 players managed to move just 5,000 in the first month, sources say.

**DVDOINGS:** Due Jan. 14 from Fox Lorber and WinStar Home Entertainment at \$24.98 list: "Wild Reeds," "My Favorite Season," "Orchestra Re-



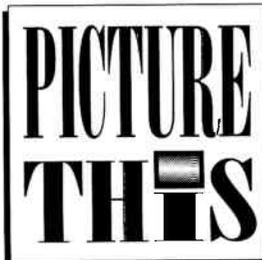
by Seth Goldstein

hearsal," "My Night At Maud's," "Temptation Of A Monk," "Lumiere & Company," "Erotique," "The Return Of Martin Guerre," "Timothy Leary's Last Trip," and "Nico Icon" . . . Disney's "Air Bud" lands Jan. 6 at \$29.99, two weeks after the sell-through VHS arrival . . . Columbia TriStar ships "Excess Baggage" Feb. 3 at \$24.95 . . . "Earthlight," digital video of the planet shot by NASA astronauts hundreds of miles in space, dawns Feb. 24 from Mill Reef Entertainment and NB Digital Solutions, distributing for DVD International. The price is \$29.95.

In time for the holiday season from LIVE Entertainment, at \$24.98 list, are "Platoon," "Hoosiers," "An American Werewolf In London," and "The Running Man." From MGM Home Entertainment, the list includes "Dr. No," "From Russia With Love," "Goldfinger," "How The Grinch Stole Christmas"/"Horton Hears A Who," "Thelma & Louise," and "Hang 'Em High."

**VIDBITS:** Do UST and subsidiary Cabin Fever Entertainment talk? Weeks after Cabin Fever president Jonathan Nelson and a UST spokesman confirmed in detail that the home video unit was for sale (Picture This, Billboard, Nov. 29), along comes a press release from the parent reconfirming the confirmation. The reason is unchanged: UST's plan is "to concentrate on its primary tobacco business." There have been inquiries, UST says.

K-tel International has acquired U.S. and Mexican home video distribution rights to Hearst Entertainment's syndicated series "Popular Mechanics For Kids." Earlier, K-tel agreed to produce and market music compilations based on Hearst's Cosmopolitan and Esquire magazines.



## 'Fairy Tales' Series Hits The Ice Aided By Kerrigan's Star Power

BY TERRI HORAK

NEW YORK—After a few false starts in its quest for distribution, the "Fairy Tales On Ice" series entered the arena Nov. 25 on PolyGram Video.

The fate of the series—produced for the home video market last year by ABC Video and On Ice Inc., as well as PS. StarGames, the venture run by Olympic Silver Medalist Nancy Kerrigan's manager and husband, Jerry Solomon—was reportedly on thin ice. The participants weren't sure Disney would go ahead once the studio completed its purchase of Capital Cities/ABC.

However, "Fairy Tales" had a happy ending, finding a good home at PolyGram, which acquired its distribution rights. Director of specialty programming Sal Scamardo says, "We've had a relationship with Nancy and Jerry through her appearance in the Reebok 'Winning Body Workout,' and skating programming on video does very well. The concept is very appealing, and we hope to do a lot more."

The first video in the series, "Alice Through The Looking Glass," stars

Kerrigan and features music by Marvin Hamlisch and narration by Geena Davis. A second title, "Sleeping Beauty," features the St. Petersburg State Ice Ballet; it is due in February. The third, as-yet-undetermined title will be released later in 1998.

PolyGram is drawing on Kerrigan's star power to market "Alice Through The Looking Glass." She will appear this month on the "Today" show, "Live With Regis & Kathie Lee," and CNN. Kerrigan will also be doing print interviews. Scamardo points out that in addition to appealing to children, there are opportunities to promote the program with tie-ins to the working-mother theme, as Kerrigan had a baby last year.

She will star in several live skating tours from December through March that were organized by On Ice, Scamardo adds. To create continuity and promote the video, Kerrigan is performing in costume to the music featured in the video.

For the convenience of retailers, the title is available in both clamshell and traditional cardboard sleeve

(Continued on page 90)

## BMG Gets A Discovery Link; MGM's Bond Bond

**BMG MAKES DISCOVERY:** BMG Video is adding special-interest titles to its mix of fitness, kids', and theatrical product. In a multi-year agreement, BMG will begin distributing and marketing titles from the Discovery Channel and its branded lines TLC, Animal Planet, and the recently acquired Travel Channel.

Discovery had distributed its 200-title catalog since 1993 but wanted to hook up with a major to increase sales. "This deal will give a more focused effort to drive unit volume," says Discovery senior VP of business development/GM of home video **Ray**

**Cooper.** "It will give us more exposure of our four branded lines at retail."

Cooper adds that Discovery choose not to sign a studio

because it didn't want to get lost among a sea of theatrical releases. Discovery has a 12-person sales and marketing team, which also handles multimedia titles, but Cooper says no layoffs are expected as a result of the BMG deal.

Discovery will continue to handle direct-response sales, Cooper says.

According to BMG senior VP of marketing **Mindy Pickard**, the main objective will be to broaden distribution and create Discovery Channel sections in stores. "We want to make this product more of a mass-market item and increase shelf space at places like Tower, Musicland, and Borders," she says.

BMG will also try to model A&E Video's success with the History Channel videos, which have their own section in Borders Books & Music locations and "Biography" sections at Barnes & Noble. "They've done a very good job at that," Pickard notes.

One of the major challenges facing BMG will be the video launch of titles from Discovery's newly created Animal Planet. Cooper describes it as a "family-oriented" channel that includes programs about wild animals as well as domesticated pets. "Animal Planet" cassettes should be in stores late next year.

The BMG label will begin showing up on other Discovery Channel titles during the second quarter of 1998. BMG will release 12-18 titles a year, down from 24 in 1997. "It's a decrease, but we'll be more focused, and we think we can easily double our sales volume on each new title," Cooper says.

In addition, at least eight catalog titles will be reissued next year through BMG.

**ONLINE HOLIDAY:** Based on some fast-paced activity from online retail store Reel.com, consumers may be avoiding the mall crowds and turning to their computers for their holiday shopping needs.

According to Reel.com founder/CEO **Stuart Skorman**, the World Wide Web site experienced a 30%

increase in sales over the Thanksgiving Day weekend. "We saw a lot of ordering over the holiday, which indicates that consumers are willing to spend time on their computer despite of all the distractions, such as family gatherings," he says.

On average, Reel.com has experienced weekly sales increases of 15% since it launched in August. Most orders consisted of one or two tapes not readily available in stores.

"Our customers look to us for rare or hard-to-find videos," says Skorman. The site offers 85,000 titles for sale and 35,000 titles to rent.

Reel.com also offers DVD titles, which have declined in sales. "It's started to go down a little because [competing format] Divx has

scared off some people," he says.

Although Divx won't be available until next year, Skorman thinks savvy Web browsers know about it and are holding off on buying hardware and software. But he isn't complaining.

"More and more consumers are doing online shopping as a hobby, and it's a fundamental sign that E-commerce has become an integral part of their lives," he says.

In order to make shopping easier, the site has added a "holiday helper," which groups movies according to unusual categories. A "wacky gifts" section suggests giving a copy of "Old Yeller" to a kid who wants a puppy for Christmas.

**BONDING AGAIN:** "Never Say Never Again," the lone James Bond movie not under the MGM Home Entertainment banner, will soon carry the studio's Leo the Lion logo.

The studio, through its subsidiary United Artists, has acquired rights to the 1983 movie from producer Taliafil. It was distributed by Warner Bros. Under the new agreement, MGM will take over marketing duties for the video. Its sales agent Warner Home Video will continue to distribute the cassette.

"Never Say Never Again," which is a remake of "Thunderball," was made outside of United Artists when producer **Kevin McClory** secured rights to "Thunderball" projects from late Bond creator **Ian Fleming**. McClory, however, does not hold any long-term rights to the feature.

McClory and Sony Pictures Entertainment, which released the 1967 Bond spoof "Casino Royale," recently announced their intention to make additional Bond movies, prompting MGM to file a copyright infringement lawsuit. Danjaq LLC, which co-owns the Bond franchise, is a co-plaintiff.

The move is meant to solidify MGM's bond to Bond. The series now includes 18 features, as well as "Tomorrow Never Dies," which opens theatrically Friday (19).

### SHELF TALK

by Eileen Fitzpatrick



# Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Imprint Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★★★ No. 1 ★★★				
1	1	5	THE LOST WORLD: JURASSIC PARK	Universal Studios Home Video 83098	Jeff Goldblum Richard Attenborough	1997	PG-13	22.98
2	16	2	MEN IN BLACK	Columbia TriStar Home Video 82453	Tommy Lee Jones Will Smith	1997	PG-13	15.95
3	5	4	BEAUTY AND THE BEAST: THE ENCHANTED CHRISTMAS	Walt Disney Home Video Buena Vista Home Video	Animated	1997	NR	26.99
4	3	5	STAR TREK: FIRST CONTACT	Paramount Home Video 32797	Patrick Stewart Jonathan Frakes	1996	PG	14.95
5	7	10	LIAR LIAR	Universal Studios Home Video 83330	Jim Carrey	1997	PG-13	22.98
6	2	7	BATMAN & ROBIN	Warner Home Video 16500	George Clooney Arnold Schwarzenegger	1997	PG-13	22.97
7	4	5	JINGLE ALL THE WAY	FoxVideo 4152	Arnold Schwarzenegger Sinbad	1996	PG	19.98
8	12	3	HANSON: TULSA, TOKYO AND THE MIDDLE OF NOWHERE	PolyGram Video 4400479233	Hanson	1997	NR	19.95
9	6	95	THE JUNGLE BOOK: 30TH ANNIVERSARY	Walt Disney Home Video Buena Vista Home Video 0602	Animated	1967	G	26.99
10	9	3	BEAVIS & BUTT-HEAD DO AMERICA	Paramount Home Video 332503	Animated	1996	PG-13	14.95
11	10	90	STAR WARS TRILOGY-SPECIAL EDITION	FoxVideo 0609	Mark Hamill Harrison Ford	1997	PG	49.98
12	8	145	SLEEPING BEAUTY ♦	Walt Disney Home Video Buena Vista Home Video 9511	Animated	1959	G	26.99
13	<b>NEW ▶</b>		NINE INCH NAILS: CLOSURE	Interscope Video Trimark Home Video 6734	Nine Inch Nails	1997	NR	24.98
14	<b>NEW ▶</b>		RAGE AGAINST THE MACHINE	Epic Music Video Sony Music Video 19V50160-3	Rage Against The Machine	1997	NR	19.98
15	17	3	PLAYBOY'S SORORITY GIRLS	Playboy Home Video Universal Music Video Dist. PBV0813	Various Artists	1997	NR	19.98
16	13	7	PLAYBOY 1998 PLAYMATE VIDEO CALENDAR	Playboy Home Video Universal Music Video Dist. PBV0814	Various Artists	1997	NR	19.98
17	15	6	CREATURE COMFORTS	BBC Video FoxVideo 7012	Animated	1997	NR	14.98
18	11	14	FLEETWOOD MAC: THE DANCE ●	Warner Reprise Video 3-38486	Fleetwood Mac	1997	NR	19.98
19	22	5	SPICE GIRLS: ONE HOUR OF GIRL POWER	Warner Home Video 363553	Spice Girls	1997	NR	14.95
20	21	3	PLAYBOY'S EROTIC UNDERGROUND	Playboy Home Video Universal Music Video Dist. PBV0803	Various Artists	1997	NR	19.98
21	23	17	SPAWN ◊	HBO Home Video Warner Home Video 91425	Animated	1997	NR	22.97
22	36	2	FREE WILLY 3: THE RESCUE	Warner Family Entertainment Warner Home Video 14895	Jason James Richter	1997	G	22.96
23	14	9	JENNY MCCARTHY: THE PLAYBOY YEARS	Playboy Home Video Universal Music Video Dist. PBV0822	Jenny McCarthy	1997	NR	19.98
24	37	2	MAHALIA JACKSON: THE SONGS OF CHRISTMAS	Xenon Entertainment 3034	Mahalia Jackson	1997	NR	14.95
25	24	9	ARMITAGE III: POLYMATRIX	A.I.C./Pioneer LDC Pioneer Entertainment 1370	Elizabeth Berkeley Kiefer Sutherland	1997	NR	19.98
26	25	3	PANTERA: 3-WATCH IT GO	Elektra Entertainment 40195	Pantera	1997	NR	19.98
27	18	11	DIANA: THE PEOPLE'S PRINCESS	MVP Home Entertainment MVP750	Various Artists	1997	NR	14.95
28	<b>NEW ▶</b>		GEORGE OF THE JUNGLE	Walt Disney Home Video Buena Vista Home Video 11774	Brendan Fraser	1997	PG	22.99
29	<b>RE-ENTRY</b>		IT'S A WONDERFUL LIFE	Republic Pictures Home Video 20623	James Stewart Donna Reed	1946	NR	19.98
30	19	11	THE SIMPSONS: TRIPLE PACK	FoxVideo 4102951	Animated	1997	NR	24.98
31	28	16	WILLIAM SHAKESPEARE'S ROMEO & JULIET	FoxVideo 8737	Leonardo DiCaprio Claire Danes	1996	PG-13	14.98
32	20	13	SPICE GIRLS: GIRL POWER!-THE UNAUTHORIZED BIOGRAPHY	MVP Home Entertainment MVP801	Spice Girls	1997	NR	19.98
33	35	18	JUNGLE 2 JUNGLE	Walt Disney Home Video Buena Vista Home Video 60329	Tim Allen Martin Short	1997	PG	22.99
34	33	2	YANNI: TRIBUTE	Virgin Music Video 77849	Yanni	1997	NR	24.95
35	31	93	GREASE ▲♦	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
36	<b>RE-ENTRY</b>		CASPER, A SPIRITED BEGINNING	FoxVideo 4172	Steve Guttenberg Lori Loughlin	1997	G	19.98
37	<b>NEW ▶</b>		WHEN WE WERE KINGS	PolyGram Video 4400458473	Muhammad Ali	1996	PG	19.95
38	40	8	WARRIORS OF VIRTUE	MGM/UA Home Video Warner Home Video M546284	Ryan Jeffers	1997	PG	19.98
39	<b>NEW ▶</b>		ANASTASIA SING ALONG	FoxVideo 4804	Animated	1997	NR	12.98
40	27	3	BOUND	Republic Pictures Home Video 6298	Jennifer Tilly Gina Gershon	1996	R	19.98

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

# Arrest Aids X-Rated Trade Show Producer

BY EARL PAIGE

LOS ANGELES—Adult trade show producer Fay Sharp couldn't get arrested until she did get arrested.

An Indiana businesswoman, Sharp suffered three agonizing and anonymous years trying to tag onto Comdex. It took an actual police action during the Nov. 18-21 event in Las Vegas to gain some attention for exhibitors of X-rated programs in DVD, Video CD, and interactive formats.

"It's giving us the kind of publicity we could never buy. It's showing adult interactive is very much in the mainstream," Sharp says of a raid halfway through Comdex, a trade show that drew upward of 250,000 attendees. Fewer than 10% of the business-suit crowd found their way from Comdex to AdultDex, Sharp's event held at the Imperial Palace, far from the Convention Center.

Las Vegas vice officers issued nine citations. Seven were for "lewd and dissolute conduct," or, as The Las Vegas Review-Journal put it, "exposing breasts," and two were for "performing a live sex act," i.e., performers touching each other onstage.

"The police apologized; they've retracted statements," says Sharp, who claimed the entire flap was ignited "when some of the media saw the topless performers in the exhibits." Later, authorities realized the Imperial Palace, like all casinos, is licensed for

topless performers. "So they're backpedaling, trying to say this was all over-lax entrance requirements, under-age," Sharp adds.

Meanwhile, the show got the coverage promoters crave. "We were on CNN, the local TV; we have even had an editorial in the newspaper that was favorable," says Sharp, who founded AdultDex after Comdex decided not to feature the category.

She also was thwarted trying to get AdultDex into E3 when the interactive-media exposition exhibited in Los Angeles for the second year. X-rated programs had been allowed the first year.

An added irony, Sharp points out, is that all citations involved local firms: two performers from Déjà Vu Showgirls, two from Cybex, another two from Visual Select, and a Henderson, Nev., World Wide Web site company headed by Mimi Miyagi. Most of the estimated 20,000 attendees of AdultDex, who toured the 50 exhibits, either were unaware of the fracas or delighted by it.

William Margold, representing the lobbying group Free Speech Coalition, says, "This is the dirty little secret that won't go away from Comdex—that adult is in the mainstream, the Comdex crowd is America, these are real people. The lifeblood. They wear suits, they're straight, they're sincere."

All the same, Sharp wasn't happy about the exhibitors. "I have to see an

attitude change, otherwise this will be my last AdultDex." She says vendors "kept me waiting for commitments right up until the last days before the show. I had to take two booths because the exhibitors were not that confident. I don't need all this hassle."

The adult genre is still dominated by the VHS community, which has yet to see how hot the product is in the interactive arena. "Let's face it, [they] run things. In the main, most adult labels have not recognized how hot the product is in interactive media," she adds.

Sharp thinks activity is shifting to the Internet: "That's the kind of show I want to put on now." Internet broadcasts and Web site activity dominated AdultDex, where at one booth CD-ROMs were being sold for \$10.

Others, however, see optical discs as the coming thing. First-time Comdex exhibitor DVD & Video CD Productions wasn't at AdultDex, but president Harvey Tattersall is overjoyed he will be right outside the adult stands at the International Consumer Electronics Show, to be held Jan. 8-11 in Las Vegas.

Busy readying 65 movies for both DVD and Video CD, Tattersall says he spent \$20,000 on the Comdex exhibit.

"We wanted to include both DVD and video in our identity," he says. "We're not convinced the PC will move out of the den office or the kid's room into the living room, but the TV set will become part of the total digital and interactive scene."

## DEMAND DOWN FOR COUNTRY VIDS

(Continued from page 87)

the year, still has his first three videos in distribution, including "This Is Garth Brooks," which went multi-platinum five years ago, according to the RIAA. Trisha Yearwood enjoyed a 10% sales spike after she was named CMA female vocalist in September, but her last concert tape arrived in 1994.

Significantly, recent releases have fallen by the wayside. Vince Gill's "Souvenirs: Live At The Ryman" (MCA Music Video) came out in October 1996. It was not re-marketed this fall.

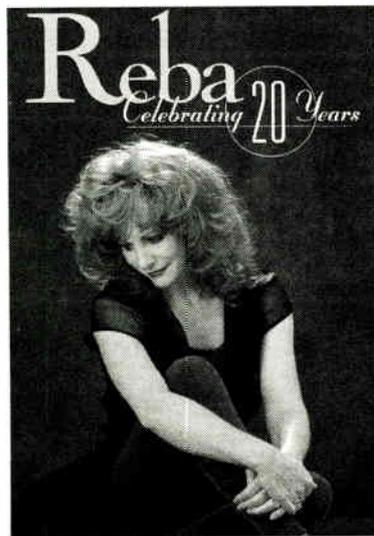
Partly as a result of declining demand, the CMA didn't send out copies of a promotional tape, "Music Videos Of The Year." It had been a regular feature of the association's PR effort since 1985.

Country music videos have become something of a will-o'-the-wisp. "They can be extremely difficult to project and to forecast," says Bill Kennedy, senior director of national sales for EMI Music Catalog. Yet he still thinks they have a tangible effect on viewers. "The average consumer wants more than what they've normally seen on TV," he suggests—essentially what they would get in person.

Live performances provide much of the raw material for videos. So do special events such as "Reba Celebrating 20 Years," with Reba McEntire, and the Judds in "Their Final Concert," a best seller in 1992. So, retailers ask, will Garth Brooks in New York's Central Park will be available on cassette?

"Perhaps—but no decision has been made on it yet," says Kennedy. "After all, we still have three Garth titles in existence."

Brooks isn't a laggard; EMI Music Catalog hasn't announced the release



"Reba, Celebrating 20 Years," featuring longtime star Reba McEntire, keeps selling. Meanwhile, her newest, "Reba Live," delivered 50,000-plus units in 1997.

of any country videos. But Kennedy says there's interest in Renaissance man Chris LeDoux. "He's a sculptor, and he's into rodeo, so they would see more of his life," Kennedy says. "We also have lots of footage on him, since he's been on Capitol Records for seven years."

Another candidate is Tanya Tucker, who wrote a popular autobiography. Its readers might like an "A&E-like chronology of her in concert," Kennedy says.

EMI has placed country videos in Wal-Mart and Kmart, among the mass merchants, and in specialty chains like Media Play and Blockbuster. Long-

form concerts are regularly priced at \$9.98-\$24.98, competitive in sell-through but thin in profits.

Sources indicate the programs are too expensive to generate an adequate return on investment. "Country video sales in general have decreased," says Benson Curb, director of national sales for Curb Records in Nashville. "We just haven't released any in a while, because they do maybe 20,000-25,000 units," although "An Hour With Tim McGraw" is nearing 50,000 units.

"We have several on the schedule now—Sawyer Brown, the Four Seasons, and Lyle Lovett—but we don't know when, or if, they'll be out in 1998," Curb notes.

When, or if, the format revives, CMT could be a major source of material. The network has the world's largest country music archive, with more than 4,000 clips, filmed everywhere from Egypt to Guatemala. Record labels spend \$15,000-\$150,000 to produce each one—and they pay off in CD sales.

"Over the year, there have probably been only five or so consistently selling singles on [Billboard's Top Country Singles Sales] chart without a video," said Chris Parr, director of CMT programming.

"CMT Sneak Peak" has the "exclusive world premiere" of videos, which run five times a day, including once during the "CMT Top 12 Countdown," Parr says. The "CMT Delivery Room" previews the newest videos for rotation.

But the network's growth has also had a negative impact. Over the years, TNN has seen a "gradual reduction of music video rotation by design, because of the emphasis on CMT," says TNN spokesman Jerry Bailey.

# Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Imprint Distributing Label, Catalog Number	Principal Performers
			★★★ No. 1 ★★★		
1	6	4	FACE/OFF (R)	Paramount Home Video 330553	John Travolta Nicolas Cage
2	1	7	AUSTIN POWERS (PG-13)	New Line Home Video Warner Home Video N3965	Michael Meyers Elizabeth Hurley
3	2	6	THE FIFTH ELEMENT (PG-13)	Columbia TriStar Home Video 82403	Bruce Willis Gary Oldman
4	3	5	THE LOST WORLD: JURASSIC PARK (PG-13)	Universal Studios Home Video 83098	Jeff Goldblum Richard Attenborough
5	4	7	GROSSE POINT BLANK (R)	Hollywood Pictures Home Video Buena Vista Home Video 10040	John Cusack Minnie Driver
6	29	2	MEN IN BLACK (PG-13)	Columbia TriStar Home Video 82453	Tommy Lee Jones Will Smith
7	5	10	LIAR LIAR (PG-13)	Universal Studios Home Video 83330	Jim Carrey
8	9	4	ROMY & MICHELE'S HIGH SCHOOL REUNION (R)	Touchstone Home Video Buena Vista Home Video 10438	Mira Sorvino Lisa Kudrow
9	7	8	BREAKDOWN (R)	Paramount Home Video 334543	Kurt Russell Kathleen Quinlan
10	8	7	BATMAN & ROBIN (PG-13)	Warner Home Video 16500	George Clooney Arnold Schwarzenegger
11	13	11	THE SAINT (PG-13)	Paramount Home Video 071597	Val Kilmer Elisabeth Shue
12	10	5	ADDICTED TO LOVE (R)	Warner Home Video 15252	Meg Ryan Matthew Broderick
13	14	5	JINGLE ALL THE WAY (PG)	FoxVideo 4152	Arnold Schwarzenegger Sinbad
14	12	10	VOLCANO (PG-13)	FoxVideo 6039	Tommy Lee Jones Anne Heche
15	11	9	ANACONDA (PG-13)	Columbia TriStar Home Video 81753	Jennifer Lopez Ice Cube
16	39	2	CHASING AMY (R)	Miramax Home Entertainment Buena Vista Home Video 12581	Ben Affleck Joey Lauren Adams
17	15	11	THE ENGLISH PATIENT (R)	Miramax Home Entertainment Buena Vista Home Video 8730	Ralph Fiennes Juliette Binoche
18	16	17	THE DEVIL'S OWN (R)	Columbia TriStar Home Video 82463	Harrison Ford Brad Pitt
19	17	2	TRIAL AND ERROR (PG-13)	New Line Home Video Warner Home Video N4597	Michael Richards Jeff Daniels
20	NEW		OPERATION CONDOR (PG-13)	Miramax Home Entertainment Buena Vista Home Video 12687	Jackie Chan
21	18	6	NIGHT FALLS ON MANHATTAN (R)	Republic Pictures Home Video 6292	Andy Garcia Richard Dreyfuss
22	19	3	GONE FISHIN' (R)	Hollywood Pictures Home Video Buena Vista Home Video 9179	Joe Pesci Danny Glover
23	22	20	SLING BLADE (R)	Miramax Home Entertainment Buena Vista Home Video 10487	Billy Bob Thornton
24	20	20	DONNIE BRASCO (R)	Columbia TriStar Home Video 82513	Al Pacino Johnny Depp
25	30	23	SCREAM (R)	Dimension Home Video Buena Vista Home Video 10499	Neve Campbell Drew Barrymore
26	21	16	EVERYONE SAYS I LOVE YOU (R)	Miramax Home Entertainment Buena Vista Home Video 10488	Woody Allen Kiefer Sutherland
27	NEW		GEORGE OF THE JUNGLE (PG)	Walt Disney Home Video Buena Vista Home Video 11774	Brendan Fraser
28	NEW		SPEED 2: CRUISE CONTROL (PG-13)	FoxVideo 6100	Sandra Bullock Jason Patric
29	23	7	DOUBLE TEAM (R)	Columbia TriStar Home Video 83233	Jean-Claude van Damme Dennis Rodman
30	27	12	FATHER'S DAY (PG-13)	Warner Home Video 15386	Robin Williams Billy Crystal
31	26	2	LOVE! VALOUR! COMPASSION! (R)	New Line Home Video Warner Home Video N4598	Jason Alexander John Glover
32	25	8	THAT OLD FEELING (PG-13)	Universal Studios Home Video 83214	Bette Midler Dennis Farina
33	28	21	ABSOLUTE POWER (R)	Warner Home Video 2508	Clint Eastwood Gene Hackman
34	32	4	ANOTHER 9 1/2 WEEKS (R)	Trimark Home Video 6685	Mickey Rourke Angie Everhart
35	38	6	THE SIXTH MAN (PG-13)	Touchstone Home Video Buena Vista Home Video 10444	Marlon Wayans Kadeem Hardison
36	31	16	DANTE'S PEAK (PG-13)	Universal Studios Home Video 83389	Pierce Brosnan Linda Hamilton
37	NEW		SNOW WHITE: A TALE OF TERROR (R)	PolyGram Video 4400549873	Sigourney Weaver
38	24	2	THE LAST DAYS OF FRANKIE THE FLY (R)	Cabin Fever Entertainment CF252	Dennis Hopper Kiefer Sutherland
39	36	5	NOWHERE (R)	New Line Home Video Warner Home Video N4595	Shannen Doherty Christina Applegate
40	37	4	TRUTH OR CONSEQUENCES N.M. (R)	Columbia TriStar Home Video 82693	Vincent Gallo

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

### 'FAIRY TALES' SERIES HITS THE ICE AIDED BY KERRIGAN'S STAR POWER

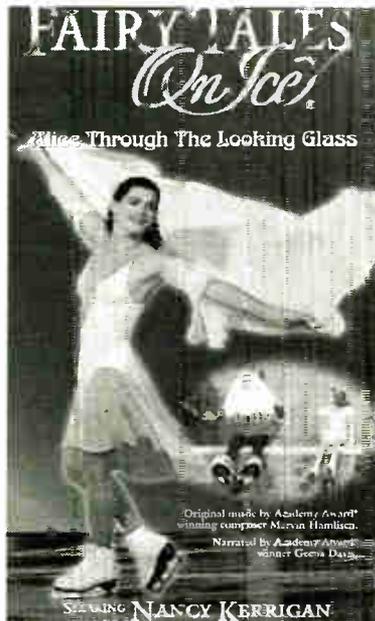
(Continued from page 87)

packaging. It carries a suggested retail price of \$19.95 and runs 50 minutes, including a behind-the-scenes segment on the making of the video.

To reach retailers, Kerrigan appeared at the East Coast Video Show, and she will probably do select in-store appearances in New York, Boston, and a few of the tour markets.

Scamardo says, "She's always a big draw—we've got lots of requests for in-stores and a lot of fans will show up—but right now we're concentrating on the media tour." There will be radio contests with ticket giveaways in the markets in which Kerrigan appears with the On Ice live shows.

Direct-marketing opportunities will also be a key avenue for exposure for the title. A direct-response TV campaign is being prepared for the entire series. The 90- and 120-second spots will be placed on a variety of national and cable television outlets next year.



PolyGram Video introduced "Fairy Tales On Ice," with Olympian Nancy Kerrigan, last month. Two more titles in the series will be released next year.

In addition, a direct-response print campaign in skating magazines is being developed, and there are plans for alternative areas of distribution, including ice arenas and catalogs.

While there is no shortage of figure-skating titles available on video (Billboard, April 22, 1995), many of them are competition highlights. Pointing to the success of NBC Video's "Nutmacker On Ice" starring Olympic Gold Medalists Oksana Baiul and Victor Petrenko, Scamardo says there is room for family-oriented evergreen titles that appeal to audiences beyond the skating purists.

PolyGram is hoping to capitalize on the increased attention the sport will undoubtedly receive with the upcoming Winter Olympics this February.

"We've learned that there's really a very big audience for skating, even more so now than there was a few years ago," Scamardo says. "These programs work for the holidays, but they also have a long shelf life and broad appeal."

## Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		Type	Suggested List Price
			TITLE, Imprint Distributing Label, Catalog Number	Principal Performers		
1	1	3	★ ★ NO. 1 ★ ★ TULSA, TOKYO AND THE MIDDLE OF NOWHERE PolyGram Video 4400479233		Hanson	LF 19.95
2	4	7	TRIBUTE Virgin Music Video 77849		Yanni	LF 24.95
3	2	2	RAGE AGAINST THE MACHINE Epic Music Video Sony Music Video 19 V50160-3		Rage Against The Machine	LF 19.98
4	3	3	ONE HOUR OF GIRL POWER Warner Home Video 363553		Spice Girls	LF 14.95
5	6	2	CLOSURE Interscope Video Trimark Home Video 6734		Nine Inch Nails	LF 24.98
6	5	15	THE DANCE ● Warner Reprise Video 3-38486		Fleetwood Mac	LF 19.98
7	7	4	3-WATCH IT GO Elektra Entertainment 40195		Pantera	LF 19.98
8	9	3	ALLEYS & MOTORWAYS Interscope Video Universal Music Video Dist. 90106		Bush	LF 19.98
9	8	62	LES MISERABLES: 10TH ANNIV. CONCERT VCI Columbia TriStar Home Video 88703		Various Artists	LF 24.95
10	10	5	WOW-1998 Sparrow Video Chordant Dist. Group 43226		Various Artists	LF 12.98
11	11	2	SUBLIME MCA Music Video Universal Music Video Dist. 11712		Sublime	LF 12.95
12	12	4	LIVE IN THE TRAGIC KINGDOM Interscope Video 90145		No Doubt	LF 19.98
13	14	11	HOMECOMING: THIS IS MY STORY Chordant Dist. Group 4960		Various Artists	LF 29.95
14	17	3	GREATEST HITS 6 West Home Video BMG Video 18994		Kenny G	LF 29.98
15	18	6	THE BEST OF THE DOORS Universal Studios Home Video 83297		The Doors	LF 14.98
16	35	196	LIVE AT THE ACROPOLIS ▲ Private Music BMG Video 82163		Yanni	LF 19.98
17	15	10	SPECIAL HOMECOMING MOMENTS Chordant Dist. Group 4970		Various Artists	LF 29.95
18	16	7	WALK Sparrow Video Chordant Dist. Group 43225		Steven Curtis Chapman	LF 14.98
19	20	206	LIVE SHIT: BINGE & PURGE ▲ Elektra Entertainment 5194		Metallica	LF 89.98
20	19	36	SELENA REMEMBERED EMI Latin Video 77826		Selena	LF 19.98
21	13	11	OUR MUSIC VIDEO Dualstar Video WarnerVision Entertainment 53357		Mary-Kate & Ashley Olsen	LF 12.95
22	26	9	DOWNHILL FROM HERE Monterey Home Video 31989		Grateful Dead	LF 29.95
23	25	12	THE GREATEST HITS VIDEO COLLECTION Arista Records Inc. BMG Video 18859-3		Brooks & Dunn	LF 19.98
24	22	27	I'M BOUT IT ▲ No Limit Video Priority Video 53423		Master P	LF 19.98
25	24	31	JOY IN THE CAMP Spring Hill Video Chordant Dist. Group 101		Bill & Gloria Gaither And Their Homecoming Friends	LF 19.98
26	27	55	THE COMPLETE WOMAN IN ME ● PolyGram Video 4400450893		Shania Twain	LF 9.95
27	29	110	LIVE FROM AUSTIN, TEXAS ● Epic Music Video Sony Music Video 50130		Stevie Ray Vaughan And Double Trouble	LF 19.98
28	23	4	GALORE Elektra Entertainment 40198		The Cure	LF 19.95
29	28	57	ENLARGED TO SHOW DETAIL ▲ PolyGram Video 4400439253		311	LF 19.95
30	33	130	PULSE ▲ Columbia Music Video Sony Music Video 50121		Pink Floyd	LF 24.98
31	RE-ENTRY		THE WILDLIFE CONCERT Sony Music Video 49710		John Denver	LF 19.98
32	21	25	WELCOME TO THE FREAK SHOW Forefront Video Chordant Dist. Group 24504		dc Talk	LF 19.98
33	34	3	GREATEST HITS VOLUME III-THE VIDEO Columbia Music Video Sony Music Video 14 V50162		Billy Joel	LF 14.98
34	38	38	WHO THEN NOW? Epic Music Video Sony Music Video 50153		Korn	LF 19.98
35	30	6	CHRISTMAS ALBUM Word Video 95287		Ray Boltz	LF 16.98
36	36	5	VIDEO STEW PolyGram Video 440079213		The Mighty Mighty Bosstones	LF 19.95
37	RE-ENTRY		THIS IS GARTH BROOKS ▲ Liberty Home Video 40038		Garth Brooks	LF 24.98
38	RE-ENTRY		CHRISTMAS WITH LUCIANO PAVAROTTI Video Treasures SV9084		Luciano Pavarotti	LF 9.99
39	NEW ►		CHRISTMAS IN THE AIRE Front Row Home Video 2722		Mannheim Steamroller	LF 9.99
40	RE-ENTRY		HELL FREEZES OVER ▲ Geffen Home Video Universal Music Video Dist. 39548		Eagles	LF 24.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1997, Billboard/BPI Communications.

## Top Special Interest Video Sales

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail stores sales reports.		Suggested List Price
			TITLE Program Supplier, Catalog Number		
<b>RECREATIONAL SPORTS™</b>					
1	3	3	★ ★ NO. 1 ★ ★ THE OFFICIAL 1997 WORLD SERIES VIDEO Orion Home Video 91097		19.98
2	2	25	TIGER WOODS: SON, HERO & CHAMPION FoxVideo (CBS/Fox) 4098		14.98
3	1	83	MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360		14.98
4	4	55	THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS Orion Home Video 96002		14.98
5	5	11	NFL GREATEST GAMES: THE ICE BOWL PolyGram Video 8006304643		19.95
6	6	11	NFL GREATEST GAMES: SUPER BOWL III PolyGram Video 80063046439		19.95
7	18	49	THE 1996 WORLD SERIES VIDEO Orion Home Video 91096		19.98
8	16	39	MICHAEL JORDAN: THE ULTIMATE COLLECTION FoxVideo (CBS/Fox) 4101090		29.98
9	11	7	FOOTBALL FOLLIES PolyGram Video 4400475033		9.95
10	13	25	MUHAMMAD ALI: THE WHOLE STORY Warner Home Video D5586		109.98
11	17	301	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858		19.98
12	15	7	PURE PAYTON PolyGram Video 4400464413		19.95
13	8	7	NFL: THREE IN A ROW PolyGram Video 4400475093		9.95
14	12	37	THE ULTIMATE FIGHTING CHAMPIONSHIP 4 Vidmark Entertainment VM6372		19.99
15	10	233	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770		19.98
16	RE-ENTRY		MICHAEL JORDAN: COME FLY WITH ME ◆ FoxVideo (CBS/Fox) 2173		19.98
17	NEW ►		NBA GROOVES NBA Video 6663		14.98
18	RE-ENTRY		NFL TALKIN' FOLLIES PolyGram Video		14.95
19	7	5	ICE HOT 2 FoxVideo (CBS/Fox) 6664		14.98
20	9	19	THE OFFICIAL 1996-97 NBA CHAMPIONSHIP VIDEO FoxVideo (CBS/Fox) 8452		19.98
<b>HEALTH AND FITNESS™</b>					
1	2	9	★ ★ NO. 1 ★ ★ DENISE AUSTIN: A COMPLETE WORKOUT WITH WEIGHTS Parade Video 908		12.98
2	1	9	OPRAH: MAKE THE CONNECTION Buena Vista Home Video 60428		22.99
3	8	119	THE GRIND WORKOUT HIP HOP AEROBICS ◆ Sony Music Video 49659		12.98
4	3	101	THE GRIND WORKOUT: FITNESS WITH FLAVA ◆ Sony Music Video 49796		12.98
5	4	55	CRUNCH: FAT BLASTER PLUS Anchor Bay Entertainment SV10092		9.98
6	7	59	THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING BMG Video 80115-3		19.98
7	12	165	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088		14.98
8	13	9	DENISE AUSTIN: A HOT HOT FAT-BURNING WORKOUT Parade Video 909		12.98
9	5	45	THE GRIND WORKOUT: STRENGTH AND FITNESS ◆ Sony Music Video 49805		12.98
10	14	59	THE FIRM: AEROBIC INTERVAL TRAINING BMG Video 80112-3		19.98
11	17	3	FIRM BASICS: ABS, BUNS & THIGHS WORKOUT BMG Video 80344-3		19.98
12	19	59	THE FIRM: ABS, HIPS & THIGHS SCULPTING BMG Video 80114-3		19.98
13	16	93	THE FIRM: LOW IMPACT AEROBICS BMG Video 80111-3		19.98
14	NEW ►		STEP REEBOK: POWER BLAST BMG Video 80359-3		19.98
15	6	5	THE GRIND WORKOUT: FAT BURNING GROOVES Sony Music Video		12.98
16	9	33	THE FIRM: FIRM STRENGTH BMG Video 80305-3		19.98
17	18	3	FIRM BASICS: SCULPTING WITH WEIGHTS BMG Video 80341-3		19.98
18	15	35	THE FIRM: THE HARE WORKOUT BMG Video 80124-3		19.98
19	20	59	DAISY FUENTES: TOTALLY FIT WORKOUT WarnerVision Entertainment 51760		19.95
20	10	33	THE FIRM: FIRM CARDIO BMG Video 80314-3		19.98

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

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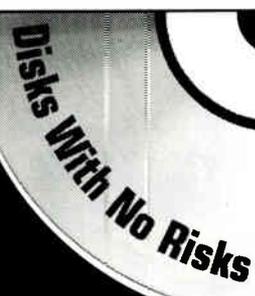
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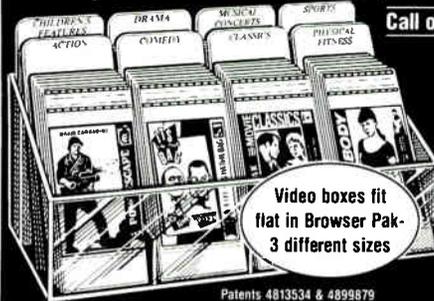
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## PARALLEL IMPORTS

(Continued from page 6)

While the case deals only with the relatively small amount of products manufactured in the U.S., exported at a discount, and then imported back into the country, an adverse ruling in the case has international implications.

"It would send the wrong signal to other countries," says Eric Smith, president of the Washington, D.C.-based International Intellectual Property Alliance (IIPA), which counts among its members U.S. record companies, music publishers, and film studios. "They might misread it and decide to lower their parallel-import barriers."

Smith said that would "result in a severe erosion of the rights of U.S. creators, publishers, and producers by our trading partners, hurting U.S. trade and jobs without any concomitant benefit to the U.S. or the economies of other countries."

A decision against copyright owners would also affect Clinton administration trade agreements.

Section 602(a) of the Copyright Act protects copyright owners from unauthorized importation of copyrighted material acquired abroad.

However, Section 109(a), the so-called "First Sale Doctrine," states that the owner of a lawfully made copy produced domestically is entitled to sell or otherwise dispose of the possession of that copy without the authority of a copyright owner. The case asks the court to decide which takes precedence.

Manufacturer L'Anza had sold the goods to a U.K. distributor with the proviso that they would be sold only overseas. However, Quality King bought the goods third-hand from a Maltese distributor and sold the merchandise back in the U.S.

The 9th U.S. Circuit Court of Appeals overturned the initial federal court ruling favoring Quality King and sided instead with L'Anza, which argued against unauthorized imports. Quality King appealed.

The Recording Industry Assn. of America (RIAA) and other members of the IIPA, along with the U.S. Justice Department, have filed amicus briefs with the Supreme Court in support of L'Anza's position.

The court has already held in a

related case that trademark parallel imports may be imported into the U.S. without authorization of the trademark owner. This case asks if the same applies to copyrighted goods.

A reversal could cause potential havoc in the retail marketplace and embarrass the administration, which has five pending international agreements calling for rules against unauthorized importation. It would also have major implications in other areas of the business.

"We wanted the Supreme Court to know what the very real implications would be with real copyrighted goods beyond the narrow confines of shampoo labels," says Cary Sherman, senior executive VP/general counsel of the RIAA. "It could be a mess, just a mess, from release dates and publicity coordination to the way copyrighted owners have marketed their products for decades. Also, other countries might not understand and lower their barriers."

Amicus briefs such as the one from the RIAA, explaining the larger world trade implications of such a narrowly defined legal position on the industries that would be affected by a reversal, may be very important in this case, say court insiders.

While the decision will not come down until the spring, there are reasons to believe the justices may decide to overturn the appeals court's ruling in favor of L'Anza.

Observers note the court's pro-consumer stance in recent cases and its track record with dealing with the challenges to the rulings by the 9th Circuit Court. The Supreme Court has overturned 27 of its last 29 rulings.

The issue of parallel imports looms large in other countries as well. On Dec. 9, Australia's Senate rejected government copyright reforms that would relax existing parallel-import restrictions meant to foster lower consumer prices (see story, page 75).

Copyright owner opponents there say that the devaluated Australian currency against the U.S. dollar makes such imports more expensive. They also claim that a flood of cheaper imports would lower the incentive for labels to produce and distribute home-grown artists.



**Shepparding A Deal.** Principals of Sheppard Lane Productions met with Geffen Records brass to sign a production agreement between Sheppard Lane and John Dough/Geffen. Their first project together will be California rap artist Mausberg, produced by DJ Quick for release in 1998. Shown standing, from left, are Debbie Sandridge of John Dough; Stan Sheppard, president, Sheppard Lane Productions; Pat Charbonnet and Danielle Herring, both of John Dough; Marvin Mack, urban promotion, Geffen; and Robert Smith, head of marketing at Geffen. Shown seated, from left, are Ed Rosenblatt, chairman, Geffen; DJ Quick; and Bill Bennett, president, Geffen.

# Update

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, Billboard, 1515 Broadway, New York, N.Y. 10036.

### DECEMBER

Dec. 11-12, **Entertainment, Sports, And Publishing Law Seminar**, sponsored by University of California at Davis School of Law and University of Houston Law Foundation, Hyatt Regency Hotel, Austin, Texas. 713-743-2069.

Dec. 14, **Rock On: Record Company Presidents**, sponsored by WBAI New York. 718-693-1280.

### JANUARY

Jan. 7-10, **International Assn. Of Jazz Educators 25th Annual Conference**, Marriott Marquis Hotel, New York. 913-776-8744.

Jan. 8-11, **International Consumer Electronics Show Conference**, sponsored by Consumer Electronics Manufacturers Assn., Las Vegas Convention Center, Sands Exposition Center, Las Vegas Hilton, Alexis Park Hotel, Las Vegas. 703-907-7674, <http://www.cemacity.org>.

Jan. 13, **Michael F. Sukin Presents What A Publisher Needs To Know About Record Deals**, sponsored by the Assn. of Independent Music Publishers, ASCAP Building, New York. 212-758-9400/6157.

Jan. 15, **Making It Real: Live Music On Television**, seminar presented by the Museum of Television and Radio and New York chapter of the National Academy of Recording Arts and Sciences. 212-621-6600.

Jan. 15-17, **NeMO Music Showcase And Conference/Kahlua Boston Music Awards**, Copley Plaza Hotel, Orpheum Theatre, Boston. 617-338-3144.

Jan. 18-22, **MIDEM '98**, Palais des Festivals, Cannes. 212-689-4220.

Jan. 20-22, **Mobile Beat DJ Show And Conference**, Tropicana, Las Vegas. 716-385-9920.

Jan. 22, **Graphic Details/Graphic Design: CD Packaging Now, The Year 2000 And Beyond**, seminar presented by the New York chapter of the National Academy of Recording Arts and Sciences. 212-245-5440.

Jan. 25, **25th Annual Songwriter Showcase**, sponsored by the Songwriters' Hall of Fame and the National Academy of Music, Life nightclub, New York. 212-957-9230.

Jan. 26, **25th Annual American Music Awards**,

Shrine Auditorium, Los Angeles. 818-841-3003.

Shrine Auditorium, Los Angeles. 310-859-1633.

### FEBRUARY

Feb. 4-7, **Gavin Seminar**, Hyatt Regency, San Diego. 415-495-1990, extension 632.

Feb. 11-13, **Networked Entertainment World Conference**, Beverly Hilton, Beverly Hills, Calif. 212-840-7280, extension 104.

Feb. 12, **Folk Alliance Fourth Lifetime Achievement Awards**, Cook Convention Center, Memphis. 202-835-3655.

Feb. 12-15, **10th Anniversary Folk Alliance Conference**, Cook Convention Center, Holiday Inn Crown Plaza, Memphis. 202-835-3655.

Feb. 25, **40th Annual Grammy Awards**, Radio City Music Hall, New York. 310-392-3777.

Feb. 25-28, **Country Radio Seminar**, Nashville Convention Center, Nashville. 615-327-4487.

Feb. 27, **12th Annual Soul Train Music Awards**,

### MARCH

March 5-7, **Million Dollar Black College Radio And Music Conference '98**, Sumner Suites Atlanta Airport Hotel, Atlanta. 404-766-1275.

March 7-11, **Winter Music Conference '98**, Fontainebleau Hilton Resort & Towers, Fort Lauderdale, Fla. 954-563-4444.

March 14-17, **40th Annual National Assn. Of Recording Merchandisers Convention**, San Francisco Marriott & Moscone Center, San Francisco. 609-596-2221.

March 18-22, **International Recording Media Assn.'s 28th Annual Seminar**, Ritz Carlton, Laguna Niguel, Calif. 609-279-1700.

March 26-27, **Bra'nCamp<sup>2</sup>**, Coleman Center, New York. 516-593-5494.



**Elixir For A Cure.** The fourth annual T.J. Martell Wine & Music Aficionado Dinner raised more than \$100,000 for the T.J. Martell Foundation, which benefits research for leukemia, cancer, and AIDS. Organized by Terry Ellis, president of Tigerstar Records, the wine auction was held in early November at the Burden Mansion in New York. Pictured at the event, from left, are Ahmet Ertegun, co-chairman/co-CEO of Atlantic Records; Alice Cathiard, daughter of the owner of Chateau Smith-Haut-Lafitte; and Ellis.

## LIFELINES

### BIRTHS

Girl, Leah Terese, to **Jimmy and Karen Gallis**, Oct. 15 in Chicago. Father is regional marketing coordinator at the Musicland Group.

Girl, Julianne Hope, to **John and Heidi Monroe**, Oct. 22 in Hackensack, N.J. Father is senior director of national sales at TVT.

Boy, Noah Hayden, to **Phil and Laurie Ehart**, Nov. 12 in Atlanta. Father is the drummer for group Kansas.

Girl, Lisette, to **Milton and Lisa Los Santos**, Nov. 24 in New York. Father is mail room clerk at RED/Relativity Records.

Boy, Jake, to **Hans and Suzanne Zimmer**, Dec. 3 in Los Angeles. Father is head of music at DreamWorks and the composer of "The Lion King."

Girl, Mia Elvira, to **Alex and Sue Masucci**, Dec. 4 in New York. Father is VP/GM at Island Latin.

Boy, Harrison Scott, to **Ken and Nancy Lane**, Dec. 5 in New York. Father is VP of pop promotion at Arista Records.

Girl, Olivia Jade, to **Catherine Applefeld Olson and Brent Olson**, Dec. 9 in Alexandria, Va. Mother is a contributing editor at Billboard. Father is an attorney for the Federal Communications Commission.

### MARRIAGES

**Rebecca Palmer to Dick Brown**, Nov. 9 in Nashville. Bride is senior director of writer/publisher relations at SESAC.

**Sonya Souza to Bill Velez**, Nov. 29 in Miami. Bride is office manager at Trifecta Entertainment. Groom is president/COO of SESAC Inc.

### DEATHS

**Sam DeVincent**, 79, of cancer, Dec. 1 in Fort Wayne, Ind. He was the owner of 130,000 pieces of sheet music that are archived at the Smithsonian Institution called the Sam DeVincent Collection of Illustrated American Sheet Music. DeVincent was a former music director at WOWO-AM Fort Wayne, hosting a weekly show less than a week before he died. He is survived by his wife, Nancy; son Lawrence; daughters Diana Helms and Lori Deal; siblings Peter and Madelyn; and four grandchildren.

## GOOD WORKS

**THE MUSIC OF A TRAGEDY:** Aaron Zigman, the pop producer, composer, and arranger, says he was inspired to put to music a portrait of **Yitzhak Rabin**, the Israeli prime minister who was assassinated two years ago, within hours after the tragedy. The 35-minute, five-movement work is to receive its first live performance Dec. 25 at the Westside Pavilion in Los Angeles as rendered by the **Los Angeles Jewish Symphony**, conducted by **Noreen Green**. The performance coincides with the fourth Tikkun L.A. Community Volunteer Day, sponsored by the Jewish Federation. There has been no deal for a commercial release of Zigman's work, although the press has received a promotional CD. Publisher is **Zig-Town Music (ASCAP)**. Contact: **Sharon Weisz** at 213-852-1043.

# Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR



**Hanging Out.** Jenny McCarthy stopped by WPLJ New York's "Scott And Todd In The Morning" show to discuss her new book, "Jen-X: Jenny McCarthy's Open Book." Shown, from left, are Todd Pettengill, McCarthy, PD Scott Shannon, and WPLJ news anchor Naomi DiClemente.

## Arbitron Acquires U.K. Research Firm U.S. Ratings Co. Aiming To Expand Into Europe

This story was prepared by Mike McGeever, programming editor of Music & Media in London.

The deal is the initial stage of Arbitron's plan to expand outside of North

agencies."

Over the past year, Arbitron has conducted a series of pilot radio ratings surveys in several large U.K. markets. Those exercises received some financial backing from the RAJAR committee, a body consisting of senior executives from commercial and BBC Radio. Guyther, who is planning to relocate to London from the U.S., has been meeting with British broadcasters over the past several months to discuss Arbitron's plans and services.

Continental chief executive John Clemens says, "We are extremely pleased to become part of Arbitron to gain access to its significant media research expertise and financial resources, which will benefit existing and future clients."

Continental's stable of clients includes such major U.K. broadcasters as Classic FM and Capital Radio, as well as CNN International and BSKyB TV.

Through its radio division in North America, Arbitron provides research services for 2,300 radio stations and 3,500 advertisers and agencies in 268 markets. Arbitron's revenue for 1996 was \$153.1 million.

LONDON—Arbitron, the leading U.S. research and radio ratings company, has secured a European foothold with the acquisition of a U.K. research firm.

Arbitron acquired London-based Continental Research near the end of November for an undisclosed price.



America—particularly in European ratings services and research.

Utilizing Continental's knowledge and experience in the U.K. radio market, Arbitron is preparing a bid for the official U.K. ratings contract, RAJAR, which will be put out to tender over the next few months. It will be Arbitron's second attempt to secure the RAJAR contract. The current RAJAR contract, held by RSL, will expire late next year.

"This acquisition provides us with a firm and respected base from which to launch our RAJAR bid," says Jay Guyther, VP/GM of Arbitron International. "It also gives Arbitron access to U.K. marketing expertise and enables us to tailor a range of services to the ever-growing media and marketing research needs of U.K. and European broadcasters and advertisers and

## Web Site Lends Aid To Stations' Online Presence

BY DOUG REECE

CountryNow.com, a new World Wide Web site developed by New York-based MJI Interactive, is hoping to offer a hassle-free solution to country programmers looking to dust the cobwebs off their stations' Web sites.

Though most radio outlets have risen to the task of establishing an online presence, maintaining those sites and providing punchy, current content can often become a burden. It's a disoriented, upset listener who logs onto a station site that is still running a Tim McGraw promotion circa "All I Want."



With this dilemma in mind, CountryNow.com—following on the heels of the successful launch of MJI's RockNews.com site in 1996 and RockDaily.com in January of this year—bowed this fall to offer daily news features, artist profiles, concert news, CD reviews, and links to highlighted fan sites, among other items.

"What we're presenting to these stations," says MJI Interactive VP of corporate development Margaret Shiverick, "is a turnkey, very relevant option for enhancing their sites in a manner so that they are the dominant brand."

Because partnering stations are linked to CountryNow.com through their existing radio site, according to Shiverick, stations retain their autonomy and are bolstered by the sort of content that would account for immeasurable man hours if it were culled by a station's webmaster.

(Continued on next page)

## newsline...

**CBS DISCUSSES CHAINWIDE SHOW.** In a story with potential implications for other formats, CBS Radio's country group is formulating plans for a chainwide country show to debut in March or April. Although plans have not been fully developed, the program may be positioned as a new music show, and some of the playlist slots will be available for sale to labels.

**SINCLAIR TAKES MAX.** Sinclair Broadcast Group Inc. has agreed to acquire the eight radio and nine TV properties of Max Media Properties for \$255 million. Sinclair intends to spin off two FMs in Norfolk, Va., to comply with Federal Communications Commission regulations; it is in the process of buying Heritage's country and oldies outlets in that market.

**SDMMERS RETURNS.** Bill Sommers returns to the president/GM seat of album rock KLOS Los Angeles, a position he held for 10 years prior to his retirement in 1996. He replaces exiting Maureen Lesourd and will also oversee N/T KABC and children's station KTZN.

**RADIO IRELAND TO REVAMP.** Ireland's commercial broadcasting regulator, the Independent Radio and Television Commission (IRTC), has given struggling Radio Ireland a green light for schedule and programming changes as the national broadcaster attempts to bolster its less-than-impressive audience figures. IRTC would not reveal the extent of the changes proposed by the broadcaster immediately after U.K. company Ginger Productions was hired about two months ago to revamp the station's output and structure. Radio Ireland's first ratings results revealed it had only a 1% share of that country's listening audience. It was launched last March. Sources say the new schedule will be rolled out by the turn of the year and will likely switch from full-service to adult contemporary.

**LIMBAUGH LAUDED.** Rush Limbaugh will be the 1998 radio inductee into the National Assn. of Broadcasters (NAB) Broadcasting Hall of Fame. Limbaugh will be honored at the NAB 98 convention in April 1998 in Las Vegas. Limbaugh's daily radio show is now heard over more than 600 radio stations and is listened to by 20 million weekly. Previously, he received a NAB Marconi Award for syndicated radio personality of the year.

**KSON'S DIRTY STINKIN' RATS.** KSON San Diego morning-show hosts Tony Randall and Kris Rochester, aka Tony and Kris, have been deemed the namesakes for two newborn naked mole rats at the San Diego Children's Zoo. It was explained to the pair by zookeepers that the breed is very sound-sensitive, and to block out pedestrian noise KSON is broadcast into the mole rats' domicile. Ah, the sweet smell of success.

## Chrysler Leads List Of Radio Advertisers In '97

NEW YORK—Chrysler Corp., General Motors Corp., and Sears Roebuck top the list of radio's coziest bedfellows of 1997 in a recent study on radio's biggest advertisers, sponsored by Interep.

Among those with the largest increases over 1996 figures, MCI (No. 4) bulked up its on-air advertising more than 100%—from \$11.3 million last year to \$23.8 million in 1997.

Pepsico (No. 5), including Frito Lay, Kentucky Fried Chicken, Pizza Hut, and Taco Bell, increased radio spending by more than \$10 million, to a total of \$18.6 million.

And Reading Genius Home Study (No. 12), a speed-reading course, accelerated its radio spending from \$2.4 million to \$14 million.

The biggest detractor from radio advertising this year was the U.S. government, which cut its spending by more than \$16 million in 1997.

Political spending on radio, a controversial topic this year in legislative circles, accounted for \$30.5 million in national radio dollars in 1996, ranking No. 7 overall. With 1997 not being a presidential election year, political advertising did

not rank in the top 25.

Following are the 25 largest national advertisers and the amount they have spent on radio within the survey period of January to July 1997, the latest data available. Figures are in millions.

1. Chrysler Corp.....26.1
2. General Motors Corp.....25.3
3. Sears Roebuck.....25.0
4. MCI Communications.....23.8
5. Pepsico.....18.6
6. AT&T.....17.9
7. Procter & Gamble.....17.5
8. Chrysler Corp. dealers.....15.3
9. William Wrigley Jr.....15.3
10. National Amusements.....14.8
11. Bell Atlantic.....14.3
12. Reading Genius HomeStudy...14.0
13. Philip Morris.....13.9
14. SBC Communications.....13.8
15. Visa USA.....13.6
16. CompUSA.....13.5
17. Warner-Lambert.....13.4
18. US West.....13.0
19. TCI Communications.....11.7
20. Chattem Inc. (Gold Powder)...11.5
21. Time Warner.....11.3
22. U.S. government.....11.2
23. Oreck Corp. (vacuums).....11.1
24. Walt Disney Corp.....11.1
25. Tandy Co.....11.1

CHUCK TAYLOR

## Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	16	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	ELTON JOHN 5 weeks at No. 1
2	4	9	9	AT THE BEGINNING ATLANTIC 84037	RICHARD MARX & DONNA LEWIS
3	3	4	13	SO HELP ME GIRL ARISTA 13428	GARY BARLOW
4	2	2	23	HOW DO I LIVE CURB 73022	LEANN RIMES
5	5	8	8	THE BEST OF LOVE COLUMBIA ALBUM CUT	MICHAEL BOLTON
6	10	10	10	THE GIFT WINDHAM HILL ALBUM CUT	JIM BRICKMAN FEAT. COLLIN RAYE & SUSAN ASHTON
7	7	6	16	PROMISE AIN'T ENOUGH PUSH ALBUM CUT	DARYL HALL JOHN OATES
8	6	3	21	QUIT PLAYING GAMES (WITH MY HEART) JIVE 42453	BACKSTREET BOYS
9	8	5	9	TELL HIM 550 MUSIC/EPIC ALBUM CUT/COLUMBIA	BARBRA STREISAND - CELINE DION
10	9	7	19	TAKES A LITTLE TIME A&M ALBUM CUT	AMY GRANT
11	12	12	12	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	PAULA COLE
12	11	11	10	BUTTERFLY COLUMBIA ALBUM CUT	MARIAH CAREY
13	13	16	6	HOW COULD AN ANGEL BREAK MY HEART LAFACE ALBUM CUT/ARISTA	TONI BRAXTON WITH KENNY G
14	16	20	7	HEY GIRL COLUMBIA ALBUM CUT	BILLY JOEL
15	14	13	16	2 BECOME 1 VIRGIN 38604	SPICE GIRLS
16	15	14	19	FOOLISH GAMES ATLANTIC 87021	JEWEL
17	19	18	35	SUNNY CAME HOME COLUMBIA 78528	SHAWN COLVIN
18	17	15	19	SILVER SPRINGS REPRISE ALBUM CUT	FLEETWOOD MAC
19	20	19	79	CHANGE THE WORLD REPRISE 17621	ERIC CLAPTON
20	18	17	11	THE ONLY ONE REPRISE ALBUM CUT	CHICAGO
21	25	—	2	MY HEART WILL GO ON 550 MUSIC ALBUM CUT	CELINE DION
22	23	25	4	LOVING YOU ARISTA ALBUM CUT	KENNY G
23	21	21	19	ALL FOR YOU UNIVERSAL 56135	SISTER HAZEL
24	22	23	5	SAND AND WATER REPRISE 17269	BETH NIELSEN CHAPMAN
25	24	24	26	FOR ONCE IN OUR LIVES ARK 21 ALBUM CUT	PAUL CARRACK

## Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	2	4	11	TUBTHUMPING REPUBLIC 56146*/UNIVERSAL	CHUMBAWAMBA 1 week at No. 1
2	1	1	22	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	PAULA COLE
3	3	2	18	FLY LAVA ALBUM CUT/ATLANTIC	SUGAR RAY
4	5	6	15	WALKIN' ON THE SUN INTERSCOPE ALBUM CUT	SMASH MOUTH
5	4	3	34	ALL FOR YOU UNIVERSAL 56135	SISTER HAZEL
6	6	5	23	FOOLISH GAMES ATLANTIC 87021	JEWEL
7	8	10	7	I DO Geffen 19416	LISA LOEB
8	7	7	25	IF YOU COULD ONLY SEE POLYDOR ALBUM CUT/A&M	TONIC
9	9	9	33	SEMI-CHARMED LIFE ELEKTRA 64173/EEG	THIRD EYE BLIND
10	11	13	7	3 AM LAVA ALBUM CUT/ATLANTIC	MATCHBOX 20
11	10	8	24	PUSH LAVA ALBUM CUT/ATLANTIC	MATCHBOX 20
12	12	11	24	BUILDING A MYSTERY ARISTA 13395	SARAH MCLACHLAN
13	13	12	16	HOW DO I LIVE CURB 73022	LEANN RIMES
14	14	15	10	SUMMERTIME DGC ALBUM CUT/GEFFEN	THE SUNDAYS
15	15	16	13	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	ELTON JOHN
16	17	19	17	TAKES A LITTLE TIME A&M ALBUM CUT	AMY GRANT
17	16	14	60	BARELY BREATHING ATLANTIC 87027	DUNCAN SHEIK
18	20	21	17	CRIMINAL CLEAN SLATE 78595/WORK	FIONA APPLE
19	18	17	44	ONE HEADLIGHT INTERSCOPE ALBUM CUT	THE WALLFLOWERS
20	19	20	43	SUNNY CAME HOME COLUMBIA 78528	SHAWN COLVIN
21	21	24	5	SWEET SURRENDER ARISTA ALBUM CUT	SARAH MCLACHLAN
22	25	27	6	KISS THE RAIN UNIVERSAL 56140	BILLIE MYERS
23	23	25	8	SURROUNDED COLUMBIA ALBUM CUT	CHANTAL KREVIASZUK
24	22	22	22	QUIT PLAYING GAMES (WITH MY HEART) JIVE 42453	BACKSTREET BOYS
25	26	28	6	HOW'S IT GOING TO BE ELEKTRA 64130/EEG	THIRD EYE BLIND

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 56 adult contemporary stations and 66 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (C) Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 700 adult top 40 detections for the first time. © 1997, Billboard/BPI Communications.

# Consolidation In Europe Gets Thumbs Up

## Broadcasting Trends Assessed At Monaco Conference

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

MONTE CARLO, Monaco—Consolidation is good for you. Or at least that's what some 300 delegates from throughout Europe were told at the fifth National Assn. of Broadcasters European Radio Operations Conference.

Current shifts in the U.S. radio industry—such as consolidation and deregulation—are now being increasingly reflected in European markets as well. At the conference, held in November here, two broadcasting heavy-hitters, one from each side of the Atlantic, compared and contrasted the U.S. and European industries.

Lowry Mays, CEO/chairman of the U.S.-based media group Clear Channel Communications, and David Mansfield, chief executive of U.K.-based entertainment group Capital Radio, both delivered addresses to the nearly 300 delegates asserting that everyone is a winner with consolidation.

"Consolidation creates more diversity," Mays said. "The reason [why] that works is, if you had the most popular format, where most of that market's

audience would go, the other stations in that market would try to get a piece of that revenue. So, you would have competitors with generally the same type of format. When you have more stations owned by fewer people, then you can have all sorts of format derivatives."

However, Mays warned, the elements of programming and business must blend together if broadcasters are going to deliver their advertisers' messages effectively. "The meshing of programming with business has to be a very tight fit," he told the conference.

"Outside the U.S., we have observed that the programming staff is [solely concentrated on] programming and the management staff on management and sales. The two don't have real interaction. That's very sad. The two have to be a combined unit to move the customer's product, or it's not going to be successful. The programmer, or presenter, has to be just as much of a salesperson as the person on the street trying to create revenue," he explained.

Mays, whose company has broadcasting interests in Europe, also contended that a single broadcasting regulator across Europe would stimulate

overall growth of the industry. "If you are going to have one single currency, why not a single regulator?" he asked.

Mansfield, making Capital's case for the proposed takeover of Virgin Radio, which is currently being considered by the U.K.'s Mergers and Monopolies Commission, agreed with Mays on consolidation. He contended that in the case of the London radio market, it would be of benefit to the audience.

"Our acquisition of Virgin Radio is in the public interest," claimed Mansfield, "because at the moment Virgin simulcasts pretty much the same output on its national AM service and its London FM station. Also, they have had a problem in getting their programming right. We know it's not easy," he conceded. "They have had four program directors in four years."

Capital's solution would be to create two stations, Mansfield said. "There will be one stand-alone FM station. The other will be a separate AM national service pitched [at a] younger [demographic] against the BBC.

"So, with our programming skills," he concluded, "the consumer wins twice: better programming and two stations rather than one."

## WEB SITE LENDS AID TO STATIONS' ONLINE PRESENCE

(Continued from preceding page)

WYYD Lynchburg, Va., PD Kenny Shelton, who says the station began using CountryNow.com in mid-November, speculates that more radio Web sites will go the way of outside-party assistance in the future.

"So few stations are owned by people with one or two stations," he says. "It's more like one or two thousand. So it makes sense for owners to have a more Internet-friendly company to handle updating their sites. During the day-to-day course of business, if I have to decide which is more important—cutting a spot or updating our Web site—you can guess which is going to win.

"This has answered that eternal question, 'Who on staff has time to update the Web site every day?'," Shelton adds. "It's excellent for that, and it's so current we've even started using it as show prep."

Incidentally, he says, Capstar's Atlantic Star group—a 60-station pod of which WYYD is a part—has recently hired Electric Village to produce sites for each group station, further consolidating its online operations.

While WYYD's site (www.wyyd.com) gives listeners pertinent info on station promotions and personalities, as well as links to artist sites, Shelton says, CountryNow.com is a better resource for current news and higher turnover content.

Though most stories on the site are artist-driven, a "living" page aggregates content from various Web sites on feature lifestyle stories relating to topics ranging from outdoor activities to genealogy.

"We really try to use that space almost as a blank slate that we can have some fun with," says CountryNow.com editor Sue Cummings. "And all these stories come from under-

standing the interests of our audience."

Among the items located in this section at press time was a college football feature providing links to sites operated by CNN and ESPN, as well as a link to a complete listing of bowl games.

"Once you learn what kind of information is out there to harness and what the best ways of doing it are, the wealth of material available is just amazing," says Cummings. "If I could put it in a nutshell, I'd say we're bringing the best of the Web to radio."

Still, the relationship between CountryNow.com and its station members isn't necessarily a one-way street.

During a recent Garth Brooks "Sevens" contest, MJI enlisted the help of subscriber stations for on-air promotions that referred listeners back to an area on the CountryNow.com site where they could enter to win a signed guitar from the artist.

## Banks To Move To A.M.

ABC Radio Networks has announced that syndicated afternoon radio personality Doug Banks will relaunch in mornings beginning in March.

Targeted to an 18-34 R&B audience, Banks will now go up against Tom Joyner, also on ABC Radio. Joyner, however, traditionally attracts a younger audience.

The decision to convert "The Doug Banks Show" to mornings was "based on the demand for a strong, mainstream

From a format perspective, Cummings says that country audiences are one of the most fertile online audiences.

"The whole perception of country fans as barefoot and cyber-ignorant is misconceived," she says. "In fact, this format's artists take great pride in being available to fans more so than in rock or pop, and the Internet is another way to do that."

One feature on the site that exemplifies Cummings' point is a link that allows John Barry fans to E-mail the artist, who was recovering from vocal-cord surgery.

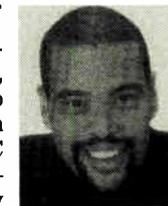
CountryNow.com features 11 stations on its jump page, though Shiverick hopes that approximately 100 stations will have come on board by the end of 1998.

Meanwhile, Shiverick says, the site, which is bartered to stations for an undisclosed number of spots, could be configured as a substitute Web site so that stations would not have to bother creating an individual site.

urban morning show," says Darryl Brown, executive VP of affiliate marketing and urban programming for ABC Radio Networks. "The strength of our urban product is unprecedented."

The four-hour show, originating from Dallas, will include humor amid a mix of current R&B music, entertainment features, and celebrity interviews. According to ABC, listeners will have the opportunity to interact via contesting, telephone, and the Internet.

Banks is syndicated in 29 markets and has been nominated as Billboard's best syndicated personality for the past two years.



BANKS

# In Midst Of Career Renaissance, Donny Osmond Has Learned Image Vs. Talent

**NINE LIVES:** Among the first questions sprung upon Donny Osmond when he recently appeared on "The Howard Stern Show" was "Ever seen your sister naked?"

The ubiquitous Stern went on to bring up oral sex, virginity, religion, therapy, sister Marie's body, and, oh yeah, the entertainer's 35-year career.

"People have told me throughout the years, don't ever do Howard Stern," notes an easygoing Osmond over lunch the day before his guest shot. "I know he's going to try and embarrass me, and that's his whole mystique and image. I can't wait to see what he's going to say. It's going to be fun."

And despite the expected personal intrusions, Osmond indeed shows the savvy to pacify the savage beast. He gives into Stern's persistent inquiries and admits some pretty private stuff but never crosses the line to what would be perceived as an unfitting descent into raunch. Stern, in turn, is won over, closing the interview with, "It's a pleasure seeing you. You've made my day. You're terrific."

Osmond's willingness to be hoisted on a spit and potentially roasted by the unpredictable Stern is only the latest in a series of carefully plotted moves within a career that has weathered a remarkable nine lives: as a chart-topping



OSMOND

group, duo, and solo singer; film and Broadway actor; star of the legendary 1976-79 "Donny & Marie" TV show; record label executive; upcoming author; and devoted family man.

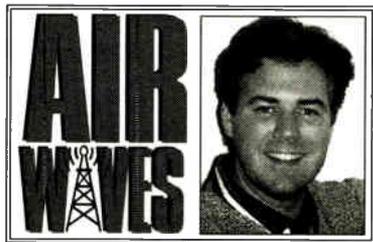
"Along the way, people have told me I should never break away from Marie. Before that, don't ever break away from Andy Williams," says Osmond, who turned 40 Sept. 9. "At one point, I was even advised by Michael Jackson and Quincy Jones to change my name, maybe join a band or become 'the unknown singer' with a bag over my head. People wanted me to stay in my comfort zone."

Granted, that zone contained some pretty remarkable statistics—16 top 40 solo hits on the Hot 100, including the No. 1 "Go Away Little Girl" in 1971; 10 top 40 hits with the Osmonds, such as the chart-topping "One Bad Apple" in '71; and his partnership in Donny & Marie, which garnered six hits, the biggest the No. 4 "I'm Leaving It (All) Up To You" in 1974, which also topped the AC chart.

And then there's his remarkable second coming in 1988, when, after 11 years off the charts, Osmond bounced back with three radio smashes, including the top 10 uptempo "Soldier Of Love" and anthemic "Sacred Emotion."

"Donny Osmond," meanwhile, spent 23 weeks on The Billboard 200.

That success represented quite a triumph for the singer, who had spent the decade trying to evolve past his child-star squeaky-clean persona (at one point, with the guidance of Peter Gabriel). "The perception of what everybody thought I was and the reality of what I am was a little different,"



by Chuck Taylor

he says. "I learned a great lesson about imagery over talent."

In fact, when WPLJ New York broke "Soldier Of Love" in the U.S., the station set up Osmond as a mystery artist to avoid any stigma attached to his name. He then traveled the country as the song spread, under the same guise. "I love the fact that we let the music speak first and then surprised people," he says. "Give people something they don't expect, and you stay fresh."

Today, amid a flurry of current and upcoming projects, solo Donny is promoting a new holiday album on his own Nightstar label, which grew out of the TV production company he founded in 1984. ("I never realized all the decisions that had to be made as a record executive," he says. "Like where to place ads, the money you need to spend, independent promotion...")

The 15-track "Christmas At Home" was produced and arranged by Darrell Brown and co-produced by Osmond. It includes a number of traditional seasonal standards like "Angels We Have Heard On High" and "Deck The Halls/Hark The Herald Angels Sing," as well as Osmond's personal favorite, "Who Took The Merry Out Of Christmas," originally a 1970 O'Jays song.

He has accompanied the album with a four-track EP titled "Four," which offers a new single, "The Echo Of Your Whisper," just was released to top 40 and AC radio. The track was produced by longtime friends Paul and Ricky Peterson and recorded at the Artist's Paisley Park Studios in Minneapolis.

So far, both the album and EP are commercially available only through the QVC home-shopping channel, being promoted via a series of personal appearances by Osmond through the month of December. From just his first two seven-minute visits, Osmond sold 14,000 copies of the Christmas project, which includes "Four" as a bonus.

"I had preconceptions, as everybody does," he says. "But the 'Donny & Marie' show created such a strong mid-America base, I figured, let's play to it, let's maximize it. And then I started looking at the numbers and thought, economically, it makes a lot of sense."

Come 1998's holiday season, Osmond intends to distribute the album to retail outlets nationwide, while now he's "just looking to make some noise" with "Four." "It's just to say, 'Hey, I'm still

here,'" he says. At some point next year, he will follow up the EP with a full-length album, in fact fueling what looks to be a Donny blitz in 1998.

First, there's the highly anticipated "Donny & Marie Show," a brand-new, daily, hourlong afternoon program still in development, though Osmond hints that it will surely include celebrity guests, singing between the two, and clips of the original show from 20 years ago. (Meanwhile, QVC is set to offer a "Best Of Donny & Marie" two-video set before year-end.)

The new show, launching next fall, is a group effort between Columbia TriStar Television, Dick Clark Productions, and the siblings. It has already been cleared for syndication in 90% of the country and will be taped in Los Angeles. (Donny and Marie will commute back and forth to their homes in Utah.)

Before that, Osmond has committed to film a movie version of the long-lived Broadway hit "Joseph and The Amazing Technicolor Dreamcoat," with which he toured in the lead role for five years through Chicago, Minneapolis, Toronto, Detroit, and Boston. His production of the musical broke all existing attendance records and grossed nearly \$200 million in ticket sales.

To prepare for the filming, Osmond will begin six weeks of live performances in January to acquaint himself with the nuances of the role, then will film in Utah for three weeks. "I'm pumping the weights now, baby," he says. "I want my grandkids to look back and say, 'Wow, that guy is buff.'" "Joseph" will be shot in the fashion of a typical motion picture, not as a filmed version of a theatrical show.

In addition, Osmond is in negotiations with two publishers to pen a children's book of bedtime stories. "It's all about fantasy and imagination. That's what my father instilled in me," he says. "These stories aren't real at all but just get your imagination going like crazy. If people are interested in publishing that, why not?"

The same goes for an autobiography, which at least one publisher has contacted Osmond about. "That will have to wait for at least a year. I don't want to flood the market," he says.

Despite his full hands, Osmond vows that it's his recording career that has always remained top priority. "During 'Joseph,' I hated not being in the studio, but when you're doing eight shows a week, there's no time to record," he says. "I would take little breaks here and there and escape to Minneapolis with [the Petersons] just to start something, just to get back in the studio."

His upcoming album should help satisfy that goal, but there remain still other priorities: family. With his wife of 20 years, Debbie, Osmond is the father of four boys, the oldest 18. His fifth son is due in March.

It all adds up to an awfully full life for the one-time teen idol, who has endured frustrations and failures but ultimately has meticulously engineered a consistent place in the spotlight.

"Yeah, I'm a former teeny-bopper idol. I used to be perceived as a geek. But if you're patient, you can use what you've got, and it eventually becomes a strength. Otherwise, you can end up just moping around for the rest of your life. I'm very happy with where I am."

# Summers Sends KZHT Back To Top 40's Center

**'EVEN IF I HAD TO SLEEP** with Randy Michaels, damnit, I wanted to work for this company," says Marc Summers, PD of Jacor's top 40 KZHT Salt Lake City. Summers set that goal (or something close to it) several years ago after viewing Michaels' video presentation called "Positioning Your Radio Station."

After 18 months programming WZYP Huntsville, Ala., Summers was finally called by Jacor and moved to Salt Lake City in August.

In less than five months, Summers and staff have managed not only to reinvent KZHT's longtime rhythmic image to mainstream, but also to adjust audience expectations. The most recent trends bear that out, showing KZHT jumping 5.5-5.9 12-plus, up to No. 2 in a market where top 40 hasn't been a major player for many years.

Anyone who lands in Salt Lake City quickly discovers a market, Summers says, that "leans heavily" Mormon. Here, "it's normal to see a 20-year-old married woman with two or more kids, driving a minivan."

Salt Lake City has traditionally been home to a higher-than-average number of AC outlets. KUTQ (Q99), after a flirtation with modern, flipped to rock last year, leaving the rhythmic-leaning KZHT as the lone top 40.

Jacor's edict was to finish mainstreaming the station, a process that had been started by corporate top 40 chief B.J. Harris, who had relaunched the old Hot 94.9 as 94-9 ZHT.

The fact that adult-leaning modern rival KENZ (the End) was No. 1 18-34 and doing well with women was not lost on the Jacor brain trust. "It had been a while since there was a true top 40 in this market that played the true hits," Summers says, although what those hits were for Salt Lake City was still being determined at that time. He threw a bunch of musical styles, currents and gold, into call-out. "I ended up flushing 90% of the gold library," he says. Results showed that the more mass-appeal, alternative-leaning product tested the best, along with such mass-appeal R&B music as Will Smith and the Notorious B.I.G. "Which worked out perfectly, because we weren't about to pigeonhole ourselves as a rock top 40."

With the help of Harris and KKRZ (Z100) Portland, Ore., PD Ken Benson, Summers gutted the system, reset the rules in Selector, redesigned the hourly clocks, pulled Broadcast Data Systems data, checked local record sales, and "looked at stations in similar markets that had a rock lean. I also spent a lot of time talking to people who had grown up with [top 40] KCPX in the '80s."

Summers needed to address the negative baggage of KZHT's long-standing rhythmic heritage. "Sure,

that product was testing when I got here, because our core at the time wanted it. But we adjusted our research screener, tweaked the criteria to the pop side, and those pop partisans have responded." What he tapped into, he says, was a large, disenfranchised audience. Now, KZHT draws come from both the End and hot AC rival KISN.

If you're wondering if Summers made any staff adjustments, he says,

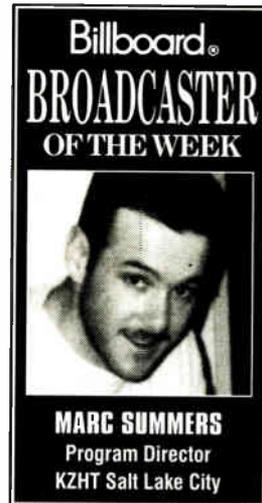
"Hey, the staff didn't nickname me 'the Ax Man' for no reason." Summers brought in Frankie C. from WNKS Charlotte, N.C., for mornings, teaming him with Marci Wiser from KISN, while retaining sidekick Danger Boy. Summers also tapped Ceci Williams for middays from cross-town hot AC KBEE. Music director Dr. Doug Dodds does p.m. drive; the night show is currently open. Last month, Summers hired WZYP's Helen Jordan as promotion director.

Dodds broke some new ground recently by giving away \$1,000, the station's first cash giveaway. "We've never had a lot of resources until recently, and the response has been huge," Summers says of the song-of-the-day promo. "These songs are selected to help highlight the musical changes we've made. KZHT was rhythmic for seven years—you don't wish that away overnight."

Here's a recent 3 p.m. hour on KZHT: Chumbawamba, "Tubthumping"; Mariah Carey, "Fantasy"; Spice Girls, "2 Become One"; Third Eye Blind, "Semi-Charmed Life"; Alanis Morissette, "Ironic"; LeAnn Rimes, "How Do I Live"; Gin Blossoms, "Hey Jealousy"; Backstreet Boys, "As Long As You Love Me"; Sister Hazel, "All For You"; Jewel, "Foolish Games"; Soft Cell, "Tainted Love"; Robyn, "Show Me Love"; and Celine Dion, "Because You Loved Me."

By April, Summers, GM Tom Sly, and staff will move into a new, 60,000-square-foot facility that will house KZHT, country KKAT, rock KURR (the former Q99), N/T KALL, and soon-to-be-acquired KISN-AM. "It's also going to have a volleyball court out back and a barbeque pit for a party every Friday," says Summers, who is the first to admit how anal he is about every station element. "I'm never happy. I drive the production staff crazy about keeping promos, sweepers, and image stuff up to date, plus I change them a lot. It's funny—sometimes I listen to something and think it's godawful, but then I listen to tapes of the old days [as PD of WXMK Brunswick, Ga.] and realize that we're much too close to be objective. But I also realize that it's that constant struggle for perfection that ultimately makes a station great."

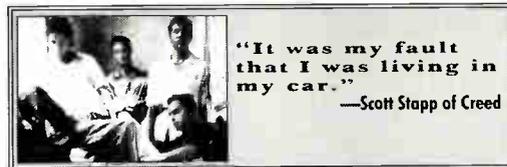
KEVIN CARTER



For more than two years, Creed front man Scott Stapp listened to nothing but "The Joshua Tree," the 1987 megahit album by U2 and the culmination of the Irish band's early epic, super-sincere ways. Nothing has inspired him like that record, he says, singling out the band's "innocence, passion, and heart." But the 24-year-old Stapp came to "The Joshua Tree" late, since when he was younger his very religious parents deemed electric guitars to be "Satanic."

Stapp left home at 17 to enroll in "the school of hard knocks," he says, and it was in the latter days of this education that he learned to "take responsibility" for his actions. It was this experience that Stapp drew upon when writing "My Own Prison," the title track to Creed's Wind-up/BMG debut album.

No. 28 on Modern Rock Tracks, "My Own Prison" relates Stapp's discovery that he "couldn't blame others for the walls constricting my life. 'My Own Prison' was the consequence for my bad decisions. It was my own fault that I did shitty in school, that I got fired from



my job, that I was living in my car. I had to grow up." Hailing from Tallahassee, Fla., Stapp and his bandmates—guitarist Mark Tremonti, bassist Brian Mar-

shall, and drummer Scott Phillips—have fashioned a sound disconcertingly reminiscent of Alice In Chains, although Stapp stresses the inspiration of U2 and such classic rock bands as the Doors and Led Zeppelin. "I came late to a lot of music," he says. "I haven't even heard a lot of new records, and I still haven't listened to a whole Beatles album all the way through."

"The Joshua Tree" is still the yardstick, Stapp says. "Every song on that record spoke to me. When we write, that's what we shoot for; for there to be feeling in everything." And in the spirit of early U2, Stapp says, Creed prides itself on searching for something to believe in. "But I want to live in the opposite way from how I grew up—I want to question things, rather than accept them on faith. We're young, and we still haven't found what we're looking for."

Billboard®

DECEMBER 20, 1997

# Mainstream Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
				★★★ No. 1 ★★★	
1	1	1	22	TOUCH, PEEL AND STAND DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
2	2	2	17	MY OWN PRISON MY OWN PRISON	CREED WIND-UP
3	3	3	8	BACK ON EARTH THE OZZMAN COMETH	OZZY OSBOURNE EPIC
4	4	4	6	THE GIRL I LOVE BBC SESSIONS	LED ZEPPELIN ATLANTIC
5	5	5	5	THE MEMORY REMAINS RELOAD	METALLICA ELEKTRA/EEG
6	9	10	8	3 AM YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
7	6	7	18	EVERLONG THE COLOUR AND THE SHAPE	FOO FIGHTERS ROSWELL/CAPITOL
8	8	8	8	DIRTY EYES BONFIRE	AC/DC EASTWEST/EEG
9	7	6	13	SLOW RIDE TROUBLE IS...	KENNY WAYNE SHEPHERD BAND REVOLUTION
10	10	9	11	ALMOST HONEST CRYPTIC WRITINGS	MEGADETH CAPITOL
11	11	11	9	BOTH SIDES NOW MARCHING TO MARS	SAMMY HAGAR THE TRACK FACTORY/MCA
12	14	16	8	WASH IT AWAY YOUR BODY ABOVE ME	BLACK LAB DGC/GEFFEN
13	13	13	7	BLEED TOGETHER A-SIDES	SOUNDGARDEN A&M
14	12	12	10	JUNGLE CARNIVAL OF SOULS: THE FINAL SESSIONS	KISS MERCURY
				★★★ AIRPOWER ★★★	
15	17	19	5	FLIP THE SWITCH BRIDGES TO BABYLON	THE ROLLING STONES VIRGIN
16	15	14	15	WALKIN' ON THE SUN FUSH YU MANG	SMASH MOUTH INTERSCOPE
17	16	15	9	RATTLESNAKE SECRET SAMADHI	LIVE RADIOACTIVE/MCA
18	18	18	37	IF YOU COULD ONLY SEE LEMON PARADE	TONIC POLYDOR/A&M
19	23	30	3	THE UNFORGIVEN II RELOAD	METALLICA ELEKTRA/EEG
20	29	31	4	THE OAF (MY LUCK IS WASTED) IN LOVING MEMORY OF...	BIG WRECK ATLANTIC
21	19	21	10	HUSH "I KNOW WHAT YOU DID LAST SUMMER" SOUNDTRACK	KULA SHAKER COLUMBIA
22	36	—	2	TASTE OF INDIA NINE LIVES	AEROSMITH COLUMBIA
23	32	—	2	CLUMSY CLUMSY	OUR LADY PEACE COLUMBIA
24	24	27	6	ASHES TO ASHES ALBUM OF THE YEAR	FAITH NO MORE SLASH/REPRISE
25	22	26	6	FORTY SIX & 2 AENIMA	TOOL FREEWORLD
26	20	22	13	EVERYTHING TO EVERYONE SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
27	21	20	22	LIVE THROUGH THIS (FIFTEEN STORIES) THE HAPPIEST DOGS	MIGHTY JOE PLUM ATLANTIC
28	27	28	7	WEEDS SOUL SEARCHING SUN	LIFE OF AGONY ROADRUNNER
29	37	—	2	TIME OF YOUR LIFE (GOOD RIDDANCE) NIMROD	GREEN DAY REPRISE
30	30	29	4	WITHOUT EXPRESSION THE BEST THAT I COULD DO 1978-1988	JOHN MELLENCAMP MERCURY
31	26	24	21	I CHOOSE IKINAY ON THE HOMBRE	THE OFFSPRING COLUMBIA
32	35	35	4	MOUTH "AN AMERICAN WEREWOLF IN PARIS" SOUNDTRACK	BUSH TRAUMA/INTERSCOPE/HOLLYWOOD
33	34	33	5	OPEN YOUR EYES OPEN YOUR EYES	YES BEYOND MUSIC
34	25	17	14	HITCHIN' A RIDE NIMROD	GREEN DAY REPRISE
35	31	25	14	ANYBODY SEEN MY BABY? BRIDGES TO BABYLON	THE ROLLING STONES VIRGIN
36	28	23	11	THREE MARLENAS BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
37	NEW	1		SEX AND CANDY MARCUS PLAYGROUND	MARCUS PLAYGROUND MAMMOTH/CAPITOL
38	40	—	2	THE GHOST OF TOM JOAD RAGE AGAINST THE MACHINE	RAGE AGAINST THE MACHINE EPIC
39	NEW	1		FUEL RELOAD	METALLICA ELEKTRA/EEG
40	RE-ENTRY	2		SAINT OF ME BRIDGES TO BABYLON	THE ROLLING STONES VIRGIN

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 104 Mainstream rock stations and 81 Modern Rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1997, Billboard/BPI Communications.

Billboard®

DECEMBER 20, 1997

# Modern Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
				★★★ No. 1 ★★★	
1	2	2	15	EVERYTHING TO EVERYONE SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
2	1	1	14	TUBTHUMPING TUBTHUMPER	CHUMBAWAMBA REPUBLIC/UNIVERSAL
3	4	8	8	SEX AND CANDY MARCUS PLAYGROUND	MARCUS PLAYGROUND MAMMOTH/CAPITOL
4	5	6	10	3 AM YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
5	3	3	21	EVERLONG THE COLOUR AND THE SHAPE	FOO FIGHTERS ROSWELL/CAPITOL
6	7	7	11	BITTER SWEET SYMPHONY URBAN HYMNS	THE VERVE V2/HUT/VIRGIN
7	6	4	23	WALKIN' ON THE SUN FUSH YU MANG	SMASH MOUTH INTERSCOPE
8	10	15	4	TIME OF YOUR LIFE (GOOD RIDDANCE) NIMROD	GREEN DAY REPRISE
9	8	5	9	MOUTH AN AMERICAN WEREWOLF IN PARIS SOUNDTRACK	BUSH TRAUMA/INTERSCOPE/HOLLYWOOD
10	9	9	13	TOUCH, PEEL AND STAND DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
11	12	12	7	HOW'S IT GOING TO BE THIRD EYE BLIND	THIRD EYE BLIND ELEKTRA/EEG
12	14	17	5	BRICK WHATEVER AND EVER AMEN	BEN FOLDS FIVE 550 MUSIC
13	11	11	10	WRONG NUMBER GALORE	THE CURE FICTION/ELEKTRA/EEG
				★★★ AIRPOWER ★★★	
14	21	33	3	CLUMSY CLUMSY	OUR LADY PEACE COLUMBIA
15	13	10	13	DON'T GO AWAY BE HERE NOW	OASIS EPIC
				★★★ AIRPOWER ★★★	
16	19	25	7	SWEET SURRENDER SURFACING	SARAH MCLACHLAN ARISTA
				★★★ AIRPOWER ★★★	
17	18	23	11	DAMMIT (GROWING UP) DUDE RANCH	BLINK 182 CARGO/MCA
18	16	16	26	FLY FLOORED	SUGAR RAY LAVA/ATLANTIC
19	17	14	22	CRIMINAL TIDAL	FIONA APPLE CLEAN SLATE/WORK
20	15	13	15	HITCHIN' A RIDE NIMROD	GREEN DAY REPRISE
21	20	24	7	DEADWEIGHT "A LIFE LESS ORDINARY" SOUNDTRACK	BECK LONDON/ISLAND
22	22	26	7	SUGAR CANE THE DADDY OF THEM ALL	SPACE MONKEYS FACTORY/CHINGON/INTERSCOPE
23	28	31	6	BRIMFUL OF ASHA WHEN I WAS BORN FOR THE SEVENTH TIME	CORNERSHOP LUAKA BOP/WARNER BROS.
24	23	20	9	RATTLESNAKE SECRET SAMADHI	LIVE RADIOACTIVE/MCA
25	29	30	6	KARMA POLICE OK COMPUTER	RADIOHEAD CAPITOL
26	24	19	13	LUCKY ROCKCROWN	SEVEN MARY THREE MAMMOTH/ATLANTIC
27	25	18	11	ON AND ON THE SUN IS OFTEN OUT	LONGPIGS MOTHER/ISLAND
28	31	35	4	MY OWN PRISON MY OWN PRISON	CREED WIND-UP
29	26	21	11	THREE MARLENAS BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
30	27	22	16	SUMMERTIME STATIC & SILENCE	THE SUNDAYS DGC/GEFFEN
31	34	—	2	ROYAL OIL LET'S FACE IT	THE MIGHTY MIGHTY BOSSTONES BIG RIG/MERCURY
32	40	—	2	JANE SAYS KETTLE WHISTLE	JANE'S ADDICTION WARNER BROS.
33	30	29	25	BUILDING A MYSTERY SURFACING	SARAH MCLACHLAN ARISTA
34	36	38	5	STEPPING STONES YEAH, IT'S THAT EASY	G. LOVE & SPECIAL SAUCE OKEH/EPIC
35	39	—	2	BEAUTIFUL DISASTER TRANSISTOR	311 CAPRICORN/MERCURY
36	32	32	6	BLEED TOGETHER A-SIDES	SOUNDGARDEN A&M
37	38	—	2	I'M AFRAID OF AMERICANS EAR TH L ING	DAVID BOWIE VIRGIN
38	NEW	1		THE GHOST OF TOM JOAD RAGE AGAINST THE MACHINE	RAGE AGAINST THE MACHINE EPIC
39	NEW	1		FALL ON TEARS TRY SOME EATONE	LOVE SPIT LOVE MAVERICK/WARNER BROS.
40	35	34	20	THE RASCAL KING LET'S FACE IT	THE MIGHTY MIGHTY BOSSTONES BIG RIG/MERCURY

# HITS! IN TOKIO

Week of November 30, 1997

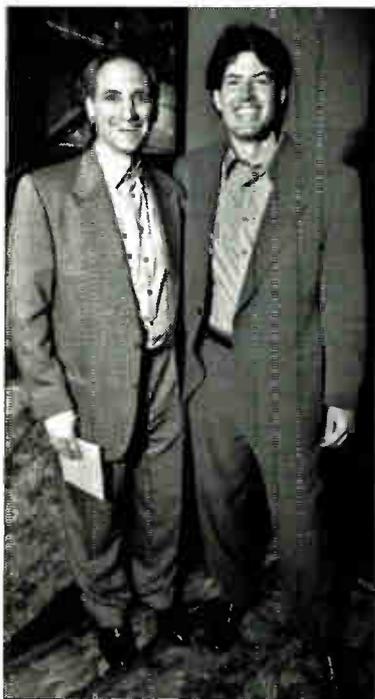
- ① Only If / Enya
- ② Spice Up Your Life / Spice Girls
- ③ I Do / Lisa Loeb
- ④ Got 'Til It's Gone / Janet Jackson Featuring Q-Tip And Joni Mitchell
- ⑤ Tubthumping / Chumbawamba
- ⑥ Magic / D'Influence
- ⑦ Be The Man / Celine Dion
- ⑧ Together Again / Janet Jackson
- ⑨ 4 Seasons Of Loneliness / Boyz II Men
- ⑩ Legend Of A Cowgirl / Imani Coppola
- ⑪ She's A Good Girl / Sleeper
- ⑫ Wish I Sang Like Marvin Geye / Newtowne
- ⑬ Video Killed The Radio Star / The Presidents Of The United States Of America
- ⑭ Even After All / Finley Quayle
- ⑮ Stepping Stones / G. Love And Special Sauce
- ⑯ Hitchin' A Ride / Green Day
- ⑰ Butterfly / Mariah Carey
- ⑱ If I Had A Dime / Martine Girault
- ⑲ Boyz And Girlz / Tony Toni Tone
- ⑳ Sunchyme / Dario G
- ㉑ Only When I Sleep / The Corrs
- ㉒ Peace! / Dreams Come True
- ㉓ The Birdmen / The Michelle Gun Elephant
- ㉔ Anybody Seen My Baby? / The Rolling Stones
- ㉕ Kanashimi Johnny / UA
- ㉖ As Long As You Love Me / Backstreet Bcys
- ㉗ Aini Tsuite / Shikao Suga
- ㉘ Angel Of Mine / Eternal
- ㉙ Superstar / The MerryMakers
- ㉚ A Song For Mama / Boyz II Men
- ㉛ Poisson Lune / Clementine With Gontiti
- ㉜ Dream / Forest For The Trees
- ㉝ Spam / Save Ferris
- ㉞ Groovy Tuesday / Swan Dive
- ㉟ Say What You Say / Cath Coffey
- ㊱ Where's The Love / Hanson
- ㊲ My Body / LSG
- ㊳ Romeo Is Bleeding / Daryl Hall And John Dates
- ㊴ Mad For Love / Family Of Free Love
- ㊵ 32 Flavors / Alana Davis
- ㊶ The Way I Feel / Roachford
- ㊷ I Care 'Bout You (from "Soul Food") / Milestone
- ㊸ The Reason / Sylk 130
- ㊹ When You Wanna Move / Adm
- ㊺ Yureru Taion / Aco
- ㊻ One Week / Lisa Lindebergh
- ㊼ Roxanne '97 (Puff Daddy Remix) / The Police
- ㊽ How Can I Rely On You / Philip Bailey
- ㊾ Unmeino Hito / Spitz
- ㊿ Disco T-E-C / DJ Honda Featuring Camp-Lo

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

## 81.3FM J-WAVE

Station information available at:  
<http://www.j-wave.co.jp>

# Industry Caught On Film At The Billboard Music Video Awards



Billboard's Ker Schlager, left, and the Box's Alan McGlade, who gave a keynote speech at the conference.

The music video industry came out in force for Billboard's 19th annual Music Video Conference and Awards, held Nov. 20-22 at the Beverly Hilton in Beverly Hills, Calif.

Highlights included panel discussions from top industry professionals on a variety of topics, as well as parties sponsored by Vidnet, Sony, the Box, College Television Network, and Def Jam. The conference culminated with the Billboard Music Video Awards, held at Billboard Live in West Hollywood, Calif. The awards show, hosted by VH1 VJ A.J. Hammer, was netcast for the first time on the Internet by JAMtv and Billboard Online. (Photos: Mark Savage)



Guest speakers on "The Big Picture Panel" discuss the state of the music video industry. Pictured, from left, are College Television Network's Peter Kauff, MTV's Patti Galluzzi, the Box's Eric Martinez, panel moderator Brett Atwood of RealNetworks, CMT's Chris Parr, VH1's Wayne Isaak, and Streamland's Nicholas Butterworth.



Rap group Funkdoobiest performs at Billboard Live.



MuchMusic's Denise Donlon makes a point while moderating the video production/video programming panel.



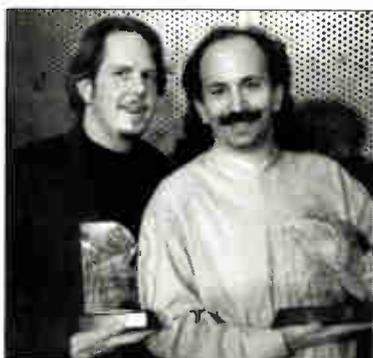
Def Jam's Christina Alexander, left, and Tommy Boy's Rodd Houston lead the urban issues forum.



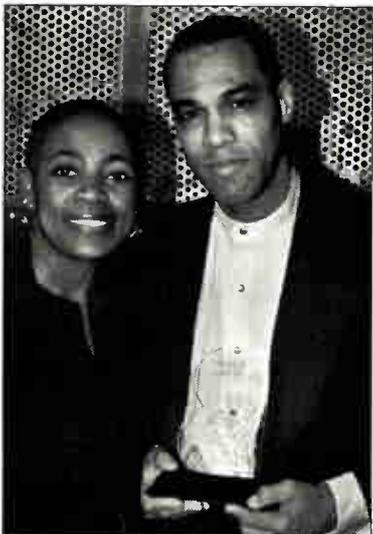
Billboard's Susan Nunziata, left, congratulates Universal's Danny Wright on winning the best R&B new artist clip award for Erykah Badu's "Next Lifetime."



Billboard's Carla Hay, left, congratulates Forefront's Gael Van Sant on winning awards for best contemporary Christian clip (dc Talk's "Colored People") and best contemporary Christian new artist clip (Smalltown Poets' "Prophet, Priest & King").



Aristomedia's Jon Howard, left, and Arista/Nashville's Scott Rattray accepted the clip awards in the country music category on behalf of the Tim McGraw/Faith Hill Curb Records release "It's Your Love," which won for best country clip, and BR5-49's Arista release "Even If It's Wrong," which won for best new country artist clip.



Vera and Michael E. Kelly of "The Breeze" pose for the camera after winning the award for best jazz/AC show.



Pictured at the opening-night Vidnet party, from left, are MTV Latin America's José Tillan and Lynn Fainchtein, Atlantic's Linda Ferrando, and MTV Latin America's Tom Hunter.



Participants on the artist panel get together for a lively discussion. Pictured, from left, are R&B singer Rome, panel moderator Melinda Newman of Billboard, country singer Mila Mason, pop singer Carnie Wilson, Jimi Haha of Jimmie's Chicken Shack, and modern rock artist Poe.



RealNetworks' Rob Glaser elaborates on a topic during his keynote speech.



Jon Forte, a member of the Refugee Allstars, makes one of several trips up to the podium during the awards show. Not only was Forte a presenter, but he also accepted the best dance clip award on behalf of Wyclef Jean and the Refugee Allstars for "We Trying To Stay Alive."



RN'R Freelance's Mark Weinstein, left, celebrates with Elektra's Larry Max and Diane Valensky after sweeping the rap clip awards with Missy "Misdemeanor" Elliott, who won for "The Rain (Supa Dupa Fly)."



Billboard's Ken Schlager, left, congratulates Andy Kawanami of "Country Music Channel" for winning the award for best country show.



Representatives from Atlantic Records pick up the award for Jewel's "Foolish Games" (best new jazz/AC artist clip). Pictured, from left, are Rob Cavenagh, Marybeth Kammærer, and Doug Cohn.



Arista's Andrew Berkowitz, left, celebrates with Columbia's Lisa Rowe and Michelle Fuentes-Welch on winning the best R&B/urban clip award. The award was given in a tie to the Notorious B.I.G.'s "Mo Money Mo Problems" and Will Smith's "Men In Black."



Reel Big Fish bring their brand of ska-rock to the awards show crowd at Billboard Live.



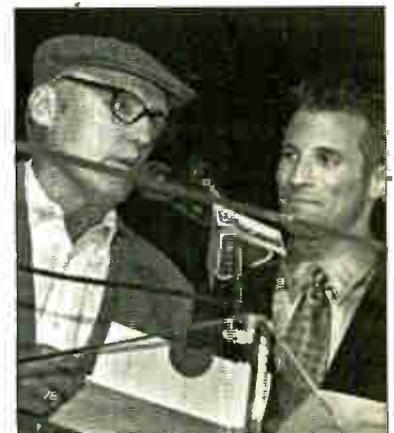
The crew from "Urban X-Pressions" celebrates after winning the award for best R&B/urban show. Pictured, from left, are Monica Gladney, Shelley Williams, Ed Brunson (back row), and Howard Gilliam Jr.



Top music video directors gather for the directors' panel. Pictured, from left, are D.N.A.'s Liz Friedlander, H.S.I.'s Paul Hunter, Squeak Pictures' Nigel Dick, moderator Bill Poveca of Oil Factory, and Silver/Co.'s Kevin Kerslake.



The Work Group's Johnna Lister, left, celebrates with Propaganda Films' Craig DeLeon for Jamiroquai's "Virtual Insanity," which won the Maximum Vision Award. DeLeon accepted the best director award on behalf of "Virtual Insanity" director Jonathan Glazer.



Actor Dennis Hopper, left, who made a surprise appearance at the awards ceremony, is pictured onstage with VH1's A.J. Hammer, who hosted the show. Hopper presented the Maximum Vision Award, which went to Jamiroquai's "Virtual Insanity."



Interscope Records picked up several awards during the ceremonies, including best pop/rock clip (No Doubt's "Don't Speak"). Pictured, from left, are Interscope's Jill Rose, David Saslow, and Kathy Angstadt.



Tommy Boy artist Jocelyn Enriquez, left, presents the award for best hard rock show to "Punk TV's" Stefan Goldby.



Local and regional programs were honored at the awards show. Pictured, from left, are Kevin Ferd of "Power Play" (best pop/rock show) and Andre Robbins of "Video Underground" (best rap show).



H.O.L.A. recording artist Veronica and her dancers perform onstage at the awards show.



Performing at the Box/Sony party at Billboard Live, clockwise from top left, are Kimberly Scott, No Authority, Diana King, and Destiny's Child.

# Billboard Video Monitor™

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
 "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily  
1899 9th Street NE,  
Washington, D.C. 20018

1 Janet, Together Again  
2 Usher, You Make Me Wanna...  
3 Rakim, Guess Who's Back  
4 Total, What About Us  
5 LSG, My Body  
6 Busta Rhymes, Dangerous  
7 Playa, Don't Stop The Music  
8 Salt-N-Pepa, R U Ready  
9 Missy "Misdemeanor" Elliott, Sock It 2 Me  
10 Erick Sermon, Keith Murray & Redman, Rapper's...  
11 Mary J. Blige, Everything  
12 Erykah Badu, Tyrone  
13 Mariah Carey, The Roof  
14 Laurinae, Infatuation  
15 H-Town, They Like It Slow  
16 Magoo And Timbaland, Luv 2 Luv U  
17 Toni Braxton, How Could An Angel Break My Heart  
18 Jay-Z, Sunshine  
19 Mase, Feel So Good  
20 Mic Geronimo, Nothin' Move But The Money  
21 Will Smith, Gettin' Jiggy Wit It  
22 Ol' Skool, Am I Dreaming  
23 Aaliyah, The One I Gave My Heart To  
24 Dru Hill, 5 Steps  
25 Puff Daddy, It's All About The Benjamins  
26 Rome, Crazy Love  
27 Queen Pen, Man Behind The Music  
28 Busta Rhymes, Put Your Hands Where My Eyes...  
29 Dru Hill, We're Not Making Love No More  
30 Immature, Give Up The Ghost

\*\*\* NEW ONS \*\*\*  
Puff Daddy, Been Around The World  
Janet, Together Again (Remix)  
7 Mile, Just A Memory



COUNTRY MUSIC TELEVISION

Continuous programming  
2806 Opryland Dr.,  
Nashville, TN 37214

1 The Kinleys, Please  
2 Patty Loveless, You Don't Seem To Miss Me  
3 Shania Twain, Love Gets Me Every Time  
4 Sammy Kershaw, Love Of My Life  
5 Martina McBride, A Broken Wing  
6 Bryan White, One Small Miracle  
7 Ty Herndon, I Have To Surrender  
8 Reba McEntire, What If It's You  
9 Tim McGraw, Everywhere  
10 Michael Peterson, From Here To Eternity  
11 Clint Black, Something That We Do  
12 Trisha Yearwood & Garth Brooks, In Another's Eyes  
13 Trace Adkins, The Rest Of Mine  
14 Wynonna, When Love Starts Talkin'  
15 John Michael Montgomery, Angel In My Eyes  
16 Milla Mason, Closer To Heaven

17 David Lee Murphy, Just Don't Wait Around  
18 Chely Wright, Just Another Heartache  
19 Chris Cummings, The Kind Of Heart That Breaks  
20 David Kersh, If I Never Stop Lovin' You  
21 Deana Carter, Did I Shave My Legs For This?  
22 Anita Cochran, What If I Said  
23 Shania Twain, Don't Be Stupid  
24 Reba McEntire, What If  
25 Deana Carter, Once Upon A December  
26 Lila McCann, I Wanna Fall In Love  
27 Dixie Chicks, I Can Love You Better  
28 Collin Raye/W/ Jim Brickman, The Gift  
29 The Lynns, Nights Like These  
30 Mark Chesnut, Thank God For Believers  
31 Paul Brandt, A Little In Love  
32 Raybon Bros. W/Olivia Newton-John, Falling  
33 Kris Tyler, What A Woman Knows  
34 Prairie Oyster, She Won't Be Lonely Long  
35 Ranch, Walkin' The Country  
36 John Anderson, Small Town  
37 Lonestar, You Walked In  
38 JC Jones, One Night  
39 Blackhawk, Postmarked Birmingham  
40 The Tractors, The Last Time  
41 Sherrie Austin, One Solitary Tear  
42 Rhett Atkins, More Than Everything  
43 Michael Johnson W/Alison Krauss, Whenever  
44 Delbert McClinton, Sending Me Angels  
45 Jim Collins, The Next Step  
46 Brooks & Dunn, Honky Tonk Truth  
47 Neal McCoy, If You Can't Be Good  
48 Sons Of The Desert, Hand Of Fate  
49 Ruby Lovett, Look What Love Can Do  
50 Melodie Crittenden, Broken Road

† Indicates Hot Shots

\*\*\* NEW ONS \*\*\*  
Brooks & Dunn, He's Got You  
Kenny Chesney, That's Why I'm Here  
Paul Brandt, What's Come Over You  
Wade Hayes, The Day That She Left Tulsa



MUSIC TELEVISION

Continuous programming  
1515 Broadway, NY, NY 10036

1 Will Smith, Gettin' Jiggy Wit It  
2 Puff Daddy, Been Around The World  
3 Janet, Together Again  
4 Mase, Feel So Good  
5 Erick Sermon, Keith Murray & Redman, Rapper's...  
6 Bush, Mouth  
7 Metallica, The Memory Remains  
8 David Bowie, I'm Afraid Of Americans  
9 Aerosmith, Pink  
10 Days Of The New, Touch, Peel And Stand  
11 Chumbawamba, Tubthumping  
12 Boyz II Men, A Song For Mama  
13 Everclear, Everything To Everyone  
14 Matchbox 20, 3 AM  
15 Robyn, Show Me Love  
16 Fretbriquet, Into The Ocean  
17 Puff Daddy, It's All About The Benjamins  
18 The Wallflowers, Three Marlenas  
19 The Verve, Bitter Sweet Symphony  
20 Erykah Badu, Tyrone

21 Ben Folds Five, Brick  
22 Allure Feat. 112, All Cried Out  
23 Sarah McLachlan, Sweet Surrender  
24 Cornershop, Brimful Of Asha  
25 Busta Rhymes, Dangerous  
26 Space Monkeys, Sugar Cane  
27 Az, Nas, Nature And Dr. Dre, Phone Tap  
28 Usher, You Make Me Wanna  
29 Dru Hill, We're Not Making Love No More  
30 Jay-Z, Sunshine  
31 Aqua, Lollipop  
32 Hanson, I Will Come To You  
33 Sheryl Crow, Tomorrow Never Dies  
34 Kottonmouth Kings, Suburban Life  
35 Third Eye Blind, How's It Going To Be  
36 Death In Vegas, Dirt  
37 Mariah Carey, Butterfly  
38 Robert Bradley, Once Upon A Time  
39 Blink 182, Dammnit  
40 Sugar Ray, Fly  
41 Sugar Ray, Rpm  
42 Beck, Deadweight  
43 Lisa Loeb, I Do  
44 Ozzy Osbourne, Back On Earth  
45 Fiona Apple, Never Is A Promise  
46 Marcy Playground, Sex & Candy  
47 Third Eye Blind, Semi-Charmed Life  
48 U2, Please  
49 Radiohead, Karma Police  
50 Smash Mouth, Walkin' On The Sun

\*\* Indicates MTV Exclusive

\*\*\* NEW ONS \*\*\*  
No New Ons This Week



THE NASHVILLE NETWORK  
The Heart of Country

30 hours weekly  
2806 Opryland Dr.,  
Nashville, TN 37214

1 Shania Twain, Don't Be Stupid  
2 Michael Peterson, From Here To Eternity  
3 The Kinleys, Please  
4 Trisha Yearwood & Garth Brooks, In Another's Eyes  
5 Trace Adkins, The Rest Of Mine  
6 Martina McBride, A Broken Wing  
7 Ty Herndon, I Have To Surrender  
8 Deana Carter, Did I Shave My Legs For This  
9 Tim McGraw, Everywhere  
10 Alabama, Dancin', Shaggin' On The Boulevard  
11 Clint Black, Something That We Do  
12 Patty Loveless, You Don't Seem To Miss Me  
13 Shania Twain, Love Gets Me Every Time  
14 Wynonna, When Love Starts Talkin'  
15 John Michael Montgomery, Angel In My Eyes  
16 Various Artists, Make A Miracle  
17 Neal McCoy, If You Can't Be Good  
18 Sammy Kershaw, Love Of My Life  
19 Deana Carter, Once Upon A December  
20 Clint Black, Killin' Time  
21 Mark Collie, Even The Man In The Moon Is  
22 Michael Martin Murphey, Cowboy Christmas  
23 Ricky Van Shelton, I'll Be Home For Christmas  
24 Ricky Skaggs & James Taylor, New...  
25 Brooks & Dunn, That Ain't No Way To Go  
26 Garth Brooks, Standing Outside The Fire

## THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING DECEMBER 20, 1997.



Continuous programming  
1221 Collins Ave  
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

2Pac/The Outlawz, Made Figgaz

BOX TOPS

Immature, Give Up The Ghost  
E-A Ski, Showdown  
Dru Hill, We're Not Making Love...  
Next, Butta Love  
Mase, Feel So Good  
Erick Sermon, Keith Murray & Redman, Rapper's Delight  
Queen Pen, All My Love  
Aqua, Barbie Girl  
K.P. & Envyi, Swing My Way  
Mack 10, Only In California  
Erykah Badu, Tyrone  
Toni Braxton, How Could An Angel...  
Master P, Ghetto D  
E-40, B-Legit, Richie Rich, Yag Deep  
Usher, You Make Me Wanna  
Mariah Carey, Butterfly  
LL Cool J, 4, 3, 2, 1  
Busta Rhymes, Dangerous  
Billie Myers, Kiss The Rain  
Gracediggaz, The Night The Earth Cried  
Imani Coppola, Legend Of A Cowgirl  
LL Cool J, Phenomenon  
Rampage, We Getz Down  
Rakim, Guess Who's Back

NEW

Bo-Shed, Come On In  
Gang Starr, You Know My Steez  
Janet, Together Again  
Lathun, Freak It  
Nine Inch Nails, Wish (Live)  
The Notorious B.I.G., Sky's The Limit  
Ol' Skool, Am I Dreaming  
Our Lady Peace, Clumsy  
Savage Garden, Truly, Madly, Deeply  
Smooth, Strawberries  
311, Beautiful Disaster

Will Downing, All About You  
Wyclef Jean, Gone Till November



Continuous programming  
1515 Broadway  
New York, NY 10036

NEW

22 Jacks, Quit  
The Dandy Warhols, Boys Better  
Roni Size, Brown Paper Bag  
The Aquabats, Super Rad  
Loreena McKennit, Mummer's Dance  
Alana Davis, 32 Flavors  
Green Day, Time Of Your Life  
Oasis, All Around The World



Continuous programming  
299 Queen St West  
Toronto, Ontario M5V2Z5

Bryan Adams, Back To You (new)  
Will Smith, Gettin' Jiggy With It (new)  
Smash Mouth, Why Can't We Be Friends (new)  
Marcy Playground, Sex & Candy (new)  
Mariah Carey, The Roof (new)  
Allure, All Cried Out (new)  
Cornershop, Brimful Of Asha (new)  
Creed, My Own Prison (new)  
Nalin & Kane, Beachball (new)  
See Spot Run, My Name Is Santa (new)  
Blackburn, Africa (new)  
Boyz II Men, A Song For Mama (new)  
Puff Daddy & The Family, Been Around The World  
Usher, Make You Wanna  
Backstreet Boys, As Long As You Love Me  
LL Cool J, Phenomenon  
Econoline Crush, All That You Are  
Jann Arden, The Sound Of  
Big Wreck, The Oaf



Continuous programming  
1111 Lincoln Rd  
Miami Beach, FL 33139

Ilya Kuryaki, Expedition Al Klamra Hama  
Spice Girls, Spice Up Your Life  
Hanson, Where's The Love  
Oasis, Stand By Me  
Mana, Clavado En Un Bar  
Rolling Stones, Anybody Seen My Baby  
Aerosmith, Pink  
Eros Ramazzotti, Quanto Amor Me Das  
Green Day, Hitchin' A Ride  
Chumbawamba, Tubthumping  
Luis Alberto Spinetta, Tu Nombre Sobre Tu Nombre  
Man Ray, Dejate Llevar  
Jon Bon Jovi, Janie, Don't Take You Love...  
The Wallflowers, Three Marlenas  
Bjork, Joga  
Jamiroquai, Alright  
Alejandro Sanz, Corazon Partio  
Los Fabulosos Cadillacs, Claveras Y Diablos  
Metallica, The Memory Remains  
The Cure, Wrong Number



1/2-hour show weekly  
Signal Hill Dr  
Wall, PA 15148

Third Day, You Make Me Mad  
Identical Strangers, Julianna Wilson  
Michael W. Smith, Live The Life  
Caedmon's Call, April Showers  
Common Children, Eyes Of God  
Erin O'Donnell, Didn't Even Know  
The Supertones, Supertones Strike Back  
Grammatrain, Peace  
Skillet, Saturn



Five hours weekly  
223-225 Washington St  
Newark, NJ 07102

David Bowie, I'm Afraid Of Americans  
Spice Girls, Spice Up Your Life  
Boyz II Men, A Song For Mama  
Treble Charger, Red  
Kenny Wayne Shepherd Band, Slow Ride  
Erykah Badu, Tyrone  
Matchbox 20, 3 AM  
Rage Against The Machine, Ghost Of Tom Joad  
Third Eye Blind, How's It Going To Be  
LL Cool J, Phenomenon  
Dave Koz, December Makes...  
The Wallflowers, Three Marlenas  
Shawn Colvin, You And The Mona Lisa  
Sheryl Crow, Tomorrow Never Dies  
Megadeth, Almost Healed  
Salt-N-Pepa, R U Ready  
Joan Jett, Real Wild Child  
Janet, Got 'Til It's Gone  
Hanson, I Will Come To You  
Ben Folds Five, Brick



CALIFORNIA MUSIC CHANNEL

15 hours weekly  
10227 E 14th St  
Oakland, CA 94603

Bone Thugs-N-Harmony, If I Could Teach  
Erykah Badu, Tyrone  
Luniz, Jus Mee & U  
Rakim, Guess Who's Back  
Immature, Give Up The Ghost  
Missy Elliott, Sock It 2 Me  
Aaliyah, The One I Gave My...  
Magoo And Timbaland, Luv 2 Luv U  
Erick Sermon, Keith Murray & Redman, Rapper's Delight  
Salt-N-Pepa, R U Ready

## Reaction Is Mixed To MTV's, Box's Multiplex Channels

**REACTION TO MULTIPLEXING:** Now that MTV Networks and the Box have announced their new multiplex channels on digital cable systems (Billboard, Dec. 6), the music video industry could be on the brink of some dramatic changes. The Suite from MTV and VH1 (MTV Networks' new venture) and the Box Set (the Box's new venture) may be good news for record labels, because there will be a more diverse array of national outlets to promote videos. But they could be bad news for competitors that have already carved out niche identities in the music video marketplace.

**THE PROMOTERS SPEAK:** Major-label and independent video promoters have frank opinions about multiplex channels but declined to speak to the Eye on the record because many of the promoters said they didn't want to jeopardize their working relationships with the more influential video outlets. The promoters also said that because MTV Networks dominates the music video industry, the Suite will also most likely dominate its multiplex competition.

Among the six new channels planned by MTV Networks, the promoters singled out MTV Indie (rock and rap music from independent labels), VH1 Soul, and VH1 Country as the most likely to succeed. MTV Rocks (hard rock/metal) received a mixed reaction, while VH1 Smooth (jazz and new age music) and MTV Ritmo (dance music with a Latin flavor) were considered the least likely to succeed because of their more narrow-focused audience.

M2, which will be offered as part of the Suite and as a separate cable channel, has already met with positive reaction from video promoters. Although promoters seem pleased with the concept of the Suite, most expressed skepticism about the Suite's July 1998 target launch date. Says one veteran promoter, "MTV has talked about [having spinoff channels] before, but I wouldn't be surprised if these plans get delayed."

Another promoter at a major label says, "I'm still waiting to see how many people will subscribe to these channels in the first year or two. Our [video production and promotion] budgets aren't necessarily going to increase until we see proof that [the Suite] helps sell more records."

**THE COMPETITION SPEAKS:** One of the competitors that could be most affected by the Suite is the clip-intensive CMT. Paul Hastaba, VP/GM of CMT, says, "CMT has been around for 14 years, and we have more experience in the country music video area. Also, we don't just show music videos; we have original programming. We're in Nashville, and we have the full support of country labels and artists. We do extensive testing of our audience, and we know our core viewers, who are intensely loyal. We also get videos exclusively before any other network."

He adds, "I think if this new digital cable platform will increase the pie for everyone, then I'm all for it. If it's going to cannibalize the [music video] market, then VH1 Country is in for some really tough competition."

**THIS & THAT:** DirecTV has teamed up with Warner Bros. TV and Tri-Crown Productions to create a weekly half-hour music series, set to launch in February. The format will be magazine style, featuring a variety of rock, pop, and country artists. DirecTV subscribers will receive the program at no additional charge... M2 has added Primestar to its lineup of satellite providers.

Director Scott McCullough has joined Nashville-based production company Scene Three... In the midst of controversy over Prodigy's "Smack My Bitch Up" (The Eye, Billboard, Dec. 13), MTV premiered an edited version of the video in the after-midnight time slot Dec. 8 during "120 Minutes." The edited video on MTV is preceded by a disclaimer and a news segment about the controversy.



by Carla Hay

## PRODUCTION NOTES

**LOS ANGELES**  
Director McG lensed Spacehog's clip for "Mango City." It was produced for Squeak Pictures.

Wu-Tang Clan member Rza the Rzaector made his directorial debut with the clip for "The Night The Earth Cried" by his other band Gravediggaz.

**NEW YORK**  
Fugee Lauryn Hill directed and guest starred in Common's "Retrospect For Life," an abortion story patterned after "It's A Wonderful Life." N'Bushe Wright ("Dead Presidents") also has a cameo.

**NASHVILLE**  
"What's Come Over You" by Paul Brandt was committed to celluloid by director Jeffrey Phillips at the Hermitage.

Director Chris Rogers filmed "I Can Love You Better" by the Dixie Chicks.

Kick In The Asphalt and the Scene Three Studio team completed a video shoot for "Girls Like Fast Cars Too."

**OTHER CITIES**  
Hard rock act Another Society shot a video for "Piece And Me" in Memphis with director Mike Hatchett, known for his action sports films.

## WESTERN MUSIC THRIVES AS NICHE GENRE

(Continued from page 1)

based company founded in 1988 whose catalog offers everything from saddles and chaps to horsehair shu-flies and Don Edwards CDs, thinks that visibility will translate to new fans. "It's good music, and it's worthwhile," Mullen says. "I wish more people were exposed to it, because I do think they would find a lot of value in it."

### A WIDE-RANGING MUSIC

Definitions for western music are as varied as the artists who make it. Though it might seem easy to define western as strictly cowboy music—and some purists tend to view it solely in that light—today's western music fans are finding a smorgasbord of sounds to choose from that all fall under the western umbrella.

There are the cowboy singers like Murphey, Edwards, Steagall, and Sons Of The San Joaquin. Then there are acts that combine western entertainments and comedy, such as 20-year veterans Riders In The Sky, and cowboy poets like Waddie Mitchell and Baxter Black, who spin both dramatic and humorous yarns. Some even include American Indian music and Spanish music under the western umbrella, as those sounds emanate from the western part of the country.

In some circles, western swing music is also considered part of the western sound. There is even a Hawaiian album out on Warner Western, "Songs Of The Hawaiian Cowboy, Na Mele O Paniolo," which spotlights the music of cowboys on the Hawaiian Islands. There are also country acts with ties to the western community, such as Capitol Nashville's Chris LeDoux, who recorded more than 20 independent albums with songs that were largely influenced by his days as a rodeo champion.

"Western music is the music of the people of the land in the West," says Murphey. "It is a very different animal than country music. Country is based upon the Appalachian culture, and we are based on the Mexican, black, and Scotch Irish. There is also a heavy jazz influence on western music, because when the big singing cowboy stars were popular in the '30s and '40s, that was also the jazz era . . . The subject matter also tends to be more about nature and human beings' interaction with nature, not as much about dysfunctional relationships."

Steagall agrees. "Western music is an expression for an affinity for the western half of the United States and western Canada," he says. "It talks about the landscape. It talks about the people—the hardships and the joys. It talks about horses. We like to say a cowboy writes songs about a lost love, a lost horse, or a stampede, and not necessarily in that order."

### 'SINGING COWBOY' ROOTS

Western music is currently enjoying a resurgence, and many of today's artists are quick to link western music's eternal appeal to the artistry of singing cowboys like Gene Autry, Roy Rogers, and Rex Allen.

This year, Autry was saluted by Riders In The Sky on their Rouser album "Public Cowboy #1: The Music Of Gene Autry." Rhino released "Sing Cowboy Sing: The Gene Autry Collection," and the Varese Vintage label issued "Gene Autry: The Singing Cowboy (Chapter One)" and "Gene Autry With The Legendary Singing Groups Of The West" as the inaugural releases in its new series, "The Silver Screen Collection."

Autry turned 90 years old Sept. 29. A veteran of 91 films, he is credited with initiating the format of the "musical

western" with the 1935 film classic "Tumbling Tumbleweeds."

"I always sang my songs straight, with no tricks or fancy arrangements," Autry says. "I felt that singing the songs in a simple style that listeners could also sing was the way to keep



RANGER DOUG

them fresh through the years, and they were not dated like fads that come along and then disappear.

"My continuing albums, CDs, and cassettes—four in 1997 and more scheduled for 1998—and the success of my current Rhino boxed set . . . prove

that there is a demand," Autry adds.

When it comes to the current resurgence in western music, Murphey is widely considered the good guy who rode in to prove there was indeed still demand for the genre. After '70s pop hits such as "Wildfire" and "Carolina In The Pines," and '80s country radio hits like "Still Taking Chances," "What's Forever For," and "Long Line Of Love," Murphey turned to his first love.

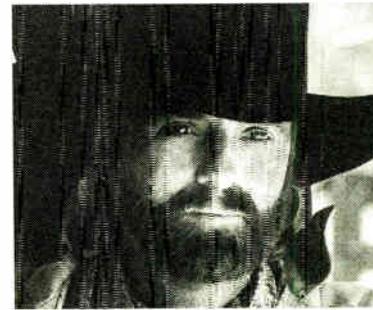
"I view myself first and foremost as a poet of the West," he says. "I've always been into western, [but] western is not the only thing I've done or I'll ever do. I like all kinds of music, and I will try to create things in all forms of music. I live here [in the West—Taos, N.M.]. It's my lifestyle, and, of course, that's what I'm going to write about."

In 1989, Murphey approached Warner Bros. with the idea of recording an album of western music. Though initially hesitant, the label gave Murphey the go-ahead, and "Cowboy Songs" became a critical and commercial success, prompting Warner/Reprise Nashville president Jim Ed Norman to launch in 1992 Warner

Western, a label devoted exclusively to releasing western music.

"Our interest was recording artists to perpetuate the art form—the spirit and music of the West," says Norman.

Warner Bros. forged an agreement with Real West Productions to handle



MURPHEY

marketing, public relations, and A&R responsibilities for the label. "When the label got started, the first acts we signed were Don [Edwards] and Waddie [Mitchell] and the Sons Of The San Joaquin—and, of course, Murphey being sort of the godfather," says

Warner Western GM Jeff Skillen.

"With those first three signings, our attempt was to establish the authentic side of western music, to say, 'This is the cowboy side.' I think we did a little too well [and became] a narrowly focused label," he adds. "That's all we were. Granted, that aspect of western music is critical to western music. However, we think of western music as expansive."

This year, Skillen broadened Warner Western's creative output with the "Paniolo" project, a new album by Tim Ryan and the husband/wife duo Bill and Bonnie Hearn, Austin, Texas, natives who live in Santa Fe, N.M. "Their music draws upon western themes, and they sing about characters that live in the West," says Skillen of the Hearn. "No, they are not cowboys, and they didn't grow up on a ranch, but that's only one aspect of it."

Skillen is among those who consider American Indian artists "western acts," and Warner Western has Taos singer/songwriter/flutist Robert Mirabal on the label. (Bill Miller started on

(Continued on next page)

## Roping In Western Music Consumers

### Non-Music Stores, Shows, Even Radio Gets Them Buying

■ BY DEBORAH EVANS PRICE

NASHVILLE—Western music's profile is on the rise among consumers, buoyed by a role in a big-budget film, a series of reissues commemorating the 90th birthday of legendary cowboy singer Gene Autry, and heightened interest in the genre among major labels and indies alike (see story, page 1).

But translating budding interest into sales can be a challenge for any musical genre, especially one that is still a niche interest.

It is a challenge purveyors of this music have learned to face via savvy use of alternative marketing avenues and non-music retail outlets, as well as a strong emphasis on live performances and the cultivation of a small but growing radio base.

"It's a lot like marketing bluegrass music, where you know the fans are out there, it's just a matter of finding them," says Warner Western GM Jeff Skillen. "Marketing studies have shown that many people are into it. We got consumers out there that buy as far as Maine and as far as Hawaii. We've got retailers just as diverse; we've got consumers' orders that come in from all around the world. It's not like country music, where you've got a format out there where you've got thousands of radio stations that will hook on to a single and just play and play it."

One way to hit western music consumers is to put the music in the retail outlets that cater to people who participate in the western lifestyle, such as western clothing stores, tack shops, feed stores, and other alternative retail outlets.

"More and more people are seeking our product and finding it at music retailers," says Skillen, "but I really think that growth is limited until you have a hit. I think the area you have a lot more control over and see a lot more growth in is the alternative retail. We're bringing in more and more accounts every day. We've got great friends out in retail, and they

support everything we put out."

Pat Gorman, merchandise manager at Old Tucson Studios, an Arizona tourist attraction where numerous western films ("Rio Bravo," "McLintock!," and "Tombstone") were made, says music is carried in three of its seven gift shops. "Michael Martin Murphey is our best-selling artist," says Gorman. "We still sell a lot of Sons Of The Pioneers . . . and the older music of Gene Autry and Roy Rogers that people still like . . . Patsy Montana tapes also sell, and she was the first



MITCHELL

popular western female artist."

Mail order is another way that consumers purchase western product. Vickie Mullen, owner of Hitching Post Supply, a Snohomish, Wash.-based company, says Ian Tyson, Don Edwards, Waddie Mitchell, and Red Steagall are among her best-selling music acts.

"Music is a real important part of what I do," she says. "It makes you feel good to listen to it. It feels comforting. It puts you by a campfire. It puts you out in the open air. It gives you sky and light. So if you're in a concrete jungle, you can be transported."

Riders In The Sky's Ranger Doug agrees. "It just takes you away from your mortgage and your nasty boss and your surly teenagers," he says, "and takes you to a high mountaintop somewhere where you're free, wild, and lonely. I guess that's been the appeal of the West since the Buffalo Bill Wild West Shows and nickelodeon movies."

While everyone agrees western music is growing in popularity, as evidenced by increased bookings and visibility, specific sales figures are hard to gauge because so much product is sold in alternative retail outlets or through direct-mail vehicles that don't register with SoundScan.

Scott O'Malley, co-owner of the Colorado Springs, Colo.-based western Jubilee Recording Co., says he hesitates to cite sales figures because his company is less than a year old and it hasn't even received its first accounting from Shanachie, which handles distribution.

According to SoundScan, Murphey's first western album, "Cowboy Songs," has sold 260,000 units. However, Skillen says that album has sold nearly 500,000 and is close to being certified gold. "SoundScan doesn't take into account gift stores and western lifestyle stores, and it doesn't take club sales into account, either," he says. "When you evaluate sales in this market, SoundScan is just a tiny portion of the universe."

Skillen says that, on the low end, a western album may sell about 20,000 units, and on the high end an album by an established artist like Murphey can sell about 500,000.

Skillen also notes that the shelf life of western music is longer. "A mainstream country record may have an 18-month shelf life, if that long," he says. "Then it's dead, and a lot of people cut it out of their catalog, but we've got records that are 4 years old that continue to sell and sell because people are still getting turned on to them. So it's really hard to say [when it comes to sales figures] because a lot of those records are still adding up."

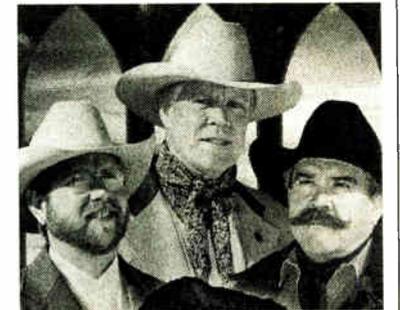
### WRANGLING RADIO

As with many niche genres, getting radio support is still tough. However, there are some outlets that do support western music. Riders In The Sky had a successful run on public radio with "Riders Radio Theater." (They also had a TV series, "Tumbleweed Theater," on TNN and a Saturday-morn-

ing series on CBS.)

In addition to public radio, some mainstream country stations do play western music. KVOO Tulsa, Okla., is an enthusiastic supporter, programming both the cowboy and western swing varieties.

"KVOO is where Bob Wills started in the '30s," says operations manager Andy Oatman. "He would play at Cain's Ballroom, and it would be broadcast on KVOO. This was the kind of place that popularized Bob Wills and western swing. So we have



SONS OF SAN JOAQUIN

some very strong roots in western swing. So on our AM and FM, western swing makes up 25%-30% of what we play."

Oatman says the station plays classic western swing as well as new swing music by current artists like Garth Brooks, George Strait, and Tracy Byrd. It even has a two-hour western swing show on Wednesdays. Cowboy music is also part of the mix at KVOO.

The audience response is great, Oatman says. "People love it because they can't get it anywhere else," he says. "We get calls from other states saying, 'We can't find a radio station that will play Bob Wills or Asleep At The Wheel or cowboy poetry.' People eat it up, because most stations are afraid of it."

Scattered radio interest aside, live performance has proved to be one of the best tools for exposing western music to a wider fan base.

(Continued on next page)

## WAL-MART, KMART PULL PRODIGY SET FROM SHELVES; MORE CHAINS MAY FOLLOW

(Continued from page 6)

In the U.K., the band's homeland, no retailers are reported to have removed the album, but the advertising campaign by the label, XL Recordings, for the release caused repercussions in Parliament. Billboards featuring the track title led one Labour Member of Parliament to propose a motion expressing the House of Commons' "disgust and outrage at the advertising campaign" and urging the label to withdraw it. But by the time the motion was tabled, the two-week marketing effort had ended.

In the U.S., actions by retailers over album content have once again clashed with the notion of artistic expression. More than a year ago, the issue exploded when Wal-Mart demanded that a track on Sheryl Crow's new album be modified because of a lyric that referred to someone shooting people with a firearm purchased at that retail chain. Crow's label, A&M Records, refused, and the album was taken out of Wal-Mart.

On the offending track from the Prodigy album, the lyrics consist only of two lines: "Change my pitch up/Smack my bitch up." The album was released July 1 in the U.S., debuted at No. 1 on The Billboard 200, and has sold 1.5 million units in the U.S., according to SoundScan. Distributing label Warner Bros. Records says the album has been certified double-platinum for 2 million units shipped.

The video for the track has also caused a stir. An edited version debuted on MTV's "120 Minutes" show and since then has been aired on the channel from 1 a.m. to 5 a.m. with a disclaimer. Before it is shown, MTV airs a news segment that explains the con-

trovery. The video is rated MADSLV, which stands for "mature dialogue, sex, language, violence." It follows an unseen character throughout an evening—snorting drugs, fighting in a nightclub, and manhandling strippers. The character, after taking one of the strippers home to bed, is at the end of the video revealed to be a woman.

What makes the video controversial is full-frontal nudity, which is the first time that has been shown on the cable channel, according to MTV communications VP Sheryl Jones. "We felt the video was groundbreaking," she says, "and we wanted to give mature audi-

ences the chance to see it."

Bob Merlis, a spokesman for Warner Bros. Records, says the controversy over the lyrics was "instigated" by an article in the Los Angeles Times. He points out that the album was in stores for several months, "and there was no adverse reaction." The newspaper reporter called the National Organization for Women for comment, among others, and the group condemned the album. Reaction from the retailers followed.

Dennis Wigent, director of internal communications for Kmart, says that its rackjobber, Handleman, informed

the retailer months ago that the album might be unacceptable to Kmart. Wigent says Kmart was under the impression that Maverick would send edited copies of the album. What the label shipped, though, were albums containing alternative cover art. On the back cover, where the titles are listed, the word "bitch" was covered by a picture of an ant.

"Handleman didn't follow through to make sure that what was delivered was what was agreed on," says Wigent, adding that the rackjobber has now removed all copies of the album from the chain's 2,150 stores.

Wal-Mart says in a statement that it "will no longer carry [the album] because of objectionable lyrics that clearly would offend our customers." The retailer operates 2,300 stores.

The band's publicist did not return calls for comment. In an article in Goldmine in September, Prodigy member L. Howlett says of the track, "We don't have to say it's not about wife beating, because it's obviously not about that. It's more to fit the music. It's almost too in-your-face to be offensive."

Assistance in preparing this report was provided by Dominic Pride in London.

## EU COPYRIGHT DIRECTIVE'S WORDING OPPOSED BY IFPI

(Continued from page 6)

Council of Ministers for consideration.

A draft leaked in November was broadly acceptable to labels, as it implemented the provisions of the World Intellectual Property Organization (WIPO) conference. Held at the end of last year (Billboard, Dec. 28, 1996), the conference agreed to a treaty stating that labels should have the right to prevent or allow use of their copyrights over electronic networks. The treaty also called for the outlawing of equipment that circumvents technological protections of copyrighted material.

One of the main purposes of the EU Directive is to implement the WIPO treaty. However, instead of stating that equipment allowing technical protections to be circumvented is illegal, the document says the equipment is illegal only if its primary purpose is to beat the protections.

"If the machine's main purpose is making coffee or turning the lights on and off in the office, then an ancillary function that would allow copying is OK, according to the directive," says Olivia Regnier, legal adviser at the Brussels offices of the International Federation of the Phonographic Industry (IFPI).

Frances Moore, IFPI's head of European affairs, says that loophole is a function of "a drafting error."

The original document was prepared over a number of months by European Commission civil servants under the supervision of Trade Commissioner Mario Monti. Once Monti was satisfied with the draft, the document was presented to the Cabinet of senior commission officials at the end of November. It was in this Cabinet that a hasty rewording was produced.

The draft of the document that was

presented to the Cabinet was leaked to the IFPI in November (Billboard, Nov. 22), and, at this stage, the wording was highly satisfactory to labels.

"It was [worded] very strongly for our industry," says Moore. "It was perhaps too strong because it could have caught some legitimate computer use."

Mindful of this, she says, the Cabinet changed the wording without what she describes as the required time or appropriate expertise to do so.

Rick Dobbis, president of PolyGram continental Europe and a key member of the IFPI's lobbying team, describes the end result as "very ugly."

He adds, "What we expected was that we would have a document that at the very least would implement WIPO and also had a great deal of room for improvement. What we've got is a situation for our industry and industries like ours that fails to deal with the fundamental issues in a sensible manner."

Dobbis says he is hopeful that the draft can be changed during its passage through the European Parliament. However, he expresses his disappointment that "we are having to start from this basis." He notes that members of the Parliament are likely to be influenced by the form in which the directive is currently written.

Moore states that there are many good provisions in the directive—most notably its giving of the right to labels to prevent or allow use of music in electronic networks—and that there remains room for maneuvering over changing the less palatable elements. "It still leaves us with a fight to fight," she says.

## WESTERN MUSIC THRIVES AS NICHE GENRE

(Continued from preceding page)

Warner Western and is now a Reprise act.)

"We think of the people that live there [in the West], and you can't discount the Native Americans," says Skillen. "That can include Southwest, Tex-Mex, and the Hispanic influence. We've always thought of it as a big, wide genre, and one of the biggest challenges of our label is to define to people what is western music."

"If you talk to somebody, it's in the ear of the beholder," he continues. "If you say western music, people always say, 'Oh, that's Rex Allen or that's Riders In The Sky or that's Michael Martin Murphey'... Western music, interestingly enough, had to grow a new branch in just the last 10-15 years after Nashville had to drop 'western' off country & western. [Billboard's country singles chart was known as Hot C&W Sides until 1962.] It sorta had to replant itself and grow again. So as a result, you have a lot of people that have no idea of what it is."

Says Edwards, "You've got to educate the people as well as entertain them, and a lot of people like western music that don't know they like it."

Edwards also sees western music as encompassing broad territory. "Music of the West doesn't have to be just about cowboys. The [people of the] West can be a lot of things. They can be miners, railroad people. It's about the landscape, the lifestyle itself."

Originally a Warner Western act, Edwards left the label along with Waddie Mitchell and Sons Of The San Joaquin last year to sign with Western Jubilee, owned and operated by their manager/booking agent Scott O'Malley and his partner Dane Scott. The label's first release was this past May's Sons

Of The San Joaquin project "Gospel Trails," and it has followed with releases by Don Edwards and Rich O'Brien. The label is distributed to music retailers by Newton, N.J.-based Shanachie Entertainment.

"Anything that's not a record store is our territory," O'Malley says of Western Jubilee's distribution to alternative outlets. "So we've set up a network of people to market to [outlets] that are not music stores."

O'Malley is pleased with how things are going with the fledgling label. "Western music is so much broader than I would have ever dreamed," he says. "Things have fallen in our lap that I would have never dreamed of chasing. For example, the FBI called and wanted Waddie to do their big convention. Don just played the Philadelphia Folk Festival and knocked them on their ear. There's such universal appeal."

Likewise, Warner/Reprise Nashville's Norman is pleased with the way Warner Western has developed. "We have such big dreams we still wish to achieve," he says. "I think the process we have for going to the marketplace and the projects we have coming give us this greatest opportunity we've had for success."

After 20 years in western music, Riders In The Sky's Ranger Doug says it's a gratifying life.

"Anytime I look at our [World Wide] Web page and look at what people are writing in to us, I'm so touched," he says. "It makes it all worthwhile. It really touches people's lives. They are getting something from us—meaning Murphey, the Sons, and Don and other acts—that they aren't getting anywhere else in American music."

## WEB EVENT FEATURES AMOS VIDS

(Continued from page 6)

"We're also able to provide unique material to Tori's fans as well, so it's a win-win. The timing was right with the holiday season, Tori is the right artist, and this is certainly the right cause."

Slight says Atlantic and RAINN will promote the event online. Atlantic will concentrate on its label pages, electronic newsletters, and online bulletin boards and news groups, as well as traditional fliers.

While the future applications of online pay-per-view may have widespread potential in the music industry and elsewhere, the concept is still in its infancy.

One other project that has been confirmed is Sony's bid to use pay-per-play technology as part of a new, still-in-development online video and audio jukebox (Billboard, June 21).

"To be frank, doing this [through a nonprofit] skirts around some of the precedent-setting issues that record labels are going through in terms of how to do [online pay-per-view], and it's a great way of showing that this has

value," says Otto. "There are people online interested in this kind of content, and this event will hopefully prove some of the concepts behind this and its viability as a way of generating new business."

For Atlantic's part, Slight says, the label is carefully eyeing the event. "We don't have any plans for the immediate future, but I'm sure we'll be watching with interest," she says. "Right now, this seems to be the best approach."

To prevent unauthorized access to Onstage With RealAid, users must register before viewing to receive a password. Since each RealPlayer unit, which allows the streaming of video and audio, is specific to every computer user, passwords can't be shared. And since streamed content cannot be downloaded, users will not be able to store the material on their hard drives for the purposes of repeated viewing or copying.

Donations will be allowed by means of online credit card transactions.

## ROPING IN WESTERN MUSIC CONSUMERS

(Continued from preceding page)

O'Malley says the appeal of western music isn't limited to the West. "Don [Edwards] and Waddie were recently in Burlington, Vt. Then they went to Bethlehem, Pa., the next day and Lexington, Va., after that," he says. "It's really across the board."

In addition to artists performing at clubs, fairs, private events, and corporate functions, there are numerous gatherings across North America that cater specifically to the western crowd, at which aficionados can hear everything from cowboy Celtic to American Indian flutists to cowboy singers and poets.

There are more than 200 western gatherings each year. Among the top such events are the Western Music Assn. Festival in Tucson, Ariz.; the Quarter Horse Congress in Ohio; Red Steagall's Cowboy Gathering and Western Swing Festival in Fort Worth, Texas; and Cowboy Songs Western

Music Festival in Cody, Wyo. Elko, Nev., plays host to the 14th annual Cowboy Poetry Gathering Jan. 24-31. In June, the Cowboy Music Gathering will also be held in Elko.

Another of the most popular events is Murphey's West Fest, which he launched in 1986 in Copper Mountain, Colo., and has held there every Labor Day weekend since. It routinely draws more than 35,000 visitors each year. Murphey created West Fest to be a celebration of the American West, featuring music, fine art, crafts, clothing, horsemanship demonstrations, an American Indian village, and a mountain man camp. Over the last decade, he has also held West Fests in Red River, N.M.; Indianapolis; Park City, Utah; Amarillo, Texas; and at Mammoth Mountain Ski Resort in California, among other locations.

Sons Of The San Joaquin are gearing up for a "Fandango" to be held next

Memorial Day in Clovis, Calif. "Fandango means 'fiesta with dancing,'" says Jack Hannah of the Sons. "It will focus on Mexican and *gringo* periods in cowboy history."

Western music also provides other unique performance opportunities. Trudy Fair, who won female western swing vocalist and entertainer of the year honors this fall at the Academy of Western Artists Awards, wrote, produced, and performs in a show in the Fort Worth Stockyards called "Pawnee Bill's Wild West Show."

Fair has been performing for 27 years and, like many western acts, releases her own records (she has issued two and is working on a third). Her song "Over Nevada" was used in the film and on the soundtrack to the Jeff Daniels/Michael Richards film "Trial & Error," even though it wasn't a western movie.

# Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 334 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listeners 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)
			<b>★ ★ NO. 1 ★ ★</b>		38	38	7	<b>BREAKING ALL THE RULES</b>	SHE MOVES (Geffen)
1	1	14	<b>TUBTHUMPING</b>	CHUMBAWAMBA (REPUBLIC/UNIVERSAL) 4 wks at No. 1	39	40	8	<b>BITTER SWEET SYMPHONY</b>	THE VERVE (VCA/ATLANTIC)
2	2	25	<b>FLY</b>	SUGAR RAY (LAVA/ATLANTIC)	40	48	9	<b>HEAVEN</b>	NU FLAVOR (REPRISE)
3	3	22	<b>WALKIN' ON THE SUN</b>	SMASH MOUTH (INTERSCOPE)	41	41	62	<b>DON'T SPEAK</b>	NO DOUBT (TRUMA/INTERSCOPE)
4	5	17	<b>YOU MAKE ME WANNA...</b>	USHER (LAFACE/ARISTA)	42	43	6	<b>SEX AND CANDY</b>	MARCY PLAYGROUND (MAMMOTH/CAPITOL)
5	4	21	<b>HOW DO I LIVE</b>	LEANN RIMES (CURB)	43	39	51	<b>CRASH INTO ME</b>	DAVE MATTHEWS BAND (RCA)
6	6	21	<b>I DON'T WANT TO WAIT</b>	PAULA COLE (IMAGO/WARNER BROS.)	44	52	8	<b>SOCK IT 2 ME</b>	MISSY "MISDEMEANOR" ELLIOTT FEAT. DA BRAT (EASTWEST/EEG)
7	7	22	<b>FOOLISH GAMES</b>	JEWEL (ATLANTIC)	45	60	3	<b>I DON'T EVER WANT TO SEE YOU AGAIN</b>	UNCLE SAM (STONECREEK/EEG)
8	8	17	<b>ALL CRIED OUT</b>	ALLURE FEAT. 112 (TRACK MASTERS/CRAVE)	46	45	14	<b>EVERYTHING TO EVERYONE</b>	EVERCLEAR (CAPITOL)
9	9	29	<b>PUSH</b>	MATCHBOX 20 (LAVA/ATLANTIC)	47	54	10	<b>WHAT ABOUT US</b>	TOTAL (LAFACE/ARISTA)
10	11	9	<b>3 AM</b>	SEMI-CHARMED LIFE (LAVA/ATLANTIC)	48	44	20	<b>EVERLONG</b>	FOO FIGHTERS (ROSSELL/CAPITOL)
11	10	38	<b>MY LOVE IS THE SHHH!</b>	SOMETHING FOR THE PEOPLE FEAT. TRINA & TAMARA (WARNER BROS.)	49	37	56	<b>YOU WERE MEANT FOR ME</b>	JEWEL (ATLANTIC)
12	13	13	<b>SHOW ME LOVE</b>	ROBYN (RCA)	50	35	12	<b>BUTTERFLY</b>	MARIAH CAREY (COLUMBIA)
13	12	33	<b>IF YOU COULD ONLY SEE</b>	TONIC (POLYDOR/A&M)	51	50	13	<b>SUMMERTIME</b>	THE SUNDAYS (DGC/GEFFEN)
14	14	31	<b>QUIT PLAYING GAMES (WITH MY HEART)</b>	BACKSTREET BOYS (JIVE)	52	53	8	<b>I WILL COME TO YOU</b>	HANSON (MERCURY)
15	16	8	<b>AS LONG AS YOU LOVE ME</b>	BACKSTREET BOYS (JIVE)	53	62	3	<b>GETTIN' JIGGY WIT IT</b>	WILL SMITH (COLUMBIA)
16	15	32	<b>ALL FOR YOU</b>	SISTER HAZEL (UNIVERSAL)	54	68	2	<b>WHAT WOULD HAPPEN</b>	MEREDITH BROOKS (CAPITOL)
17	19	11	<b>MY LOVE IS THE SHHH!</b>	SOMETHING FOR THE PEOPLE FEAT. TRINA & TAMARA (WARNER BROS.)	55	59	3	<b>NO TENGO DINERO</b>	LOS UMBRELLOS (FLEX/EMI/VIRGIN)
18	17	31	<b>NO MONEY NO PROBLEMS</b>	THE NOTORIOUS B.I.G. FEAT. PUFF DADDY & MASE (BAD BOY/ARISTA)	56	55	16	<b>PUT YOUR HANDS WHERE MY EYES COULD SEE</b>	BUSTA RHYMES (ELEKTRA/EEG)
19	18	7	<b>I DO</b>	LISA LOEB (Geffen)	57	—	1	<b>ALL MY LIFE</b>	K-CI & JOJO (MCA)
20	22	6	<b>TRULY MADLY DEEPLY</b>	SAVAGE GARDEN (COLUMBIA)	58	61	6	<b>TOUCH, PEEL AND STAND</b>	DAYS OF THE NEW (OUTPOST/Geffen)
21	20	16	<b>SOMETHING ABOUT THE WAY YOU LOOK TONIGHT</b>	ELTON JOHN (ROCKET/A&M)	59	47	24	<b>2 BECOME 1</b>	SPICE GIRLS (VIRGIN)
22	21	16	<b>4 SEASONS OF LONELINESS</b>	BOYZ II MEN (MOTOWN)	60	58	7	<b>SO HELP ME GIRL</b>	GARY BARLOW (ARISTA)
23	24	8	<b>TOGETHER AGAIN</b>	JANET (VIRGIN)	61	67	20	<b>EVERYTHING</b>	MARY J. BLIGE (MCA)
24	23	18	<b>CRIMINAL</b>	FIONA APPLE (CLEAN SLATE/WORK)	62	71	10	<b>THE ONE I GAVE MY HEART TO</b>	AALIYAH (BLACKGROUND/ATLANTIC)
25	28	13	<b>FEEL SO GOOD</b>	MASE (BAD BOY/ARISTA)	63	—	2	<b>TYRONE</b>	ERYKAH BAOU (KEDAR/UNIVERSAL)
26	25	17	<b>TAKES A LITTLE TIME</b>	AMY GRANT (A&M)	64	51	9	<b>THREE MARLENAS</b>	THE WALLFLOWERS (INTERSCOPE)
27	32	21	<b>LOVE YOU DOWN</b>	INOJ (SO SO DEF/COLUMBIA)	65	—	1	<b>MY HEART WILL GO ON</b>	CELINE DION (550 MUSIC)
28	30	6	<b>HOW'S IT GOING TO BE</b>	THIRD EYE BLIND (ELEKTRA/EEG)	66	65	4	<b>THE BEST OF LOVE</b>	MICHAEL BOLTON (COLUMBIA)
29	26	25	<b>BUILDING A MYSTERY</b>	SARAH MCLACHLAN (ARISTA)	67	—	1	<b>NICE &amp; SLOW</b>	USHER (LAFACE/ARISTA)
30	29	35	<b>HOW BIZARRE</b>	OMC (HU/H/MERCURY)	68	70	2	<b>BRICK</b>	BRN FOLDS FIVE (550 MUSIC)
31	27	41	<b>SUNNY CAME HOME</b>	SHAWN COLVIN (COLUMBIA)	69	69	2	<b>AT THE BEGINNING</b>	RICHARD MARX & DONNA LEWIS (ATLANTIC)
32	31	51	<b>ONE HEADLIGHT</b>	THE WALLFLOWERS (INTERSCOPE)	70	64	9	<b>MOUTH</b>	BUSH (TRAUMA/INTERSCOPE/HOLLYWOOD)
33	42	3	<b>TIME OF YOUR LIFE (GOOD RIDDANCE)</b>	GREEN DAY (REPRISE)	71	—	1	<b>THE MUMMERS' DANCE</b>	LOREENA MCKENNETT (QUINLAN ROAG/WARNER BROS.)
34	34	30	<b>I'LL BE MISSING YOU</b>	PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY/ARISTA)	72	63	19	<b>HONEY</b>	MARIAH CAREY (COLUMBIA)
35	36	5	<b>SWEET SURRENDER</b>	SARAH MCLACHLAN (ARISTA)	73	—	1	<b>RAPPER'S DELIGHT</b>	ERICK SERMON, KEITH MURRAY & REDMAN (PRIORITY)
36	57	3	<b>MY BODY</b>	LSG (EASTWEST/EEG)	74	—	1	<b>LIGHT IN YOUR EYES</b>	BLESSID UNION (CAPITOL)
37	56	4	<b>A SONG FOR MAMA</b>	BILLIE MYERS (UNIVERSAL)	75	—	1	<b>KISS THE RAIN</b>	BILLIE MYERS (UNIVERSAL)

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

## HOT 100 RECURRENT AIRPLAY

1	—	1	<b>BARELY BREATHING</b>	DUNCAN SHEIK (ATLANTIC)	14	14	10	<b>DREAMS</b>	THE CRANBERRIES (ISLAND)
2	1	2	<b>THE FRESHMEN</b>	THE VERVE PIPE (RCA)	15	9	24	<b>DON'T LET GO (LOVE)</b>	EN VOGUE (EASTWEST/EEG)
3	2	2	<b>DO YOU KNOW (WHAT IT TAKES)</b>	ROBYN (RCA)	16	16	42	<b>COUNTING BLUE CARS</b>	DISHWALLA (A&M)
4	—	1	<b>MEN IN BLACK</b>	WILL SMITH (COLUMBIA)	17	18	16	<b>WHERE HAVE ALL THE COWBOYS GONE?</b>	PAULA COLE (IMAGO/WARNER BROS.)
5	3	3	<b>RETURN OF THE MACK</b>	MARK MORRISON (ATLANTIC)	18	17	61	<b>IRONIC</b>	ALANIS MORISSETTE (MAVERICK/REPRISE)
6	—	1	<b>THE IMPRESSION THAT I GET</b>	THE MIGHTY MIGHTY BOSSTONES (BIG RIG/MERCURY)	19	15	43	<b>YOU LEARN</b>	ALANIS MORISSETTE (MAVERICK/REPRISE)
7	5	19	<b>UN-BREAK MY HEART</b>	TONI BRAXTON (LAFACE/ARISTA)	20	12	25	<b>HEAD OVER FEET</b>	ALANIS MORISSETTE (MAVERICK/REPRISE)
8	4	6	<b>LOVEFOOL</b>	THE CARDIGANS (TRAMPOLINE/STONEHOLM/MERCURY)	21	13	32	<b>CHANGE THE WORLD</b>	ERIC CLAPTON (REPRISE)
9	6	10	<b>I WANT YOU</b>	SAVAGE GARDEN (COLUMBIA)	22	20	19	<b>EVERYDAY IS A WINDING ROAD</b>	SHERYL CROW (A&M)
10	7	38	<b>I LOVE YOU ALWAYS FOREVER</b>	DONNA LEWIS (ATLANTIC)	23	25	38	<b>IF IT MAKES YOU HAPPY</b>	SHERYL CROW (A&M)
11	8	5	<b>BITCH</b>	MEREDITH BROOKS (CAPITOL)	24	—	70	<b>YOU GOTTA BE</b>	DEE'REE (550 MUSIC)
12	10	3	<b>I SAY A LITTLE PRAYER</b>	DIANNA KING (WORK)	25	23	61	<b>ROLL TO ME</b>	DEL AMITRI (A&M)
13	11	69	<b>MISSING</b>	EVERYTHING BUT THE GIRL (ATLANTIC)					

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

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

45	2	<b>BECOME 1</b>	(Full Keel, ASCAP/Windswept Pacific, ASCAP/Polygram Int'l, ASCAP) HL/WBM
62	32	<b>FLAVORS</b>	(Righteous Babe, BMI)
19	4	<b>SEASONS OF LONELINESS</b>	(EMI April, ASCAP/Flyte Tyme, ASCAP) HL
15	ALL CRIED OUT	(Careers-BMG, BMI/Mokojumbi, BMI/Zomba, BMI) HL/WBM	
29	ALL FOR YOU	(Music Corp. Of America, BMI/Cherry, BMI/Crooked Chimney, Inc., BMI) HL	
78	ALL OF MY DAYS	(Zomba, BMI/R.Kelly, BMI) WBM	
79	AROUND THE WORLD	(Zomba, ASCAP) WBM	
51	AT THE BEGINNING	(TCF, ASCAP) WBM	
86	AVENUES	(Intersong, ASCAP/Warner Chappell, ASCAP) HL	
93	BABY YOU KNOW	(Li' Mob, BMI/Ramal, BMI/Warner-Tamerlane, BMI/Keith Sweat, ASCAP) WBM	
55	BACKYARD BOOGIE	(WB, ASCAP/Real An Ruff, ASCAP) WBM	
32	BREAKING ALL THE RULES	(Shark Media, BMI/Warner-Tamerlane, BMI/Humassive, ASCAP) WBM	
100	BRIAN WILSON	(Treat Baker, SOCAN/WBM, ASCAP) WBM	
33	BUILDING A MYSTERY	(Sony/ATV Songs, BMI/Tyde, BMI/Studio Nomade, SOCAN) HL	
16	BUTTA LOVE	(Honey Jars And Diapers, ASCAP/Uh, Oh, ASCAP/Yah Yah, ASCAP/Do What I Gotta, ASCAP/WB, ASCAP/EMI April, ASCAP) HL/WBM	
28	CRIMINAL	(FHW, ASCAP)	
91	DID I SHAVE MY LEGS FOR THIS?	(Polygram Int'l, ASCAP/Door Number Two, ASCAP/Miller/Mo, BMI) HL	
89	DJ KEEP PLAYIN' (GET YOUR MUSIC ON)	(P-Blast, ASCAP/Zomba, ASCAP/MCA) HL/WBM	
96	DOIN' TIME	(WB, ASCAP/George Gershwin, ASCAP/Tra Gershwin, ASCAP/Dorothy Hayward, ASCAP/Def Tunes, ASCAP/Brooklyn Dust, ASCAP/Polygram Int'l, ASCAP/MCA, ASCAP)	
54	DON'T BE STUPID (YOU KNOW I LOVE YOU)	(Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM	
82	DON'T GO	(Edition Beam, BMI/Neue Welt, BMI/Warner-Tamerlane, BMI) WBM	
81	DON'T STOP THE MUSIC	(Virginia Beach, ASCAP/Blazificious, ASCAP/Herbicious, ASCAP/Cavilicious, ASCAP)	
46	EVERYTHING	(EMI April, ASCAP/Flyte Tyme, ASCAP/Warner-Tamerlane, BMI/Dynatone, BMI/Beechwood, BMI) HL/WBM	
5	FEEL SO GOOD	(Second Decade, BMI/Warner-Tamerlane, BMI/Foreign Imported, BMI) WBM	
18	FOOLISH GAMES/YOU WERE MEANT FOR ME	(Wiggly Tooth, ASCAP/Polo Boy, BMI/Third Story, BMI/WB, ASCAP) WBM	
88	FREE	(Ultra Blue, ASCAP/Commitment, ASCAP/Jessica Michael, ASCAP/Moody Black Keys, BMI/Conner Ryan, BMI)	
44	GOING BACK TO CALI	(Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/B Mo EZ, ASCAP/Saja, BMI/Songs Of Lastrada, BMI/Rubber Band, BMI) HL/WBM	
77	HAVE A LITTLE MERCY	(Flyte Tyme, ASCAP/EMI April, ASCAP) HL	
36	HEAVEN	(O.C.D., BMI)	
94	HOME	(EMI, BMI/EMI Blackwood, BMI) HL	
93	HONEY	(Sony/ATV Songs, BMI/Rye, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Zomba, ASCAP/Jazz Merchant, ASCAP/Steven A. Jordan, ASCAP/Bobby Robinson, BMI) HL/WBM	
2	HOW DO I LIVE	(Realsongs, ASCAP) WBM	
31	HOW'S IT GOING TO BE	(3 EB, BMI/Cappagh, BMI) HL	
41	I CARE 'BOUT YOU	(Sony/ATV Songs, BMI/ECAF, BMI/Fox Film, BMI) WBM	
24	I DON'T EVER WANT TO SEE YOU AGAIN	(Vanderpool, BMI/Ensign, BMI) HL	
14	I DON'T WANT TO WAIT	(Hingface, BMI/Ensign, BMI) HL	
13	I O O	(Furious Rose, BMI/Music Corp. Of America, BMI) HL	
34	IF I COULD TEACH THE WORLD	(Ruthless Attack, ASCAP/Mo Thug, ASCAP/Keenu, BMI)	
37	I'LL BE MISSING YOU	(Magnetic, BMI/Blue Turtle, BMI/Illegal, BMI/September Six, ASCAP/Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI) HL	
71	I'M AFRAID OF AMERICANS	(Tintoretto, BMI/Upala, BMI/RZO, BMI)	
53	I MISS MY HOMIES	(Burrin Avenue, BMI/Big P, BMI/Warner-Tamerlane, BMI) WBM	
57	I'M NOT A PLAYER	(Let Me Show, ASCAP/Joe Cartagena, ASCAP/Jelly Jams, ASCAP/Old Nigga Spirituals, BMI/Warner-Tamerlane, BMI) WBM	
95	I'M SO HAPPY I CAN'T STOP CRYING	(Magnetic, BMI/Reggatta, BMI/Illegal, BMI) HL	
83	IN HARM'S WAY	(EMI Blackwood, BMI/Benny's Music, BMI/WB, BMI/Rhett Rhyme, ASCAP/Margaret Bell-Byars Designee, BMI) HL/WBM	
42	INVISIBLE MAN	(Banana Tunes, BMI/Stephen A. Kipner, ASCAP/Careers-BMG, BMI/Bubalas, SOCAN/On Board, BMI/EMI Blackwood, BMI) HL	
8	IT'S ALL ABOUT THE BENJAMINS	(Sheek Louchion, ASCAP/Jae'wons, ASCAP/Paniro's, ASCAP/Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Undeas, BMI/Crazy Cat Catalog, ASCAP) HL	
11	I WILL COME TO YOU	(Jam N' Bread, ASCAP/Heavy Harmony, ASCAP/Dyad, BMI) HL/WBM	
67	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	
60	JUST CLOWNIN'	(Base Pipe, ASCAP/Vent Noir, ASCAP/Famous, ASCAP) HL	
56	KISS THE RAIN	(EMI Blackwood, BMI/DESMOPHOBIA, ASCAP/Polygram Int'l, ASCAP/Human Boy, ASCAP/WB, ASCAP) HL/WBM	
65	LAST NIGHT'S LETTER	(EMI April, ASCAP/LBN, ASCAP/Priority, ASCAP/Too True, ASCAP/E Two, ASCAP/Cord Kayla, ASCAP) HL	
52	LEGEND OF A COWGIRL	(Tsanoddnos, BMI/Ensign, BMI/Ash Belle, ASCAP/Gee Street, ASCAP/Famous, ASCAP/Danovan, BMI/Peer International, BMI) HL	
72	L-L-LIES	(Dekopa, BMI/World Of Andy, ASCAP/Romanesque, ASCAP/Annotation, ASCAP/WB, ASCAP) WBM	
35	LOLLIPOP (CANDYMAN)	(MCA, ASCAP/MCA Scandinavia AB, ASCAP/WB, ASCAP/Warner Chappell, ASCAP/Warner Chappell Denmark, ASCAP/Warner Chappell Denmark, KODA) HL/WBM	
50	LOVE GETS ME EVERY TIME	(Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM	
98	MAN BEHIND THE MUSIC	(Donni, ASCAP/Zomba, ASCAP/Queen Pen, ASCAP/September Six, ASCAP/Peanut Butter, ASCAP/Smokin' Sounds, ASCAP/Dynatone, BMI/Unichappell, BMI) HL/WBM	
49	THE MEMORY REMAINS	(Creeping Death, ASCAP)	
30	NO MONEY NO PROBLEMS	(Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Steven A. Jordan, ASCAP/Bernard's Other, BMI/Sony, ASCAP/Mason Betha, ASCAP/Tommy Jym, BMI) HL	
66	MOURN YOU TIL I JOIN YOU	(Naughty, ASCAP/WB, ASCAP/Tring, BMI) WBM	
4	MY BODY	(Toni Robi, ASCAP/2000 Watts, ASCAP)	
6	MY LOVE IS THE SHHH!	(Unichappell, BMI/Junkie Funk, BMI/Tam-Cat, BMI) HL	
73	NEVER MAKE A PROMISE	(Warner-Tamerlane, BMI/Boobie-Loo, BMI) WBM	
40	NO, NO, NO	(3 Boyz From Newark, ASCAP/Promiscuous, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/Sang Melee, BMI/Ms. Mary S, BMI/Milkman) WBM	
43	NO TENGO DINERO	(EMI Scandinavia, BMI/Llee, BMI/EMI Unart, BMI) HL/WBM	
17	THE ONE I GAVE MY HEART TO	(Realsongs, ASCAP) WBM	
75	ONE MORE NIGHT	(Shark Media, BMI/Warner Chappell, BMI) WBM	
85	PHENOMENON	(LL Cool J, ASCAP/Def Jam, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Ausar, BMI/Interior, BMI) HL/WBM	
97	PLEASE	(We've Got The Music, BMI/Ashwolds,	

# Hot 100 Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			<b>★ ★ NO. 1 ★ ★</b>		38	42	7	<b>I DO</b>	LISA LOEB (Geffen)
1	1	11	<b>SOMETHING ABOUT THE WAY YOU LOOK TONIGHT</b>	ELTON JOHN (ROCKET/A&M) 11 wks at No. 1	39	39	23	<b>UP JUMPS DA BOOGIE</b>	MAGOO ANO TIMBALAND (BLACKGROUND/ATLANTIC)
2	2	8	<b>MY BODY</b>	LSG (EASTWEST/EEG)	40	36	11	<b>HEAVEN</b>	NU FLAVOR (REPRISE)
3	5	3	<b>BEEN AROUND THE WORLD</b>	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)	41	43	19	<b>2 BECOME 1</b>	SPECIE GIRLS (VIRGIN)
4	3	8	<b>FEEL SO GOOD</b>	MASE (BAD BOY/ARISTA)	42	55	3	<b>HOW'S IT GOING TO BE</b>	THIRD EYE BLIND (ELEKTRA/EEG)
5	4	4	<b>I WILL COME TO YOU</b>	HANSON (MERCURY)	43	44	12	<b>LAST NIGHT'S LETTER</b>	K-CI & JOJO (MCA)
6	—	1	<b>TOGETHER AGAIN</b>	JANET (VIRGIN)	44	37	13	<b>EVERYTHING</b>	MARY J. BLIGE (MCA)
7	7	17	<b>MY LOVE IS THE SHHH!</b>	SOMETHING FOR THE PEOPLE FEAT. TRINA & TAMARA (WARNER BROS.)	45	34	6	<b>MOURN YOU TIL I JOIN YOU</b>	NAUGHTY BY NATURE (TOMMY BOY)
8	6	27	<b>HOW DO I LIVE</b>	LEANN RIMES (CURB)	46	56	5	<b>SO HELP ME GIRL</b>	GARY BARLOW (ARISTA)
9	10	16	<b>BUTTA LOVE</b>	NEXT (ARISTA)	47	45	8	<b>I DON'T WANT TO WAIT</b>	PAULA COLE (IMAGO/WARNER BROS.)
10	9	12	<b>THE ONE I GAVE MY HEART TO</b>	AALIYAH (BLACKGROUND/ATLANTIC)	48	46	24	<b>NOT TONIGHT</b>	LIT' KIM (UNDEAS/ATLANTIC/TOMMY BOY)
11	18	2	<b>A SONG FOR MAMA</b>	BOYZ II MEN (MOTOWN)	49	59	6	<b>I'M NOT A PLAYER</b>	BIG PUNISHER (LOUD/RCA)
12	12	7	<b>SPICE UP YOUR LIFE</b>	SPICE GIRLS (VIRGIN)	50	69			

# Billboard HOT 100 SINGLES

DECEMBER 20, 1997

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIR-PLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST	PEAK POSITION
1	1	1	11	<b>★★★ No. 1 ★★★</b> SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ▲	ELTON JOHN C. THOMAS, G. MARTIN (E. JOHN, B. TAUPIN)	1
2	2	3	27	HOW DO I LIVE ▲	LEANN RIMES C. HOWARD, W. C. RIMES, M. CURB (D. WARREN)	2
3	3	2	18	YOU MAKE ME WANNA... ▲	USHER J. DUPRI (J. DUPRI, M. SEAL, USHER)	2
4	4	4	8	MY BODY ●	LSG DELITE (D. ALLAMBY, L. BROWDER, A. ROBERSON)	4
5	5	8	8	FEEL SO GOOD ●	MASE D. ANGELETTE, S. COMBS (R. E. BELL, R. BELL, B. BROWN, R. MCKENS, C. SMITH, D. THOMAS, R. WESTFIELD, L. DERMER)	5
6	6	5	17	MY LOVE IS THE SHHH! ●	SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA SOMETHIN' FOR THE PEOPLE (J. BAKER, M. L. WILSON, J. YOUNG, T. POWELL, SAUCE, R. HOLIDAY)	4
7	8	6	15	TUBTHUMPING	CHUMBAWAMBA CHUMBAWAMBA (CHUMBAWAMBA)	6
8	10	25	3	IT'S ALL ABOUT THE BENJAMINS	PUFF DADDY & THE FAMILY D. ANGELETTE, S. COMBS (S. JACOBS, J. PHILLIPS, D. STYLES, C. WALLACE, K. JONES, S. COMBS, D. ANGELETTE)	8
<b>9</b>	<b>NEW</b>	1	1	<b>★★★ Hot Shot Debut ★★★</b> TOGETHER AGAIN	JANET J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS, R. ELIZONDO, JR.)	9
10	7	7	6	SHOW ME LOVE	ROBYN D. POP, M. MARTIN (ROBYN, M. MARTIN)	7
11	9	10	4	I WILL COME TO YOU ●	HANSON S. LIRONI (I. HANSON, T. HANSON, Z. HANSON, B. MANN, C. WEIL)	9
12	17	26	3	TRULY MADLY DEEPLY	SAVAGE GARDEN C. FISHER (D. HAYES, D. JONES)	12
13	27	—	2	A SONG FOR MAMA	BOYZ II MEN BABYFACE (BABYFACE)	13
14	12	12	8	I DON'T WANT TO WAIT	PAULA COLE P. COLE (P. COLE)	12
15	11	9	17	ALL CRIED OUT ●	ALLURE FEATURING 112 M. CAREY, W. AFANASIEFF, M. ROONEY (FULL FORCE)	4
16	16	16	16	BUTTA LOVE ●	NEXT KAY GEE, D. LIGHTY, L. ALEXANDER, PROF. T. (L. ALEXANDER, T. TOLBERT, R. L. HUGGAR, A. CLOWERS, D. LIGHTY)	16
17	13	14	12	THE ONE I GAVE MY HEART TO ●	AALIYAH G. ROCHE (D. WARREN)	9
18	14	13	56	FOOLISH GAMES/YOU WERE MEANT FOR ME ▲	JEWEL B. KEITH, P. COLLINS (JEWEL, S. POLTZ)	2
19	15	11	13	4 SEASONS OF LONELINESS ▲	BOYZ II MEN J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS)	1
20	19	20	7	SPICE UP YOUR LIFE	SPICE GIRLS R. STANNARD, M. ROWE (SPICE GIRLS, R. STANNARD, M. ROWE)	18
21	18	15	10	SOCK IT 2 ME ●	MISSY "MISDEMEANOR" ELLIOTT FEATURING DA BRAT TIMBALAND (M. ELLIOTT, T. MOSLEY, W. HART, T. BELL, S. HARRIS)	12
<b>22</b>	<b>30</b>	<b>—</b>	<b>2</b>	<b>★★★ Greatest Gainer/Sales ★★★</b> WE'RE NOT MAKING LOVE NO MORE	DRU HILL BABYFACE, D. SIMMONS (BABYFACE)	22
<b>23</b>	<b>23</b>	<b>24</b>	<b>8</b>	<b>I DO</b>	LISA LOEB J. PATINO, L. LOEB (L. LOEB)	23
<b>24</b>	<b>28</b>	<b>29</b>	<b>7</b>	<b>★★★ Greatest Gainer/Airplay ★★★</b> I DON'T EVER WANT TO SEE YOU AGAIN	UNCLE SAM N. MORRIS (N. MORRIS)	24
25	22	18	25	SEMI-CHARMED LIFE ●	THIRD EYE BLIND S. JENKINS (S. JENKINS)	4
26	20	17	26	QUIT PLAYING GAMES (WITH MY HEART) ▲	BACKSTREET BOYS M. MARTIN, K. LUNDIN (M. MARTIN, H. CRICHLAW)	2
27	21	19	17	WHAT ABOUT US ●	TOTAL TIMBALAND, M. ELLIOTT (T. MOSLEY, M. ELLIOTT)	16
28	24	21	12	CRIMINAL	FIONA APPLE A. SLATER (F. APPLE)	21
29	25	22	24	ALL FOR YOU	SISTER HAZEL P. EBERSOLD (K. BLOCK, SISTER HAZEL)	11
30	26	23	21	NO MONEY NO PROBLEMS ▲	THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) STEVIE J., S. COMBS (C. WALLACE, S. JORDAN, M. BETHA, B. EDWARDS, N. RODGERS)	1
<b>31</b>	<b>31</b>	<b>36</b>	<b>3</b>	<b>HOW'S IT GOING TO BE</b>	THIRD EYE BLIND S. JENKINS, E. VALENTINE, R. KLYCE (S. JENKINS, K. CADOGAN)	31
<b>32</b>	<b>32</b>	<b>35</b>	<b>7</b>	<b>BREAKING ALL THE RULES</b>	SHE MOVES THE BERMAN BROTHERS (C. BERMAN, F. BERMAN, J. COPLAN, M. DEXTER)	32
33	29	27	16	BUILDING A MYSTERY	SARAH MCLACHLAN P. MARCHAND (S. MCLACHLAN, P. MARCHAND)	13
34	33	31	10	IF I COULD TEACH THE WORLD ●	BONE THUGS-N-HARMONY D. J. U-NEEK (BONE, D. J. U-NEEK)	27
<b>35</b>	<b>48</b>	<b>—</b>	<b>2</b>	<b>LOLLIPOP (CANDYMAN)</b>	AQUA J. JAM, DELGADO, S. RASTED, C. NORREEN (S. RASTED, C. NORREEN, L. NYSTROM, R. DIF, HARTMANN, LANGHOFF)	35
<b>36</b>	<b>36</b>	<b>39</b>	<b>11</b>	<b>HEAVEN</b>	NU FLAVOR G. ST. CLAIR (R. LUNA, F. PANGELINAN, J. GENICEROS)	36
37	35	34	28	I'LL BE MISSING YOU ▲	PUFF DADDY & FAITH EVANS (FEATURING 112) S. COMBS, STEVIE J. (STING, T. GAITHER, F. EVANS)	1
<b>38</b>	<b>41</b>	<b>40</b>	<b>11</b>	<b>THEY LIKE IT SLOW</b>	H-TOWN D. CONNER (D. CONNER, S. CONNER, D. JACKSON)	35
39	34	30	15	HONEY ▲	MARIAH CAREY S. COMBS, THE LUMINAH, STEVIE J., M. CAREY (M. CAREY, S. COMBS, K. FAREED, S. JORDAN, S. HAGUE, B. ROBINSON, R. LARKINS, L. PRICE)	1
<b>40</b>	<b>52</b>	<b>55</b>	<b>4</b>	<b>NO, NO, NO</b>	DESTINY'S CHILD W. JEAN, V. HERBERT, R. FUSARI (V. HERBERT, R. FUSARI, M. BROWN, C. GAINES)	40
41	37	37	17	I CARE 'BOUT YOU ●	MILESTONE BABYFACE (BABYFACE)	23
42	38	32	24	INVISIBLE MAN ●	98 DEGREES D. DEVILLER, S. HOSEIN (D. DEVILLER, S. HOSEIN, S. KIPNER)	12
<b>43</b>	<b>43</b>	<b>47</b>	<b>17</b>	<b>NO TENGO DINERO</b>	LOS UMBRELLOS K. BAGER, M. PFUNDHUELLER (M. HADJIDAKIS, A. AGAMI, R. BALMORIAN, J. BALMORIAN)	43
<b>44</b>	<b>53</b>	<b>60</b>	<b>3</b>	<b>GOING BACK TO CALI</b>	THE NOTORIOUS B.I.G. EASY MO BEE (C. WALLACE, O. HARVEY, R. TROUTMAN)	44
45	39	33	19	2 BECOME 1 ●	SPICE GIRLS R. STANNARD, M. ROWE (SPICE GIRLS, R. STANNARD, M. ROWE)	4
46	46	43	13	EVERYTHING	MARY J. BLIGE J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, R. E. H. NAKAMURA, T. BELL, L. CREED, J. BROWN, F. WLSLEY)	24
47	40	38	24	SUNNY CAME HOME	SHAWN COLVIN J. LEVENTHAL (S. COLVIN, J. LEVENTHAL)	7
48	44	44	10	SO HELP ME GIRL	GARY BARLOW D. FOSTER (H. PERDEW, A. SPOONER)	44

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST	PEAK POSITION
49	45	28	4	THE MEMORY REMAINS	METALLICA B. ROCK, HETFIELD, ULRICH (HETFIELD, ULRICH)	28
50	47	42	11	LOVE GETS ME EVERY TIME ●	SHANIA TWAIN R. J. LANGE (S. TWAIN, R. J. LANGE)	25
<b>51</b>	<b>51</b>	<b>52</b>	<b>7</b>	<b>AT THE BEGINNING</b>	RICHARD MARX & DONNA LEWIS T. HORN (L. AHRENS, S. FLAHERTY)	51
52	49	45	15	LEGEND OF A COWGIRL	IMANI COPPOLA M. MANGINI (I. COPPOLA, M. MANGINI, D. LEITCH)	36
53	42	41	16	I MISS MY HOMIES	MASTER P FEATURING PIMP C AND THE SHOCKER MO B. DICK, K. L. ODELL (MASTER P, PIMP C, THE SHOCKER, J. JEFFERSON, C. SIMMONS)	25
<b>54</b>	<b>59</b>	<b>66</b>	<b>3</b>	<b>DON'T BE STUPID (YOU KNOW I LOVE YOU)</b>	SHANIA TWAIN R. J. LANGE (S. TWAIN, R. J. LANGE)	54
55	54	49	17	BACKYARD BOOGIE	MACK 10 BOBCAT (D. ROBINSON)	37
<b>56</b>	<b>66</b>	<b>67</b>	<b>7</b>	<b>KISS THE RAIN</b>	BILLIE MYERS D. CHILD (B. MYERS, E. BAZILIAN, D. CHILD)	56
<b>57</b>	<b>57</b>	<b>57</b>	<b>8</b>	<b>I'M NOT A PLAYER</b>	BIG PUNISHER MINNESOTA (C. RIOS, M. RICHARDSON, K. GAMBLE, L. HUFF)	57
58	55	53	16	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME)	BRIAN MCKNIGHT FEAT. MASE S. COMBS, R. LAWRENCE, STEVIE J. (S. COMBS, R. LAWRENCE, M. BETHA, K. PRICE, J. BROWN, S. JORDAN, B. MCKNIGHT)	17
<b>59</b>	<b>62</b>	<b>63</b>	<b>15</b>	<b>YOU LIGHT UP MY LIFE ●</b>	LEANN RIMES W. C. RIMES, C. HOWARD, M. CURB (J. BROOKS)	34
<b>60</b>	<b>63</b>	<b>—</b>	<b>2</b>	<b>JUST CLOWNIN'</b>	WC FROM WESTSIDE CONNECTION WC, CRAZY TOONES (W. CALHOUN, K. GILLIAM)	60
61	56	58	9	YOU'RE NOT ALONE	OLIVE R. TAYLOR-FIRTH, T. KELLETT (T. KELLETT, R. TAYLOR-FIRTH)	56
<b>62</b>	<b>67</b>	<b>71</b>	<b>3</b>	<b>32 FLAVORS</b>	ALANA DAVIS E. TUTON (A. DIFRANCO)	62
63	68	61	8	SO GOOD	DAVINA DAVINA (DAVINA, LEWIS)	61
64	58	54	12	VALENTINE	MARTINA MCBRIDE WITH SPECIAL GUEST ARTIST JIM BRICKMAN D. SHEA (J. BRICKMAN, J. KUGELL)	50
65	64	56	12	LAST NIGHT'S LETTER	K-CI & JOJO L. STEWART (K. HAILEY, G. STEWART, L. STEWART)	46
66	60	51	6	MOURN YOU TIL I JOIN YOU	NAUGHTY BY NATURE NAUGHTY BY NATURE (A. CRISS, K. GIST, V. BROWN)	51
<b>67</b>	<b>73</b>	<b>—</b>	<b>2</b>	<b>I WONDER IF HEAVEN GOT A GHETTO</b>	2PAC SOULSHOCK, KARLIN (T. SHAKUR, L. GOODMAN, M. MCDOWELL, R. TROUTMAN, L. TROUTMAN)	67
<b>68</b>	<b>86</b>	<b>—</b>	<b>2</b>	<b>WHAT IF</b>	REBA MCENTIRE R. MCENTIRE, D. MALLOY (D. WARREN)	68
<b>69</b>	<b>76</b>	<b>—</b>	<b>2</b>	<b>TUCK ME IN</b>	KIMBERLY SCOTT E. PHILLIPS (E. PHILLIPS)	69
<b>70</b>	<b>87</b>	<b>—</b>	<b>2</b>	<b>STILL WATERS (RUN DEEP)</b>	BEE GEES H. PADGHAM (B. GIBB, R. GIBB, M. GIBB)	70
<b>71</b>	<b>71</b>	<b>73</b>	<b>5</b>	<b>I'M AFRAID OF AMERICANS</b>	DAVID BOWIE D. BOWIE (D. BOWIE, B. ENO)	71
<b>72</b>	<b>72</b>	<b>72</b>	<b>5</b>	<b>L-L-LIES</b>	DIANA KING A. MARVEL (D. KING, A. MARVEL, A. ROMAN)	72
<b>73</b>	<b>80</b>	<b>74</b>	<b>20</b>	<b>NEVER MAKE A PROMISE ●</b>	DRU HILL D. SIMMONS (D. SIMMONS)	7
74	70	62	11	TOO GONE, TOO LONG	EN VOUE D. FOSTER (D. WARREN)	33
75	69	69	10	ONE MORE NIGHT	AMBER THE BERMAN BROTHERS (KAMA, A. CREMERS, F. BERMAN, CH. BERMAN)	69
<b>76</b>	<b>NEW</b>	1	1	<b>SOMETHING THAT WE DO</b>	CLINT BLACK C. BLACK, J. STROUD (C. BLACK, S. EWING)	76
77	75	68	18	HAVE A LITTLE MERCY	4.0 J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS)	46
78	65	65	7	ALL OF MY DAYS	CHANGING FACES (FEATURING JAY-Z) R. KELLY (R. KELLY)	65
79	78	75	17	AROUND THE WORLD	DAFT PUNK T. BANGALTER, G. DE HOMEM-CHRISTO (T. BANGALTER, G. DE HOMEM-CHRISTO)	61
80	77	77	10	THE REST OF MINE	TRACE ADKINS S. HENDRICKS (T. ADKINS, K. BEARD)	70
81	83	85	6	DON'T STOP THE MUSIC	PLAYA TIMBALAND (T. MOSLEY, B. BUSH, S. GARRETT, J. PEACOCK, S. STEWART)	81
82	79	64	13	DON'T GO	LE CLICK FEATURING KAYO BRENNER, SARAF (G. A. SARAF, M. S. APPELEGATE)	62
<b>83</b>	<b>94</b>	<b>83</b>	<b>5</b>	<b>IN HARM'S WAY</b>	BEBE WINANS R. LAWRENCE (B. WINANS, R. LAWRENCE, M. BELL-BYARS)	83
<b>84</b>	<b>NEW</b>	1	1	<b>SAY YOU'LL STAY</b>	KAI T. BISHOP, P. SALEMAN (T. BISHOP)	84
85	74	70	8	PHENOMENON	LL COOL J S. COMBS, R. LAWRENCE (J. T. SMITH, S. COMBS, R. LAWRENCE, S. MCKENNEY, W. WITHERS)	55
86	88	78	14	AVENUES	REFUGEE CAMP ALL STARS FEATURING PRAS (WITH KY-MANI) PRAKAZREL (E. GRANT)	35
87	81	81	3	YOU KNOW MY STEEZ	GANG STARR DJ PREMIER (K. ELAM, C. MARTIN)	81
<b>88</b>	<b>99</b>	<b>79</b>	<b>18</b>	<b>FREE</b>	ULTRA NATE L. SPRINGSTEEN, J. CIAFONE (U. NATE, L. SPRINGSTEEN, J. CIAFONE)	75
<b>89</b>	<b>98</b>	<b>87</b>	<b>6</b>	<b>DJ KEEP PLAYIN' (GET YOUR MUSIC ON)</b>	YVETTE MICHELE FULL FORCE (FULL FORCE, L. GEORGE III)	84
<b>90</b>	<b>NEW</b>	1	1	<b>SMACK MY BITCH UP</b>	PRODIGY L. HOWLETT (L. HOWLETT, M. SMITH, C. MILLER, K. THORNTON, T. RANDOLPH)	90
<b>91</b>	<b>91</b>	<b>—</b>	<b>2</b>	<b>DID I SHAVE MY LEGS FOR THIS?</b>	DEANA CARTER C. FARREN (D. CARTER, R. HART)	91
<b>92</b>	<b>93</b>	<b>—</b>	<b>2</b>	<b>UP &amp; DOWN</b>	BILLY LAWRENCE R. SMITH, TONE (K. GREENE, B. LAWRENCE, R. SMITH, S. BARNES)	92
93	90	76	7	BABY YOU KNOW	THE O'JAYS J. LITTLE III (J. LITTLE III, K. SWEAT, E. NICHOLAS)	76
94	96	88	3	HOME	DEPECHE MODE T. SIMONON (M. L. GORE)	88
95	84	93	3	I'M SO HAPPY I CAN'T STOP CRYING	TOBY KEITH WITH STING L. STROUD, T. KEITH (STING)	84
<b>96</b>	<b>NEW</b>	1	1	<b>DOIN' TIME</b>	SUBLIME D. KAHNE (B. NOWELL, M. GOODMAN, I. GERSHWIN, G. GERSHWIN, D. HAYWARD, D. HAYWARD)	96
97	85	80	12	PLEASE	THE KINLEYS R. ZAVITSON, T. HASELDEN, P. GREENE (T. HASELDEN)	67
98	92	—	2	MAN BEHIND THE MUSIC	QUEEN PEN FEATURING TEDDY RILEY T. RILEY (T. RILEY, L. WALTERS, T. GAITHER, M. SMITH, J. BROWN, C. BOBBITT, J. BROWN, B. BIRD)	92
99	89	86	10	YOU'RE THE INSPIRATION	PETER CETERA FEATURING AZ YET D. HUFF, P. CETERA (P. CETERA, D. FOSTER)	77
100	100	92	5	BRIAN WILSON	BARENAKED LADIES G. MACKILLOP (S. PAGE)	92

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

# HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

**TOP 10 SINGLES THAT SHOULD'VE BEEN:** If you read this column regularly, you are well aware that Hot 100 Singles Spotlight has pointed out that labels have been gradually cutting back on the number of singles releases in an effort to bolster album sales. Sometimes it works, sometimes, well, you know. Considering that this is the time of year when publications are busy compiling top 10 lists, I decided to add a new twist to an old concept and base a top 10 on the songs that should have been hit singles but, alas, were not commercially available, making them ineligible for the Hot 100. The top 10 singles that should've been are in ascending order: **BLACKstreet's** "Don't Leave Me" (Interscope), **the Mighty Mighty Bosstones'** "The Impression That I Get" (Big Rig/Mercury), **Bob Carlisle's** "Butterfly Kisses" (Diadem/Jive), **OMC's** "How Bizarre" (Huh!/Mercury), **Will Smith's** "Men In Black" (Columbia), **matchbox 20's** "Push" (Lava/Atlantic), **the Wallflowers'** "One Headlight" (Interscope), **Sugar Ray's** "Fly" (Lava/Atlantic), **the Cardigans'** "Lovefool" (Trampolene/Stockholm/Mercury), and **No Doubt's** "Don't Speak" (Trauma/Interscope). Technically, "Butterfly Kisses" was commercially available, but only in Christian bookstores, making it ineligible for the Hot 100.

**JANET IS BACK:** Bowing at No. 9 on the Hot 100, Janet's "Together Again" (Virgin) is her first single from "The Velvet Rope" and her 30th Hot 100 single in all. The song, which has nine mixes, including a mix by DJ Premier and club mixes by Tony Moran and Tony Humphries, has been performing better at top 40 radio than in her traditional R&B base. Among the airplay and audience leaders are KSLZ St. Louis, WBBM Chicago, KIIS Los Angeles, and KHKS Dallas. "Together Again" is ranked at No. 23 on Hot 100 Airplay with 30 million audience impressions, vs. 7.4 million audience impressions at R&B radio. The song is No. 54 on the Hot R&B Airplay list.

More than 65% of Janet's Hot 100 chart points are from sales. The single scanned 65,000 units to enter Hot 100 Singles Sales at No. 6. Using the current audience impressions for "Together Again," Janet would have to scan more than 160,000 units to unseat **Elton John** from atop the Hot 100. If the song doubled its audience, it would need to scan 132,000 units to reach the apex. I am sure chart watchers are wagering on when Janet will ascend to the top of the chart, but before placing your bet, take these facts into consideration: The best sales week for "Again," her last No. 1 single, was 124,000 units. If your memory serves you well, you'll remember that "Again" peaked on the chart during the 1993 holiday shopping season, so those sales are comparable to what you might expect for this time of year. "That's The Way Love Goes," which topped the Hot 100 for eight weeks, scanned 128,000 in its best week.

Not unlike the other singles with charity-related tie-ins, Janet will give a portion of the proceeds from the single's sales to the American Foundation for AIDS Research. Incidentally, Puff Daddy recently gave the Christopher Wallace Trust Fund \$3 million from the proceeds of this summer's chart topper "I'll Be Missing You" (Bad Boy/Arista) to support the children of the late **Notorious B.I.G.**, and John has handed over a \$32 million check to the Diana, Princess of Wales Memorial Fund from the proceeds of "Candle In The Wind 1997"/"Something About The Way You Look Tonight" (Rocket/A&M).

Theda Sandiford-Waller can be reached via E-mail at [theda@billboard.com](mailto:theda@billboard.com).

## NEW ALLIANCE CEO STRESSES A RETURN TO CORE BUSINESS

(Continued from page 1)

"Our business plan shows a commitment to reorganizing around the one-stop, budget, and special products businesses," Weisman says.

Now, with the business plan complete, the company will move onto "developing plans of reorganization, which would lead to emerging from Chapter 11 by mid-year of 1998. That is our intention," he adds.

He adds that Alliance's exclusivity period for filing a reorganization plan—the time during which no others can step in with alternate plans—lasts through February and that the company plans to then ask for an extension, which will "allow management to govern the reorganization process through the entire confirmation period."

Previously, when management had asked for an extension of the exclusivity period, the creditors' committee urged the court to truncate the requested time, saying that management hadn't shown enough initiative in curbing expenses, particularly in the area of management compensation.

Privately, the creditors' committee focused on Teller, saying that his compensation was in excess of what executives at one-stops are paid.

Teller initially was making \$1.5 million per year at Alliance, but after the July 14 Chapter 11 filing that salary was cut in half. Says one executive familiar with the creditors' thinking, "Al Teller is a guy who has done a tremendous amount for the music industry, but if you look at where Alliance is headed, its core business will be distribution, and his compensation is way above what is traditionally paid in that business. Teller is not the right captain to pilot this kind of ship. Alliance needs a management team with distribution experience and low overhead."

In addition to Teller, founder Joe Bianco and Bianco's financial officer, Anil Narang, left the company because of salary concerns.

Teller was unavailable for comment. In a press release, he said, "My decision to step down as president and CEO of Alliance reflects the fact that, with the board's recent approval of a business plan, the stage is now set for Alliance's successful emergence from Chapter 11. That has been my overriding goal since July, and now that the job is nearing completion, I feel my work here is—for the most part—complete."

Weisman says that Teller himself made the decision to step down. "He effectively decided that after the plan, given the focus and the geography of business, it made sense for him to step aside operationally." Weisman notes, however, that management will still be able to draw upon Teller's knowledge of the music industry when making decisions. Also, "as any director, [Teller] will be advised on all matters raised to the board level."

Teller joined Alliance in the summer of 1996, when Alliance acquired the executive's Red Ant operation (the majority of which has since been sold to Wasserstein & Perella). At that time, Teller was made co-chairman of

Alliance. By that fall, it was clear that Alliance's mounting debt and fallout from the account base was creating cash-flow problems for the company. All through 1997, Alliance's problems began to mount until it finally succumbed to filing for Chapter 11 protection in July.

During that time, Teller took quite a beating from the business press and daily newspapers for Alliance's decline. But some observers familiar with Alliance say that Teller's main mistake was forcing Wasserstein & Perella, his investment bank and equity sponsor, to perform due diligence on Alliance within a three-week span instead of the six to eight weeks normally allotted for that process. Those sources suggest that most of Alliance's problems were too far along when Teller joined for him to have found a way to avert the subsequent Chapter 11 filing.

Now that the business plan has been completed, Alliance will begin the process of engaging an equity sponsor, according to Weisman. He declines to comment on whether there are any interested parties engaging in talks with Alliance, but sources suggest that Apollo Advisors and AC Israel Capital Corp. continue to lurk in the background. Both financial firms, sources claimed, were talking to Alliance about an equity infusion before the company filed for Chapter 11.

In addition, the business plan is said to place a valuation on Castle Communications and Concord Jazz, both of which will be sold off as part of the reorganization. One of the options discussed in the business plan is the closing of the Abbey Road distribution

facility in Santa Fe Springs, Calif.

Currently, Alliance is in the process of liquidating its independent distribution arm, Independent National Distributors Inc. Sources say that the company is shopping a \$15 million load of indie product to cutout wholesalers.

Alliance has also closed its New York headquarters and will now be operating its main office in its Coral Springs, Fla., facility.

Weisman says that in addition to the cost savings identified in the business plan, "the company continues to review our cost structure in all facets of the operation and is committed to establishing a cost structure consistent with maximizing profitability for the distribution businesses that we are reorganizing around."

As part of that, the company has brought in David Hawthorne as executive VP/CFO. He was most recently chairman/CEO of Servico Hotels & Resorts, where he directed a successful Chapter 11 reorganization, according to the company press release. Hawthorne replaces Timothy Dahltop, who left the company in November. Weisman notes that Hawthorne "has tremendous experience in restructuring and turnaround situations, which will be very practical" at Alliance.

In Alliance's most recent financial report to bankruptcy court, the company reported total sales of \$28.7 million for October, with an operating loss of \$3.7 million and a net loss of \$7.5 million. Gross margin, however, showed improvement from September, going from 6% to 10% of total sales.

## BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	—	1	SWING MY WAY	K.P. & ENVIY (EASTWEST/EEG)	14	—	3	MUCH BETTER	CLUB 69 FEAT. SUZANNE PALMER (TWISTED MCA)
2	2	6	DON'T STOP	NO AUTHORITY (MJJ WORK)	15	15	4	THA HOP	KINSU (BLUNT TVT)
3	5	9	RISE	VERONICA (H.O. L.A.)	16	16	4	SAND AND WATER	BETH NIELSEN CHAPMAN (REPRISE)
4	8	3	ONLY IF...	ENYA (REPRISE)	17	—	27	ALIVE	PEARL JAM (EPIC)
5	7	2	PLEASE	UZ (ISLAND)	18	18	3	WHATEVER U WANT	„GHTER SHADE OF BROWN" FEAT. DWAYNE WIGGINS (GREENS 22"/JUMP)
6	17	4	LOVE OF MY LIFE	SAMMY KERSHAW (MERCURY (NASHVILLE))	19	19	24	EVEN FLOW	PEARL JAM (EPIC)
7	20	2	WHAT IF I SAID	ATLANTA (A&M)	20	25	10	NEVER WANNA LET YOU GO	ABSOLUTE (DEF JAM/MERCURY)
8	14	5	BARBIE GIRL	VELVA BLU (GROOVE/WAXWORKS)	21	—	1	I CAN LOVE YOU BETTER	DIXIE CHICKS (MONUMENT)
9	11	8	WHAT IF I DO	MINDY MCCREARY (BNA/RCA (NASHVILLE))	22	24	2	WALKIN' ON THE SUN	SMACK (UNDER THE COVER)
10	13	6	INFATUATION	LAURNEA (Y&B YUM/EPIC)	23	—	1	RICHTER SCALE	EPMD (DEF JAM/MERCURY)
11	6	5	SHOWDOWN	E-A-SKI FEAT. MONTELL JORDAN (RELATIVITY)	24	—	1	YOUNG, SAD AND BLUE	LYSETTE (FREEWORLD)
12	12	9	YOU DON'T SEEM TO MISS ME	PATTY LOVELESS (EPIC (NASHVILLE))	25	21	5	MORE THAN EVERYTHING	RHETT AKINS (DECCA/MCA (NASHVILLE))
13	23	2	AZ SIDE	NASTYBOY KNUCK (NASTYBOY/GLASSNOTE/MERCURY)					

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

### FOR THE RECORD

Contrary to a story in the Dec. 13 issue, N2K Inc.'s online retail store, Music Boulevard, will not handle retail on RollingStone.com.

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## Musician Mag To Move From NYC To Nashville

Musician magazine picks up stakes next month and moves from New York to Nashville. The magazine, which covers "The Art, Business, and Technology of Making Music," has long been a must-read for professionals and amateurs involved in the writing, performing, recording, production and teaching of music. Each month it covers the latest equipment and technology news, offers tips on building and sustaining careers and keeps readers up-to-date on music industry developments.

Musician now becomes part of the Billboard Music Group's growing presence on Nashville's Music Row. The move is being overseen by Music Group vice president Karen Oertley, who heads up the group's operations in Nashville. Oertley has been group publisher of Musician for two years and has engineered the magazine's growing emphasis on "need-to-know" stories for the working musician.

"By moving Musician to Nash-

ville," says Oertley, "we will realize efficiencies in the operation and, most importantly, the magazine will be located where I can work with the staff on a day-to-day basis. Musician has made great strides in the past couple of years, now with

Musician moving to our Nashville operation, we have the opportunity to guide Musician to its fullest potential. The magazine's best days are yet to come."

The Nashville community already is rolling out the welcome mat. "Due to our diverse community of musicians and our huge publishing industry it's natural for Musician to choose Nashville as its new home," says Will Beasley, director of Music Business Development for the Nashville Chamber of Commerce.

Musician will continue to produce the bi-annual Musician's Guide to Touring & Promotion as well as its popular CD sampler program and the much-imitated Best Unsigned Band contest.

### MUSICIAN

## PERSONNEL DIRECTIONS

Carla Hay has been named music video editor of Billboard and assistant editor of Billboard Bulletin. Hay will be responsible for "The Eye" and all music video-related stories. In her capacity as assistant editor for Bulletin, Hay will take on reporting, editing and production responsibilities.

Hay joins Billboard after a three-year stint at Music Connection, where she was most recently editor of the Songworks music publishing column. Prior to her work at Music Connection, Hay was host and producer of the San Francisco-based C3 Video show. She has also worked as a columnist for the San Jose, California-based BAM magazine.

Hay received her bachelor's degree from Stanford University in communications and political science and an MBA from the University of Southern California.



HAY

Anita Samuels also joins Billboard's editorial staff as R&B music editor. Prior to joining Billboard, Samuels was assistant editor at BET Weekend Magazine in Washington D.C. She also spent eight years at The New York Times, most recently as news assistant on the Society News Desk. In addition to her work for the society desk, Samuels authored a number of articles on R&B and hip-hop music for the Business and Arts & Leisure sections of the Times.

As a freelancer, Samuels' work has appeared in The New York Daily News, The Source, Essence, Glamour and Consumer's Digest. She studied journalism in New York University's Continuing Education program, where she earned a Merit Award in 1993. She has also completed coursework in communications at New York Technical Institute.



SAMUELS

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## Sumner In The City (And Country)

HE'S URBAN, he's country, he's all formats. Sting may be the only artist to appear on Hot Rap Singles and Hot Country Singles & Tracks at the same time. On the rap chart, "Roxanne '97—Puff Daddy Remix" by Sting & the Police (A&M) debuts at No. 45, while the country top 10 finds "I'm So Happy I Can't Stop Crying" by Toby Keith with Sting (Mercury) moving up two places to No. 8. The latter title is also on the Hot 100, where it falls 84-95. On The Billboard 200, "The Very Best Of Sting & The Police" jumps 25 places to No. 100. The man born Gordon Sumner in Wallsend, England, is probably dreaming up a way to get a dance remix on a new age blues song even as you read this.



by Fred Bronson

**NO LONGER 'BREATHING':** As expected, Jewel sets a new mark as her two-sided single "Foolish Games"/"You Were Meant For Me" (Atlantic) remains on the Hot 100 for the 56th chart week. That's the longest consecutive run in the history of this chart. There was no suspense about whether Jewel would break the 55-week record set by Everything But The Girl's "Missing," as her single is still in the top 20 (falling 14-18 this issue). The only mystery was whether Jewel would have a partner in breaking the longevity record. Sadly, Duncan Sheik's "Barely Breathing" (Atlantic) succumbed, falling off the chart after completing a 55-week run.

There's also no question that Jewel will break the all-time record of 60 weeks, set by Los Del Rio's "Macarena" (Bayside Boys Mix) in two separate chart runs. With the single sitting in the No. 18 slot, it's a lock that this record will still be on the Hot 100 five weeks from now.

Jewel's achievement makes this single one of Atlantic's most successful chart entries in the label's 50-year history. If you're curious about how it compares with Atlantic's other greatest hits, look for the imprint's top 100 titles in a special tribute to label founder Ahmet

Ertegun to be published in the Jan. 17 issue.

**MORE THAN PHYSICAL:** Another longevity record is set at the top of the Hot 100. Elton John's "Something About The Way You Look Tonight"/"Candle In The Wind 1997" (Rocket) is No. 1 for the 11th week. That's the longest a U.K. artist has ever been on top of the pop singles chart, besting the 10-week record set by Olivia Newton-John's "Physical" in 1981. In third place is the Beatles' "Hey Jude," which had a nine-week run in 1968.

Elton's single is the third to hit the 11-week mark in this calendar year, after Toni Braxton's "Un-Break My Heart" and Puff Daddy & Faith Evans' "I'll Be Missing You." And while it may seem that every single is having a long run at the top, that just isn't so. "Something About The Way You Look Tonight" is one of only 10 singles to be No. 1 for 11 weeks or longer in the rock era. And if it is still No. 1 next issue, it will be one of only six chart-toppers to reign for 12 weeks or more.

**COME 'TOGETHER':** Janet Jackson collects her third consecutive top 10 debut, as "Together Again" (Virgin) enters the Hot 100 at No. 9. In 1995, "Scream" (with Michael Jackson) debuted at No. 5 and "Runaway" opened at No. 6. Every one of Janet's singles in the '90s has been a top 10 hit; looking at the bigger picture, every one of Janet's singles in the last 10 years has been a top 10 hit. In fact, she has only missed the top 10 once since she broke through with "What Have You Done For Me Lately" in 1986. "The Pleasure Principle" peaked at No. 14 in 1987.

"Together Again," the first single from "The Velvet Rope," may be just the thing to revive Janet's album (which falls 25-31 on The Billboard 200). There was apparently no benefit from leading with an airplay-only track, "Got 'Til It's Gone," instead of a commercially available single.

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

### YEAR-TO-DATE OVERALL UNIT SALES

	1996	1997
TOTAL	645,878,000	688,545,000 (UP 6.6%)
ALBUMS	533,992,000	563,328,000 (UP 5.5%)
SINGLES	111,886,000	125,217,000 (UP 11.9%)

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

	1996	1997
CD	384,597,000	431,919,000 (UP 12.3%)
CASSETTE	148,026,000	130,104,000 (DN 12.1%)
OTHER	1,369,000	1,305,000 (DN 4.7%)

### OVERALL UNIT SALES THIS WEEK

21,508,000

### LAST WEEK

20,528,000

### CHANGE

UP 4.8%

### THIS WEEK 1996

20,274,000

### CHANGE

UP 6.1%

### ALBUM SALES THIS WEEK

19,117,000

### LAST WEEK

18,175,000

### CHANGE

UP 5.2%

### THIS WEEK 1996

17,793,000

### CHANGE

UP 7.4%

### SINGLES SALES THIS WEEK

2,391,000

### LAST WEEK

2,353,000

### CHANGE

UP 1.6%

### THIS WEEK 1996

2,481,000

### CHANGE

DOWN 3.6%

### TOTAL YEAR-TO-DATE ALBUM SALES BY STORE TYPE

	1996	1997	CHANGE
CHAIN	331,771,000	336,766,000	UP 1.5%
INDEPENDENT	68,825,000	78,120,000	UP 13.5%
MASS MERCHANT	133,396,000	146,538,000	UP 9.9%
NONTRADITIONAL	NA	1,904,000	NA

ROUNDED FIGURES

FOR WEEK ENDING 12/7/97

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

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### BRITS-UK

Issue Date: February 7 • Ad Close: January 13  
Contact: Ian Remmer - 44-171-323-6686



### SOUND OF THE CITIES: SINGAPORE

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Contact: Gene Smith - 212-536-5001



### SKA

Issue Date: January 31 • Ad Close: January 6  
Contact: Jill Carrigan- 213-525-2302



### LATIN MUSIC QUARTERLY #1

Issue Date: January 24 • Ad Close: December 23  
Contact: Gene Smith - 212-536-5001



### SOUND OF THE CITIES: BOSTON

Issue Date: January 24 • Ad Close: December 23  
Contact: Adam Waldman - 212-536-5172



### MIDEM & MUSIC LICENSING

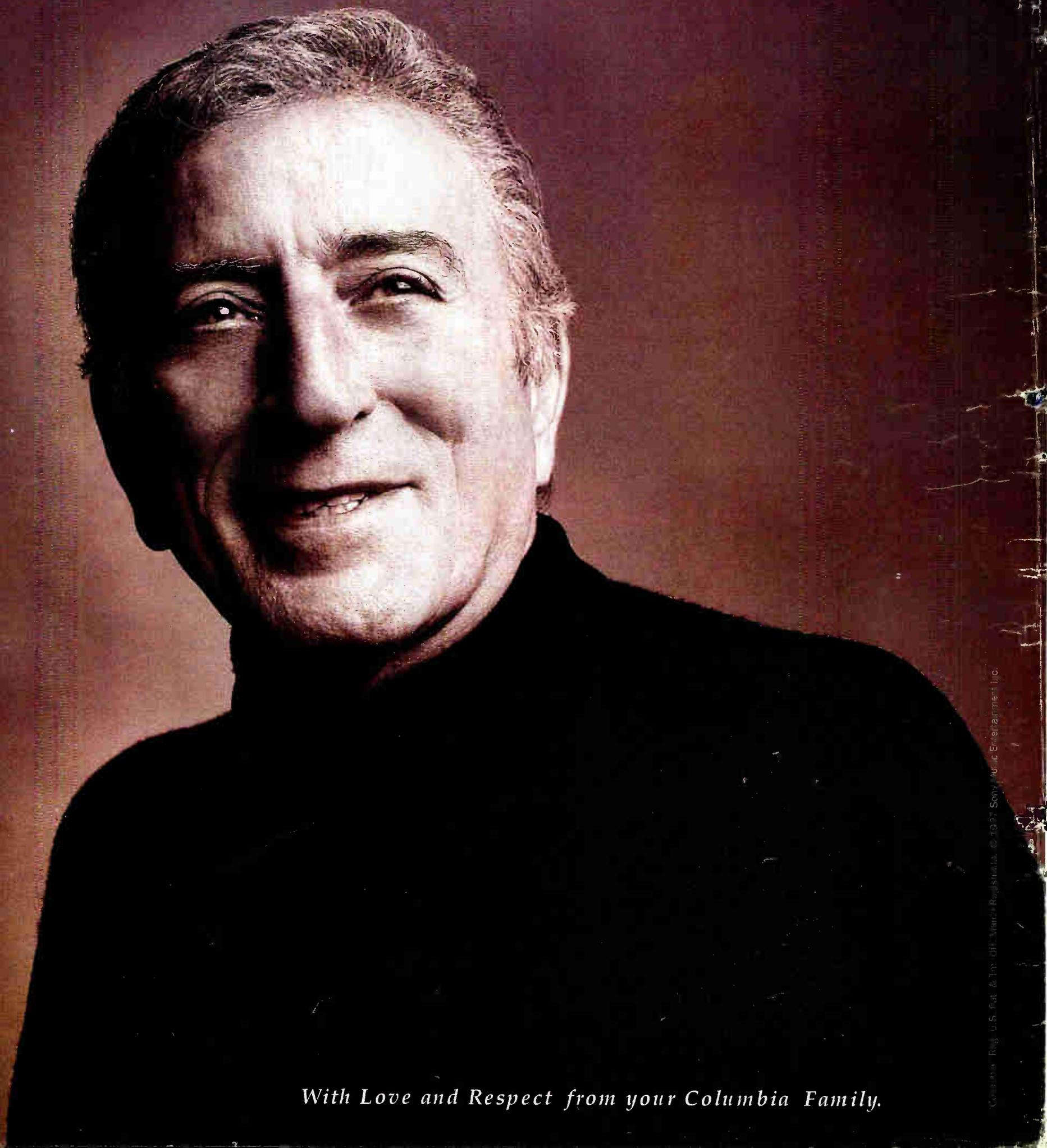
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### ATLANTIC RECORDS 50TH ANNIVERSARY/TRIBUTE TO AHMET ERTEGUN

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