

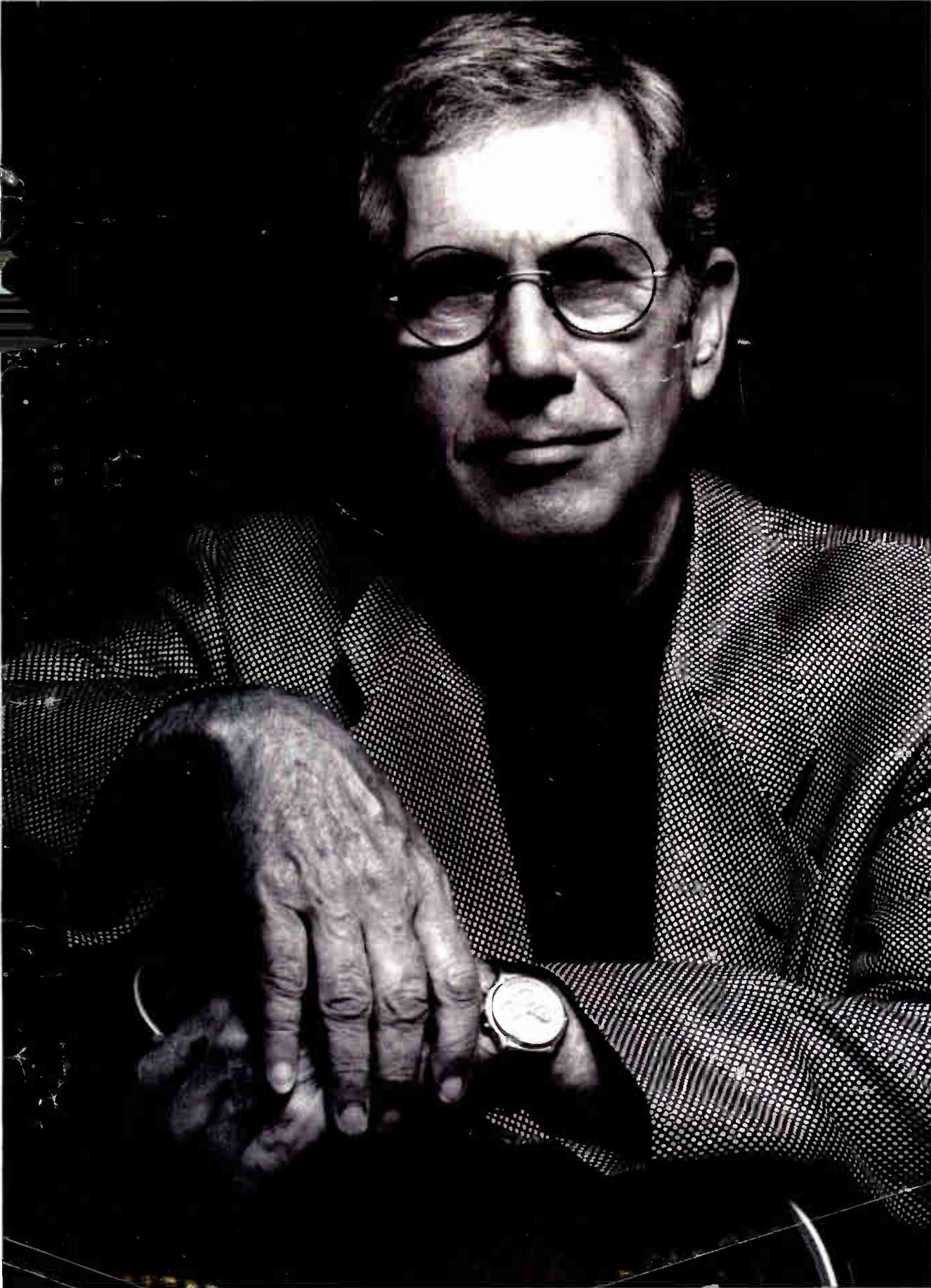
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PAGE 13

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

DECEMBER 6, 1997

Labels Piggyback On The Success Of Best-Selling Books

BY EILEEN FITZPATRICK

LOS ANGELES—The tremendous success of such best-selling authors as Deepak Chopra, Neale Donald Walsch, Thomas Moore, and dating guru John Gray has some labels seeing the writing on the wall: Spiritual themes sell. Now they are tapping into that vein themselves with the release of companion audio projects that translate the spiritual mood and message of those and other books into music.

On Nov. 18, Windham Hill released "Conversations With God," a compilation inspired by Walsch's best-selling "Conversations With God, Book 1," which has spent 48 weeks on The New York Times' nonfiction best-sellers list.

(Continued on page 89)

RETAIL TRACK

An Update On The State Of Affairs At Alliance Ent.

PAGE 74

Spain Stresses Latin Links

New Awards Build Bridge To Americas

BY HOWELL LLEWELLYN and ADAM WHITE

MADRID—Spain's music industry is celebrating the success of its inaugural Premios Amigo awards ceremony, regarding it as the first foundation stone of a new, trans-Atlantic link with Latin America.



"This is the beginning of a process which we really think will invigorate the Latino music markets," said Warner Music Spain president Saúl Tagaró

after the Nov. 20 ceremony in Madrid.

Among those honored were several Spanish artists whose music has already attained popularity abroad, including Rosana Arbelo, Alejandro Sanz, and Ricky Martin. The 15 awards were divided into Spanish, Latin, and international categories; indeed, they are

thought to be the first such ceremonies outside Latin America to embrace that region's artists with a separate category. Another Amigo honoree was

(Continued on page 97)

Electronica: The Beat Goes On

Genre's Long-Term Potential Now The Focus

BY DOUG REECE and LARRY FLICK

NEW YORK—The unexpected breakout success of the Chemical Brothers and Prodigy in 1996 sparked a media frenzy heralding the dance-rooted electronica genre as the sales savior of an ailing U.S. music industry in '97 (Billboard, Feb. 15). After a year of minor victories and mixed sales for a spree of major-label signings, a more guardedly optimistic industry outlook prevails.

Oft-repeated words like "education" and "patience" now suggest a stateside mind-set geared more for a marathon than a sprint.

"Is it going to be 'the next big thing' that all the hype has tried to make it out to be? Possibly not," says Keith Wood, CEO of Caroline Records (U.S.), whose Astralwerks subsidiary has been at the forefront of the electronic dance movement with such successful acts as the Chemical Brothers, Photek, Fatboy Slim, and Future Sound Of London.

"But that's a good thing. Anything that explodes has a very short life span."

Other industry executives apparently agree, given the continued commitment of major labels and the market

saturation of electronic projects. Acts with major-label projects in current release include Brian "BT" Transeau on Kinetic/Reprise; Sneaker Pimps



BT

and Daft Punk on Virgin; Crystal Method on Outpost/Geffen; DJ Shadow and DJ Krush on Mo' Wax/London; Olive on RCA; Gus Gus on 4AD/Warner Bros.; Aphex Twin and Laika on Sire; Apollo 440 on 550 Music; Portishead on Go! Beat/London;

(Continued on page 96)



FLUKE

U.K. Ponders Appetite In U.S. For Its Artists

BY DOMINIC PRIDE

LONDON—The U.S. industry was unrealistic in expecting the new wave of electronic music to energize a sluggish market, say British artists and labels.

But American audiences can—and will—accept the new generation of gritty U.K. alternative dance acts, argue observers here, though the movement will develop organically, just as it did at

home.

Earlier this year, some American industry executives were predicting that "electronica," a catch-all genre that puzzled as many as it irked here, could provide a much-needed impulse in a market lacking a defining creative

(Continued on page 96)

Foreign Signings Paying Off For Germany's Major Labels

BY WOLFGANG SPAHR

HAMBURG—Germany is fast becoming a powerhouse for international A&R.

Dissatisfaction with repertoire signed by their affiliates in English-speaking markets has led German execs to sign acts directly, say labels here. Now German majors are beginning to see significant revenue streams from their sister companies worldwide as their own signings gain international recognition.

German companies are getting

used to breaking international acts in the Germany, Switzerland, and Austria (GSA) market before offering them to their partners in the U.S. or the U.K. again. Backstreet Boys, 'N Sync, and Worlds Apart



COLLINS

are just some of the names that were well-known in Germany before becoming famous in Europe. Randy Crawford and Bootsy Collins are just two of the acts finding deals and being produced there.

For many years, German companies have signed acts that may have fallen foul of fast-moving tastes in the English-

(Continued on page 105)

MUSIC VIDEO

Jamiroquai, Elliott Vids Get Billboard Honors

BY CRAIG ROSEN

LOS ANGELES—"Virtual Insanity," the breakthrough clip by Work



JAMIROQUAI



ELLIOTT

Group/Epic act Jamiroquai, scored a hat trick at the 19th annual Billboard Music Video Awards, held

(Continued on page 104)

MTV, Box To Bow Multiplex Channels

BY CARLA HAY

LOS ANGELES—The music industry is reacting with guarded optimism to the official announcements from MTV Networks and the Box regarding their launch of "multiplex" digital channels, focusing on specific musical genres. If

(Continued on page 98)

Internet Exposure Ups Profile Of Clips

BY DOUG REECE

LOS ANGELES—The growing presence of music videos on the Internet stands to be a boon for record labels looking for alternate means of exposure for their artists,

(Continued on page 98)



SEE PAGE 41



SEE PAGE 47



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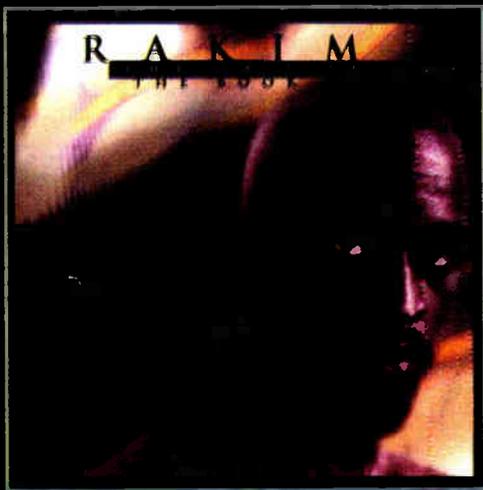
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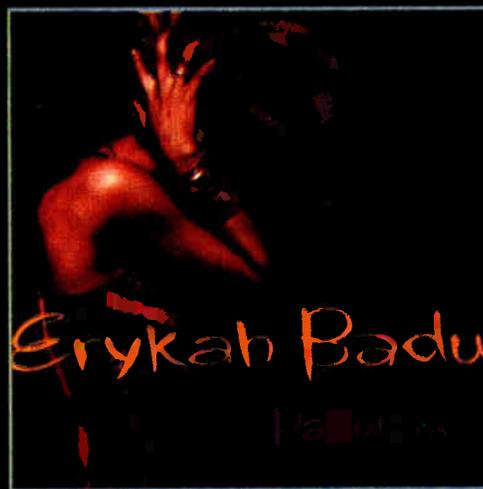
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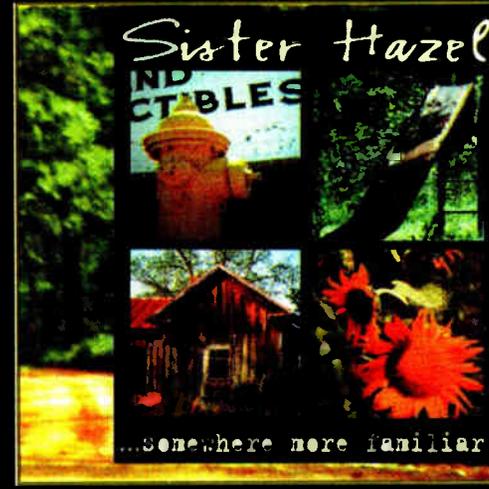
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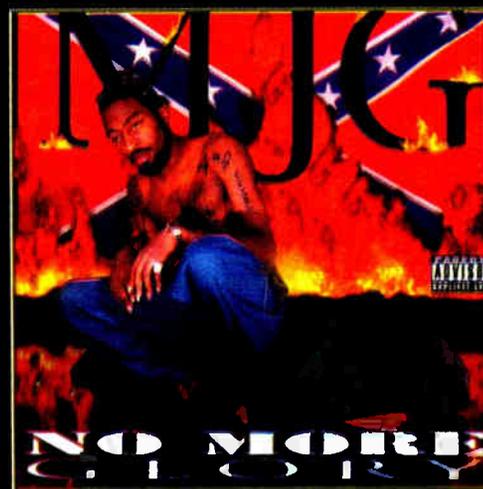
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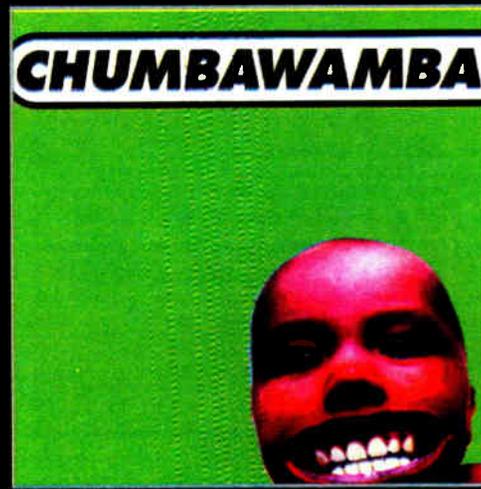
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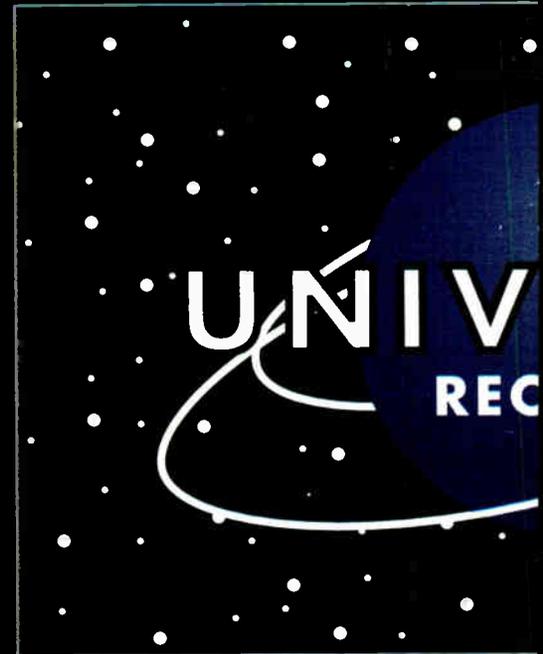
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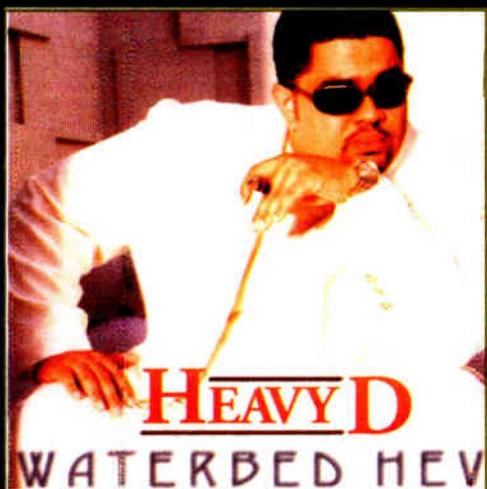


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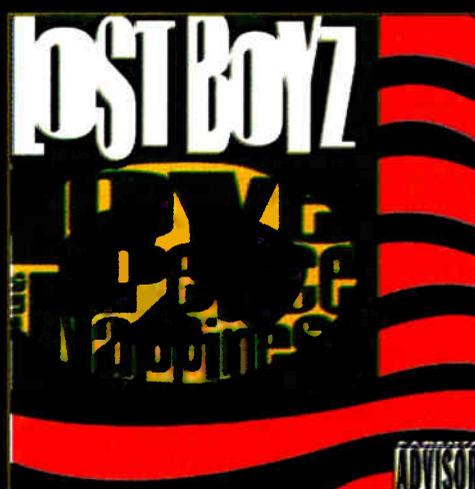
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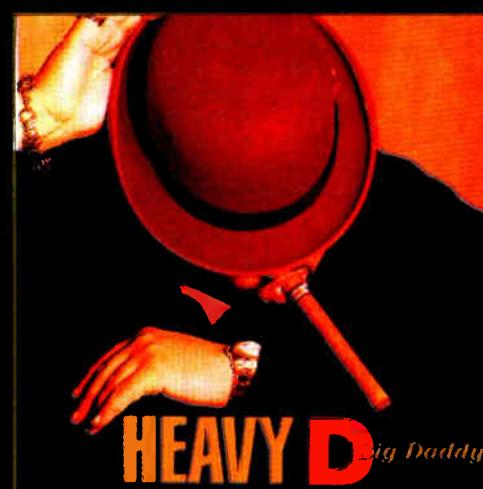
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Kickoff Of '98 Chart Year Brings Changes Labels' Nashville Divisions Will Now Be Delineated

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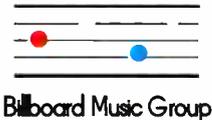
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The start of the 1998 chart year, which begins with this issue, brings changes to Billboard's charts. The most significant finds Billboard delineating Nashville divisions from same-named pop labels. Other changes bring a streamlining of references to soundtrack-related singles, along with the introduction of updated vernacular in the magazine's chart legends.

On charts that are not country-music specific, such as The Billboard 200, Hot 100 Singles, and Top Pop Catalog Albums, the label listings for singles or albums from autonomous Nashville divisions that have the same name as that of a pop label will now be differentiated with the parenthetical inclusion of the word "Nashville." For example, Shania Twain titles will be credited to "Mercury (Nashville)" rather than "Mercury."

The change in label designations will allow Nashville rosters to show up as stand-alone labels in the label standings in next year's Year in Music issue. The shift also levels the playing field for the pop labels that have different names than those of their Music Row cousins, as happens with Capitol and Capitol Nashville, or Arista and Arista/Nashville. Listings on the country charts, however, will remain unchanged.

"Differentiating the listings of autonomous Nashville divisions will enable country's hottest labels to earn their own place in the sun in the Year in Music label standings for The Billboard 200 and Top Pop Catalog Albums, while sorting out an apples-and-oranges problem in comparing the pop labels' chart performances," says Geoff Mayfield, Billboard's director of charts.

Also starting with this issue, the field in chart legends that previously read "Label" will now read "Imprint," a change that also will be reflected in this year's Year in Music issue, dated Dec. 27. Weekly and biweekly sales charts will continue to carry a "Distributing Label" field to mark cases in which the selling label is different than that of the listed imprint, while weekly radio charts will continue to print a "Promotion Label" field. However, the umbrella promotion-label, distributing-label, and marketing-label categories, which previously appeared in the Year in Music issue, as well as Billboard's periodic genre spotlights, will now simply be referred to as

"Labels."

This issue's charts also see a simplification in the listing of soundtrack singles, with such entries being listed simply by song title.

"In our previous policy, we only list soundtrack references when they appeared on a single's label copy, which

made this an arbitrary designation. The soundtrack references also leads to potential confusion when a single appears on both a soundtrack album and an artist's own album," Mayfield explains.

Henceforth, movie titles will only be listed on singles charts when they are actually part of a song's title.



'Stone' Gathers Supporters. Paul McCartney's critically acclaimed symphonic work "Standing Stone" premiered to a sold-out audience Nov. 19 at New York's Carnegie Hall. The event, sponsored by Merrill Lynch, raised \$75,000 for VH1/Time Warner Cable's "Save The Music," an initiative to restore and maintain music education in public schools, and an additional \$75,000 for the Liverpool Institute of the Performing Arts. Before the Carnegie Hall show, McCartney presented the \$75,000 check on behalf of Merrill Lynch to John Sykes, president of VH1; Barry Rosenblum, president of Time Warner Cable; Rudy Crew, chancellor of the New York City Board of Education; and Tom Freston, president/CEO of MTV Networks. Pictured in the top photo, from left, are Freston; Rosenblum; Sykes; McCartney; Steve Murphy, president of Angel Records/EMI Classics; Paul Critchlow, senior VP of marketing and communications at Merrill Lynch; and Crew. McCartney was also joined backstage by staffers from EMI Classics, the label that in September released the London Symphony Orchestra recording of "Standing Stone," conducted by Lawrence Foster. In February, the label will release a home video of the world premiere of "Standing Stone," which took place in London. Pictured in the bottom photo, from left, are Jay Landers, senior VP of A&R at EMI Classics; Bernice Mitchell, senior director at EMI Classics; Murphy; McCartney; Deborah Dugan, executive VP at EMI Classics; Aimee Gautreau, VP of sales and marketing at EMI Classics; and Jennifer Perciballi, publicist for Angel Records/EMI Classics.



LETTERS

CANADIAN RAP

I was disappointed in your omission of a Canadian feature in your "Global Rap Pulse—Word From The World" article in the Nov. 22 Billboard rap spotlight. As a Canadian firmly entrenched in the exploding scene, I write you this letter with the hopes that you will recognize this mistake and address it in an upcoming issue.

The history and development of rap music in Canada is the richest and deepest outside of the U.S. From the late '80s, we brought you such international successes as the Dream Warriors, Maestro Fresh Wes, and Michie Mee.

In the past year, we have seen Figure IV/BMG Canada sign and release one of the best groups in Canada, Rascalz. Rascalz's third album, "Cash Crop," has sold over 20,000 units to date in Canada alone. They recently recorded two tracks with hip-hop legend KRS-One

for their upcoming new album. Look for Rascalz's new set to be released worldwide via various outlets within the BMG family.

Also, 1997 saw the launch of the first co-venture/label deal in Canadian history. EMI Canada has backed Ivan Berry's Beat Factory label. Beat Factory has released three compilations of Canadian and R&B music in the last year and a half since its inception.

U.S. majors have already recognized the potential. Warner U.S. signed Toronto rapper Saukrates, who is scheduled for a second-quarter release. Canadian dancehall legend Carl Marshall has been signed to Island Jamaica. Another Toronto native, Kardinal Offishall, signed a publishing deal with Warner/Chappell Music.

All this has spawned an influx of record-breaking chart debuts in Canada's Sound-Scan chart. 1997 saw three U.S. urban releases debut at No. 1 and countless others debut

in the top 10 and remain there for weeks at a time. This had never before been achieved.

Sol Guy
 Director, International Artist Development
 Arista Records
 New York

Larry LeBlanc, Billboard's Canadian correspondent, responds: Many of the Canadian rap acts mentioned have been featured in Billboard in the past year. There was, for example, a full profile of Ivan Berry's Beat Factory label emphasizing its compilation series that dealt with Choclar, Whitey Don, and Kardinal, whom Guy mentions. Recently we featured Canadian R&B singer Carlos Morgan, and I did a major piece the previous year on Carla Marshall. As well, there have been several pieces in the past year in the International section lambasting Canadian A&R for ignoring R&B music.

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

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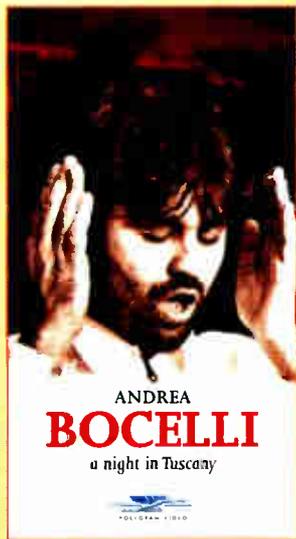
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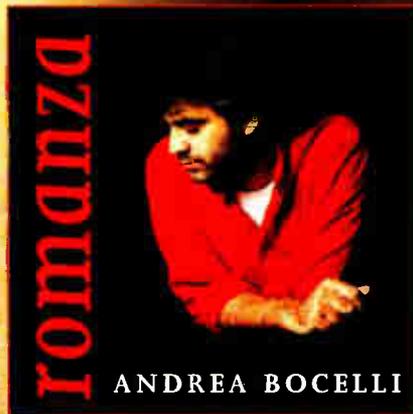
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BLUES ★ DEUCES WILD • B. B. KING • MCA	38
CONTEMPORARY CHRISTIAN ★ YOU LIGHT UP MY LIFE - INSPIRATIONAL SONGS LEANN RIMES • CURB	36
COUNTRY ★ COME ON OVER • SHANIA TWAIN • MERCURY	31
GOSPEL ★ GOD'S PROPERTY GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION • B-RITE	37
HEATSEEKERS ★ ROBYN IS HERE • ROBYN • RCA	22
KID AUDIO ★ DISNEY'S CHRISTMAS COLLECTION VARIOUS ARTISTS • WALT DISNEY	77
THE BILLBOARD LATIN 50 ★ CONTRA LA CORRIENTE • MARC ANTHONY • RMM	35
POP CATALOG ★ MIRACLES - THE HOLIDAY ALBUM • KENNY G • ARISTA	78
R&B ★ LIVE • ERYKAH BADU • KEDAR	26
REGGAE ★ THINK LIKE A GIRL • DIANA KING • WORK	38
WORLD MUSIC ★ THE BOOK OF SECRETS LOREENA MCKENITT • WARNER BROS.	38
• THE HOT 100 • ★ SOMETHING ABOUT THE WAY... / CANDLE IN THE WIND 1997 ELTON JOHN • ROCKET	100
ADULT CONTEMPORARY ★ SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN • ROCKET	91
ADULT TOP 40 ★ I DON'T WANT TO WAIT • PAULA COLE • IMAGO	91
COUNTRY ★ LOVE GETS ME EVERY TIME • SHANIA TWAIN • MERCURY	32
DANCE / CLUB PLAY ★ DRAMA • CLUB 69 FEATURING KIM COOPER • TWISTED	29
DANCE / MAXI-SINGLES SALES ★ FREE • ULTRA NATE • STRICTLY RHYTHM	29
LATIN ★ Y HUBO ALGUIEN • MARC ANTHONY • RMM	34
R&B ★ MY BODY • LSG • EASTWEST	24
RAP ★ FEEL SO GOOD • MASE • BAD BOY	27
ROCK / MAINSTREAM ROCK TRACKS ★ TOUCH, PEEL AND STAND • DAYS OF THE NEW • OUTPOST	93
ROCK / MODERN ROCK TRACKS ★ TUBTHUMPING • CHUMBAWAMBA • REPUBLIC	93
• TOP VIDEO SALES • ★ THE LOST WORLD: JURASSIC PARK UNIVERSAL STUDIOS HOME VIDEO	80
HEALTH & FITNESS ★ OPRAH: MAKE THE CONNECTION • BUENA VISTA HOME VIDEO	82
MUSIC VIDEO SALES ★ TULSA, TOKYO AND THE MIDDLE OF NOWHERE HANSON • POLYGRAM VIDEO	83
RECREATIONAL SPORTS ★ MICHAEL JORDAN: ABOVE & BEYOND • FOXVIDEO	82
RENTALS ★ THE FIFTH ELEMENT • COLUMBIA TRISTAR HOME VIDEO	83

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

CLASSICAL ★ PAUL MCCARTNEY'S STANDING STONE LONDON SYMPHONY ORCHESTRA (FOSTER) • EMI CLASSICS
CLASSICAL CROSSOVER ★ MERRY CHRISTMAS FROM VIENNA PLACIDO DOMINGO / YING HUANG / MICHAEL BOLTON • SONY CLASSICAL
JAZZ ★ TO SEE YOU • HARRY CONNICK, JR. • COLUMBIA
JAZZ / CONTEMPORARY ★ GREATEST HITS • KENNY G • ARISTA
NEW AGE ★ TRIBUTE • YANNI • VIRGIN
CHRISTMAS ★ SNOWED IN • HANSON • MERCURY

THE CENTURY AWARD

17 Chet Atkins honored.

TOP OF THE NEWS

12 MIDEM Asia convention relocates to the Indonesian vacation hot spot Bali.

ARTISTS & MUSIC

14 **Executive Turntable:** Capitol Records ups Liz Heller to executive VP of new media.

15 Yo-Yo Ma is featured on "The Tango Lesson" soundtrack.

15 **The Beat:** The best and worst of holiday albums, including Hanson and RuPaul.



BOOTSY COLLINS: P. 23

16 **Soundtracks And Film Score News:** Capitol Dimension issues soundtrack to "Scream 2."

22 **Popular Uprisings:** Kottonmouth Kings to issue their debut set on Capitol.

23 **R&B:** Bootsy Collins' new album, "Fresh Outta 'P' University," is out on WEA Germany.

27 **Boxscore:** Elton John grosses \$1.2 million in Montreal.

28 **Dance Trax:** Clubland celebrates Danny Tenaglia's long-awaited single "Elements."

30 **Country:** Disney's entry into country music relies on Music



SOUNDS OF BLACKNESS: P. 37

City veterans.

34 **Latin Notas:** Latin America still music industry's fastest-growing region in the world.

37 **Higher Ground:** Former Prince guitarist Dez Dickerson releases first solo set, "oneman."

37 **In The Spirit:** Sounds Of Blackness stay in the spotlight through soundtracks and TV.

38 **Jazz/Blue Notes:** Soundtrack to "Midnight In The Garden Of Good And Evil" has jazzy twist.

39 **Classical/Keeping Score:** Tallis Scholars enjoy newfound notoriety under major distributor.

45 **Studio Action:** Wolf Ericson produces the best in early music recordings.

63 **Songwriters & Publishers:** BMG Music expands its presence in Asia.

INTERNATIONAL

65 Japanese authors' society JASRAC proposes a royalty rate for works in new media.

68 **Hits Of The World:** "Spice-world" album heads the Eurochart.

69 **Global Music Pulse:** South African group Twins releases its third album, "Higher And Higher."

70 **Canada:** Newfoundland's Ennis Sisters meet swift success with "Red Is The Rose."

70 **Home & Abroad:** Promo spots for Swedish singer/songwriter Magoria appear on CNN.

MERCHANTS & MARKETING

71 Electronic gaming remains a hot and expanding entertainment market.

74 **Retail Track:** Latest news on the Alliance Chapter 11 saga.

75 **Declarations Of Independents:** Assn for Independent Music opens Indie Awards to all indie releases.

77 **Child's Play:** Paige O'Hara returns as Belle in "Beauty And The Beast: The Enchanted Christmas."

79 **Home Video:** Britain's Labour government acknowledges importance of video industry.

80 **Shelf Talk:** Two-tape collection of "Tracey Takes On..." episodes hits video Jan. 27.



DANNY TENAGLIA: P. 28

REVIEWS & PREVIEWS

84 Spotlight reviews of latest from Roni Size & Reprazent, Sandi Patty, and Taja Sevelle.

PROGRAMMING

90 If triple-A radio had existed in the '80s, which artists might be bigger today?

92 **AirWaves:** The Cure's greatest-hits package includes one hot new single.



ENNIS SISTERS: P. 70

93 **The Modern Age:** G. Love examines two-faced people in new single, "Stepping Stones."

94 **Music Video:** MuchMusic's "Intimate & Interactive" live concert series kicks off new season.

FEATURES

64 **Update/Lifelines:** Music journalist Robert Palmer dead of liver-disease complications.

87 **Classified**

88 **Real Estate**

104 **Between The Bullets:** Metallica enters The Billboard 200 at No. 1.

106 **Chart Beat:** Having charted separately, the members of LSG are now on the charts collectively.

106 **Market Watch**

106 **Homefront:** The New York Times and BPI launch entertainment World Wide Web site.

EMI Eyeing New Efficiencies In Wake Of 'Flat Market'

BY JEFF CLARK-MEADS

LONDON—The EMI Group says suggestions that it is about to shed jobs and cut back its activities are unfounded.

The speculation arose because of a phrase in the statement accompanying the company's interim figures released Nov. 24 that said that, because of the difficult world market, EMI "will continue to address the cost base of our operations around the world."

But chairman Sir Colin Southgate tells Billboard, "People have leapt onto the idea that we are going to slash a thousand jobs—but it's nothing like that whatsoever."

Southgate says the reality is that EMI is reacting to a flat world market by seeking new efficiencies.

"We are building a central distribution facility at Uden [the Netherlands] for larger, bulk items," Southgate says. "That will obviously give us a lot

greater efficiency, and we have a program of things like that which will make us more efficient."

Such efficiencies are made necessary, he adds, by a market that Southgate says is growing at 1% currently and that will continue to rise at that rate throughout next year. Southgate says this conclusion is not just EMI's perception but is a common view across the industry. "It's not just EMI that thinks this. Sony and Warner and PolyGram do as well."

In the six months to Sept. 30, the EMI Group—which encompasses all EMI Music labels and publishing companies and the HMV retail chain—had revenues up 4.9% to \$2.62 billion at constant exchange rates, the company says. However, operating profit fell by 4.5% to \$194.5 million. The company adds that the strength of the British pounds in which it reports reduced the real value of revenues by \$243 million to

\$2.37 billion and operating profit by \$23.8 million to \$170.7 million.

EMI Music had a decrease in operating profit of 3.6% at constant exchange rates to \$216 million on revenues up 3% at \$1.92 billion. At actual exchange rates, the company says, operating profit was 14.6% down at \$191.42 million on revenues down 8.4% to \$1.7 billion.

At HMV, which includes U.K. book-selling chain Dillons, first-half sales rose 8.9% to \$666 million. Sales were up 14.1% at constant exchange rates, the company says. HMV had an operating loss of \$20.7 million, a result in line, says the EMI Group, with expectations for the quieter first half of the year. The EMI Group points out, though, that in comparable stores, HMV's sales were on average 3.2% ahead of market growth. During the first half, HMV added 6,000 square meters of trading space to its global operations, the com-

(Continued on next page)

EMI

(Continued from preceding page)

pany says.

Southgate says the fact that EMI Music had its operating profit reduced at a time when revenues rose was largely a function of a change in fortunes for the company's Japanese affiliate.

"Japan has gone from a substantial profit in the first half of last year to a loss for this year," says Southgate. "It's the biggest swing we have."

He notes that EMI is still in the process of "revitalizing" its Japanese management that it began in May but adds that one of the reasons for the poor showing there in the first half was "a lousy release schedule." He expresses his confidence, though, that the company will be back in profit in the second half of EMI's fiscal year.

Southgate says the performance of the Japanese company should be seen against the background of a total market down 12%. He notes another area of difficult trading as Southeast Asia, where, he says, the

'If we've done nothing else in the last seven or eight years, we have improved efficiency'
—Colin Southgate

market "is in the toilet, if I may put it that way. It was 10% off in the first half and is probably much worse by now."

The strength of the British pound has also sucked imports into the U.K. from continental Europe, he states, whereas in times of a weaker pound, imports flowed the other way. Southgate cites the U.S. market as up by around 3.5%.

Within these conditions, he says, EMI's strong release schedule—spearheaded by Spice Girls' "Spice" (the EMI Group's top-selling album, with 8 million units sold in the period on top of 9.5 million sold last year), Radiohead's "OK Computer," the Rolling Stones' "Bridges To Babylon," Sir Paul McCartney's "Flaming Pie," and Meredith Brooks' "Blurring The Edges"—raised the company's global market share in the six months by 1.6% to "around 14%."

Bolstered by this, Southgate says he remains confident of EMI's ability to survive a flat market. "I do believe we are an extremely efficient organization. If we've done nothing else in the last seven or eight years, we have improved efficiency. Efficient organizations always do better in these times. I remain bullish."

Southgate states that there have been no offers to buy the EMI Group despite its successful establishment as a stand-alone company following de-merger from Thorn EMI last year.

EMI reports in British pounds. The exchange rate used in this story is \$1.70 to the pound.



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Knight's Latest Legal Setback Brings Federal Prison Sentence

■ BY CHRIS MORRIS

LOS ANGELES—Already serving a nine-year state sentence on an assault conviction and facing a U.S. probe into his label's business affairs, Death Row Records owner Marion "Suge" Knight was hit with an 18-month federal prison term on Nov. 24 here after his probation in a 1994 weapons case was revoked.

Following an agreement between Knight's attorneys and federal prosecutors, the record executive will serve only six months of federal time: He was credited with the year he has served in state prison since L.A. Superior Court Judge J. Stephen Czauleger revoked his probation in the assault case on Nov. 26, 1996.

Knight will do his time in a federal facility upon completion of his state sentence. At the federal hearing, probation officer James Bouchard said that Knight will end up serving 4½ years of his nine years of state time (he is incarcerated in the Men's Colony in

San Luis Obispo, Calif.); with the addition of the federal sentence, Knight should remain behind bars until sometime in early 2002.

Knight's latest legal setback stems from his role as a minor player in a major 1994 drug case and is tied to a 1992 assault in L.A. and a much-reported 1996 beating in Las Vegas.

In April 1994, Knight was named in five counts of a wide-ranging federal indictment handed up in Las Vegas. The principal target of the indictment was Ricardo Lorenzo "Ricky" Crockett, the reputed kingpin of a large cocaine-trafficking ring. Knight, who was one of 30 defendants in the case, was charged with illegally purchasing two .40-caliber Glock pistols from
(Continued on page 105)

BMG Classics Establishes New Euro Structure

■ BY JEFF CLARK-MEADS

LONDON—BMG Entertainment International is placing its classical operations in Europe into a new, continent-wide structure.

The company says it is responding to the new reality of the European Union's 15-nation single market with the setting up of BMG Classics,

Europe, under Lars Toft, currently managing director of BMG Denmark. Based in Munich, the new structure will mean the head of the classical division in each European country will report to Toft



TOFT

rather than to the head of his or her local BMG affiliate.

Toft will assume his new role once a replacement has been found for him in Denmark. In his new position, he will report to Cor Dubois, president of New York-based BMG Classics.

Dubois says that the new structure recognizes the new order in Europe and allows BMG to be more effective with its international artist marketing campaigns.

"This new structure will not only position us perfectly to respond to the rapidly developing EU market, but will allow us to have a very focused, targeted approach in repertoire development and marketing for the adult consumer we cater to," says Dubois. "It was only a matter of finding the right executive who could both formulate the new structure and implement it."

Toft has been managing director of BMG Denmark since 1994. Prior to that, he was director of marketing and sales for EMI-Medley in Denmark and had been marketing manager, Europe, for Warner Music International in London from 1990-92.

A BMG statement says that in his new role, he "will establish and main-
(Continued on page 97)

MIDEM Asia '98 Is Being Moved To Bali Switch From Hong Kong Is Aimed At Cutting Costs

■ BY GEOFF BURPEE

HONG KONG—Relocating MIDEM Asia to the Indonesian vacation center of Bali from the business powerhouse that is Hong Kong does not, at first, sound like a way to reduce costs.

But officials at the Paris-based Reed MIDEM Organisation (RMO), which stages the annual West-meets-East convention, contend that the venue switch in 1998 will save participants between 10% and 30% compared with this year.

MIDEM Asia '98 is now due to be held May 26-29 in the Sheraton Hotel Convention Center in Bali's Nusa Dua resort; it was originally scheduled to take place in Hong Kong earlier that month.

Moreover, a cross section of music industry professionals polled by Billboard approve of the new site. "It's a wonderful idea," says Harry Hui, Asian regional VP of Warner/Chappell Music, "in that it will help to demonstrate Asia as a music culture beyond Hong Kong." The region's industry is "not only about Cantopop and Mandopop," he adds.

Given the current turbulent state of Asian economies, most executives say the cultural significance of the venue change is secondary to hard economic realities. Mirko Whitfield, RMO's Asia/Pacific director of marketing and sales, points to Hong Kong's high infrastructure costs. "The hotel prices [in Bali] are as much as 40% less than those in Hong Kong," he says.

The show will be spread across four days instead of three at a discounted registration fee, according to RMO, and the cost of an exhibition booth will also be cut. This year, the price to exhibitors of the first nine-square-meter unit was 29,350 francs (\$5,140). For 1998, the price will be dropped 12.5% to 25,500 francs (\$4,473). The second nine-square-meter unit is similarly discounted, to 22,500 francs (\$3,950).

Individual delegates, which at MIDEM Asia '97 paid a registration fee of 3,400 francs (\$600), will next year pay 2,450 francs (\$430), a 30% discount. The greatest savings are expected to come in travel packages, currently being worked out with local hoteliers, although RMO declines to comment on specifics.

At Thai independent Bakery Records, managing director Kamol Sukosol Clapp says his initial reaction to the venue change is positive ("a better atmosphere"). But the choice of locale pales in significance compared with the harsh economic climate plaguing Bakery's local market, where the value of the Thai baht to the dollar has plunged more than 40% since August. "I don't know how the other countries are faring," he comments, "but here it doesn't look good." Nevertheless, Clapp says, he plans to attend the next MIDEM Asia.

"Wherever they move to," states Leslie Mok, regional director of peer-music's Asian publishing operations, "we are not there for vacation. We are

aiming to know more friends in the industry. We spend several days [at MIDEM Asia], and if the content is good, [the event] is useful. MIDEM should put more thought into the content." He adds, "Many of the friends in the industry didn't feel that it was very useful this year."

"Bali is a great idea," says Michael Primont, managing director of the China representative office of Cherry Lane Publishing. "I think it will help boost the flagging numbers from last year. But I also think it will make it more difficult for Chinese companies to participate."

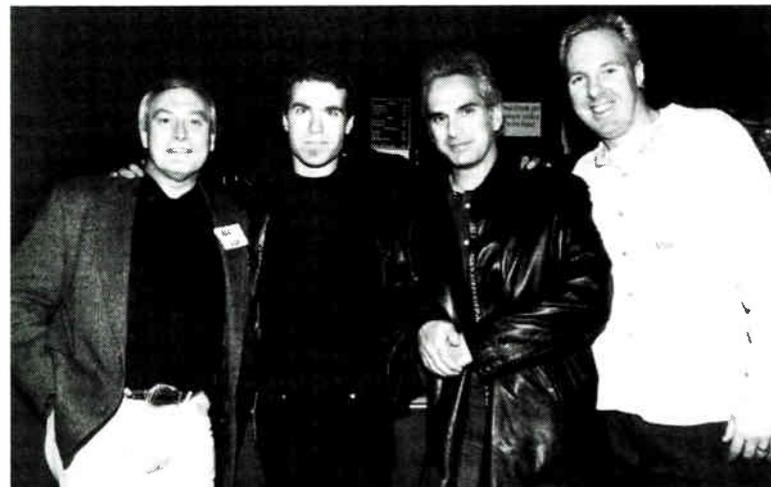
As an Asian resort, Bali (2,000 miles southeast of Hong Kong) is familiar to many residents of the region and as such holds little novelty value. "But with the representatives from the U.S. and the Europeans," says Bakery's Clapp, "there'll probably be fewer people strolling the exhibition floors and more deals being done on the beach."

Government agencies that subsidize national companies' participation in such trade events will not be concerned with the venue switch, if the comments of a spokesman at the U.K.'s Department of Trade and Industry (DTI) are typical. The agency supports events, not locations, says the DTI officer, so the move to Bali is not material.

At the British Phonographic Industry, which coordinates its members' involvement in MIDEM Asia, GM Peter Scaping says, "My reaction is that MIDEM organizers would not take a frivolous decision. They have done this [relocation] with due deliberation, and I respect that." This year, the U.K. sent more companies (105) to MIDEM Asia than did any other country.

James Fisher, general secretary of the London-based International Managers Forum, says there may be some problems arising from Bali's lack of music-industry infrastructure. "Everything they're going to need, they'll have to import," he says.

Fisher expresses surprise that the convention was not shifted to Bangkok or Singapore, where such an infrastructure does exist. He empathizes with those who find the decision to move to Bali "frivolous" but adds that the attractions of the site might attract
(Continued on page 104)



Back To Basics. Former Brad bass player Jeremy Toback performed tracks from his RCA solo debut, "Perfect Flux Thing," at Irving Plaza in New York. Pictured backstage, from left, are Bob Jamieson, president, RCA Records; Toback; Jack Rovner, executive VP/GM, RCA Records; and Bruce Flohr, senior VP, A&R and artist development, RCA Records.

Rock The Vote Still Rolling Strides Made, Despite Lower Profile

■ BY DYLAN SIEGLER

NEW YORK—Rock the Vote met with little media attention in the time leading up to the 1997 elections. But while some may have wondered what had become of the organization—or just plain forgotten about it—Rock the Vote was quietly and systematically registering more than 515,000 voters and making plans to further step up its activities on a wide variety of fronts in 1998.

Says Donna Frisby, acting executive director of Rock the Vote, "We did not have as strong a media presence last year—we weren't a new thing anymore. But we were out there in the community. We were in the faces of young people, which is what really counts."

Among the organization's initiatives to reach youth were the new voter-registration phone number, 800-REGIS-TER, and voter registration available over the Internet.

Formed in 1990 by members of the recording industry, Rock the Vote seeks to educate young people aged 18-24 about current political issues, freedom of speech, and the power of the vote.
(Continued on page 105)



FRISBY

Frisby, formerly development director for Rock the Vote, is a leading candidate in the organization's search for a new executive director following the departure of Ricki Seidman in August. Identifying the need to reach chronically overlooked black and Latino youth with the Rock the Vote message, Frisby organized Rock the Vote's urban-outreach initiative beginning in 1992 and, along with LL Cool J, founded the organization's Hip-Hop Coalition for Political Power.

"People of color are not as familiar with the Rock the Vote name," says Frisby. So in the last few years, the Hip-Hop Coalition has tailored its campaign to those of all races who identify with hip-hop culture, holding political "info forums" with artists and activists like Chuck D., LL Cool J, and Farai Chideya, as well as record company executives like Hiram Hicks, president of Island Black Music. Forty R&B radio stations took on Rock the Vote as a public-service campaign, and volunteers focused on reaching traditionally black college campuses and R&B communities at the grass-roots level.

"One thing about urban and hip-hop communities," Frisby adds, "is that you can't tell people to just vote, because they feel they're outside the system." Hence, plans for the Hip-Hop Coalition in 1998 include continued cooperation
(Continued on page 105)

Word Nashville Dissolved Targeted Country, Christian Markets

■ BY DEBORAH EVANS PRICE

NASHVILLE—Word Entertainment has dissolved Word Nashville, the 2-year-old country label that created and marketed music for both the mainstream country and Christian retail markets.

The label's roster included Brent Lamb and Skip Ewing, but one of the primary functions of Word Nashville was to release mainstream country product from outside labels into the Christian Booksellers Assn. (CBA) market via Word Distribution.

Word will continue to offer Lamb's and Ewing's albums as well as projects by other labels' mainstream acts (Collin Raye, Kenny Rogers, and Ricky Van Shelton) that Word Nashville was working in the CBA market. The label has nine albums in the pipeline, including three various-artists albums, "Hymns From The Ryman" and the

Sony Nashville releases "Common Ground" and "Gospel Super Hits."

Word president Roland Lundy was unavailable at press time but has said publicly that the closing is due to Word's desire to put all its resources into strengthening its role as a Christian label.

GM/VP Jeff Teague, who is leaving the company with the label's closure, plans to take the strengths of Word Nashville and resurrect them in a new environment. "This gives me the opportunity to take the dual-market country concept into a broader arena," Teague says. He is speaking with a variety of potential mainstream partners. Teague's goal is to build new country projects and drive them back to the Christian retail market through Word.

Word Nashville director of marketing Rick Bowles and public relations coordinator Kimberly Eaton lost their
(Continued on page 105)

Artists & Music

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

R&B Acts Are Basis For Rhino School Curriculum

BY SHAWNEE SMITH

NEW YORK—In celebration of Black History Month in February, Rhino Records has established "Black History In Music: Songs Of A People," a monthlong curriculum for high school social studies, history, and creative writing classes.

Developed by Lifetime Learning Systems, a Stamford, Conn.-based creator, producer, and distributor of privately sponsored educational materials, "Black History In Music" highlights African-Americans' creations and contributions to American history and music—including jazz, classical, rock'n'roll, blues, soul, reggae, funk, disco, rap, and hip-hop—through weekly lesson plans.

"Music relates to specific time periods," says Quincy Newell, senior product manager and urban catalog development director at Rhino. "The Civil Rights movement inspired the music of that time, and vice versa. That is the component we are using to educate the children about music."

Newell says Rhino brought in Lifetime Learning Systems to make the curriculum credible. The current absence of musical programs in many public schools sparked the effort, he adds.

"We didn't want to make it marketing intensive," says Newell, noting that the label owns the catalog or has licensed the use of many of the artists involved through reissue and compilation agreements. "Our main purpose is to educate kids and teach

them [about black history] using music as a basis vs. just history."

Set to begin in February, the curriculum will be distributed to 10,000 high schools in urban areas across the country. Teachers will receive a curriculum pack that includes a four-page guide and four reproducible student activity worksheet masters.

Class activities include "A Tour of The Music," which gives students a background on many American music styles that were influenced or shaped by African-American artists. The assignment encourages students to work in groups to research one of the styles in depth and prepare an oral presentation for the class.

"Build A Black Music Time Line" helps students develop an understanding of how different styles of music are associated with different events and periods in history, allowing students to create a personal time line to associate various songs or music styles with experiences or periods in their own lives.

"The Featured Artist Is . . ." the last assignment, examines different artists' musical styles and the influences that helped create them. Class presentations will explore both personal and musical experiences of the artists.

Featured artists in the curriculum include Aretha Franklin, Otis Redding, Sugar Hill Gang, John Coltrane, Charles Mingus, Booker T. & the MG's, Ray Charles, Curtis Mayfield, the Isley Brothers, Grandmaster

(Continued on page 89)

Persian Classical Music Finds U.S. Ears Labels Exposing Eastern Sounds To The West

BY BRADLEY BAMBARGER

A Baedeker as well versed as the "Rough Guide To World Music" doesn't include a tour of the traditional Persian art, and no pop stars have plundered its charms. But Persian classical music is a trove of burgeoning appeal, as international travel has become easier for Iranian artists and enterprising labels have begun to issue their work to grassroots acclaim.

One such label, the Los Angeles-based Kereshmeh Records, has a catalog full of prime Persian classical albums, including titles by such veteran masters as *setar* virtuoso/composer Hossein Alizadeh, vocalist Shahram Nazeri, and instrumentalist/vocalist Mohammad Reza Lotfi. In early February '98, Kereshmeh has an album due from the young *kamancheh* (spike fiddle) virtuoso Kayhan Kalhor, the inspired live set "Eastern Apertures" with percussionist Morteza Ayan.

A rare solo feature for the haunting sound of the *kamancheh*, "Eastern Apertures" is an ideal introduction to the special character of Persian classical music. Kalhor explains that the art is bound up in Persia's "very long, complicated social history. That history gives the music a unique depth. Like an old man speaking, it is the voice of experience."

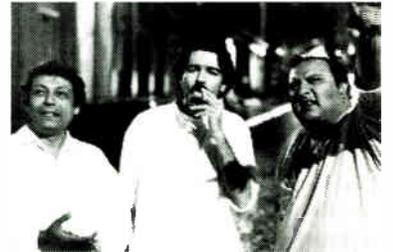
A rising star in Persian classical music, Kalhor also has a solo set due next April on Traditional Crossroads/Rounder. Earlier this year,

Kalhor teamed with Indian sitarist Shujaat Hussain Khan and percussionist Swapan Chaudhuri for an exploration of the common roots of the Persian and North Indian traditions on the Shanachie album "Ghazal: Lost Songs Of The Silk Road." This month, he travels to India to record a follow-up to that soulful, pioneering hybrid, with the disc due next fall.

Kalhor describes "Ghazal" as "a path between two cultures," on which the intricate beauties of the Hindustani raga and Persian *dastgah* merge spiritually and aesthetically. And, he adds, with their searching, meditative qualities, these ancient musical cousins also touch many Westerners similarly.

Isabel Soffer, associate director of the New York-based World Music Institute and executive producer of "Ghazal," says she thinks Persian classical music has the potential to be as popular as North Indian classical in the West. "For Iranians here, the music has a real cultural significance—they're brought up with it; it means a lot to them. But in the hands of a master, Persian classical music is breathtakingly beautiful in a way that's apparent to most anyone."

For the first decade after the Islamic revolution in Iran in the late '70s, many musicians had a hard time performing at home, so they traveled to Europe to play concerts and record. Persian classical artists have since built a considerable following in Germany, France, and



Persian classical musician Kayhan Kalhor collaborated with Indian artists Shujaat Hussain Khan and Swapan Chaudhuri on the Shanachie album "Ghazal: Lost Songs Of The Silk Road." Pictured, from left, are Chaudhuri, Kalhor, and Khan.

Scandinavia, with such European labels as Ocora, Buddha, and Nimbus essaying the genre.

With political tensions between Iran and the U.S. having eased in the past few years, Persian music seems poised for a renaissance in North America, particularly on the West Coast, where there is a sizable Iranian-American population. The 34-year-old Kalhor lives in Brooklyn, N.Y., and has toured the country many times. He just completed a 13-city trek with the Dastan Ensemble in support of Nazeri and plans solo shows for next summer, as well as a tour of the U.S. and Europe with Khan and Chaudhuri next fall.

Soffer says the World Music Institute has had increasing success with its New York concerts with such Persian maestros as Nazeri and Alizadeh. This past spring, an event featuring Alizadeh and Kalhor packed the 850-seat Symphony Space. Also, the organization's concert and catalog sales of albums by Persian classical artists have been brisk, including such Kereshmeh titles as "The Abu-Ata Concert," a stirring classic of traditional Persian song with Lotfi accompanying vocalist Mohammad Reza Shajarian, and Alizadeh's landmark "Ney Nava," a sublime lament for ney flute and orchestra that's the most famous composition in modern Persian classical music.

Distributed by City Hall in the Western half of the U.S. and Twinbrook on the East Coast, Kereshmeh's rich catalog features sundry other vocal and instrumental discs. Some of the standouts include the popular "Mystified," Nazeri's textured album of Sufi songs on the mystical poetry of 13-century Persian poet Mowlana Jelaluddin Rumi; "Mystery Of Love," with a contemplative Lotfi captured live in Copenhagen singing and playing the lute-like *setar* and *tar*; "Torkaman," a disc of dynamic solo improvisations by Alizadeh on *setar*; and "Dawn,"

(Continued on page 89)

INXS' Hutchence Mourned In Australia, Worldwide

BY CHRISTIE ELIEZER

SYDNEY—Australian Prime Minister John Howard summed up the national mood here over the death of INXS front man Michael Hutchence with the comment, "It takes from the Australian and world rock scene one of our most gifted and talented performers, and it's a very tragic event."

Radio stations across the land block-programmed INXS music and opened their lines to callers in the wake of the singer's death Nov. 22 here.

Newspapers also devoted up to four pages to the tragedy for the first few days, and fans set up a shrine of flowers, letters, and candles outside the Ritz Carlton hotel in Sydney, where a staffer found the body of the 37-year-old Hutchence hanging from a belt in his fifth-floor suite.

A stunned Australia went into mourning. Hutchence, its first

international rock star, reflected the country's self-image as young, vibrant, and globally successful. In 1987, INXS' Atlantic album "Kick" sold 9 million copies. The band headlined a sellout date at the 72,000-capacity Wembley Stadium in London.

Hutchence epitomized the good-looking rock star who dated high-profilers, including supermodel Helena Christensen and singer Kylie Minogue. He also enjoyed an intellectual appeal, with poetry readings, art movie appearances, and underground dance project Max Q. He had been working for three years on a solo album with contributions from U.K. dance producer Bomb The Bass and the Heads' Tina Weymouth, Chris Franz, and Jerry Harrison.

An autopsy Nov. 24 found that the singer died by hanging, but a coroner's report, to determine if Hutchence's death was suicide, will not be made available for two



INXS

weeks. His funeral was to be held Nov. 27.

Among the artists Hutchence was close to was U2's Bono, who remembered the singer from the stage of U2's Nov. 23 concert in San Antonio, Texas. Before playing "I Still Haven't Found What I'm Looking For," Bono asked the audience to remember Hutchence, saying, "He was a good friend, and he was one of

us. We're thinking about him today." The pair had met years earlier at the Sunset Marquis hotel in Los Angeles and had spent much time together over the years.

INXS was to launch the Australian leg of the band's 20th-anniversary tour three days after Hutchence's death. On Hutchence's arrival at Sydney airport to a barrage of TV cameras prior to tour rehearsals, he was asked, "Got any surprises in store, Michael?" He playfully seized the reporter, shook his shoulder, and said, "Always surprises in store, mate. Always surprises in store."

He had been in good spirits, including at rehearsal with the band at ABC-TV studios. Although the act's current album, "Elegantly Wasted" (Mercury), had not charted well, the tour was a sellout in Sydney and Melbourne, Australia, according to the Frontier Touring Co., and shows in the other states

(Continued on page 89)

Indonesia's Dewa 19 Eyes Global Audience With 'Stars'

BY DEBE CAMPBELL

JAKARTA, Indonesia—One of this country's top pop acts, Dewa 19 is contemplating a move onto the international scene with two top-selling albums and a host of awards under its belt.

Dewa 19 is getting ready for the January release of its fifth album, "Bintang Lima" (Five Stars), as well as solo albums by two band members. The group members are denying that the solo projects will lead to the breakup of one of this market's success stories.

The band could also be in line to add another award to its name, with a nomination for best pop group at the Anugerah Musik Indonesia (Indonesian Music Awards) Saturday (29).

This band of young self-trained musicians—all members are now between the ages 24 and 27—started out in 1987 playing international top 40 hits in junior high. The group's name comes from the first initial of each original member's first name—Dhani Manaf (keyboards, vocals), Erwin Prasetya (bass), Wawan Abi (drums), and Andra Ramadhan (guitar). Queen, U2, and Toto were their inspiration, says Manaf. They drifted into jazz and later pop/rock and, after high school, began writing their own music and lyrics, with the addition of vocalist Ari Lasso. Since they were all age 19 then, they became Dewa 19.

The group's first single, "Kangen" (Missing You), distributed by PT Aquarius Musikindo, was released in 1992. It rocketed up the local radio and magazine charts; the self-titled album from which it was taken sold more than 300,000 copies in its first six months, according to the distributor. The hit was followed by "Selamat Pagi" (Good Morning), "Swear," and "Kita Tidak Sedang Bercenta Lagi" (We Aren't In Love Anymore). The act garnered the best newcomer group and best alternative rock at the BASF Awards that year.

"Kangen" was an instant hit, and with the success of further tracks on the first album, it was the single that launched Dewa 19's career, says Aquarius Musikindo's A&R director, Iman Sastrosatomo. Having multiple hits off



Dewa 19 is getting ready for the January release of its fifth album, "Bintang Lima" (Five Stars). The band is nominated for best pop group at the Anugerah Musik Indonesia (Indonesian Music Awards) Saturday (29).

one album was almost unprecedented, which demonstrated a wide acceptance of the album and the group, Sastrosatomo says. "Since then, their achievement has only been greater and greater," he says.

On the second album, 1994's "Format Masa Depan" (Format Of The Future), singles "Aku Milikmu" (I Own You), "Mahameru" (Grand Mountain), "Deasy," and "Still I'm Sure We'll Love Again" hit the charts, while album sales surpassed 250,000, according to Aquarius marketing manager Arie Widjaja. Sastrosatomo adds that "Format" did not feature heavy promotion, but that the band did tour extensively in support of it.

The third album, 1995's "Terbaik-Terbaik" (The Best), charted new hits including "Cukup Siti Nurbaya" (Enough Isolation), "Satu Hati" (One Heart), "Restoe Boemi" (Blessings Of Earth), and "Cinta Membawamu Kembali" (Love Brings You Back To Me). The set sold 400,000 units and helped the band win the best rock music, best arranger, and best recording group awards from BASF that year, as well as a nomination for MTV Asia's Viewers Choice Award.

Soon after, Wong Aksan replaced Abi as drummer. With the release of "Pandawa Lima" (Five Brothers Of Pandawa) in January, the single "Kirana"

(Gorgeous) was unleashed. Videos and airplay made it a hit, according to Aquarius' Sastrosatomo. One month later, 300,000 units had been sold, making "Pandawa Lima" the fastest-selling album for any group in the last decade, according to Aquarius Musikindo.

Sales of the album have reached 700,000, says Widjaja, with the release of two follow-up singles and videos, "Aku Disini Untuk Mu" (I'm Here For You) and "Kamula Satu-satunya" (You Are The One). "Kirana" garnered a MTV Asia's Viewers Choice nomination, and in June, the band earned the Indonesian Journalist Assn.'s most popular and productive band award.

"It's difficult for a band to maintain its popularity, but Dewa 19 has managed to do it and has won awards all along the way, from the first album," says Sastrosatomo. "They just get better and better. The market demonstrates the confidence that this is a great band."

"Pandawa Lima" is selling like hot cakes in Indonesia, confirms Widiana Hartawan, merchandising coordinator for PT Disc Tara, which operates 39 stores in Indonesia. "It is a very important album for us. [Buyers] are crazy about Dewa because the first album was such a hit and [the band is] all over MTV and many print advertisements."

Channel V has also supported the act. It played "Kirana" five times a day on its international beam to Southeast Asia.

"It's a very good video, very good music, and it also incorporated traditional elements," says Jeff Selamatu, manager of music programming for Channel V. "It stood out by virtue of its quality. They're definitely not a garage band but a well-produced, well-put-together act."

Manaf calls the group's music "pop 2000"—rock with an alternative feel. The music is "heaven sent," says Manaf. "It's not something you can force. A good song is like a fever, it comes all at once, suddenly."

Each band member has become increasingly involved with the creative process. The lyrics are mostly love songs, both the painful and the positive. "The more pain you make, the more people like it," says Manaf with a shrug.

"Our fans from Australia say these songs would sell well in Australia in English," Manaf adds. The band wasn't happy with previous English recordings. "Even to me, the English sounds funny," says Manaf, and vocalist Lasso agrees. To tap the international market, the band realizes that it must write and sing in English, changing the lyrics on existing songs or looking for an addi-

tional vocalist with more distinctive English diction. "We believe our latest songs, in English, would be well accepted," says Manaf.

With professional entertainment management difficult to find in Indonesia, the group leaves album promoting and video production to Aquarius Musikindo and manages itself, including handling concerts, press, and a 10,000-member fan club. Manaf sees a potential for merchandising income.

In the company's stable of 50 artists, Dewa 19 is by far the biggest, says Aquarius Musikindo's Widjaja. "We work with the band to maintain its popularity in the market, monitoring press and publications to correct impressions, alter what is being delivered or perceived," he says.

With early 1998 release of "Bintang Lima" in the works, Lasso and Manaf have recorded solo albums. The band is on tour throughout Indonesia until December, leading up to the release of the solo albums by early next year.

Manaf says some fans are angry about the pending solo albums. "They're afraid these will break up the band. We think of it as a trilogy with Dewa in the middle, Ari's softer solo album, and my harder rock album offering the full spectrum for fans," says Manaf.

Manaf's solo set, "Ideologi Sikap & Otak" (Response And Brain Ideology), is backed by Ahmad Band, with Dewa's guitarist Ramadhan, Netral Band's drummer Bemo and bassist Didi. Lasso's as-yet-untitled easy-listening album includes five songs produced by Manaf. Both solo sets are being released by Aquarius Musikindo.

Manaf says the solo projects will not affect the band's career and reaffirms that the members are in it for the long term. "If we can have a career of 15 albums, we will be satisfied," he adds.

With no break during five years of hard work, the band plans a six-month sabbatical soon and may go to Los Angeles to study recording and take in the show-biz ambience.

Assistance in preparing this story was provided by Geoff Burpee in Hong Kong.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Capitol Records in Hollywood, Calif., names **Liz Heller** executive VP of new media and **Charles Goldstuck** executive VP of finance. Heller was a senior VP. Goldstuck will continue his duties as CFO.

David Santaniello is promoted to VP of special marketing at Columbia Records in New York. He was senior director of special marketing.

1500 Records in Hollywood appoints **Todd Sievers** co-GM/head of radio promotion. He was commercial radio promotions manager at Three Artist Management.

A&M in Hollywood names **Keith Thompson** director of product development. He was director of A&R and marketing at Blue Note/Capitol.

Atlantic Records in New York names **Jim Welch** director of A&R and **Eric Wood** director of sales. They were, respectively, director of



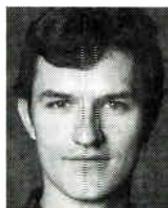
HELLER



GOLDSTUCK



SANTANIELLO



SIEVERS



THOMPSON



WELCH



FRANKIEWICZ



CHIN-DAVIS

A&R at Columbia Records and GM at Tower Records.

Barbara Fairbairn is promoted to regional sales manager at Geffen Records in Miami. She was local marketing manager.

Atlantic Nashville names **Jennifer Shaffer** West Coast promotion manager. She was manager of national alternative promotion at Sony Music.

Deborah Castellero is appointed manager of English-language product at Sony Music Puerto Rico. She was cross-cultural/Hispanic marketing consultant at DC Consulting.

Howard Nelson is appointed director of integrated music at Sony Wonder/SMV in Santa Monica, Calif. He was director of advertising at the Disney Channel Magazine.

Mike Chapman is named Southwest regional promotion manager at Asylum Records in Nashville. He was an independent radio consultant.

Penalty Recordings in New York names **Mr. Mayhem** A&R rep/creative director, **Amir Thornell** video commissioner, and **Jill Karagezian** director of video promotion. They

were, respectively, a DJ, production assistant at Big Dog Films, and executive director of the Music Video Assn.

Ignition Records in New York appoints **David Jansen** director of A&R/alternative marketing, **Hillary Siskind** national director of publicity, and **Liz Koch** manager of alternative radio promotion. They were, respectively, A&R rep at Slab Recordings, national manager of publicity at EMI Records, and Los Angeles college rep at EMI Records.

PUBLISHING. Kim Frankiewicz is

named VP of international at MCA Music Publishing in New York. She was a managing director of MMZ Music.

Peermusic in San Francisco appoints **Donna Chin-Davis** corporate affairs officer. She was assistant to the president.

RELATED FIELDS. Henry Blaukopf is named director of business development and artist relations at the firm Spitz, Friedman, Libien, & Gottfried CPAs. He was director of sales at Arkadia Records/V.I.E.W. Video.

Tango Turns Toward The Mainstream

Music In The Spotlight Via Ma Set, New Film

BY BRADLEY BAMBARGER

NEW YORK—The tango has come a long way since its gestation more than 100 years ago as a diverting soundtrack for the bars and brothels of Buenos Aires. In the past decade or so, the music has been performed in concert halls around the world by musicians of international renown, with the primary impetus being the pioneering, ever-popular *nuevo tango* compositions of the late Astor Piazzolla.

Every few months seems to bring a new Piazzolla tribute by a great classical or jazz musician. Violinist Gidon Kremer recently issued his second acclaimed homage to Piazzolla on Nonesuch, for instance, and cello star Yo-Yo Ma has an album of the master's compositions just out on Sony Classical. But Ma's "Soul Of The Tango" is aligned with a venture that may help fuel the tango fire even further: "The Tango Lesson," a new feature film by Sally Potter ("Orlando") that glorifies the dance and romance at the root of the tango art.

Treading a fine line between fact and fiction, "The Tango Lesson" traces



YO-YO MA

the learning experience of a British filmmaker in an affair with her Argentine dance tutor. Potter—an accomplished dancer who co-stars in the film with Pablo Veron—first experienced the tango a decade ago in London.

"When I heard the tango," Potter recalls, "it was, 'Where has this music been all my life?' I loved it for its combination of musical complexity and emotional directness. The rhythms are driving, the tunes are so soulful. The tango is very exciting."

Before making "The Tango Lesson," Potter made pilgrimages to Buenos Aires and "danced the night away" in the tango clubs. She eventually returned to shoot "The Tango Lesson" there, as well as in London and Paris.

"The Tango Lesson" premiered in mid-November in New York and London and will bow Dec. 25 in Los Angeles. The Adventures Pictures film is set for wide release early next year. Already in stores is the Sony Classical soundtrack to "The Tango Lesson," a beautifully packaged, well-annotated disc that combines vintage tango recordings with fresh takes on the genre to provide a worthy anthology.

One track on "The Tango Lesson" features Piazzolla the *bandoneón* virtuoso backed by an orchestra on his classic "Libertango," from 1974. And in a characteristic bit of Sony Classical movie/music synergy strategy, Ma's version of "Libertango" appears not only on his "Soul Of The Tango" but on "The Tango Lesson," in subtly different form. Potter also shot a videoclip for "Libertango" that features Ma and scenes from the film in counterpoint.

"These were two completely separate projects that just happened to come together through a happy coincidence of timing," explains Sony Classical president Peter Gelb. "The Tango Lesson" should help make the music more accessible and vibrant to a broader public—people beyond the usual Latin or classical music buyers. And the connection with an artist of Yo-Yo Ma's caliber certainly couldn't hurt the film's reception."

The video for "Libertango" is slated for the Bravo channel to help promote "The Tango Lesson," and the video was also serviced to European outlets and tango clubs around the world. The cellist is also performing Piazzolla on a five-city U.S. tour this month, including a Dec. 9 date at the Supper Club in New York.

With arrangements by Jorge Calandrelli, "Soul Of The Tango" has Ma playing with bassist Hector Console (a veteran of Piazzolla's '80s quintet), *bandoneón* soloist Nestor Marconi, classical pianist Kathryn Stott, and the guitar duo of Sergio & Odair Assad, among others. Beyond "Libertango,"

the repertoire includes mellow-toned cello transcriptions of such Piazzolla favorites as "Milonga Del Angel," along with the cello feature "Le Grand Tango," originally composed for the great Mstislav Rostropovich.

And in a bold move, "Soul Of The Tango" features a ghostly duet between Ma and Piazzolla, with Calandrelli devising the piece around a tape of the latter's *bandoneón* soloing on the classic American Clave disc "The Rough Dancer And The Cyclical Night," from 1987. (Piazzolla died in 1992 in Buenos Aires, at age 71.)

"The Tango Lesson" soundtrack includes the two versions of "Libertan-
(Continued on page 27)



Platinum Doors. The remaining members of the Doors are presented with a plaque signifying sales of more than 45 million albums at a party at the Whisky a Go Go in Los Angeles. The party was to herald the release of "Doors Box Set," which arrived in stores, via Elektra Entertainment, on Oct. 28. Pictured, from left, are Steve Kleinberg, Elektra senior VP of marketing; the Doors' John Densmore, Robby Krieger, and Ray Manzarek; Doors' producer Bruce Botnick; Doors' manager Danny Sugarman; and Dane Venable, Elektra senior director of marketing.

Fresh From Santa's Music Workshop: Some Sets For The Naughty, Most Nice

BRING US THE FIGGY PUDDING: It's that time of year when I turn my thoughts to the stack of new holiday albums gathering on my desk. As usual, some are golden, others are lumps of coal.

"VH1 Presents RuPaul: Ho Ho Ho," RuPaul (Rhino): The inestimable RuPaul holds forth on his first Christmas album. Whether you're tipping the spiked egg nog or not, "RuPaul The Red-Nosed Reindeer" is sure to elicit a few guffaws, as is "All I Want For Christmas," which is a litany of plastic surgery requests. A novelty record to be sure, but funnier than most. However, he should have left "You're A Mean One, Mr. Grinch" alone. A word about the CD jacket art: The lovely message about creating one's own family for the holidays is more than a little offset by a photograph of Ru's Christmas panties around his ankles.

"Snowed In," Hanson (Mercury): It's no surprise that Mercury is eager to capitalize on this sibling trio's current heat by releasing a Christmas album. The boys combine pop Christmas classics like "Merry Christmas Baby" and "What Christmas Means To Me," both delivered with great blue-eyed soul, and such traditionals as the heavenly "Silent Night Medley" with three new songs penned by the brothers, the best of which is sentimental ballad "At Christmas." All three trade off on vocals, but Taylor Hanson's voice, even after changing, remains the strongest. Hanson's adult fans will like this album, but the little girls will love it. Hey Hanson, why so glum on the cover? It's Christmas!!

"Rockabye Christmas," the Jingle Babies (Jingle Cats Music): It pains me to no end to say this, but after excelling with the Jingle Cats and the Jingle Dogs, creator Mike Spalla has hit a brick wall with the Jingle Babies. Maybe it will appeal to parents of babies, but it's likely to just seem irritating to most as this pieced-together baby choir cries, peeps, sighs, laughs, gurgles, and squeaks out Christmas melodies. The one saving grace is "Dance Of The Sugarplum Fairies" which seems to feature a single baby, as opposed to the cacophony of infants on the other tracks. Go back to the animals, Mike.

"December Makes Me Feel This Way," Dave Koz (Capitol): Perfect for that Christmas brunch or for the calm after the cocktail party storm, Koz's saxophone lilts through a number of traditionals, including a folksy "Have Yourself A Merry Little Christmas" and a languorous reading of "The Christmas Song." The sweet title track features Koz singing with Warner Bros. Nashville artist Victoria Shaw.

"Disney's Beauty And The Beast: The Enchanted Christmas" (Walt Disney): Tiny fans of "Beauty And The Beast" will love this collection that accompanies the new direct-to-video movie of the same name. Holiday traditionals are performed by such favorite Beasties as Mrs.

Potts, Cogsworth, Lumiere, and, of course, Belle. However, buyers should note that this also contains non-Christmas tunes featured in the video, so those looking for unending holiday melodies will be brought up short here by such tunes as "Don't Fall In Love" and "A Cut Above The Rest." The obligatory Disney treacly movie ballad, "As Long As There's Christmas," is provided here courtesy of Peabo Bryson and Roberta Flack.

"The Gift," Jim Brickman (Windham Hill): Already a chart-topper on Billboard's Top New Age Albums chart, "The Gift" features piano man

Brickman at his best, performing lush arrangements of traditional tunes. He throws in a few new songs, "Starbright" with Kenny Loggins; "Hope Is Born Again" with Point Of Grace; and the title track, sung by Collin Raye and Susan Ashton. They're all fine, but the instrumentals work best. This is the record to play when you want to sit in the dark with just the

Christmas tree lights on after a long day of Christmas shopping.

"Come On Christmas," Dwight Yoakam (Reprise): Few do sad as well as Yoakam, who makes it a blue yule on the title track here. Luckily, good cheer is on the way in the form of an irresistibly twangy "Run Run Rudolph," an organ-and-horn-drenched "I'll Be Home For Christmas," and high, lonesome "Away In A Manger." Of course, Yoakam can't resist coming back and ending the album with a lyrical downer, "Santa Can't Stay." However, if you ignore the words and just focus on the uptempo rockabilly music and wall-of-sound production, it's still possible to end the album on an up note.

"Rhythm Of The Roof," the Christmas Jug Band (Globe Records): A little rough around the edges, this is the record to put in the jukebox at your favorite gin mill, because, believe me, it sounds better with a few under your belt. It mainly consists of parodies of traditional Christmas songs or other songs turned into Christmas ditties (e.g., "Mr. Sandman" becomes "Mr. Santa"). Of course, the keeper here is the weeper "Daddy's Drinkin' Up Our Christmas." Definitely not for traditionalists.

"A Very Special Christmas 3," various artists (A&M): This is the third installment of the holiday series benefiting the Special Olympics. Like any multi-artist album, there's plenty to love here and plenty to hate. On the plus side are Sting's "I Saw Three Ships," Blues Traveler's "Christmas" (notice how much John Popper sounds like Cat Stevens... weird!), the Smashing Pumpkins' lilting "Christmastime," and, surprisingly, Chris Cornell and Eleven's take on "Ave Maria." On the downside, there's No Doubt's silly "Oi To The World" and Patti Smith's morose, downright creepy "We Three Kings."



by Melinda Newman

Piazzolla Live Captured On Milan Series

NEW YORK—Grand tributes to Astor Piazzolla by such classical artists as Yo-Yo Ma and jazzers like Al DiMeola may continue to proliferate, but the late *nuevo tango* master's own recordings are still the real deal and very much in demand. So in demand, in fact, that dozens of unauthorized live recordings from as many labels clog the Piazzolla bin in most shops.

Milan Records CEO Emmanuel Chamboredon—who also guides the Piazzolla estate—aims to clarify the late composer's catalog by not only seeking to eradicate these unsanctioned recordings but by forging a series of definitive live albums.

The first four discs in Milan's live Piazzolla series include the superior-sounding and artfully packaged "Muerte Del Angel," featuring Piazzolla and his quintet, recorded in 1973 in their native Buenos Aires; "Concierto De Nacar," with Piazzolla and the Orquesta Filarmonica, from '83; the two-disc "Libertango," with Piazzolla's classic quintet, from '84; and "Tres Minutos Con La Realidad," with his El Sexteto Nuevo Tango, from '89.

"We want to publish a collection of 10-12 albums that presents Astor playing his music in prime, theater conditions," Chamboredon says. "It won't necessarily survey his complete works, but when we're done with the series, I think it will give listeners a very good indication
(Continued on next page)

PIAZZOLLA LIVE CAPTURED ON MILAN SERIES

(Continued from preceding page)

of Astor's accomplishment."

Piazzolla recorded little in the studio after the early '80s, aside from theatrical and dance scores and such special projects as his classic trilogy for the American Clave label and his trendsetting collaboration with the Kronos Quartet for Nonesuch.



But he continued to concertize considerably, and many of these shows were taped for broadcast.

Chamboredon says the Piazzolla Foundation is pursuing legal action against several labels and publishers to stop them from exploiting Piazzolla's popularity via radio tapes and other unapproved sources. He adds, though, that he and the Piazzolla family appreciate the work of such labels as Nonesuch and Sony Classical to disseminate Piazzolla's legacy in good faith.



ASTOR PIAZZOLLA

Nonesuch released Piazzolla's "Five Tango Sensations" with Kronos in 1991 and has gone on to put out two lauded homages to Piazzolla by classical violinist Gidon Kremer. Next year, the label plans to reissue Piazzolla's American Clave albums from the '80s, "Zero Hour," "The Rough Dancer And The Cyclical Night," and "La Camorra."

Sony Classical has Ma's new Piazzolla

tribute, "Soul Of The Tango," along with the soundtrack to "The Tango Lesson," which features a few Piazzolla tracks (see story, page 15). Last year, Sony issued "Los Tangueros," a duet album of Piazzolla material from classical pianist Emanuel Ax and former Piazzolla pianist Pablo Ziegler.

The Canadian Just a Memory label has released two three-disc boxed sets of Piazzolla's early and mid-period studio recordings, but the Paris-based, BMG-distributed Milan has the most wide-ranging Piazzolla catalog of any label. Its backlist includes the film score to "Sur" and treatments of Piazzolla classics by the likes of Camerata Bariloche and the Buenos Aires Symphony.

With the four new live sets and the recent soundtrack compilation "Tan-

(Continued on page 27)

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SOUNDTRACKS

AND FILM SCORE NEWS

EDITED BY CATHERINE APPLEFIELD OLSON

IT'S A SCREAM: Capitol Dimension has lots to shout about these days. On Dec. 2, the label will release the soundtrack to "Scream 2," this season's answer to the question of how many teen idols it takes to create a hit movie. The Miramax film, directed by **Wes Craven**, opens Dec. 12.

The album is a coup for the label, which did not release the soundtrack to the original "Scream" (those honors went toTVT Records). "We are kicking in a massive radio and retail campaign to coincide with this release," says **Clark Staub**, Capitol VP of marketing. "It is one of the highest-profile projects for the holiday season." Helping raise the profile for the "Scream 2" soundtrack and movie is the cool \$20 million in marketing money Miramax has committed to the project. Staub says Capitol will complement that effort with additional TV, radio, and print campaigns, as well as heavy co-op dollars and "unavoidable" in-store signage. "This is a huge priority for us," Staub says. "With the first 'Scream' doing over \$100 million at the box office and 'Scream 2' being one of the most anticipated films this year, there is a huge upside for the soundtrack."

To catch the ears of as many members of the target 13- to 25-year-old audience as possible, Capitol is releasing a one-two-three punch of singles that the label is filtering to different radio formats during three consecutive weeks. The first single, "Scream" by **Master P Featuring Silkk The Shocker**, ships to R&B radio in late November. A videoclip for that track has already been accepted by MTV and is making its way to BET and the Box, according to Staub. Headed to commercial alternative radio Dec. 2 is "Suburban Life" by new Capitol act the **Kottonmouth Kings**, and **Collective Soul's** "She Said" will hit triple-A radio Dec. 8.

For Capitol, "Scream 2" is a catalyst not only to boost its reputation in the soundtracks industry but also to boost the visibility of some of its home-grown kin. The soundtrack is the first major-label appearance for **Kottonmouth Kings**, whose debut Capitol album is due this spring. It also features Capitol acts **Foo Fighters** with the previously unreleased track "Dear Lover," **Everclear** with a new version of its song "The Swing," **Less Than Jake** with a cover of feel-good theme "I Think I Love You," and the **John Spencer Blues Explosion**.

Matador/Capitol bows its new soundtracks label, Matador Soundtracks, with the Dec. 2 release of the soundtracks to "Welcome To Sarajevo" and Miramax's "Good Will Hunting," featuring a score by **Danny Elfman** and tracks by **Luscious Jackson**, among others. "Welcome" features previously unreleased songs by **Blur**, **Van Morrison**, and **Teenage Fanclub** and an unreleased instrumental from **Massive Attack**. Upcoming in January is a second soundtrack to the music-filled "Boogie Nights," which will feature most of the remaining feel-good songs from the film that didn't make it on to the first Capitol album.

EXPERIMENTING WITH ELFMAN: To be counted in the realm of remake successes, "Flubber," Buena Vista's updated version of the screwball science flick "The Absent-Minded Professor," called for nothing short of modern-day comedic genius. And who better than wizard of wacky **Danny Elfman** to complete the **Robin Williams**-starring picture with a score that lifts viewers into another dimension altogether. The album hits retail Tuesday (25); the film opens Wednesday (26).

Elfman, who had been keeping a tight schedule this summer and early fall composing the score to the **Gus Van Sant**-directed drama "Good Will Hunting," initially was slated to contribute only the quirky "Mambo Del Flubber" theme for "Flubber." "That's all I was going to do, because I had already contracted to do this Gus Van Sant movie," he says, laughing. "And for a long time I held out, but they persisted and persisted, and they eventually wore me down."

Elfman says his satisfaction working on the mambo also served as a draw. "It's what attracted me to the project in the first place," he says. "I said I would do [the piece] as long as it didn't have to sound contemporary. I love pulling out old motifs, so diving into a mambo circa 1950 really appealed to me. I love taking traditional motifs and turning them inside out."

To help keep the comedic edge in his work on "Flubber," Elfman says he followed Williams' character closely, the way he tracked **Paul Rubin's** temperament for "Pee-Wee's Big Adventure." His decision to dive in and score the rest of "Flubber" proved more serendipitous than perhaps even Elfman or the folks at Walt Disney initially realized. The Van Sant picture coincidentally also will be distributed by Disney through subsidiary Miramax and also stars Williams. The release dates of both films are within one week of each other—"Good Will Hunting" opens Dec. 5—and will render the sounds of Elfman nearly unavoidable during the holiday box-office season.

Scoring the two films simultaneously provided Elfman with the chance to compare and contrast his own composition styles. "There are times when I'm doing a really silly piece that I have to reluctantly admit to myself that I do it well," he says. "I don't want to be the king of wacky, but I do wacky very well. Doing a drama is interesting, because I've done less of them. 'Good Will' was more challenging; 'Flubber' was just fun." Jumping back and forth between projects also made for a fascinating case study in the many moods of now close contemporary Williams. "It's been pretty interesting doing two Robin Williams projects simultaneously," he says. "It was a real Robin fest. Thank God he had a beard in one of them, or it would've been really confusing."

Billboard honors Chet Atkins with its highest accolade, the Century Award for distinguished creative achievement. The laurel was named for the 100th anniversary of the publication in 1994.

While Billboard traditionally has reported on the industry accomplishments and chart-oriented strides of generations of talented individuals, the sole aim of the Century Award is to acknowledge the uncommon excellence of one artist's still-unfolding body of work. Moreover, the award focuses on those singular musicians who have not heretofore been accorded the degree of serious homage their achievements deserve. It is a gesture unprecedented in Billboard's history and one that is informed by the heritage of the publication itself.



**Previous
Century Award
Honorees:**

- George Harrison - 1992**
- Buddy Guy - 1993**
- Billy Joel - 1994**
- Joni Mitchell - 1995**
- Carlos Santana - 1996**

new artistic peak as a countrified fount of solo verve and contoured melody.

"Suddenly, country guitar had a highly discerning voice, as worldly, perceptive, and nuanced as that of the most virtuoso fiddler," White continues. "In the process, Atkins conceived an intimate modern artistic matrimony of pop, jazz, rock, classical, and myriad American root forms that inspired everyone from the most ambitious Nashville pickers to the Beatles, Eric Clapton, George Benson, and Dire Straits.

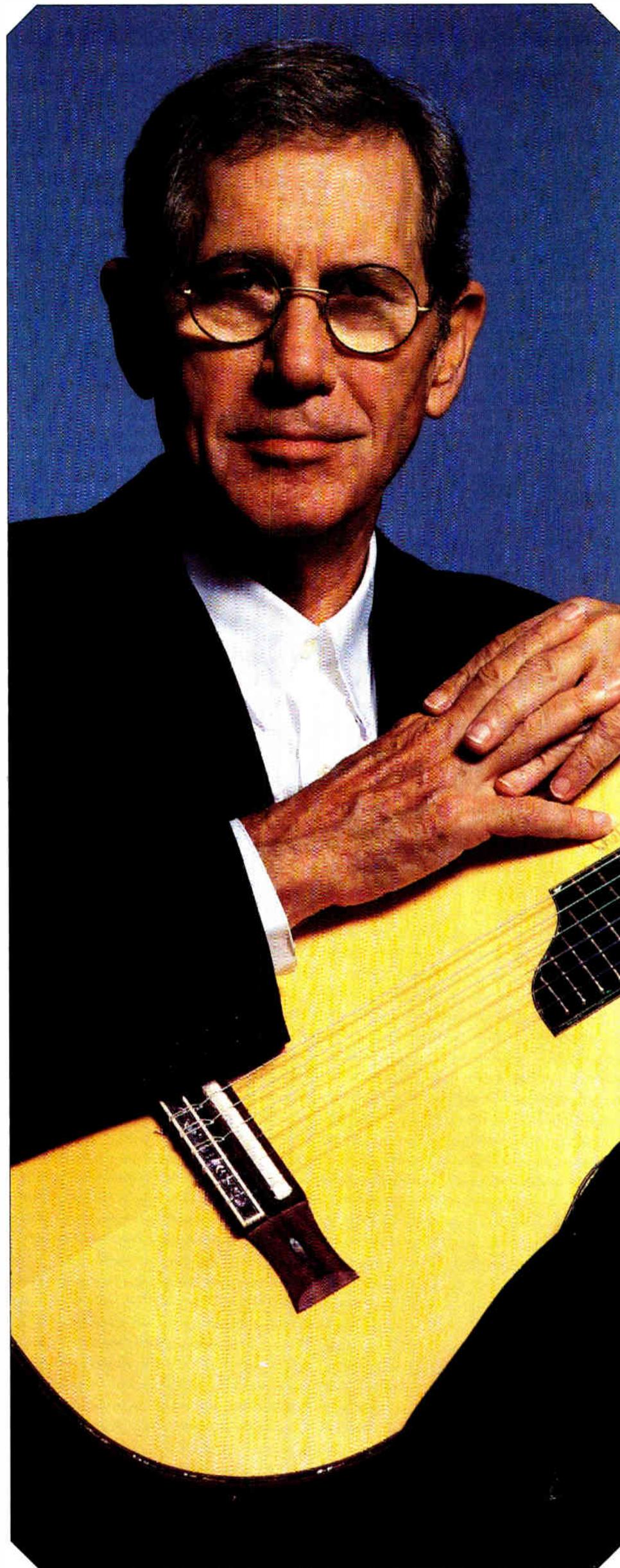
"Chet Atkins is a true pioneer as a player, composer, producer, label executive, and architect of the music industry whose vision continues to be hands-down extraordinary. Meantime, Chet's latest album on Columbia, 'The Day Finger Pickers Took Over The World,' is one more

"Rock'n'roll snatched the guitar out of the country & western toolbox and made it a mechanism of musical potency," says Billboard editor in chief Timothy White. "But Chet Atkins wrested the instrument back in the most gentlemanly fashion and took it to a unique,

prismatic delight, right up there with his finest legendary releases. Billboard can think of no artist more deserving of the the 1997 Century Award than Chet Atkins, who signs his name with the only title he accepts for himself: C.G.P., or 'Certified Guitar Player.' "

CHET ATKINS

Designed by jeweler/sculptor Tina Marie Zippo-Evans, the Century Award is a unique work of art as well as an emblem of artistic supereminence. Struck in bronze once a year, the handcrafted, 14-inch-high statue is a composite representation of the Greco-Roman Muses of music and the arts (among them Calliope, epic poetry; Euterpe, music; Terpsichore, dance; Erato, love song; and Polyhymnia, sacred hymns). The form is female, in keeping with an ancient definition of the arts: "Sacred music is a symbol of nature in her transitory and ever-changing aspect." The lyre held by the Muse is a specially made adornment that changes yearly in order to personalize the honor for each recipient. In homage to Atkins, who was once briefly barred from the Grand Ole Opry for playing jazz and other eclectic forms, the 1997 lyre is crafted from an actual century-old floorboard taken from the stage at Nashville's Ryman Auditorium, the original headquarters of the Opry. Cut and laid in place in 1892 by the Word Lumber Co. of Scottsboro, Ala., the stave of flooring was removed and donated by Ryman owner Gaylord Entertainment expressly for use in the 1997 Century Award. Thus, Atkins need never again worry if he can go to the Opry and find a welcome on its stage, for by this gesture the Opry has perpetually decreed that its stage shall henceforth come to him.



Chet Atkins
cgp

"Chet has long been an idol of mine, and I have nothing but the highest regard, respect, and admiration for him. He certainly deserves the 1997 Century Award honor, and I am very pleased Billboard thought to give it to him. Chet is the original country gentleman."

—Sir James Paul McCartney



Before there was a Nashville sound, or a cultural or commercial context by which to convey it, there was Chester Burton Atkins, born June 20, 1924, on a Tennessee hillside northeast of Knoxville. His father was a classically trained musician named James Arley Atkins, who divorced Chet's pianist mother when the boy was 6. By the age of 9, the much-traveled Chet had his first Sears Roebuck Silvertone guitar and a firm knowledge of the wider world beyond the railroad depot of Luttrell, Tenn., whether it be the studied drama of opera and pop music or the gospel sorrows expressed in the segregationist precincts of Georgia's red-clay farmland in Hamilton County. Much as Franklin Delano Roosevelt's years in the latter region opened a president's eyes to the urgencies of the New Deal, so young Chet's own creative curiosity during the Depression drew the artist/producer/record executive toward any sophisticated challenge to the social or economic limitations of Southern/Midwestern ruralism. Excited by the jazz of European Gypsy virtuosos and aching to integrate all of America's other pre- and post-World War II musical influences with the real Southern folk culture he aimed to refine, the bashful but stubbornly urbane Chet Atkins was the true face of country music.

Indeed, Atkins slowly but surely shattered the sometimes Grand Ole Opry-enhanced notion that country came out of the hills with a fuzzy education, a nervous tick in place of rhythmic savvy, and tufted hayseed where its intellect

spring and get me some water!" Well, I didn't do it right away, and she took that ukulele and hit me 'cross the head with it and busted it up.

Was that the uke you'd strung with wires from a screen door?

Yeah! And I never thought anything about that and figured everybody did that until I told somebody. And they said, "You did *what?*"

Tell me about your boyhood. What was your birthplace of Luttrell like? It's in eastern Tennessee, right?

[Nodding] It's 20 miles north of Knoxville. But I didn't actually live in Luttrell; I lived in a holler about 2½ miles from Luttrell and 2½ miles between Corryton, which was in another county. Streams would come out of those mountains and make a holler—a hollow—and people would live in those because there was running water from the stream. So my great-grandfather picked up on those tracts and bought one when the folks took the lands away from the Indians, chased the Cherokees out. Anyway, we were on 50 acres in a holler, with three other houses. So you'd drink water out of the stream, and you'd build a little old spring house over the stream, and with cement you'd build a trough below, and you'd set your milk in there, and it was like a refrigerator—not as cold, but it would preserve food.

Let's talk about your family and upbringing.

My dad, he was a part-time farmer, music

were together, they had three kids—me and Lowell and Niona. My mother had a lot of musical talent. She was very emotional, and I think I got as much talent from her as I did from my dad. She played piano and sang but never seriously. We had a piano in the house, and she'd play once in a while, some old folk song like "When You And I Were Young, Maggie," but the music I heard around the house was mostly from my dad, who played piano, violin, and guitar. He'd do mostly classical stuff, and he was an Irish tenor. John McCormack, he loved him, and Richard Crooks, another classical singer. I'd hear Dad sing their stuff while he was shaving and doing his vocal exercises.

And later on, when I went to live with him, he used to do concerts down in Georgia on the evangelical circuit there. Classical music never drew any crowds though, so he used to just do that for his own enjoyment. He had a nice woman who he rehearsed with, "who accompanied Mr. Atkins on the piano," as they said.

Understand, my dad was married five times, so I have a lot of half-brothers and sisters out there. I was 11 when I went to live with my dad. I was asthmatic, very bad. My mother called him and told him she swore I was gonna die unless I had a change of climate. And it did help; he came out to east Tennessee in a Model A Ford to pick up me and my sister, and it took all day to drive back to where he lived down in Georgia on a farm he'd bought. That drive was quite an experience; all day I remember my sister would reach over and tell Dad, "Could we go a little faster?" but we could only go 35 miles an hour. So we get down there at 10:30 at night, and this beautiful woman comes out and greets us, and it's his new wife. And

A PORTRAIT OF THE ARTIST

BY TIMOTHY WHITE



The East Tennessee fingerpicker: A photo gallery, this page and opposite. At top, Chet Atkins as a boy, 1935. Below, the dapper adolescent guitarist, no hayseeds in sight. Next page, at left, a class portrait from Chet's Georgia school days. Far right, Atkins and RCA mentor Steve Sholes, who presents Chet with a 15th anniversary plaque as an RCA artist, 1962.

should be. Atkins proved that country music, like all the arts at their high end, was actually about humanity's boldest hopes for private reason, public excellence, and the honest communication that links both as a force for good.

As fellow Century Award winner George Harrison wrote in the liner notes to a 1966 album of Atkins', "For me, the great thing about Mr. Atkins is not the fact that he is capable of playing almost every type of music but the conviction in the way that he does it. Whilst listening to 'Chet Atkins Picks On The Beatles,' I got the feeling that these songs had been written specifically with Chet in mind. The fact that they were not proves his eminence as an artist—the perfect example being 'Yesterday.'"

Four boys from Liverpool, England, were in awe of one fella from Luttrell, and vice versa, and that's the essence of country music's greatest asset: the common touch, as exemplified by Chester Burton Atkins, interviewed at length in September at his unassuming office on Nashville's Music Row.

What's your first memory of life with a stringed instrument in your hands?

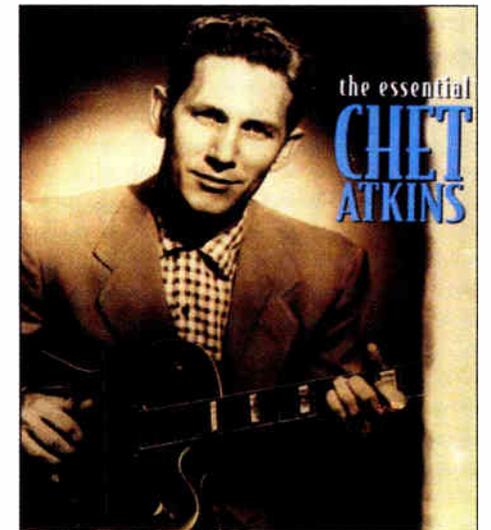
My first memories are of playing around the stream by our house with the crawdads. One of my first problems, when I guess I was 4 or 5 years old, was that I'd been strumming on my ukulele, which had been left there by a friend of my mother's, and my mom said, "Go to the

teacher, and choir director, and he was on the road all the time.

He'd been married once before, and they'd had Jimmy, my half-brother, who was older than me and became a fine guitarist and singer. Jimmy, who was with Fred Waring for quite a while and then with Les Paul [starting in 1937], he and Les had a jazz trio with Ernie Newton. Then Les went into the Army, and Jim stayed with Fred, singing. Jimmy was also doing some kind of work for the government in photography; they didn't draft him 'cause he had two kids. He eventually moved to Colorado and was program director of a station in Denver.

One day my dad came down to where we were playing by the spring house with my brother Lowell and Niona—he liked to make up names—and he said, "Well, goodbye, kiddies, I'm leaving. I won't be back for while." Didn't see him again for a year. He'd come back and see us once in a while, bring a present or two. After that, our dad's dog, Yardo—for yard dog—was our protector, even though he had been in the way of a train that cut off one of his paws. If our mother'd see us [get] into something wrong, she'd get a switch and try to whip us, and that damned dog would try to eat her alive.

My mom, Ida Ella Sharp, she had been a hired girl, like an au pair; she had come down to help with my grandfather, who was sick. He died, but I guess a romance started somewhere along the line. When my mom and dad



she was sweet; she was always very kind to me. Her name was Tommy.

Rural Georgia did help my asthma, so I stayed down there a few years and went to grammar school and high school. We were way out in the sticks; we were out in the pines, nine miles from the county seat of Hamilton, in an area called Mountain Hill, at the end of the Appalachian chain. President Franklin Roosevelt would come down there to Warm Springs, about 78 miles or so below Atlanta. And there was a resort near there called Callaway Gardens, owned by the Callaway family, who used to see us working out in our fields and offer to buy them.

My mother, she stayed on the Tennessee farm about three to four years after my dad left, and she married a young guy who could farm and raised vegetables and tobacco and had a few horses. Then my dad took the land away from her in the divorce settlement, so she and her new husband moved away, 'cause they were sharecroppers. And I stayed down in Georgia.

Sounds like a hard, uncertain life back then, with a lot of brittle poverty and personal upheaval.

You know, when I look back and see all of what I've done, I think, "How in the hell did I do that?" 'Cause most people never get out of those little hollers, they never "accomplish" anything, and they're as happy as I am and probably will live longer. My dad was the same way. He went to Chicago, and he studied classical music in Cincinnati, so I guess I had some

of that ambition in me, I guess.

I built myself a radio in 1935 and had one of those old-fashioned hand-held telephone ear pieces I'd listen through. So I got to hear the announcers on the big radio shows on NBC and CBS, which were just forming at that time, I guess. The neighbors played gospel, so the first country music I ever heard was there on the radio. It was cowboy music: the Sons Of The Pioneers. They made some transcriptions of "Tumbling Tumbleweeds," "Cool Water" [first recorded in 1934 and '36, respectively, during the Pioneers' Decca years], and the rest of their big songs. They had a great guitar player named Karl Farr and a great fiddler named Hugh Farr—real jazz players. So that was my first influence, and I listened to those guys and tried to imitate what they did. [A decade later, Atkins would produce and play on the Pioneers' RCA sessions, helping make many of their prewar classics national hits.]

They called them the JFC Coffee Boys, after this coffee company in Knoxville, meaning that the station bought these transcriptions of the Sons Of The Pioneers and called them the JFC Coffee Boys and did [local] advertising with them, so I would listen to them and pick up a little knowledge here and there.

Then I had gone to live with Dad in Georgia, and when I came back to Tennessee a couple years later, there was this new show that had started called "The Mid-Day Merry-Go-Round" on WNOX in Knoxville, and it had all kinds of musicians on it, people who are famous now. That influenced me so much. Then I went back to Georgia again.

My dad, when [World War II] started, he went to work for the war effort in a roundhouse [for



tice and try to work up new things, 'cause we used to say to each other, "We learn new stuff, get out there, and shake our asses and sell it!" It took a long time, and listening to Django [Reinhardt] and Les Paul and others was helpful. I was primitive, but so was everybody else.

Hadn't you traded a pistol for your first guitar?

[Smiles] Yeah, we had all kinds of old weapons around, but they wouldn't shoot, and we didn't have any ammunition. Who could afford ammunition during the Depression—that stuff is expensive! So we had two Owl Head brand pistols, and the boy down the road had a Stella guitar, so I traded him for one of those pistols; I guess it would shoot, maybe, but we



housing and switching locomotives] in Cincinnati where he'd worked previously. I didn't have any place to go, so I went back down to east Tennessee, where WNOX had grown even more. "The Mid-Day Merry-Go-Round" had [songwriter/accordionist] Pee Wee King on there, a lot of good fiddlers, guitar players, mandolin players, quartets, so when I came back to Tennessee for the second time, I dropped out of high school at 17 and got a job [in 1942] with WNOX.

You were hired to play fiddle on "The Bill Carlisle Show." What were you like as a fiddle player?

Terrible! Bill Carlisle and Archie Campbell hired me as their fiddler on WNOX. I asked Archie at one point, "Why do you and Bill just pay me \$3 a night when we work?" He said, "'Cause you're a bad fiddle player! You're no damn good!"

You must have been likable if they kept you on.

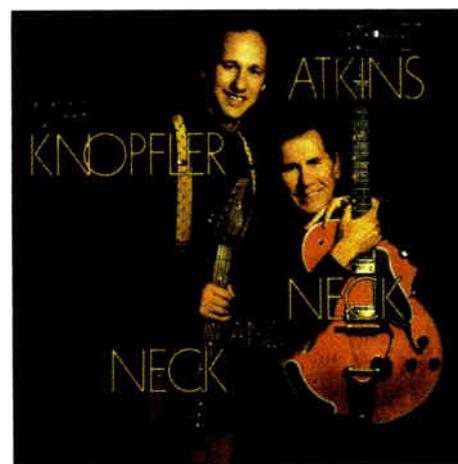
[Smiles] Yeah, I guess. But one night I'd played fiddle on the show, and on the way back home, Bill had a Martin guitar in the back seat of his car, and I got to picking it sitting back there. Bill said, "That's great! How many tunes do you know?" I said, "Two," although I probably knew four. He said, "Great, you're our new guitar soloist. Can you learn a few more tunes?" I said, "I'll surely try," so he made a guitar player out of me.

So I'd go back home and practice and prac-

never shot it.

As a kid, you avoided sports because you didn't want to hurt your hands and affect your guitar playing. That showed pretty intense belief as a young person in your own talent. So you were that serious even then?

Oh yeah. And I liked all kinds of music—like jazz, cowboy, gospel—any kind that had a good melody. That's what helped me so much, I think, when I got a job as a producer. I could draw from so many different sources, 'cause I grew up in the sticks, listening to the Holy Rollers sect or hearing my dad sing in the



gospel quartet he traveled around with. And if anybody came through the area playing something I didn't know, I'd steal it, take it over, and make it my own.

Your finger-style approach—how would you describe it? Is it a jazz-based style?

It is like a stride piano style, which was very popular in the 1920s. I didn't develop it. It just evolved from a black guy in Kentucky named Arnold Shultz. He influenced Bill Monroe, that's the reason Bill's sound was bluesy. Bill had worked with Arnold Shultz as a kid, at dances.

So did guitarist Mose Rager up in Muhlenberg County [Ky.], he hung around him and learned to play a little stride, and Ike Everly, the father of the Everly Brothers.

So Shultz, Rager, Everly, and this other guy in the area [Kennedy Jones], these four guys in Muhlenberg County wound up with this finger-picking style. And then, of course, Merle [Travis], he was younger, and he'd sit up on the porch in Kentucky and hang out and listen to them play. So that's how all that started, but Merle developed a better technique than they had, I suppose, and he also played great rhythm guitar and sang. So he finally got a job with [fiddler] Clayton McMichen [& His Georgia Wildcats], and that started to rub the word around. I heard him in about 1940 on WLW [Cincinnati], and I thought, "What the hell is he doing?" I kept listening to him, and I didn't hear him but just a few times more, and then he got drafted into the Marines—I was 4F [during World War II] because of my asthma.

After the war, the comedy actor Smiley Burnette, who worked with Gene Autry as Gene's sidekick, told Merle he'd rather live in California amongst the oranges and halfway starve than live in Cincinnati as a millionaire. Merle said that's all it took, and he went off to California—loved the pretty girls out there. So I didn't hear Merle anymore, or his style, which was with a thumb and a finger. Having read my dad's classical music magazines, which described classical guitar techniques, I'd started playing with a thumb and three fingers [middle, index, and ring finger], which gave me quite an advantage.

I know that besides Merle Travis, Django Reinhardt was another of your earliest and biggest heroes. How old were you when you met him?

I was 21-22. I met Django in Chicago in the mid-1940s. I was up there out of a job. I got fired from every dang place I ever worked. I had enough money for a ticket to the Civic Opera House, and I bought it. I was way in the back. But it was great; he came out there and jammed the blues and had these black guys in front of me yelling and screaming, and that made me admire him even more.

He was a character, as I was reminded of just the other day when I had a visit here in Nashville from Django's son. When Django Reinhardt had his stroke, he told his wife, "I'll never play again; I'm paralyzed." Then he asked his boy, "Son, what are you going to play when you grow up?" He said, "I don't know, Poppa." And Django said, "Don't play guitar, you can never be as good as I am." [Laughter, shaking his head] What can you say?

Reinhardt was also self-taught?

[Nodding] More than that, he was different. He was the first guy to come along who could really execute fast scales. Later on, Eddie Lang came along, and he was all right, but he couldn't execute them. Reinhardt just had a great banjo-type technique. He could play chromatic runs, right on the beat [rolls his tongue rapidly], and every note would be right on the damned button!

I only know of one other guy that's able to do that, an Australian guitar player. I made an album ["The Day Finger Pickers Took Over The World" (Columbia, 1997)] with him recently; his name is Tommy Emmanuel. But Django died in his 40s [in 1953]; I think he was 43.

All those radio stations that kept letting you go, what were they looking for? Were they just looking for an air personality who happened to play?

Well, back in those days, country music

wasn't near as sophisticated as it is now, lyrically and melodically, and I was playing jazz—or at least trying to play jazz like Mr. Reinhardt and George Barnes, who was another great player in the '30s and '40s. In the radio days, your value was determined by how much mail you drew. I didn't draw any mail [chuckles]. I sounded like two bad guitar players, 'cause I played rhythm and melody at the same time. But I was a better musician than most of the guys I worked with; I knew three or four chords, and they knew two. So I would always tell them what to do and how to tune their guitars.

My mother said, "You'll never keep a job! You're always telling people what to do!"

Your first recording experience was playing guitar in 1945 on "Propaganda Papa" with Wally Fowler's Georgia Clodhoppers, who later became the Oak Ridge Boys. But what were those tracks of your own like, that you cut in 1946 for Bullet Records in Nashville?

They were just like I play now. I played the blues, like the song "Guitar Blues," [and I] played a tune called "Blue Eyes Crying In The Rain," and Jack Shook sang it 'cause I didn't sing, and we used a clarinet, two rhythm guitar players, and a bass. And you know who produced those sessions—Owen Bradley! He was hanging around Jim Bullet all the time, and Jim wasn't a musician, so Owen'd help him out, make suggestions. A year or two later, I got to know Owen when Red Foley brought me back here in '46, and I played on the Grand Ole Opry P.A. [i.e., the Prince Albert smoking-tobacco-sponsored portion of the NBC radio] show.



And when I got the chance to record for Bullet, I brought these musicians down from Cincinnati, who were about the only ones I knew that were qualified. We got Dutch McMilian here, who was real good on sax and clarinet, and we got Jack Shook, a singer who was the staff rhythm guitar player at WSM [Nashville], and we made four sides in three hours, which is what they always tried to do.

Then I got fired a few more times, and I went to Denver to play in a cowboy band with Shorty Thompson [& His Rangers]. My record came out, and it got played a lot, I guess, because I got a royalty check for 22 damn dollars, which was pretty big in those days. This was for "Blue Eyes Crying In The Rain" and for "Guitar Blues."

Who else was on Bullet Records?

Francis Craig was his big artist; he had an orchestra that played in a Nashville hotel for lunch every day, and Phil Harris played drums with him, and Lawrence Tibbett, the great opera singer, sang with him in that orchestra [which notched a huge No. 1 national hit in 1947 with "Near You," Milton Berle's theme song].

You got signed to RCA in 1947, and you had gotten attention with tracks like "Canned Heat." But something like "Main Street Breakdown," which Steve Sholes, RCA's Nashville A&R chief, produced in 1949 at your second Chicago session for RCA, really helped establish your style. Would you have worked that out by playing

it at radio stations?

The first tune I did like that I think was "Galloping On The Guitar" [in 1949], and it was a lick that Reinhardt had played—not the exact same lick but the same *idea*—and I got to playing in D and took the bridge to B-flat, and Jethro [Ken Burns, of Homer & Jethro] played the hell out of it in B-flat on the mandolin, and we had a great fiddler player with Homer [Henry Haynes], the greatest to hit the business; we really swung. And then "Main Street Breakdown" we did in Chicago with Homer & Jethro and Anita Carter, who was one of the Carter Sisters—she played bass, and she was pretty good. Boy, that tune was a killer, and disc jockeys all over the country used it for various spots.

There's gotta be a guitar around here somewhere to show you what I mean. [He reaches for a custom acoustic guitar leaning nearby and nimbly plays a brief burst of the frisky "Main Street Breakdown" figure.] Another thing I'd do was pull strings to make the notes stick out better. Listeners like it, but still it got pretty rough getting fired all the time. I got fired in three time zones!

Yet, at the time, other people were trying to track you down to see if they could get you recorded, weren't they?

Yeah, Mr. Sholes, who brought Elvis Presley to RCA, was looking for me; some of the other record people in Nashville weren't that anxious to get me, and he was producing records. But Mr. Sholes was anxious because Merle Travis was very popular with Steve's sons. His guitar playing was similar to what I play, kinda primitive, but with a great beat and a brilliant mind as a writer. So Steve was looking for someone who could sing like Merle and play like him, and he heard me on the radio.

Later, Mr. Sholes hired me as his assistant in 1952, and I'd work up the arrangements and tell the musicians what to do for introductions and things, so eventually it helped.

Meanwhile, you filled a slot in 1945 that Merle had vacated at WLW in Cincinnati?

Yes, but Merle had been gone for a while. I had met Merle while he was in Cincinnati, and he was always my biggest booster, 'til he died, and we recorded together. He was more of a folkie, a brilliant player. But he loved the bottle and would drink from it straight, and he loved pep pills. And he never changed.

Merle used to tell a joke when he'd do shows in which he said, "Mr. Sholes finally found Chet Atkins, and Mr. Sholes said, 'Chet, can you play like Merle?' And Chet said yes. Then Mr. Sholes said, 'Well, can you sing?' And Chet said no. And then Sholes said, 'You mean you can't sing as good as Merle?' And Chet said, 'Oh hell yes, I can sing that well!'"

What was it like doing the Grammy-winning "The Atkins-Travis Travelin' Show" with Merle on RCA in 1974?

Well, we were great friends from the time I first met him, but it might have been Roy Horton of Peer International Publishing who talked me into doing that record. Roy worked for Mr. Ralph Peer, who was always a big booster of country music and made his fortune in it by signing up all its writers.

"Nine Pound Hammer" was the classic track from that album, where you and Merle explain your styles by means of the music. Then you and Les Paul illustrated the contrasts between you two on "Chester And Lester," which got a Grammy in '76. Which makes me wonder, when did you start working with the Gretsch and then the Gibson companies to develop your own guitars?

Les Paul, who was one of my idols always, he started endorsing Gibson guitars; they went to him, and they developed the guitar that later became the Les Paul model. I wanted to do the same thing, so a guy used to come here named Jimmie Webster, who was a promoter for them who'd come into music stores and do demonstrations and try to get people to play a

Gretsch. He'd always corner me, and I'd say, "I'd love to do it, but I play a D'Angelico, and I don't like your guitars, 'cause I can't play your guitars." And finally he said, "Why don't we design a guitar for you?" So I went up to New York and visited with Mr. Fred Gretsch and Emerson Strong, so we developed that Gretsch CA 6120 hollow-body electric guitar in 1955 with the quarter-inch steel Paul Bigsby tremolo bar, and Duane Eddy played it; Eddie Cochran and a lot of people liked that, so it became a favorite of some of the rockers. And the Beatles, of course, sold more of my Gretsch guitars than I could have imagined; George Harrison had a Country Gentleman and played it for a good long time. Later on, I went to Gibson, and they made some good guitars for me, too, like the Cutaway Electric Classical [introduced in 1982 and since used by Sting and Mark Knopfler] with nylon strings.

How did the famed 1953 signature tune "Country Gentleman" come about?

I used to write with Boudleaux Bryant before I got a job with a record company as a producer.

[For] Boudleaux, I was one of the few people he ever wrote with, as he told me on his death bed, besides his wife [Felice]. He came out to the house once to help me, starving same as I was at the time, and I was playing this tune [illustrates on his guitar], and he added to it and showed me choruses to play and some good moves. He was a concert-level guitarist, even though he wasn't making his living that way. And Country Gentleman at the time was the name of a farm magazine distributed throughout the South, so I guess he'd been carrying that around in his mind, and he said, "Let's call it 'Country Gentleman.'" I recorded it in 1953 and then with Arthur Fiedler and the Boston Pops [in 1965].

You were billed as Chet Atkins & His Gallop'n' Guitar starting in the early 1950s.

Others called it Chet Atkins & His Educated Guitar. [Smirks] And Red Foley called my stuff "depot music," saying, "Here's Chet Atkins to do me a lil' deeo music."

Your first country chart smash was the 1955 hit "Mr. Sandman," which was written by Francis Drake Ballard.

I'd heard the Chordettes do it, Arthur Godfrey's girl vocal quartet [Carol Buschman, Janet Ertel, Lynn Evans, and Margie Needham] from his TV show. It was a lovely melody, and I just decided to see if I could play it. By that time, I was producing, and I could hear a tune, go home at night, and sit in front of the television and practice.

Besides your ear, you have a wonderful touch and tonality in your finger-style playing; the way you hear the possibilities in a melody is something a lot of guitarists wish they were capable of.

A lot of people can play rings around me, technique-wise, but I wonder sometimes if they have the heart, because that's the way I play: from the heart.

You've said your guitar kept you company as a kid.

Oh it did. I was always very, very shy. And the guys, the other musicians I worked with, knew how to socialize with girls. I'd just sit at the studio, do my own practicing, and really envy those guys, but I was too damn shy to score. I got over that eventually, but it took a while, I can tell you.

When did you meet your wife, singer Leona Johnson?

She was the first woman I ever dated. I met her in Cincinnati at WLW. I'd go out into the hallway of the station and sit on the steps and practice, and she came out and sit with me. She was very pretty, and I'm a sucker for a pretty face. One day I went to the Cincinnati Zoo with some other musicians, and somehow I got sick with the mumps, and they went south on me—God, what pain! I was so sick I'd hallucinate.

So she would come and sit with me in the hospital and bring me things and try to cheer me up. When I got out of the hospital, she kept on being nice to me. But I got fired from WLW at Christmastime and went to Raleigh [N.C.] at WPTF, and she came to visit me. Eventually we got married, but the poor thing, she worried about me so much 'cause I couldn't keep a job. I went one day and hung around Red Foley's office in Chicago, and I thought that if he came in I'd play some guitar for him and he'd give me a job.

So, dreams come true, 'cause he heard me and said, "I'd like to go to Nashville with you, Ches"—he called me Ches. I said, "OK, that's why I'm here. I wanted to meet you and thought you might like the way I play." And so I went on tour with him, and he took me onto the Grand Ole Opry with him. But later the

Opry dropped me because they thought I played too much jazz. 'Cause I was different. Unlike Merle, who knew only a few guitar solos, I really was into jazz and expanding the solo aspect of country guitar.

Tell me about playing with Hank Williams, who was also considered "different."

Well, that's a long, roundabout story. See, I came back to the Opry in 1950 with Mother Maybelle & the Carter Sisters. Before then, they had been at WRVA in Richmond, Va., and then to Denver and then KWTO in Springfield [Mo.], and then back to WNOX, where I was playing with Homer & Jethro and with the Carter Sisters. So they were all moving down to Nashville, meaning Maybelle, who always was kind to me, and her husband, A.P., and the girls.

I didn't know if I should go, because the guy who ran the Grand Ole Opry and booked WSM, Harry Stone, he never liked me.

So I called Fred Rose, a genius writer I'd known for several years who had written a lot of hits for Gene Autry, and I said, "The Knoxville radio station is offering me \$25 more to stay, but should I come to Nashville?"

He said, "Yeah, come on down, and we'll get you playing on some sessions. You should do things for different labels and get your name around," and he started putting me on rhythm guitar on Hank Williams sessions, which was because he'd signed Hank to an Acuff-Rose publishing deal, of course, and was writing with him.

So when I first came down here with the Carter girls, I could only make \$50 a week with them. So Fred would hire the band at the studio, and they'd usually use Hank's band, but Fred would get me in there, too, and over the

course of six months I was doing pretty good money-wise, and it all worked out fine. I played [during 1952-53] on Hank's "Jambalaya," "I'll Never Get Out Of This World Alive," "Kaw-Liga," and so on.

My main memory of Hank was that he was a funny guy, very quick-witted; Fred was funny, too, so they always had comments going back and forth. Hank had a soft streak and went

out of his way for the musicians. Hank [who was originally thought of by Rose as a writer] also had a lot of confidence in his ability to write and perform, and I was so shy, so I found him fascinating. And he had his troubles, of

course, with drink and things. Then he fell and hurt his back one time while he was hunting, and Fred told me they gave him some morphine, and Hank said, "I love it!" He had a lot of problems and pain but a helluva lot of natural talent.

You kept exploring your own natural talents, too. Tell me about the unique 1956 "Chet Atkins In Three Dimensions" album, which featured you cutting some classical material.

Mr. Sholes knew that I played classical tunes, pop tunes, jazz tunes, so I played some tunes by [Austrian-born violinist/composer] Fritz Kreisler that Boudleaux had taught me, and the record sold very well. Then I did "Class Guitar," too, and it sold pretty good. Country meets classical, and they didn't throw rocks at me!

On the "Fingerstyle Guitar" album in 1957, you worked at your own home studio, an unusual move at that time and place.

I was always doing home recording, and I had a Wilcox-Gay disc recorder, for acetates; there was a music store close to me down in Lakewood [Tenn.], where I lived, that sold that recorder, and I bought one on time. It had a radio in it and a microphone to record live. I was open to all sorts of experimenting.

Is that how you hooked up with Jerry Reed, whom you signed to RCA in 1956?

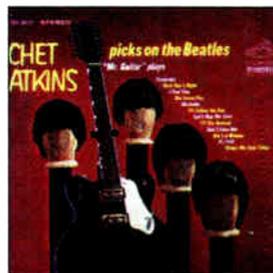
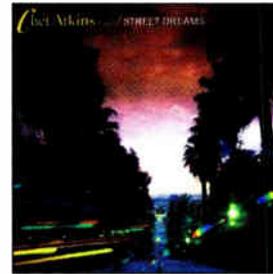
[Laughter] Jerry's something, isn't he? I first met him when he was about 17 years old. I went to Atlanta to play a country show there, Georgia Jubilee, and he was on the bill. He was a talented, crazy fella, and he'd toss out ideas, saying, "Hey Chet, try this!" He started coming to Nashville to do recording for Mr. Sholes, and I'd be on the sessions, too, and he'd continue with that crazy way of his, saying, "Chet, try this!" and then playing something wild. He was very helpful, and so I started calling him when I got into the position of being a producer, and I told him he had to move here. But even before he came, around '61, he [would] send me demo tapes of ideas he had, and the guy was so far ahead of everybody else around at the time it was amazing. He was way ahead of his time.

So I started giving him work [in 1965], and he used to phone me late at night and say, "Chief, I can't make it. I worked the session today and they're all looking at me and they don't like my playin'—those musicians just stare you down!" Another night, he played me some licks over the phone, and then he'd come to see me the next day and his head would be all bloody from scratchin' his scalp while he was writing and playing, trying to work out some new thing. He's that kind of intense fella, and to this day he still doesn't know how good he is. [Their 1970 "Me And Jerry Reed" set won a Grammy.] Jerry is a true composer. He'll play live sometimes, but he's a serious composer.

After Steve Sholes moved to New York in 1957 to lead RCA's pop wing, you brought a lot of people to prominence as you began managing the country division of RCA, like Waylon Jennings, Don Gibson, Connie Smith. Did you have a free hand?

Yes, I did. The first person I signed in 1957 was Don Gibson. I called Steve and said, "I want to sign Don." He said, "Well, he's been on RCA and didn't sell, he's been on Columbia and didn't sell, and he's been on MGM." I said, "Yeah, but I've been working sessions with him, and I know how he can write—he's a hell of a writer—and I want him."

Everybody was saying, "Keep him country! Keep him country," and I thought, "Aw, bullshit, let's do it my way." Don had sent me "Oh Lonesome Me" and "I Can't Stop Lovin' You" on one little demo tape. The "Oh Lonesome Me" track had a drummer on it with him. I said, "Who's that drummer?" He said it was Troy Hatcher. I knew Troy and worked with him. So he brought Troy down with him, and we did four takes of "Oh Lonesome Me," and I played electric guitar. I had an Echsonic amplifier I used. They



were invented by Ray Butts out in Cairo, Ill.—I got the second one he made; Scotty Moore in Elvis' band got the third one. We also got Velma Smith to play a Bo Diddley lick; she was great. "I Can't Stop Lovin' You" was our B-side, and we had ourselves a hit with Don in 1958.

"Oh Lonesome Me" was No. 1 on Billboard's Country & Western Best Sellers and Disc Jockey charts for eight weeks in '58. And the B-side was a top 10 country success, too.

And that gave me confidence. So after that I knew I could produce his hits, because I knew what I liked. So we had a great run with Don. But he's one of those fellows who's so damn shy, he lives out here in a mansion in the richest area of town, but he doesn't want any guests, so he built a wall around the whole cotton-pickin' place. I think I'm probably the best friend he's got, and he's called me since my recent operation, and he wants me to come by and see him.

Now, Don, if he'd have died young like Hank, he'd have been a legend within two weeks, because he was the same kind of great writer.

Incredibly, during this same period, rock-'n-roll arrived and Steve Sholes had signed Elvis Presley to RCA in 1956, so during a period between '56 and '58, you were cutting albums of your own like "Fingerstyle Guitar" and especially the hit 1958 set "Chet Atkins At Home." You were also arranging and playing rhythm guitar on the first RCA sessions where Elvis cut "Heartbreak Hotel" and "I Want You, I Need You, I Love You," plus moonlighting on guitar for the Cadence Records sessions for an act you coaxed to Nashville, the Everly Brothers. Talk about being present at the Creation.

Well, the Everly Brothers are still friends, and I was happy to be an early supporter when they were practically little kids. I knew their father, Ike, and I published a couple of their early songs, which weren't big hits, but Wanda Jackson and Kitty Wells ["Thou Shalt Not Steal"] recorded them. I suggested they audition for Acuff-Rose, and they got signed to a new publishing deal, 'cause they were brand-new and different. I played the electric guitar fills on all their stuff, like "Bye Bye Love," "(Til) I Kissed You," "Devoted To You," but the vocals were what sold them. They were amazing. Boudleaux and Felice wrote great stuff for them, but both Phil and Don were great writers, too, and when Don brought in "Cathy's Clown" [in 1960] I knew it was a big, big hit. And we did all that stuff in one sitting—no overdubs.

As for Elvis, he was always a young gentleman and very nice to me. I was a bit older than he was, and he tended to be very respectful of adults, particularly in the studio. For all that's been said about Elvis, I feel he was one of those people who comes down the creek once a century.

One of your next big signings, in 1965, was Waylon Jennings.

What happened with Waylon was that a lot of the artists I worked with who were out touring heavily in the early '60s, like Skeeter Davis and Bobby Bare, they said, "You gotta sign this guy!" So I just called him on the phone and said, "How'd you like to record for RCA? He came in, and I realized he was a star the minute I saw him. He was a macho sort of guy, and that image really worked out for him. We did "That's The Chance I'll Have To Take," which did OK, and then we did "Stop The World (And Let Me Off)" and "Walk On Out Of My Mind," and he was on his way.

Another move you made during this period was to sign Connie Smith in '64, an often-underrated artist who you made successful and who's about to release a highly anticipated new album soon.

I heard her on a tape that I think Bill Anderson or a friend amongst the boys at RCA brought to me. I realized then what I still know now: She's still the best damn singer in this town. She and Dottie West were both excellent. Bill Anderson [who wrote the No. 1 "Once A Day" for Smith] discovered her in Ohio where she worked, and I think she was doing shows in Kentucky, so I said, "Hell, let's go down there

to wherever she's singing," so Bill Anderson took us to hear her, and I signed her.

She didn't stay long at RCA, though, because the New York lawyers started getting involved. But I love Connie, and I love her new husband, Marty Stuart, and Marty's producing something on her that I'm real excited to hear. But this damn business is a young people's game, so I hope people will be fair to her.

See, I used to sign artists, and whoever they were, if they stayed long enough, we'd have a hit. People like Floyd Cramer, I talked him into coming to RCA in the '60s, because his "slip-note" style was fresh at a time when we had a lot of old-fashioned piano in country music. I'd heard Floyd on sessions in town, talked him into moving here. He played with Elvis, of course [on "Heartbreak Hotel," etc.], and I finally got him into Fred Rose's studio, and we did "Last Date" and "San Antonio Rose." Anyway, Floyd's instrumental sound served him very well, and it changed music all over the world.

You were an RCA vice president from 1968 to 1982. What made you move from RCA to Columbia in '82?

Well, as you say, I was at RCA for years, and one day I went to work in shoes that didn't match! Both of them were black, but one of them wasn't a wingtip. [Laughter] I thought, "I've been on the damned job too long." And I had cancer, too, in '73. I hired Jerry Bradley to help me, and he brought down [current RCA Label Group chairman] Joe Galante, and then they hired a bunch of new people. It just became difficult to work there, because in the end I was always seen as the old-timer, the old guard, and I understood that.

The relocation to Columbia got you out from behind a desk and back into making important records like "Stay Tuned" in collaboration with George Benson, Larry Carlton, Earl Klugh, Steve Lukather, and Mark Knopfler; "Neck And Neck" with Knopfler; and "Sneakin' Around" with Jerry Reed.

Rick Blackburn was at Columbia, and I didn't know he was a big fan, and we had a long con-

versation together, and I'll always be grateful to him for letting me do what I wanted to do. I had made a similar album prior to "Stay Tuned," and I took it to the RCA people, and they didn't want it. And that hurt.

Well, history proved your new direction an auspicious one, since "Stay Tuned" got you back on the album charts in 1985, earned a Grammy for your "Cosmic Square Dance" track with Knopfler, and you and Mark earned two country Grammys for "Neck And Neck."

"What happened with Mark is that I've got a fan club in England, and I used to go over there and play once a year, so young people over there were still aware of me. Anyhow, back in Nashville, I was out getting some speakers to put in my truck one day, and I listened to one of Mark Knopfler's albums, and I said to my manager, "Hey, this son of a bitch has heard me play!" [Chuckles] I thought it was pretty neat. So I told my manager, "You know what guy I'd like to have on this 'Stay Tuned' duet album with me? Mark Knopfler. I believe he's heard me."

So we called Mark's manager, Ed Bicknell, and he said, "Mark Knopfler will call you at 6 o'clock tonight." Mark told me later he had several belts of bourbon before he called. He said, "I'll be right over," and, hell, within two weeks, we were out on the back porch picking.

So our "Tuned" track got a Grammy, and we became very close friends and did a bunch of things together, like playing at the London Palladium [dueting at the Secret Policeman's Third Ball in 1987 to benefit Amnesty International]. Then we did "Neck And Neck," which we made in about two weeks of work between here and England, and it is still one of my favorite albums ever.

Mark and I, we're talking about doing another one, but we'll see. I can tell you, though, that Mark loved Nashville from the first trip, and he's been coming ever since. He'll be here again in a few months. Last time he was here, he banged my truck into a post, [laughter] but he paid to fix it.

Seriously, Mark told me this: He said, "When we were growing up in England, we were into



Ryman Lives On In Atkins Century Award

BY CHET FLIPPO

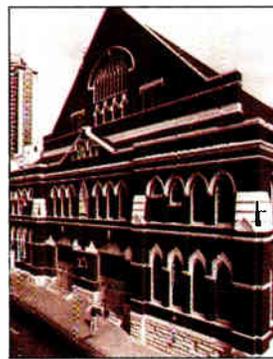
NASHVILLE—The wood used to craft the harp in the Billboard Century Award presented to Chet Atkins came from original stage boards from the Ryman Auditorium in Nashville.

The stage floor was laid in 1892, when the Ryman was finished and dedicated as "The Union Gospel Tabernacle." Riverboat captain Thomas Green Ryman was saved in a Nashville revival service by evangelist Samuel Porter Jones and vowed to build a tabernacle to God. Ryman's structure was named after him following his death in 1904.

From the beginning, the venue was home to Nashville's cultural life. William Jennings Bryan orated on the Ryman stage, as did Carry Nation, Theodore Roosevelt, and Booker T. Washington. Helen Keller appeared there, and so did Sarah Bernhardt, Ignacy Paderewski, Charlie Chaplin, Isadora Duncan, Will Rogers, Rudolph Valentino, Enrico Caruso, Spike Jones, Jascha Heifetz, Ethel Barrymore, Groucho Marx, Roy Rogers, Gene Autry, Bela Lugosi, and Mae West.

The Ryman became permanently identified as the mother church of country music when the Grand Ole Opry moved there in 1943.

WSM Nashville, which broadcast the Opry, bought the building in 1963 from the Ryman Auditorium Corp. and changed the building's name to the Grand Ole Opry.



The Opry stayed in place there until 1974, when it moved to a suburban location—named Opryland. The Ryman went dark, like much of downtown Nashville. At one time, it was slated for demolition.

Under Nashville Mayor Phil Bredesen's program for downtown renovation, the Ryman—under new ownership by Gaylord Entertainment—was extensively remodeled in 1993. It reopened in 1994 and immediately became an anchor for the revitalized downtown Nashville.

Now, the acoustically impeccable hall—finally air-conditioned—is host to a wide cross section of cultural activities. Garrison Keillor's "Prairie Home Companion" has been broadcast from there. Re-creations of the lives of country legends Patsy Cline and Hank Williams

have enjoyed long runs on those boards. Bruce Springsteen, Bob Dylan, and John Fogerty have played sold-out shows there.

Recent and future bookings reflect the auditorium's vibrant presence in Nashville's cultural life: the Vienna Boys Choir, Lyle Lovett, Herbie Hancock and Wayne Shorter, the Academy Of St. Martin In The Fields, Delbert McClinton and John Hiatt, and Ensemble Project Ars Nova.

The auditorium is open daily for self-guided tours, and, in a touch of Nashville hospitality, a guitar sits on a stand at stage front so that tourists can have their pictures taken "playing" the Ryman Auditorium.

Little Richard. But you were way up there, and we didn't think we could ever attain that level as musicians. But we admired you so much, we bought your records and tried to learn from them, but it just wasn't attainable for us." Which explained why, when I'd get with Mark and show him the licks, he'd get them under a microscope!

Truth is, though, I didn't have too much competition in those days when he was buying those albums in the '50s and '60s. I made about two to three albums a year, some of them half-assed, but fortunately somebody heard them. Meanwhile, I was producing 20-30 artists a year. I kept my playing up by going home and just playing along with any music I heard in front of the TV.

Meanwhile, the recent "The Day Finger Pickers Took Over The World" album is one of the most exquisite instrumental records I have ever heard. Did you find Tommy Emmanuel or did he find you?

He found me. And he'll be back in town in a few days to do some writing with me. He's in his 30s, from Australia, and you've never seen a performer like him. He's the most amazing guitarist I've ever seen. He gets these sounds from the Outback you can't believe, and he beats on the guitar and so forth. It's incredible.

Just as you inspired George Harrison in his guitar work and collaborated with both Paul McCartney and Mark Knopfler, it's wonderful how you maintain strong links with rising young talents like Emmanuel.

It's funny, but meeting these great people just happens. When Paul McCartney and I recorded together in Nashville back in 1974, he had just called out of the blue and said he wanted to come to the house. Could you imagine?! Then he and Linda came out and said they also wanted to meet Jerry Reed, so I called Jerry, and he met us out here, too, and we had a lot of laughs. Those kind of things just happened!

So then me and Floyd Cramer cut that "Sally G" song with Paul, and we did that nice little instrumental tune Paul's father [Jim McCartney] wrote, "Walking In The Park With Eloise" [released in 1974, rereleased in 1982 by EMI in the U.K., both times under the pseudonym the Country Hams].

Paul was very, very nice, and his wife was, too; she was charming. And when we weren't playing, he asked questions about who played what on the Everly Brothers sessions and how I did a certain fill for them on "Bye Bye Love" or "All I Have To Do Is Dream." He wanted to know everything about the Everly Brothers—or at least everything I could remember.

I understand how the country music industry often feels it has to be protective of what it represents, but you've broadened the music over the last half-century and expanded its sense of possibilities.

I know I did broaden the music a bit, because I used to tell some of my superiors that, yeah, I'm country but I want to bring my fans along with me and not keep them in some corny place. That would have been terrible. But as it's turned out, I guess it hasn't bothered me or my fans in terms of acceptance.

All I've ever played was a good melody in a way that can be freshly appreciated. I think back on the stuff I did with George Benson, which some record people were a little wary of commercially, and it sure stands the test of time for me. "Sunrise" on "Stay Tuned" was wonderful, but we wrote a lot together and had a whole album's worth of unused material. But no one would let us get it out.

Incidentally, I also got George eating catfish, which he wouldn't touch at first, and then he ate all he could get his hands on! Like anything else, it's all just a matter of taste, but taste is usually just what you're used to.

Looking back over the last 50 years has it, thus far, mainly been fun?

I'll tell you: I've been professional since 1942, and I never seriously compared myself to anybody else. I just did what I liked and hoped that people wouldn't make fun of me. Fortunately, that strategy has mostly [chuckles] worked out pretty good. ■

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	1	22	ROBYN RCA 67477 (10.98/16.98)	ROBYN IS HERE
2	2	19	MICHAEL PETERSON REPRISE (NASHVILLE) 46618/WARNER BROS. (NASHVILLE) (10.98/16.98)	MICHAEL PETERSON
3	6	9	ALEJANDRO FERNANDEZ SONY LATIN 82446/SONY (9.98 EQ/14.98)	ME ESTOY ENAMORANDO
4	4	23	BLINK 182 CARGO 11624*/MCA (8.98/12.98)	DUDE RANCH
5	5	29	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98)	ALLURE
6	15	4	MARCY PLAYGROUND CAPITOL 53569 (6.98/9.98)	MARCY PLAYGROUND
7	3	5	SANDI PATTY WORD 68583/EPIC (10.98 EQ/16.98)	ARTIST OF MY SOUL
8	7	9	THE KINLEYS EPIC 67965 (10.98 EQ/16.98)	JUST BETWEEN YOU AND ME
9	13	4	RAY BOLTZ WORD 68512/EPIC (10.98 EQ/16.98)	A CHRISTMAS ALBUM
10	11	9	SOMETHIN' FOR THE PEOPLE WARNER BROS. 46753 (9.98/15.98)	THIS TIME IT'S PERSONAL
11	14	4	WILL DOWNING MERCURY 536350 (10.98 EQ/16.98)	INVITATION ONLY
12	9	4	NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE NEW LIFE 43108/VERITY (10.98/16.98)	STRENGTH
13	16	26	OUR LADY PEACE COLUMBIA 67940 (10.98 EQ/16.98)	CLUMSY
14	10	3	CHRISTION ROC-A-FELLA/DEF JAM 536281*/MERCURY (10.98 EQ/17.98)	GHETTO CYRANO
15	20	28	LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10.98/15.98)	LEE ANN WOMACK
16	23	3	KAREN CLARK-SHEARD ISLAND 524397 (10.98/17.98)	FINALLY KAREN
17	8	2	FIVE IRON FRENZY 5 MINUTE WALKS/SARBELLUM 46815/WARNER RESOUND (10.98/15.98)	OUR NEWEST ALBUM EVER!
18	19	5	BIG BUB KEDAR 53074*/UNIVERSAL (10.98/16.98)	TIMELESS
19	17	8	NEXT ARISTA 18973 (10.98/15.98)	RATED NEXT
20	22	68	JACI VELASQUEZ MYRRH/WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
21	18	4	G. LOVE & SPECIAL SAUCE OKEH 67784/EPIC (10.98 EQ/16.98)	YEAH, IT'S THAT EASY
22	12	3	MIC GERONIMO BLUNT 4930*/TVT (10.98/16.98)	VENDETTA
23	26	47	BARENAKED LADIES REPRISE 46393/WARNER BROS. (10.98/16.98)	ROCK SPECTACLE
24	29	11	THE GAITHER VOCAL BAND SPRING HILL 25407 (10.98/15.98)	LOVIN' GOD & LOVIN' EACH OTHER
25	21	11	CHELY WRIGHT MCA NASHVILLE 70003 (10.98/16.98)	LET ME IN

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	27	7	ANDREA BOCELLI PHILIPS 539207 (10.98/16.98)	ROMANZA
27	33	14	RICH MULLINS REUNION 16205/ARISTA (9.98/15.98)	SONGS
28	24	4	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG (16.98 CD)	BUENA VISTA SOCIAL CLUB
29	25	39	SNEAKER PIMPS CLEAN UP 42587/VIRGIN (10.98/15.98)	BECOMING X
30	30	3	UNCLE SAM STONECREEK 67731/EPIC (10.98 EQ/16.98)	UNCLE SAM
31	38	24	THE SUPERTONES BEC 17401 (10.98/15.98)	SUPERTONES STRIKE BACK
32	37	2	REBECCA ST. JAMES FOREFRONT 25176 (10.98/16.98)	CHRISTMAS
33	32	5	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/12.98)	HOW BIG A BOY ARE YA? VOLUME 3
34	35	14	JIMMIE'S CHICKEN SHACK ROCKET 540724/A&M (8.98/10.98)	...PUSHING THE SALMANILLA ENVELOPE
35	34	3	PLANKEYE BEC 17405 (10.98/15.98)	THE ONE AND ONLY
36	28	5	GRUPO LIMITE POLYGRAM LATINO 539331 (8.98/14.98)	SENTIMIENTO
37	47	8	CRISTIAN ARIOLA 52205/BMG (9.98/15.98)	LO MEJOR DE MI
38	39	12	SOUNDS OF BLACKNESS PERSPECTIVE 549029/A&M (10.98/16.98)	TIME FOR HEALING
39	45	9	CORNERSHOP LUAKA BOP 46576/WARNER BROS. (15.98 CD)	WHEN I WAS BORN FOR THE 7TH TIME
40	40	13	DIANA KRALL IMPULSE! 233/GRP (16.98 CD)	LOVE SCENES
41	42	33	DAFT PUNK SOMA 42609*/VIRGIN (10.98/16.98)	HOMEWORK
42	36	17	98 DEGREES MOTOWN 530796* (6.98/10.98)	98 DEGREES
43	NEW ▶		GARY CHAPMAN REUNION 10274/JIVE (10.98/15.98)	THIS GIFT
44	44	9	OLIVE RCA 67507 (10.98/16.98)	EXTRA VIRGIN
45	46	2	RON KENOLY HOSANNA/WORD 68574/EPIC (10.98 EQ/15.98)	HIGH PLACES: THE BEST OF RON KENOLY
46	43	21	LIMP BIZKIT FLIP 90124/INTERSCOPE (8.98/12.98)	THREE DOLLAR BILL, Y'ALL
47	RE-ENTRY		BONEY JAMES WARNER BROS. 46548 (10.98/16.98)	SWEET THING
48	48	2	THE MARTINS SPRING HILL 5422/CHORDANT (10.98/15.98)	LIGHT OF THE WORLD
49	RE-ENTRY		JONATHA BROOKE REFUGE 11706/MCA (10.98/17.98)	10 CENT WINGS
50	NEW ▶		DAVE KOZ CAPITOL 57097 (10.98/16.98)	DECEMBER MAKES ME FEEL THIS WAY

POPULAR UPRIISINGS

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

SCREAM KINGS: Capitol Records is well positioned to piggyback on the "Scream 2" soundtrack with the debut release by hip-hop/punk quintet **Kottonmouth Kings**.

The Orange County, Calif.-based act, whose single "Sub-



Asphalt Attack. Immortal/Epic is moving toward its goal of proving new funk rock act Incubus on the road. The five-member band will extend its tour with 311 and Sugar Ray, opening for them through the end of the year. Meanwhile, the group, whose album "S.I.L.E.N.C.E." bowed in September, has been reacting well on the road and in the press, where such publications as *Guitar World*, *Mean Streets*, and *BAM* have covered its story.

urban Life" from the soundtrack hits modern rock radio Tuesday (2), is getting early airplay on stations including XETRA-FM San Diego.

A video for the song, which features snippets from the movie, has been added to stress rotation on MTV.

Craig Aaronson, the Capitol director of A&R who signed the act, says the project has moved along quickly since he signed Kottonmouth Kings two months ago.

As well as the group's songs, it was the band members' unusual energy and unassuming attitude that drew Aaronson to the **Beastie Boys**-esque act when he came across it laying down tracks for its demo in a Los Angeles-area recording studio.

"They were playing these songs for me, and they actually climbed up on the mixing board and started dancing," he says. "But it was just a funny, natural thing for them to do. Not really forced. I went to my boss the next day and said, 'I've got to work with these guys.'"

Aaronson says the band's still-untitled debut has already been recorded and will bow in the first quarter of next year.

BAT SCREEN: On the newest **Aqua Velvets** album, "Guitar Noir," released Oct. 28 on Milan Records, the surf band tweaks such '50s and '60s film music as



Coming Of Age. Baby Bird, the brainchild of prolific and talented British singer/songwriter Stephen Jones, follows a series of popular indie and self-released albums in its homeland with the release here of "Ugly Beautiful." The album, released October 1996 in the U.K. by Echo, bowed here on Atlantic in October. Look for more of the group in the coming months.

"Mysterious Mambo" and "Twilight Of The Hep Cats" to great effect.

Meanwhile, the group has been keeping busy writing music for films and television programs, including MTV's "House Of Style" and CBS' "Nash Bridges."

NO JOKE: With animated front men **Larry Love** and the **Very Reverend Dr. D. Wayne** and its odd brand of twangy, holy-roller acid house, there's an immediate urge to poke fun at Geffen Records' Brixton, England-based A3.

Still, nothing can take away from the fervent, intoxicating tunes found on the 10-member act's album, "Exile On Coldharbour Lane," which was released Nov. 4 here.

The band, which founded mock religious outfit the **First Presleyterian Church of Elvis the Divine** (U.K.), will win converts quickly.

FANCY THAT: Former Atlantic act **Extra Fancy** has released an EP through its new **Butch Ditties** label. Emphasis tracks, which include title cut "No Mercy," "Christmastime," and an industrial club remix of "You Look Like A Movie Star Honey," have

been getting specialty airplay on XHRM San Diego; KROQ Los Angeles; KNRK Portland, Ore.; and WBCN Boston. Contact band manager **Paul V.** at 213-665-7500 for more information.

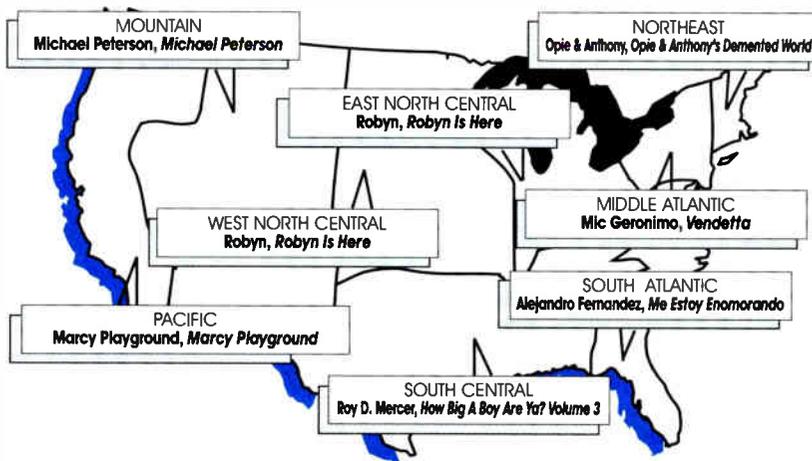
ROADWORK: Sire Records' act **Laika**'s next opening date for **Fiona Apple** will be Dec.



Touring And Stuff. Universal's **Holly McNarland** is focusing her attention on the U.S. after cracking Canadian radio and video outlets with "Numb," the first single from her album "Stuff." The set, which came out Oct. 7, follows the critically well-received EP "Sour Pie." McNarland plays Wednesday (3) at the **Nick** in Birmingham, Ala., and Thursday (4) at the **House of Blues** in New Orleans.

12 at the **Wiltern Theatre** in Los Angeles. The band's latest album is "Sounds Of The **Satellites**."

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. Marcy Playground Marcy Playground	1. Roy D. Mercer How Big A Boy Are Ya? Volume 3
2. Blink 182 Dude Ranch	2. Michael Peterson Michael Peterson
3. Keall'I Reichei E. O Mai	3. Robyn Robyn Is Here
4. Alejandro Fernandez Me Estoy Enamorando	4. Roy D. Mercer How Big A Boy Are Ya? Volume 1
5. Robyn Robyn Is Here	5. Grupo Limite Sentimiento
6. Buena Vista Social Club Buena Vista Social Club	6. The Kinleys Just Between You And Me
7. Allure Allure	7. Roy D. Mercer How Big A Boy Are Ya? Volume 2
8. The Aquabats The Fury Of The Aquabats	8. Alejandro Fernandez Me Estoy Enamorando
9. Daft Punk Homework	9. Allure Allure
10. Jonatha Brooke 10 Cent Wings	10. Marcy Playground Marcy Playground



Platinum Mack. British-bred singer Mark Morrison was presented with a Recording Industry Assn. of America platinum-certified plaque for his debut single, "Return Of The Mack," after a performance at Radio City Music Hall in New York. Shown backstage, from left, are Toby Ludwig, Morrison's manager; Rich Christina, A&R rep at Atlantic Records; Morrison; Craig Kallman, executive VP/office of the chairman, Atlantic; and Daddy Wattsie, rapper.

Bootsy Brings The Funk To Europe Collins' Latest Set Issued Through WEA Germany

BY PAUL SEXTON

LONDON—Bootsy Collins is "Fresh Outta 'P' University"—via a German finishing school.

The funk veteran, an industry stalwart of almost 30 years, has returned to major-label recording by a surprising route. He is now signed to WEA Germany, which released Collins' "Fresh Outta 'P' University" album on Oct. 27 simultaneously with Switzerland and Austria, as well as France, Sweden, Holland, and seven other European countries.



COLLINS

Released Sept. 22 in Germany, the single stood at No. 60 on the German singles chart at press time.

Explains Collins, "The A&R guy [at WEA Germany], Markus Bruns, came to a live show [I did in Hannover] with Bernie Worrell and said we blew him away. He asked if I was interested in signing, but at that time I wasn't too interested—we were doing tours; I was having fun with that and putting out independent records on small labels, where we could pretty much do what we wanted. I wasn't ready for it then.

"Then he also told me he had Randy Crawford on the label, and I went to school with Randy." Collins played bass on some of the American singer's "Naked And True" album, which also went on to gain international release from its German base, and completed some remixes on other artists signed to the label.

When, after two years of discussions with Bruns, Collins finally agreed to sign to WEA Germany, he knew it would entail some changes in his professional life.

"I knew it meant I would have to start focusing on a 'real' record," he says. "Meaning, I had been so used to doing experimental stuff for hardcore fans. For this record I knew I would have to concentrate more on doing some new and different things also."

Of the young producers he worked with on the album, he says, "We just hit it off. Everybody wanted to do their best, even the young artists that came in to do their spots on the record. It really felt good."

Pamela Harz, head of international at WEA Germany, points out that with the pan-European release of the new album, Collins is aiming both at longtime supporters and a new potential audience. "In western Europe, people are fans," she says. "Our French company love him. For the eastern European countries, it's an artist they haven't really been aware of and a new area to conquer."

The company hopes to have Collins
(Continued on page 26)

'Favorites' By Gill On Motown; Fox Film Finds Jimmy Jam & Terry Lewis 'Grooving'

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

RANDOM NOTES: Johnny Gill may have stated that he is off the Motown label as a solo artist, but he is still the subject of a greatest-hits package being released by the label. A double-sided single of two new songs from the forthcoming package "Favorites" has been serviced. First up is the mellow ballad "Maybe," written by Gill with Jimmy Jam and Terry Lewis and produced by the Minneapolis pair with background vocals by Flyte Tyme Records newcomer Angel Grant. The second tune is another ballad, "Having Illusions," penned and produced by Tony Rich with background vocals by same. Gill can also be heard on the new album by super trio LSG (Levert, Sweat, Gill).

Speaking of Jam and Lewis, the duo is set to provide the soundtrack to the forthcoming 20th Century Fox film "How Stella Got Her Groove Back," adapted from the best-selling novel of the same name by Terry McMillan. The pair is preparing for its first releases on Flyte Tyme Records, their new co-venture with Universal Records. The aforementioned Grant will deliver her debut early next year, with songs co-written by her with Jam and Lewis and "Big Jim" Wright (of Sounds Of Blackness and Ann Nesby fame). Expect Angel's sound to be earthy, metaphysical, thoughtful, and very, very different.

MCA teen-dream trio Immature is about to embark on the first leg of an extensive U.S. tour in support of its latest album, "The Journey." The tour begins Nov. 21 in Kansas City, Mo., and winds through 18 more dates, ending Jan. 1 in Detroit. Interestingly, Immature has definitely matured as a performing act—and don't write off the album as just something for teenage girls. "The Journey" boasts sophisticated production values and musicality, from the ballad "I'm Not A Fool," to the Bone Thugs-flavored "Give Up The Ghost" (featuring Bizzy Bone), to the flamenco guitars on "Tamika," to the funk of "I'll Give You Everything," to the acid soul of "Bring Your Lovin' Home." Spend some time with it—you may be surprised.

Dave Rosas and A&M Records recently hosted dinners in New York and Los Angeles to reintroduce the group Public Announcement to press, retail, and radio. Hailing from Chicago, this four-man vocal group has a catchy local hit called "Body Bumpin'" that A&M is looking to grow across the country with a February release. And if the name Public Announcement sounds familiar, it's because superstar R. Kelly's debut album, "Born Into The '90s," was actually credited to R. Kelly & Public Announcement. Now comes the group's turn in the spotlight. The foursome shows a lot of promise, with tight harmonies,

boundless enthusiasm, and perhaps even a new dance and catch phrase, "yippie yi yo!" But contrary to the expectations this might conjure, this is not a bass record. Check it out.

Island newcomer Ali is taking 'em by storm coast to coast. While rap editor Havelock Nelson caught the show in New York (Billboard, Nov. 29), I saw the British singer's stagecraft Nov. 20 at Los Angeles' Luna Park. Ali's barnstorming performance had pundits seeking the appropriate vocal comparison—Ronald Isley, Otis Redding, Roachford, Terence Trent D'Arby, or Seal. Look out for the single "Love Letters On The Wall."

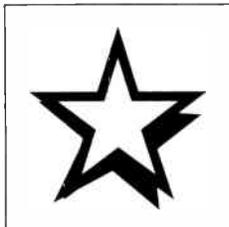
Rhino Records celebrated the release of its 25th-anniversary edition of the "Superfly" soundtrack by Curtis Mayfield with a special event Nov. 17 at Los Angeles' Beverly Theater. Screened there was a double feature of the Gordon Parks-directed blaxploitation classic with "The Mack." Co-promoted by oldies outlet KACE Los Angeles, the event featured a '70s costume contest and a live appearance by actress Sheila Frazier, who made the film's bathtub love scene so memorable. The new double-CD contains additional tracks and

alternate versions as well as music from the original masterpiece by Mayfield. All this is accompanied by funky, informative liner notes penned by A. Scott Galloway. Is it me, or does the young, flowing-haired Ron O'Neal, who plays the lead character, Priest, look like the early Prince?

Did you catch Kenneth "Babyface" Edmonds on his "Babyface & Friends Unplugged," which first aired Nov. 21 on MTV? Joining Face on the show were artists Stevie Wonder, Eric Clapton, and K-Ci & JoJo; his band included Sheila E. on percussion, Ricky Lawson on drums, and Nathan East on bass, and background vocals by Shanice Wilson and Face's brothers Kevon and Melvin Edmonds of After 7. Also, MTV sister channel VH1 gets a dose of soul when it profiles Philadelphia music legend Teddy Pendergrass as part of its acclaimed series "Behind The Music." Debuting Wednesday (3), the show includes exclusive interviews about Pendergrass' life and music, and it offers details about the 1982 car accident that almost cost him everything.

CONVENTION UPDATE: Don't wait until the last minute to make your plans for 1998's Urban Network PowerJam, set for Feb. 11-16 at the Palm Springs Riviera Hotel and Resort, or for the Impact Super Summit XII April 29-May 3 at the Reno Hilton.

Hope your Thanksgiving holiday was happy and healthy. And don't forget to say "I love you" to your near and dear, because, as Stevie Wonder said in "These Three Words," you don't know what the future holds.



Hard At Work. Qwest recording artist Tevin Campbell enlisted the help of the Fugees' Wyclef Jean to produce selected tracks on his fourth album. Slated for a 1998 release, the set is currently untitled. Pictured at the mixing board, from left, are Campbell; Commissioner Gordon, engineer; and Jean.

Billboard HOT R&B SINGLES

DECEMBER 6, 1997

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				★★★ No. 1 ★★★ 3 weeks at No. 1		
1	1	1	7	MY BODY DELITE (D.ALLAMBY,L.BROWDER,A.ROBERSON)	◆ LSG (C) (D) EASTWEST 64132/EEG	1
2	3	2	15	MY LOVE IS THE SHHH! ◆ SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA SOMETHIN' FOR THE PEOPLE (J.BAKER,M.L.WILSON,J.YOUNG,T.POWELL,SAUCE,R.HOLIDAY)	(C) (D) (T) WARNER BROS. 17327	2
3	2	3	16	YOU MAKE ME WANNA... ◆ USHER J.DUPRI (J.DUPRI,M.SEAL,USHER)	(C) (D) (T) (X) LAFACE 24265/ARISTA	1
4	5	4	14	BUTTA LOVE ◆ NEXT KAY GEE,D.LIGHTY,L.ALEXANDER,PROF. T. (L.ALEXANDER,T.TOLBERT,R.L.HUGGARA,CLOWERS,D.LIGHTY)	(C) (D) (T) (X) ARISTA 13407	4
5	4	5	8	SOCK IT 2 ME/THE RAIN (SUPA DUBA FLY) ◆ MISSY "MISDEMEANOR" ELLIOTT FEAT. DA BRAT TIMBALAND (M.ELLIOTT T.MOSLEY,W.HART,T.BELL,S.HARRIS,A.PEEBLES,B.MILLER,D.BRYANT)	(C) (D) (M) (T) (X) EASTWEST 64144/EEG	4
6	6	7	6	FEEL SO GOOD ◆ MASE D.ANGELETTE,S.COMBS (R.E.BELL,R.BELL,G.BROWN,R.MICKENS,C.SMITH,D.THOMAS,R.WESTFIELD,L.DERMER)	(C) (D) BAD BOY 79122/ARISTA	5
7	7	6	15	WHAT ABOUT US ◆ TOTAL TIMBALAND,M.ELLIOTT (T.MOSLEY,M.ELLIOTT)	(C) (D) (T) (X) LAFACE 24272/ARISTA	4
8	9	9	10	THE ONE I GAVE MY HEART TO ◆ AALIYAH G.ROCHE (D.WARREN)	(C) (D) (T) (X) BLACKGROUND 98D02/ATLANTIC	8
9	10	11	11	EVERYTHING ◆ MARY J. BLIGE J.JAM,T.LEWIS (J.HARRIS III,T.LEWIS,R.EJ,H.NAKAMURA,T.BELL,L.CREED,J.BROWN,F.WESLEY)	(C) (D) (T) (X) MCA 55353	5
10	8	8	11	4 SEASONS OF LONELINESS ◆ BOYZ II MEN J.JAM,T.LEWIS (J.HARRIS III,T.LEWIS)	(C) (D) (V) MOTOWN 860684	2
11	11	10	15	I CARE 'BOUT YOU (FROM "SOUL FOOD") ◆ MILESTONE BABYFACE (BABYFACE)	(C) (D) (T) (X) LAFACE 24264/ARISTA	10
12	12	14	10	THEY LIKE IT SLOW ◆ H-TOWN D.CONNER (D.CONNER,S.CONNER,D.JACKSON)	(C) (D) (T) RELATIVITY 1642	12
				★★★ Hot Shot Debut ★★★		
13	NEW		1	IT'S ALL ABOUT THE BENJAMINS/BEEN AROUND THE WORLD ◆ PUFF DADDY & THE FAMILY D.ANGELETTE,S.COMBS,R.LAWRENCE,STEVE J. (S.COMBS,R.LAWRENCE,M.BETHA,K.PRICE,J.BROWN,S.JORDAN,B.MCKNIGHT)	(C) (D) (T) (X) BAD BOY 79130/ARISTA	13
14	16	20	5	I DON'T EVER WANT TO SEE YOU AGAIN ◆ UNCLE SAM N.MORRIS (N.MORRIS)	(C) (D) STONECREEK 78689/EPIC	14
15	15	15	10	LAST NIGHT'S LETTER ◆ K-CI & JOJO L.STEWART (K.HAILEY,G.STEWART,L.STEWART)	(C) (D) (M) (T) (X) MCA 55380	15
16	13	13	15	ALL CRIED OUT ◆ ALLURE FEATURING 112 M.CAREY,W.AFANASIEFF,M.ROONEY (FULL FORCE)	(C) (D) (T) (X) TRACK MASTERS 78678/RAVE	9
17	20		2	NO, NO, NO ◆ DESTINY'S CHILD W.JEAN,V.HERBERT,R.FUSARI (V.HERBERT,R.FUSARI,M.BROWN,C.GAINES)	(C) (D) (T) (X) COLUMBIA 78618	17
18	14	12	14	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME) ◆ BRIAN MCKNIGHT FEAT. MASE S.COMBS,R.LAWRENCE,STEVE J. (S.COMBS,R.LAWRENCE,M.BETHA,K.PRICE,J.BROWN,S.JORDAN,B.MCKNIGHT)	(C) (D) (T) MERCURY 57476	4
19	23	27	6	I'M NOT A PLAYER ◆ BIG PUNISHER MINNESOTA (C.RIOS,M.RICHARDSON,K.GAMBLE,L.HUFF)	(C) (D) (T) LOUD 64910	19
20	22	26	6	IN HARM'S WAY ◆ BEBE WINANS R.LAWRENCE (B.WINANS,R.LAWRENCE,M.BELL-BYARS)	(C) (D) ATLANTIC 84035	20
21	17	16	6	PHENOMENON ◆ LL COOL J S.COMBS,R.LAWRENCE (J.T.SMITH,S.COMBS,R.LAWRENCE,S.MCKENNEY,W.WITHERS)	(T) DEF JAM 568081/MERCURY	16
22	18	17	13	HONEY ◆ MARIAM CAREY S.COMBS (THE UHMAH STEVE J.,M.CAREY (M.CAREY,S.COMBS,K.FAREED,S.JORDAN,S.HAGUE,B.ROBINSON,R.LARKINS,L.PRICE)	(C) (D) (M) (T) (X) COLUMBIA 78648	2
23	19	18	19	NEVER MAKE A PROMISE ◆ DRU HILL D.SIMMONS (D.SIMMONS)	(C) (D) (T) ISLAND 572082	1
24	27	21	20	I CAN LOVE YOU/LOVE IS ALL WE NEED ◆ MARY J. BLIGE R.JERKINS,J.JAM,T.LEWIS (M.J.BLIGE,D.BLIGE,DECOSTA,R.JERKINS,K.JONES,C.BRODY,N.MYRICK,LULI,KIM J.HARRIS III)	(C) (D) (T) MCA 55362	2
25	21	19	14	I MISS MY HOMIES ◆ MASTER P FEATURING PIMP C AND THE SHOCKER MO B. DICK,K.L.C. (MASTER P,PIMP C,THE SHOCKER,J.JEFFERSON,C.SIMMONS)	(C) (D) (T) NO LIMIT 53290/PRIORITY	16
26	26	25	8	IF I COULD TEACH THE WORLD ◆ BONE THUGS-N-HARMONY D.J.U-NEEK (BONE D.J.U-NEEK)	(C) (D) RUTHLESS 6344/RELATIVITY	20
27	25	23	19	MO MONEY MO PROBLEMS ◆ THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) STEVE J.,S.COMBS (C.WALLACE,S.JORDAN,M.BETHA,B.EDWARDS,N.RODGERS)	(C) (D) (T) (X) BAD BOY 79100/ARISTA	2
28	28	28	6	SO GOOD ◆ DAVINA DAVINA (DAVINA,LEWIS)	(C) (D) (T) LOUD 65303	28
				★★★ Greatest Gainer/Sales ★★★		
29	33	39	7	DON'T STOP THE MUSIC ◆ PLAYA TIMBALAND (T.MOSLEY,B.BUSH,S.GARRETT,J.PEACOCK,S.STEWART)	(C) (D) (T) DEF JAM 571680/MERCURY	29
30	29	22	21	UP JUMPS DA BOOGIE ◆ MAGOO AND TIMBALAND TIMBALAND (T.MOSLEY,M.BARCLIFF,M.ELLIOTT,R.TEMPETON)	(C) (D) BLACKGROUND 98018/ATLANTIC	4
				★★★ Greatest Gainer/Airplay ★★★		
31	41	31	15	BACKYARD BOOGIE ◆ MACK 10 BOBCAT (D.ROLISON)	(C) (D) (T) PRIORITY 53282	23
32	NEW		1	YOU KNOW MY STEEZ ◆ GANG STARR DJ PREMIER (K.ELAM,C.MARTIN)	(C) (T) (X) NOO TRYBE 38624/VIRGIN	32
33	24	24	5	MOURN YOU TIL I JOIN YOU ◆ NAUGHTY BY NATURE NAUGHTY BY NATURE (A.CRISS,K.GIST,V.BROWN)	(C) (D) (T) TOMMY BOY 7427	24
34	34	40	7	BABY YOU KNOW ◆ THE O'JAYS J.LITTLE III (J.LITTLE III,K.SWEAT,E.NICHOLAS)	(C) (D) GLOBAL SOUL 34278/FREEWORLD	34
35	30	30	37	FOR YOU ◆ KENNY LATTIMORE B.J.EASTMOND (K.LERUM)	(C) (D) COLUMBIA 78456	6
36	31	32	49	IN MY BED ◆ DRU HILL D.SIMMONS (R.BROWN,R.B.STACY,D.SIMMONS)	(C) (D) ISLAND 854884	1
37	38	38	6	INFATUATION ◆ LAURNEA J.J.ROBINSON (J.J.ROBINSON)	(C) (D) (X) YAB YUM 78708/EPIC	37
38	42	36	8	DJ KEEP PLAYIN' (GET YOUR MUSIC ON) ◆ YVETTE MICHELE FULL FORCE (FULL FORCE,L.GEORGE III)	(C) (D) (T) LOUD 64985	36
39	45	61	8	RISE ◆ VERONICA JELLYBEAN,D.MOET (A.MOODY,JOYA,M.THOMPSON)	(C) (D) (T) H.O.L.A. 341031/ISLAND	39
40	40	41	32	G.H.E.T.T.O.U.T. ◆ CHANGING FACES R.KELLY (R.KELLY)	(C) (D) (T) BIG BEAT 98026/ATLANTIC	1
41	43	43	6	ALL OF MY DAYS ◆ CHANGING FACES (FEATURING JAY-Z) R.KELLY (R.KELLY)	(C) (D) (T) BIG BEAT 98000/ATLANTIC	41
42	32	29	23	NOT TONIGHT ◆ LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MARTINEZ R.SMITH,A.COLOM (J.KONES,M.ELLIOTT,L.ROPEZ,S.HARRIS,A.MARTINEZ,R.BELL,G.BROWN,M.MUHAMMAD)	(C) (D) (M) (T) (X) UNDERSTANDING 98019/ATLANTIC	3
43	37	37	10	SUNSHINE ◆ JAY-Z FEATURING BABYFACE AND FOXY BROWN PRESTIGE (S.CARTER,D.VANDERPOOL,D.BARKSDALE,M.ROBINSON,J.HARRIS III,T.LEWIS)	(T) ROC-A-FELLA/DEF JAM 574923/MERCURY	37
44	44	45	4	SHOW ME LOVE ◆ ROBYN D.POP,M.MARTIN (ROBYN,M.MARTIN)	(C) (D) (T) (V) (X) RCA 64970	44
45	NEW		1	SKY'S THE LIMIT ◆ THE NOTORIOUS B.I.G. (FEATURING 112) C.KENT (C.WALLACE,C.KENT,B.CALDWELL,H.EAVES,J.WILLIAMS)	(C) (D) BAD BOY 79131/ARISTA	45
46	36	34	17	HOW YA DO DAT ◆ MASTER P FEATURING YOUNG BLEED AND C-LOC HAPPY,K.L.CRAIG B (MASTER P)	(C) (D) (T) NO LIMIT 53284/PRIORITY	29
47	47	48	3	UP & DOWN ◆ BILLY LAWRENCE R.SMITH,ONE (K.GREENE,B.LAWRENCE,R.SMITH,S.BARNES)	(C) (D) (T) (X) EASTWEST 64138/EEG	47
48	35	35	26	I'LL BE MISSING YOU ◆ PUFF DADDY & FAITH EVANS (FEATURING 112) S.COMBS,STEVE J. (STING,T.GAITHER,F.EVANS)	(M) (T) (X) BAD BOY 79097/ARISTA	1
49	39	33	9	TOO GONE, TOO LONG ◆ EN VOGUE D.FOSTER (D.WARREN)	(C) (D) EASTWEST 64150/EEG	25

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
50	46	44	18	BIG BAD MAMMA ◆ FOXY BROWN FEATURING DRU HILL POKE & TONE (S.J.BARNES,J.C.OLIVIER,S.CARTER,L.HAYWOOD)	(T) VIOLATOR/DEF JAM 571441/MERCURY	10
51	51	52	9	NEVER WANNA LET YOU GO ◆ ABSOLUTE J.WALKER (C.GREEN,C.WARD,L.MAXWELL,B.CASEY,J.WALKER)	(C) (D) DEF JAM 574925/MERCURY	51
52	52	53	19	CAN WE ◆ SWV TIMBALAND (M.ELLIOTT,T.MOSLEY)	(T) JIVE 42445*	31
53	49	49	20	SOMEONE ◆ SWV (FEATURING PUFF DADDY) S.COMBS,J.DUB (S.COMBS,WALKER,GRAHAM,H.PIERRE,PRICE,WALLACE,MARTIN,SHAW)	(C) (D) (T) RCA 64926	5
54	54	64	3	SHOWDOWN ◆ E-A-SKI FEATURING MONTELL JORDAN E-A-SKI,CMT (E-A-SKI,CMT,M.JORDAN)	(C) (D) (T) RELATIVITY 1643	54
55	48	55	10	MAN BEHIND THE MUSIC ◆ QUEEN PEN FEATURING TEDDY RILEY T.RILEY (T.RILEY,L.WALTERS,T.GAITHER,M.SMITH,J.BROWN,C.BOBBITT,J.BROWN,B.BIRD)	(C) (D) (T) LIL' MAN 97020/INTERSCOPE	48
56	57	50	8	DEJA VU ◆ LORD TARIQ & PETER GUNZ DJ KNS (P.PANKEY,S.HAMILTON,D.FAGEN,W.BECKER,K.STREAKS)	(T) CODEINE 001*	46
57	53	46	19	DO YOU LIKE THIS ◆ ROME G.BAILLERGEAU,V.MERRITT (J.WOODS,V.MERRITT)	(C) (D) (V) GRAND JURY 64874/RCA	10
58	58	60	7	THE BREAKS ◆ NADANUF FEATURING KURTIS BLOW BABYBOY (R.FORD,J.R.SIMMONS,J.B.MOORE,K.WALKER,L.SMITH,R.STERLING,A.GRIFFIN,M.STANDIFER)	(C) (D) (T) REPRISE 17310/WARNER BROS.	58
59	60	62	11	OFF THE BOOKS ◆ THE BEATNUTS FEAT. BIG PUNISHER & CUBAN LINK THE BEATNUTS (L.FERNANDEZ,J.TINEO,C.RIOS)	(C) (T) (X) VIOLATOR 1646/RELATIVITY	52
60	56	54	15	DON'T SAY ◆ JON B. JON-JOHN,M.NELSON (J.ROBINSON,M.NELSON,D.SPENCER)	(C) (D) (T) (X) YAB YUM/550 MUSIC 78614/EPIC	34
61	59	42	16	AFTER 12, BEFORE 6 ◆ SAM SALTER TRICKY,S.HALL (C.A.STEWART,S.K.HALL,TAB,P.L.STEWART,S.SALTER)	(C) (D) (T) (X) LAFACE 24253/ARISTA	19
62	55	59	5	WHAT I NEED ◆ CRAIG MACK EASY MO BEE (C.MACK)	(C) (D) (T) STREET LIFE 78149/ALL AMERICAN	55
63	63	66	4	AIN'T NO LIMIT ◆ MYSTIKAL K.L.C. (MYSTIKAL,SILKK THE SHOCKER)	(T) NO LIMIT 42492/JIVE	63
64	72		2	THA HOP ◆ KINSU DANNY D (J.MARRS)	(C) (T) (X) BLUNT 4417/TVT	64
65	64	63	11	TRUE TO MYSELF ◆ ERIC BENET E.BENET,G.NASH,JR.,DEMONTE (E.BENET,G.NASH,JR.)	(C) (D) (T) (V) WARNER BROS. 17328	43
66	73	65	12	AVENUES ◆ REFUGEE CAMP ALL STARS FEAT. PRAS (WITH KY-MANI) PRAKAZREL (E.GRANT)	(C) (D) (T) (X) ARISTA 13411	28
67	66	56	17	HAVE A LITTLE MERCY ◆ 4.0 J.JAM,T.LEWIS (J.HARRIS III,T.LEWIS)	(C) (D) SAVVY/PERSPECTIVE 587580/A&M	28
68	79	69	6	CLOSER ◆ CAPONE -N- NOREAGA S.SNEED (V.SANTIAGO,S.ANDERSON,L.VANDROSS,R.WYATT,JR.,C.PERRIN)	(C) (D) (T) PENALTY 7214/TOMMY BOY	63
69	62		2	RICHTER SCALE ◆ EPMD E.SERMON (E.SERMON,P.SMITH,STUART,GORRIE,MCLNTYRE,MCLNTOSH,DUNCAN,BALL)	(T) DEF JAM 568057/MERCURY	62
70	NEW		1	I'M THINKING ◆ CARL HENRY J.VON (C.HENRY,J.VON)	(C) (D) (T) CMC MUSIC 0106/TOUCHWOOD	70
71	67	58	12	ME AND MY CRAZY WORLD ◆ LOST BOYZ DJ RON G (T.KELLY,R.BOWSER)	(C) (D) (T) UNIVERSAL 56131	23
72	76	78	3	L-L-LIES ◆ DIANA KING A.MARVEL (D.KING,A.MARVEL,A.ROMAN)	(C) (D) (T) WORK 78698/EPIC	72
73	65	70	9	HEAVEN ◆ NU FLAVOR G.ST.CLAIR (R.LUNA,F.PANGELINAN,J.CENICEROS)	(C) (D) (T) (V) (X) REPRISE 17408/WARNER BROS.	65
74	71	75	14	YEAH! YEAH! YEAH! ◆ SIMONE HINES R.JERKINS (R.JERKINS)	(C) (D) (T) (X) EPIC 78627	38
75	68	67	15	WE CAN GET DOWN ◆ MYRON S.BROWN (M.DAVIS,A.CANTRELL,D.ROPER)	(C) (D) (T) ISLAND 572064	22
76	NEW		1	JUST BECAUSE ◆ SHAQUEEN KOOL T (S.PEARCE,T.WILSON,M.RAPLEY)	(C) (T) (X) MIGHTY 0001	76
77	75	71	13	IT'S ALRIGHT ◆ QUEEN LATIFAH D.MCCLEARY,M.ALLEN (F.EVANS,D.MCCLEARY,M.ALLEN,K.MCCORD)	(C) (D) (T) TOMMY BOY 7402	31
78	74	74	14	NEED YOUR LOVE ◆ BIG BUB FEATURING QUEEN LATIFAH & HEAVY D T.JEFFERSON,BIG BUB (L.DRAKEFORD,T.JEFFERSON,L.SINGLETARY,B.EDWARDS,N.RODGERS)	(C) (D) (T) KEDAP 56129/UNIVERSAL	26
79	77	72	15	AS WE LAY ◆ DANA L&L SMOOV,B.AGEE (L.TROUTMAN,B.BECK)	(C) (D) TONY MERCEDES/LAFACE 24252/ARISTA	37
80	86	77	7	GET IT WET ◆ TWISTA THE LEGENDARY TRAXSTER (TWISTA,MS. KANE)	(C) (D) (T) CREATOR'S WAY/BIG BEAT 98001/ATLANTIC	62
81	90	79	9	IMMA ROLLA ◆ MR. MONEY LOC E.COSTON,M.CITY (MR. MONEY LOC,E.COSTON,M.CITY)	(C) (T) (X) LOC-N-UP 70310	61
82	78	81	15	PIECE OF MY HEART ◆ SHAGGY (FEATURING MARSHA) R.LIVINGSTON,S.PIZZONIA (J.RAGOVY,B.BERNS)	(C) (D) (T) VIRGIN 38601	57
83	82	84	8	BABY, BABY ◆ KILO ALI DJ TAZ (A.ROGERS,T.MCLNTOSH)	(T) ORGANIZED NOIZE 95010/INTERSCOPE	77
84	92	98	4	BOUNCE BABY BOUNCE ◆ FRAZE DISCO RICK IS JOHNSON,D.MINCEY)	(C) BEFORE DAWN 1117/TOUCHWOOD	84
85	69	76	19	INVISIBLE MAN ◆ 98 DEGREES D.DEVILLER,S.HOSEIN (D.DEVILLER,S.HOSEIN,S.KIPNER)	(C) (D) (T) (V) MOTOWN 860650	38
86	NEW		1	MADAME BUTTAFLY ◆ YOUNG MC M.YOUNG (M.YOUNG,T.PERLMAN)	(C) (D) OVERALL 70024	86
87	83	89	8	WORKIN' OUT ◆ WILLIAM BECTON & FRIENDS W.BECTON (W.BECTON)	(C) (D) (T) CGI 163021	54
88	70	47	11	THE JOINT ◆ EPMD E.SERMON (P.SMITH,E.SERMON,M.DIKE,M.DIAMOND,J.KING,A.YAUCH,M.SIMPSON A.FRANKLIN)	(T) DEF JAM 571679/MERCURY	42
89	80	68	13	I'M NOT A FOOL ◆ IMMATURE C.STOKES,B.JAMES,SPEEDY (C.STOKES,B.JAMES,J.L.HARRINGTON)	(C) (D) MCA 55367	19
90	84	85	5	CAN'T STOP NO PLAYER ◆ DA ORGANIZATION C.DORSEY (C.LASTER,J.DORSEY,T.PETTIGREW,D.WILLIAMS,C.DORSEY,J.SEALS,D.CROFT)	(C) (X) POCKETS OF RAGE/WRAP 97452/ICHIBAN	83
91	91	92	10	AIN'T NUTHIN' BUT A JAM Y'ALL ◆ GEORGE CLINTON WITH THE DAZZ BAND B.HARRIS (B.HARRIS,M.MCCLAINE,N.PHILLIPS,S.MARTIN,G.CLINTON,JR.)	(C) INTERSOUND 9286	58
92	96	91	19	FIX ◆ BLACKSTREET WITH SPECIAL GUESTS OL' DIRTY BASTARD & SLASH T.RILEY,D.ADAMS (T.RILEY,C.HANNIBAL,M.RILEY,S.HUDSON,R.JONES,J.ALEXANDER,L.JOJONA A.JONES)	(T) (X) INTERSCOPE 95012*	17
93	NEW		1	WAIT A WHILE ◆ ERICA YANCEY P.SCOTT,A.RICHARDSON (P.SCOTT,A.RICHARDSON)	(C) (D) RCA 64932	93
94	93	95	8	DO ME BABY ◆ WILLIS G.WILLIS (G.WILLIS)	(C) (D) (T) VIKING 2900	76
95	88	94	4	YOU AIN'T HEARD NOTHIN' YET ◆ BENITO A.GRIFFIN (BENITO,T.BOLTON,B.BOY,A.J.BOLTON)	(C) (D) MARTIN 14025/FULLY LOADED	82
96	89	96	4	TENDERNESS ◆ COLOUR CLUB L.PIERCE,B.WISE (L.PIERCE,B.WISE,L.TAYLOR)	(C) JVC 8117	79
97	81	73	17	THE WAY THAT YOU TALK ◆ JAGGED EDGE FEATURING DA BRAT & JD J.DUPRI (J.DUPRI,B.CASEY,B.CASEY,DA BRAT)	(C) (D) (T) (X) SO DEF 78639/COLUMBIA	34
98	94	87	9	IT'S YOURZ ◆ WU-TANG CLAN THE RZA (WU-TANG CLAN)	(T) LOUD 64957*	75
99	97	93	6	ALRIGHT ◆ JAMIROQUAI J.KAY,A.STONE (E.HARRIS,J.KAY,C.SMITH)	(C) (D) (T) WORK 78703/EPIC	84
100	99	86	13	KISS AND TELL ◆ BROWNSTONE BIG YAM,V.MERRITT (N.GILBERT,BIG YAM,V.MERRITT,E.YANCEY)	(C) (D) (V) (X) MJJ/WORK 78413/EPIC	41

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 R&B Airplay

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

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'LOSE MY COOL' by SWV and 'MO MONEY MO PROBLEMS' by The Notorious B.I.G.

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). Lists recurrent hits like 'THE SWEETEST THING' and 'LOVIN' YOU TONIGHT'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists recurrent hits like 'WHAT KIND OF MAN WOULD I BE' and 'RETURN OF THE MACK'.

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

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

Table with columns: TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists R&B singles A-Z including '4 SEASONS OF LONELINESS', 'AFTER 12, BEFORE 6', 'ALL CRIED OUT', etc.

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'MY BODY' by LSG and 'I DON'T EVER WANT TO SEE YOU AGAIN'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'ALL OF MY DAYS', 'SKY'S THE LIMIT', 'NOT TONIGHT'.

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

Table with columns: TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists R&B singles A-Z including 'I CAN LOVE YOU/LOVE IS ALL WE NEED', 'I CAN LOVE YOU/LOVE IS ALL WE NEED (MCA)', etc.

Billboard TOP R&B ALBUMS

DECEMBER 6, 1997

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★ ★ ★ No. 1/GREATEST GAINER ★ ★ ★						
1	73	—	2	ERYKAH BADU KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE	1
2	2	—	2	LSG EASTWEST 62125*/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	2
3	1	49	3	MYSTIKAL NO LIMIT 41620*/JIVE (10.98/16.98) HS	UNPREDICTABLE	1
★ ★ ★ HOT SHOT DEBUT ★ ★ ★						
4	NEW ▶	—	1	MJG SUAVE HOUSE 53105*/UNIVERSAL (10.98/16.98)	NO MORE GLORY	4
5	3	3	5	MASE BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
6	4	1	4	RAKIM UNIVERSAL 53113* (10.98/16.98)	THE 18TH LETTER	1
7	5	2	4	JAY-Z ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	2
8	6	5	10	SOUNDTRACK ▲ LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD	1
9	12	8	7	JANET ▲ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2
10	7	4	6	NAS ESCOBAR, FOXY BROWN, AZ AND NATURE AFTERMATH 90136*/INTERSCOPE (10.98/17.98)	THE FIRM — THE ALBUM	1
11	11	7	11	BUSTA RHYMES ▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	1
12	10	6	13	MASTER P ▲ NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
13	15	10	10	USHER ● LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
14	NEW ▶	—	1	CHICO DEBARGE KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	14
15	8	—	2	LUNIZ NOO TRYBE 44939*/VIRGIN (10.98/16.98)	LUNITIK MUZIK	8
16	9	—	2	TIMBALAND AND MAGOO BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98)	WELCOME TO OUR WORLD	9
17	14	12	9	BOYZ II MEN ● MOTOWN 530819* (11.98/17.98)	EVOLUTION	1
18	16	11	19	PUFF DADDY & THE FAMILY ▲ ³ BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
19	17	14	10	MARIAH CAREY ▲ ² COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	3
20	13	—	2	MC EIHT EPIC STREET 68041*/EPIC (10.98 EQ/16.98)	LAST MAN STANDING	13
21	19	17	6	LL COOL J ● DEF JAM 539184*/MERCURY (11.98 EQ/17.98)	PHENOMENON	4
22	20	19	32	MARY J. BLIGE ▲ ² MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
23	NEW ▶	—	1	KENNY G ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	23
24	18	9	8	SOUNDTRACK ▲ ² DEATH ROW 53509*/PRIORITY (12.98/19.98)	GANG RELATED — THE SOUNDTRACK	1
25	27	30	10	JON B. YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	25
26	NEW ▶	—	1	5TH WARD BOYZ RAP-A-LOT/NOO TRYBE 45117*/VIRGIN (10.98/15.98)	USUAL SUSPECTS	26
27	22	22	27	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	1
28	21	16	4	H-TOWN RELATIVITY 1596 (10.98/15.98)	LADIES EDITION	12
29	29	35	53	DRU HILL ▲ ISLAND 524306 (10.98/16.98) HS	DRU HILL	5
30	26	21	17	JOE ● JIVE 41603* (11.98/16.98)	ALL THAT I AM	4
31	32	25	10	EPMD ● DEF JAM 536389*/MERCURY (10.98 EQ/16.98)	BACK IN BUSINESS	4
32	36	42	9	BRIAN MCKNIGHT MERCURY 536215 (10.98 EQ/16.98)	ANYTIME	10
33	39	41	23	K-CI & JOJO ● MCA 11613* (10.98/16.98)	LOVE ALWAYS	9
34	31	27	20	MISSY "MISDEMEANOR" ELLIOTT ▲ EASTWEST 62062*/EEG (10.98/16.98)	SUPA DUPA FLY	1
35	33	29	8	LUTHER VANDROSS LV 68220/EPIC (10.98 EQ/17.98)	ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2	17
36	37	36	14	SOUNDTRACK ARISTA 18975 (10.98/16.98)	MONEY TALKS — THE ALBUM	6
37	47	43	4	WILL DOWNING MERCURY 536350 (10.98 EQ/16.98) HS	INVITATION ONLY	30
38	24	24	41	ERYKAH BADU ▲ ² KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	1
39	35	20	3	MIC GERONIMO BLUNT 4930*/TVT (10.98/16.98) HS	VENDETTA	20
40	34	26	6	GRAVEDIGGAZ GEE STREET 32501*/N2 (10.98/16.98)	THE PICK, THE SICKLE AND THE SHOVEL	7
41	41	32	22	PATTI LABELLE MCA 11642 (10.98/16.98)	FLAME	10
42	43	39	22	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	4
43	42	38	5	BIG BUB KEDAR 53074*/UNIVERSAL (10.98/16.98) HS	TIMELESS	15
44	28	23	3	CHRISTIAN ROC-A-FELLA/DEF JAM 536281*/MERCURY (10.98 EQ/17.98) HS	GHETTO CYRANO	23
45	46	37	17	BONE THUGS-N-HARMONY ▲ ² RUTHLESS 6340*/RELATIVITY (19.98/23.98)	THE ART OF WAR	1
46	30	15	3	BOBBY BROWN MCA 11691 (10.98/16.98)	FOREVER	15
47	25	13	4	SPICE 1 JIVE 41596 (10.98/16.98)	THE BLACK BOSSALINI (A.K.A. DR. BOMB FROM DA BAY)	5
48	38	28	3	KAREN CLARK-SHEARD ISLAND 524397 (10.98/17.98) HS	FINALLY KAREN	28

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

49	NEW ▶	1	2PAC AMARU/INTERSCOPE 41630*/JIVE (19.98/24.98)	R U STILL DOWN? (REMEMBER ME)	49	
50	51	48	36	THE NOTORIOUS B.I.G. ▲ ² BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
51	23	18	3	THREE 6 MAFIA RELATIVITY 1644 (10.98/15.98)	CHPT. 2: WORLD DOMINATION	18
52	48	34	27	SOUNDTRACK NO LIMIT 50643*/PRIORITY (10.98/16.98)	I'M BOUT IT	1
53	45	33	5	SALT-N-PEPA ● RED ANT/LONDON 828959*/ISLAND (10.97/17.98)	BRAND NEW	16
54	54	50	15	SWV RCA 67525* (10.98/16.98)	RELEASE SOME TENSION	5
55	44	31	10	MACK 10 ● PRIORITY 50675* (10.98/16.98)	BASED ON A TRUE STORY	5
56	50	40	4	BEBE WINANS ATLANTIC 83041/AG (10.98/16.98)	BEBE WINANS	36
57	59	47	9	SOMETHIN' FOR THE PEOPLE WARNER BROS. 46753 (9.98/15.98) HS	THIS TIME IT'S PERSONAL	33
58	40	—	2	DIAMOND MERCURY 534900* (10.98 EQ/16.98) HS	HATRED, PASSION AND INFIDELITY	40
★ ★ ★ PACESETTER ★ ★ ★						
59	81	88	3	PEGGY SCOTT-ADAMS MISS BUTCH 4005/MARDI GRAS (9.98/14.98)	CONTAGIOUS	59
60	53	82	17	SOUNDS OF BLACKNESS PERSPECTIVE 549029/A&M (10.98/16.98) HS	TIME FOR HEALING	24
61	52	53	8	COMMON RELATIVITY 1535* (10.98/15.98)	ONE DAY IT'LL ALL MAKE SENSE	12
62	56	51	78	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
63	49	46	8	NEXT ARISTA 18973 (10.98/15.98) HS	RATED NEXT	29
64	64	52	40	TRU ▲ ² NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
65	61	59	86	MAXWELL ▲ COLUMBIA 66434* (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	8
66	58	83	6	UNCLE SAM STONECREEK 67731/EPIC (10.98 EQ/16.98) HS	UNCLE SAM	58
67	68	73	94	2PAC ▲ ² DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
68	62	55	32	ROME ● GRAND JURY 67441/RCA (10.98/15.98)	ROME	7
69	57	44	5	TOP AUTHORITY TOP FLIGHT/WRAP 8160/CHIBAN (11.98/16.98)	TOP AUTHORITY UNCLUT — THE NEW YEA	21
70	70	66	56	MAKAVELI ▲ DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
71	75	77	9	IMMATURE MCA 11668 (10.98/16.98)	THE JOURNEY	20
72	63	58	25	WU-TANG CLAN ▲ ⁴ LOUD 66905*/RCA (19.98/24.98)	WU-TANG FOREVER	1
73	66	65	21	SOUNDTRACK ▲ ² COLUMBIA 68169* (10.98 EQ/17.98)	MEN IN BLACK—THE ALBUM	2
74	65	—	2	LUKE LUKE 524448/ISLAND (10.98/16.98)	CHANGIN' THE GAME	65
75	55	54	3	TONY TONI TONE MERCURY 536368 (10.98 EQ/17.98)	HITS	54
76	NEW ▶	—	1	VARIOUS ARTISTS WARLOCK 2791* (11.98/15.98)	DJ SKRIBBLE'S TRAFFIC JAMS	76
77	72	67	59	GINUWINE ▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	14
78	74	62	19	MAXWELL COLUMBIA 68515 (7.98 EQ/13.98)	MTV UNPLUGGED EP	15
79	69	56	6	RICK JAMES HIGHER SOURCE/PRIVATE 1 417070/MERCURY (10.98 EQ/16.98)	URBAN RAPSODY	31
80	79	84	29	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98) HS	ALLURE	23
81	86	87	76	KENNY LATTIMORE ● COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	19
82	92	—	4	TRICK DADDY DOLLARS SLIP-N-SLIDE 2790/WARLOCK (10.98/15.98)	BASED ON A TRUE STORY	82
83	78	79	4	MARVIN SEASE JIVE 41619 (10.98/15.98)	THE BITCH GIT IT ALL	64
84	67	63	22	TWISTA CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98) HS	ADRENALINE RUSH	13
85	87	91	75	TONI BRAXTON ▲ ⁵ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	1
86	82	75	37	SOUNDTRACK ● COLUMBIA 67917 (10.98 EQ/16.98)	LOVE JONES: THE MUSIC	3
87	71	64	22	VARIOUS ARTISTS SO SO DEF 67998*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS VOL. II	26
88	60	45	4	THE B.G. CASH MONEY 9616 (10.98/16.98) HS	IT'S ALL ON YOU VOL. 2	20
89	77	68	11	JONATHAN BUTLER N2K ENCODED 10005 (10.98/15.98)	DO YOU LOVE ME?	57
90	89	60	23	MIA X ● NO LIMIT 50705*/PRIORITY (10.98/16.98)	UNLADY LIKE	2
91	83	71	8	SAM SALTER LAFACE 26040/ARISTA (10.98/15.98) HS	IT'S ON TONIGHT	41
92	80	76	55	LIL' KIM ▲ UNDEAS/ATLANTIC 92733*/AG (10.98/16.98)	HARD CORE	3
93	85	57	8	BROTHA LYNCH HUNG BLACK MARKET 50648/PRIORITY (10.98/16.98)	LOADED	9
94	88	86	65	AALIYAH ▲ ² BLACKGROUND/ATLANTIC 92715/AG (10.98/16.98)	ONE IN A MILLION	2
95	RE-ENTRY	14	LISA STANSFIELD ARISTA 18738 (10.98/16.98)	LISA STANSFIELD	30	
96	76	81	13	VARIOUS ARTISTS ARISTA 18977 (10.98/16.98)	ULTIMATE HIP HOP PARTY 1998	32
97	RE-ENTRY	23	CAPONE -N- NOREAGA PENALTY 3041*/TOMMY BOY (10.98/15.98)	THE WAR REPORT	4	
98	RE-ENTRY	63	BLACKSTREET ▲ ⁴ INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	1	
99	NEW ▶	1	VARIOUS ARTISTS PRIORITY 50639* (11.98/17.98)	IN THA BEGINNING...THERE WAS RAP	99	
100	RE-ENTRY	51	SOUNDTRACK ▲ ² WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	5	

BOOTSY BRINGS THE FUNK TO EUROPE

(Continued from page 23)

in Europe for a tour around May of next year, in an itinerary that will also include the U.S.

Rick Davis of Record Corner in Balham, south London, is impressed with the "I'm Leavin' U" single, which he thinks is helping introduce Collins to a younger crowd. "That'll sell not on P-Funk but on garage, because the garage mixes are pretty strong," he says. "And if he's got Mousse T involved, that probably guarantees a strong album, although I do find that producers like that don't always sell albums. With Norman Cook's involve-

ment it'll probably do quite well and still appeal to the P-Funk fans."

The single has had widespread exposure around Europe at such outlets as NRJ Network in Paris; Radio Gdansk in Poland; Station København in Copenhagen; video channel Viva TV in Cologne, Germany; and in the U.K. at BRMB Birmingham and Hallam FM Sheffield.

Chris Straw, head of music at Hallam FM, describes "I'm Leavin' U" as both "a pleasant surprise" and "a breath of fresh air." The station has playlisted the song for several weeks

in its C-list, playing it in all dayparts other than morning drive.

In the U.K., Funkadelic and Parliament had a loyal following, and their contribution to the annals of black music has come to be regarded as legendary, but their contemporaneous chart honors were skimpy: Parliament never charted a single or album, while Funkadelic charted only one single and album with "One Nation Under A Groove" in late 1978.

Collins, a teenage member of James Brown's JB's who played bass on "Sex Machine" before beaming up to

George Clinton's P-Funk mothership, acknowledges that musicians of his era were rarely able to realize their commercial potential. That makes him appreciative of the rap acts that have borrowed many a Collins bassline.

"I have to say thanks to that, because they reintroduced what we did to the new audience. Even going as far back as when Prince first came on the scene, most of mainstream America and internationally, they just knew Prince as the funky guy; [to them] he was the one that brought the funk. They didn't know nothing

about us, because we weren't radio-friendly. If you weren't there at the time we were coming up, you never really knew.

"So I would have to say he was the first one to introduce what we were doing, whether they knew it was us or not. Then when we started doing little things after that it was like, 'Oh, they sound like Prince.' Then, over to the rap thing, instead of going back to Prince, they went all the way back [to us]. Both steps were definitely needed, that's what helped us get back all the way around."

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				No. 1	
1	1	1	6	FEEL SO GOOD ● (C) (D) BAD BOY 79122/ARISTA	◆ MASE 6 weeks at No. 1
2	NEW ▶		1	IT'S ALL ABOUT THE BENJAMINS/BEEN AROUND THE WORLD ● (C) (D) (T) (X) BAD BOY 79130/ARISTA	◆ PUFF DADDY & THE FAMILY
3	3	6	6	I'M NOT A PLAYER (C) (D) (T) LDUD 64910/RCA	◆ BIG PUNISHER
4	2	2	5	MOURN YOU TIL I JOIN YOU (C) (D) (T) TDMY 7427	◆ NAUGHTY BY NATURE
				GREATEST GAINER	
5	27	—	2	YOU KNOW MY STEEZ (C) (T) (X) NOO TRYBE 38624/MIRGIN	◆ GANG STARR
6	4	5	8	IF I COULD TEACH THE WORLD ● (C) (D) RUTHLESS 6344/RELATIVITY	◆ BONE THUGS-N-HARMONY
7	5	3	14	I MISS MY HOMIES ● (C) (D) (T) NO LIMIT 53290/PRIDRITY	◆ MASTER P FEAT. PIMP C AND THE SHOCKER
8	6	4	21	UP JUMPS DA BOOGIE ● (C) (D) BLACKGROUND/ATLANTIC 98018/AG	◆ MAGOO AND TIMBALAND
9	9	12	3	SHOWDOWN ● (C) (D) (T) RELATIVITY 1643	◆ E-A-SKI FEATURING MONTELL JORDAN
10	7	9	8	MAN BEHIND THE MUSIC ● (C) (D) (T) LIL' MAN 97020/INTERSCOPE	◆ QUEEN PEN FEAT. TEDDY RILEY
11	8	7	16	BACKYARD BOOGIE (C) (D) (T) PRIDRITY 53282	◆ MACK 10
12	NEW ▶		1	SKY'S THE LIMIT THE NOTORIOUS B.I.G. (FEATURING 112) (C) (D) BAD BOY 79131/ARISTA	
13	10	8	23	NOT TONIGHT ▲ (C) (D) (M) (T) (X) UNDEAS/TDMY 98019/AG	◆ LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MARTINEZ
14	11	16	7	THE BREAKS ● (C) (D) (T) REPRISE 17310/WARNER BRDS.	◆ NADANUF FEATURING KURTIS BLOW
15	14	10	12	AVENUES ● (C) (D) (T) (X) ARISTA 13411	◆ REFUGEE CAMP ALL STARS FEAT. PRAS (WITH KY-MANI)
16	17	15	6	CLOSER (C) (D) (T) PENALTY 7214/TDMY 98019/AG	◆ CAPONE -N- NOREAGA
17	19	—	2	THA HOP (C) (T) (X) BLUNT 4417/TVT	KINSU
18	12	14	12	OFF THE BOOKS (C) (T) (X) RELATIVITY 1646	THE BEATNUTS
19	18	17	7	GET IT WET (C) (D) (T) CREATDR'S WAY/BIG BEAT 98001/ATLANTIC	◆ TWISTA
20	38	—	2	JUST BECAUSE (C) (T) MIGHTY 0001	◆ SHAQUEEN
21	20	19	9	IMMA ROLLA (C) (T) (X) LOC-N-UP 70310	◆ MR. MONEY LOC
22	32	22	16	CROOKED GREEN PAPERS (C) (D) (T) BEFORE DAWN 109/TDUCHWOOD	◆ KINFUSION
23	13	13	26	I'LL BE MISSING YOU ▲ (M) (T) (X) BAD BOY 79097/ARISTA	◆ PUFF DADDY & FAITH EVANS (FEAT. 112)
24	21	27	4	BOUNCE BABY BOUNCE (C) BEFORE DAWN 111/TDUCHWOOD	FRAZE
25	44	34	3	MADAME BUTTAFLY (C) (D) DVERALL 70024	YOUNG MC
26	15	11	19	NO MONEY NO PROBLEMS ▲ (C) (D) (T) (X) BAD BOY 79100/ARISTA	◆ THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE)
27	16	18	5	WHAT I NEED (C) (D) (T) STREET LIFE 78149/ALL AMERICAN	◆ CRAIG MACK
28	24	26	5	WHAT U GOTTA SAY (C) (D) (T) NEW QUEST/DPH 54224/LIGHTYEAR	RODNEY O
29	23	21	13	ME AND MY CRAZY WORLD (C) (D) (T) UNIVERSAL 56131	◆ LOST BOYZ
30	28	—	2	RICHTER SCALE (T) DEF JAM 568057/MERCURY	◆ EPMD
31	25	25	6	PHENOMENON (T) DEF JAM 568081/MERCURY	◆ LL COOL J
32	22	23	9	BLAZING HOT (C) (D) (T) STREET LIFE/DIVINE 78143/ALL AMERICAN	◆ NICE & SMOOTH
33	33	47	9	PARTY PEOPLE (M) (T) (X) MCA 55304*	GP WU
34	26	24	22	TAKE IT TO THE STREETS ● (C) (D) (M) (T) (X) VIDLATOR/ELEKTRA 64171/EEG	◆ RAMPAGE FEAT. BILLY LAWRENCE
35	30	28	26	LOOK INTO MY EYES ▲ (C) (D) (T) RUTHLESS 6343/RELATIVITY	◆ BONE THUGS-N-HARMONY
36	42	32	10	SUNSHINE ● (T) RDC-A-FELLA/DEF JAM 574923/MERCURY	◆ JAY-Z FEAT. BABYFACE AND FOXO BROWN
37	29	31	14	REMINING ME (OF SEF) (C) (D) (T) RELATIVITY 1627	◆ COMMON FEAT. CHANTAY SAVAGE
38	34	30	3	PAPI CHULO ● (C) (D) (T) BUZZ TDNE 65317/RCA	◆ FUNKDOOBIEST FEAT. DAZ DILLINGER AND COBRA RED
39	36	20	6	COAST TO COAST (C) (T) (X) ALL NET 2286	D'MEKA
40	35	35	9	IT'S YOURZ (T) LOUD 64957/RCA	◆ WU-TANG CLAN
41	RE-ENTRY		6	IT'S ABOUT TIME (C) MENES 9601	L.A. NASH FEATURING JEW'ELL
42	40	43	8	BE MY PRIVATE DANCER (C) (D) (T) LIL' JOE 895	THE 2 LIVE CREW
43	37	29	18	DOWN FOR YOURS ● (C) (D) (T) NASTYBOY/GLASSNOTE 574748/MERCURY	◆ NASTYBOY KLICK FEAT. ROGER TROUTMAN
44	RE-ENTRY		17	BE THE REALIST (C) DEFF TRAPP 9283/INTERSDUND	TRAPP, TUPAC & NOTORIOUS B.I.G.
45	RE-ENTRY		22	HIP HOP DRUNKIES ● (C) (D) (T) LOUD 64882/RCA	◆ THA ALKAHOLIKS FEAT. OL' DIRTY BASTARD
46	RE-ENTRY		18	ICED DOWN MEDALLIONS (C) (D) (T) BLUNT 6614/TVT	◆ ROYAL FLUSH
47	NEW ▶		1	LUKE'S SHEILA (C) (D) LUKE 572138/ISLAND	LUKE
48	45	36	23	C U WHEN U GET THERE ● (C) (D) (T) (X) TOMMY BOY 7785	◆ COOLIO FEAT. 40 THEVZ
49	48	—	2	AIN'T NO LIMIT (T) NO LIMIT 42492*/JIVE	MYSTIKAL
50	RE-ENTRY		8	THE JOINT (T) DEF JAM 571679*/MERCURY	◆ EPMD

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.

TANGO

(Continued from page 15)

go," along with tracks by such tango legends as vocalist Carlos Gardel and bandleader Osvaldo Pugliese. The album also features idiomatic contributions by multi-instrumentalist Fred Frith and the Klezmatics.

Most original tango is raked in the Latin section at retail, whether it's a historical compilation like Metro Blue's "The Story Of The Tango" or the series of "authorized" live recordings by Piazzolla's ensembles on Milan (see story, page 15). But essays in Piazzolla by classical artists like Ma and Kremer are usually found in classical departments. In fact, "Soul Of The Tango" was the best-selling classical album for the week of its Nov. 11 release at Tower Records in New York's Greenwich Village.

Going beyond the scores, Ma steeped himself in Piazzolla's music and its milieu—not only studying a tape of Rostropovich rehearsing "Le Grand Tango" for Piazzolla but traveling to Buenos Aires to tour its tango clubs and meet the composer's compadres.

"The whole experience of researching and recording this album was such a thrill," Ma says. "Like a lot of people, I'm so irresistibly drawn to Piazzolla's music. It's very sophisticated, yet it's also very primal. And you can say that about Beethoven, Stravinsky—all the good stuff feeds the mind, the body, and the soul."

PIAZZOLLA ON MILAN

(Continued from page 16)

guedia De Amor," the Piazzolla trove on Milan now runs to 15 titles. Chamboredon says more vintage live albums are due next year, and like the first four in the series, they will be packaged with distinctive cover art by 1930s Mexican painter Tamara de Lempicka.

"More than anything, Piazzolla's music is of the city," Chamboredon says. "That's why with the artwork we sought something a little dark and very urban. Tamara de Lempicka's work is a good graphic representation of the music, and we worked with Christie's to make sure her paintings on the covers were not the typical ones you see, but unique."

Piazzolla's music has proved popular not only in Buenos Aires and New York, but from Paris to Berkeley, Calif. One of the most substantial sellers of Piazzolla recordings in the U.S. is Rasputin Music in Berkeley, where international music buyer Ian DeSilva says the Milan sets regularly outsell most others (yet he notes that they have to compete with about 25 unauthorized discs). DeSilva also co-hosts a weekly radio show, "African & World Music," on the University of San Francisco's KUSF, on which he has aired Milan's Piazzolla series.

Reflecting on his first hearing of Piazzolla years ago, Chamboredon points out a major selling point for the music. "Take a song like 'Adios Nonino.' It has such feeling, a nostalgia, a melancholy, that is universal. It speaks to everyone. Once that melody enters your ear, it never leaves you."

BRADLEY BAMBARGER

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BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ELTON JOHN	Molson Centre Montreal	Nov. 11-12	\$1,253,687 (\$1,767,699 Canadian) \$46.45/\$20.92	32,374 two sellouts	Universal Concerts Canada
PUFF DADDY & THE FAMILY USHER, MASE, THE L.O.X., 112, LIL' KIM, LIL' CEASE, AND OTHERS	Worcester's Centrum Centre Worcester, Mass.	Nov. 13-14	\$642,134 \$40.50/\$37.50/ \$30.50	17,049 21,487, two shows	Haymon Entertainment
ELTON JOHN	Corel Centre Kanata, Ontario	Nov. 7	\$634,741 (\$894,985 Canadian) \$42.20/\$28.01/ \$20.92	17,630 sellout	Universal Concerts Canada
JIMMY BUFFETT & THE CORAL REEFER BAND	Shoreline Amphitheatre Mountain View, Calif.	Oct. 23	\$603,437 \$41/\$25	19,941 sellout	Bill Graham Presents
ELTON JOHN	Colisee de Quebec, Quebec City, Quebec	Nov. 8	\$575,742 (\$811,796 Canadian) \$42.20/\$28.01	16,048 sellout	Universal Concerts Canada
FLEETWOOD MAC	Mark of the Quad Cites Moline, Ill.	Nov. 18	\$571,164 \$63/\$48/\$33	10,960 sellout	Magicworks Concerts Inc. PACE Touring
ELTON JOHN	Birmingham- Jefferson Civic Center Birmingham, Ala.	Nov. 14	\$567,004 \$39.50/\$29.50/\$25	18,138 sellout	PACE Concerts
ANDRE RIEU	Molson Centre Montreal	Nov. 7-8	\$441,238 (\$622,146 Canadian) \$56.21/\$23.94	11,293 12,296, two shows	Universal Concerts Canada
AEROSMITH	Rose Garden Portland, Ore.	Oct. 24	\$334,670 \$35/\$25	12,136 15,500	Bill Graham Presents
AEROSMITH	Pacific Coliseum, Pacific National Exhibition Grounds Vancouver	Oct. 25	\$292,495 (\$412,418 Canadian) \$32.27/\$24.47	10,528 13,793	Universal Concerts Canada

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BUBBLING UNDER™ HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	20	3	SO HOT DJ S&S FEATURING B.B.O. (LETHAL)	14	12	2	SOAK-N-WET THE RUDE BOYS (BUCHANAN/WARLOCK)
2	4	5	WHAT U GOTTA SAY RODNEY O (NEW QUEST/DPH/LIGHTYEAR)	15	19	8	SO AMAZING TOTAL COMMITMENT (550 MUSIC/EPIC)
3	1	5	DO IT ON THE UPSIDE K-BALL (WARNER BROS.)	16	17	9	A SMILE LIKE YOURS NATALIE COLE (ELEKTRA/EEG)
4	—	1	NEVER HAD A CHANCE SAISON (KAT'S EYE/ULG)	17	15	2	HARD TIMES LUNASCC FEAT. C-80 AND EPHRAIM GALLOWAY (ON THE RUN/WOL)
5	5	3	IT'S RAINING MEN...THE SEQUEL MARTHA WASH FEAT. RUPAUL (LOGIC)	18	14	13	PUT THE MONKEY IN IT DAZ AND SOOPAFELY (TOMMY BOY)
6	13	3	PUFF IN... GOT TO GIVE IT UP RUSCULA FEAT. BUZ (ROME/ALEXIA/CHIBAN)	19	21	15	LET ME HOLLA AT CHA BLAC HAZE (LIVE SHOT)
7	8	9	PARTY PEOPLE GP WU (MCA)	20	—	1	COME ON IN BO-SHED (WARNER BROS.)
8	7	8	HOLIDAY WITCHDOCTOR (ORGANIZED NOIZE/INTERSCOPE)	21	—	2	WHO'S GONNA DRY MY TEARS ESTEVAN (HONCHO MOGUL/NEXT PLATEAU)
9	9	9	BE MY PRIVATE DANCER THE 2 LIVE CREW (LIL' JOE)	22	24	7	WON ON WON COCOA BROVAZ (LOUD)
10	22	7	UM BAH AREAL (THATZ ENTERTAINMENT/COPPER SUN)	23	—	15	SUPERNATURAL WILD ORCHID (RCA)
11	10	4	PAPI CHULO FUNKDOOBIEST FEAT. DAZ DILLINGER AND COBRA RED (BUZZ TONERCA)	24	—	1	RUNNING 2 U G-MAN (RACE/SELECT)
12	16	4	WHATEVER U WANT LIGHTER SHADE OF BRPWN FEAT. DWAYNE WIGGINS (GREENSBOD/THUMP)	25	—	4	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS (SM) E/PROFILE)
13	—	12	IT'S ABOUT TIME L.A. NASH FEATURING JEW'ELL (MENES)				

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

Pop-Wearry Punters In Their Element With Tenaglia

BOOGIE WONDERLAND: Can it be true? Has **Danny Tenaglia** finally served his ever-growing cult of followers with a peek into his long-anticipated new album? Yes, children, "Elements" is upon us—and it's well worth the wait.

The first single from a still-untitled album that Twisted America promises will be available in March takes punters on an intense underground excursion



Brothers In Rhythm. Sibling producers Frank, left, and Christian Berman are closing 1997 on an active note. Riding the pop success at the helm of the hit single "Breaking All The Rules" by Geffen act She Moves, they have just inked a production agreement with Columbia Records. The deal calls for them to bring acts to the label as well as work on projects by already signed acts. The team's first signing to Columbia is React, a male duo based in New York whose debut project is due in mid-January. Beyond this scenario, the Bermans are also the mentoring figures behind recent Mercury signing Alex Braydon, a Chicago native whose eponymous debut bows Feb. 24.

sion that shows Tenaglia deftly combining raw African percussion with Anglo-spiced house. If you're seeking pop flavor, keep on stepping. "Elements" is strictly for the street, with Tenaglia verbally deconstructing the instrumental elements of the track and issuing commanding instructions on how to best enjoy the groove. With the aid of a few handy studio tricks, he has altered and deepened his voice so that it's beyond the recognition of anyone who's ever heard him speak. In lesser hands, all of this would reek of hack gimmickry, but he keeps the kitsch to a minimum. Also, it helps that the music is so darn fierce.

With mixes spread out over two records, "Elements" provides plenty for DJs to work with, though none of 'em should replace the primary mix (clocking in at an astonishingly swift 12-plus minutes) as the key focus of your attention.

Everyone in the States may be all aflutter over Sean "Puffy" Combs' jeep-smart revision of the Police new wave evergreen "Roxanne," but the real remix to hear is Roger Sanchez's seriously tripped-out interpretation of "Walking On The Moon," just released abroad on AM:PM Records.

Besides offering an inspired blend of futuristic drum'n'bass vibes and live jazz spice, Sanchez wisely maintains the thematic intention of the original



by Larry Flick

recording. What a shame that A&M has opted not to include this cut on its already puzzling new "Very Best Of Sting And The Police" package. Haven't they already issued enough solo and band retrospectives? If we had our way, the label would've compiled the formidable pile of Sting and Police singles remixes done in Europe over the past few years instead. It certainly would've felt a tiny bit less exploitative. Perhaps for next year's gift-buying season.

If you're among the kids happily immersed in the U.K.'s speed-garage movement (and we must confess to still being leery of the whole thing), then you must have a copy of "Ruthless" by **Rude Boy**. Musically, this cut goes where much of its competition doesn't in that it tempers its heart-racing beat with a solid melody and the kind of infectious hook that pop-heads like us can relate to.

Word has it that Rude Boy leads a double life as a policeman stationed in the London suburb of Penge (near Croydon, for those of you who study geography). He's hiding his identity for fear of being found out by his fellow officers. We wonder how long this will last, since **Boy George** and **Pete Tong** have been banging the heck outta this winning GNP U.K. 12-incher in their club and radio programs.

What a pleasure it is to welcome the gorgeous **Carolyn Harding** back onto the dancefloor. She gives a lesson in how to be a true diva on "Talk About Love" by **Reel Soul**—another alter ego for the team of **Bobby Guy** and **Ernie Lake**. She belts with a white-knuckled force that's fondly reminiscent of **Jocelyn Brown's** early work, while the lads take a brief breather from the mainstream sound that's made their remix work as **Soul Solution** so popular. Eschewing the temptation to indulge in fluffy hooks, they take full advantage of the opportunity to be more aggressive and experimental by weaving a vibrant deep-house bassline with razor-sharp beats and keyboards that are richly soulful but darkly underground.

Not that it was necessary, but the folks at Sneak Tip Records enlisted **Davidson Ospina** and the team of **Mike Delgado** and **B.B. Keys** to mold a few dubs of "Talk About Love" (which was written by Lake and Guy with another of our faves, **Brinsley Evans**) that are memorable and easily programmable but not nearly as strong as the original version.

On "It's Over Love," **Todd Terry** reminds clubland of his ability to kick catchy lil' ditties that make no apologies for their straightforward pop feel. Taken from his Logic album "Something Goin' On," this appealing single is bolstered by a seductively breathy vocal by **Shannon**, who could enjoy a cute comeback on the strength of her work here. Clearly, radio is Terry's desired target this time, though he wisely covers his underground base by inviting the **Murk Boys**, **Dillon** and

Dickins, and **Loop Da Loop** to drop some hard-edged remixes. **Dillon** and **Dickins** provide the most viable versions of the batch, underlining the pleasantly repetitive hook with a meaty bassline and percussion with maximum bounce.

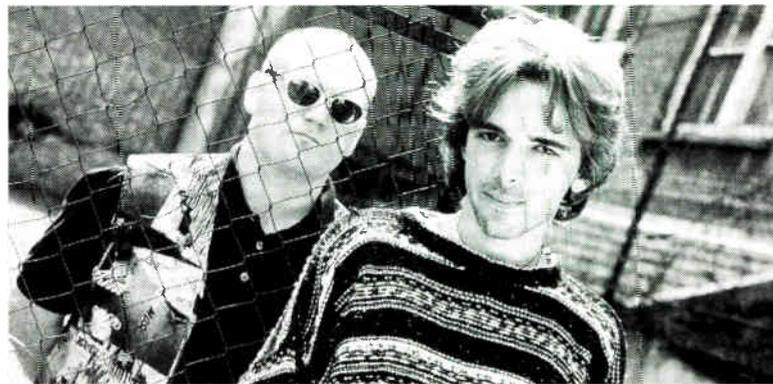
If ya need a fix of Terry's remix work, spend some time with "Everytime I Fall" by **Gina G.**, on which he attractively flexes his deep-house muscles. Unfortunately, there's not a lot of the artist to be found in his mixes (other than on his comfortably snug pop-NRG edit), but the loops and sound effects are quite yummy. At this point, Warner Bros. is undecided about releasing these mixes in the U.S., so you may have to grab this one on import from Gina's home label, **Eternal Records**.

After a somewhat quiet couple of months, San Francisco's **Zoe Magic Records** is closing out '97 with an EP that could spark an extremely active new year. "Nymphalis Antiopa," which gathers several acts under the moniker **the Royal Treatment**, provides electronic music at its most invigorating. The standout cut, "Go Play Outside" by **Trance Mission**, is an instrumental that draws much of its spunk from the infusion of African percussion samples and tribal chants that take on an ominous tone when fused with the track's thick layers of sci-fi synths.

The EP's other cuts include "Give Away My Fear" by **Aether**, as remixed by the ever-fab **Tyler Stone**, and "Infinitely Gentle Blows" by **Alter Ring**, which has been tweaked by **Scott Hardkiss**.

CIRCUIT CELEBRATION: Here's a useful tip for all of those anxious A&R executives who frequently dial us up for advice on cool producers on the rise: Give a close listen to "Celebrate," the opening cut on Rhino's "Circuit Party Spins" by **Bumpin' K**—aka intriguing New York newcomer **Keith Haarmeyer**.

The track was picked up for the compilation on a demo that we're shocked to report was passed on by most labels for



Rockin' Beats. Salih, left, and Parker of **Natural Born Chillers** take a break between promotional appearances in support of their first Warner Bros. single, "Rock The Funky Beat." The heavily percussive electronic track is already a smash overseas, and it's gathering attention here on the strength of its pop-friendly hook as well as potent remixes by **Mickey Finn**, **Aphrodite**, and **187 Lockdown**. The duo is eyeing the prospect of releasing its first album during the spring of '98.

being either "too bright" or "too poppy." *Hello?* We'll resist the temptation to rant—though it truly does boggle our brain that some labels will continually crank out B-list crap simply because it carries the name of a familiar producer and then reject such an obvious hit because it's by an unknown entity. Oops... so much for not ranting.

Anyone with a craving for old-fashioned, piano-driven house music that's flavored with a pinch of classic disco and a touch of pure hi-NRG needs to hear "Celebrate." We'll step out on a limb and even venture to say that this track is far more potent than much of the other highly successful tracks that fill "Circuit Party Spins." **Haarmeyer** has crafted a taut melody and warmly optimistic lyrics around the song's instant sing-along chorus—which is effectively fleshed out with rousing, hands-in-da-air gospel chants and an appropriately forceful lead vocal by fellow newcomer **Chivon Jacobs**.

In addition to sharpening his songwriting and production skills in his home studio, **Haarmeyer** is pursuing the remix field and has just completed work on **Lonnie Gordon's** "(I Believe In) A God That Can Dance."

IN THE MIX: Chicago siren **Shawn Christopher** is back on the boards with a clever cover of the **Michael McDonald** '80s chestnut "Sweet Freedom"—a single that could be the single that firmly establishes **Eric Kupper's** fledgling **Hysteria Records** as a viable clubland contender. Needless to say, **Miss Christopher** sings her butt off, and **Kupper** handles production with his reliable pop/house finesse. Added joy can be derived from **Richie Jones's** shrewd remixes. Why isn't this man a massive star, by the way? With a lengthy resumé that includes recent hits by **3rd Party**, he hasn't hit a sour note in the last five years—and yet he hasn't grabbed the props he totally deserves. That needs to change.

Christopher is not the only notable act on **Hysteria**. Newcomer **Siren** is also a talent to watch, given the giddy, star-powered energy she displays on the single "Break With You." She's currently cutting an EP for the label that's due early next year.

In other **Kupper**-related news, he's momentarily pausing from life in the

club lane to produce **Drill**, a rock outfit on **DV8 Records**. "It's a nice change of pace," he says. "Of course, I can't resist introducing some groove elements into their music, which is going over real well with the band." Look for a record in the spring/summer season.

On the compilation tip, we implore you to pull your attention away from the endless barrage of super-duper-mega-massive hits collections to explore "Clashbackk," an album that harks back to the rough-hewn techno and house sounds that influenced many of those mainstream hits. Underappreciated DJ **Felix Da Housecat** was behind the turntable decks for the **Cold Front Records** set, which includes "Blindmanwilly" and "While They Watch" by **Aphrohead** and "Logan's Run" by **L.A. Williams**, among others.

Speaking of compilations, producer **Joey Moskowitz** succeeds in merging the varied vibe of a multi-act set with the cohesive tone of a singular-artist project on "Got The Feeling," a **Pow Wow Records** album just released under the name **Jemtone**.

Using enduring belter **Michelle Weeks** as the anchoring vocalist, **Moskowitz** darts from the realm of tribal house to fluffy disco with pit stops in R&B-induced funk along the way. He's smoothly blended the tracks (with editing assistance from **Albert Cabrera** of **Latin Rascals** fame) so that they flow like a turntable journey. **Weeks** is the perfect singer for this project, given her chameleon-like style. She gives the title track and the single-worthy "All My Lovin'" a slick pop sheen while getting down and gritty on the wriggling opener, "Rock Your World." This set is 10 times stronger than most of the dance albums we've heard on majors in recent times, and we wouldn't be surprised if "Got The Feeling" becomes the first sleeper smash of '98.

On a biz tip, we're happy to report that respected music scribe **Michael Paoletta** will juggle his active writing schedule with a new gig as A&R coordinator for the **Hot Tracks** remix service. Among his duties will be selecting and clearing material for several of the venerable company's monthly CD compilations. His presence should give **Hot Tracks** a savvy, much-needed New York underground vibe.

Billboard. Dance
HOT Breakouts

DECEMBER 6, 1997
CLUB PLAY

1. **REASONS FOR LIVING**
DUNCAN SHEIK ATLANTIC
2. **GET MOVIN'** BLUE TRAIN MAW
3. **ROCK THE FUNKY BEAT**
NATURAL BORN CHILLERS WARNER BROS.
4. **GUNMAN** 187 LOCKDOWN KINETIC
5. **THE WIGGLY WORLD II MR. JACK**
FEAT. BRENDA EDWARDS NOISE TRAXX IMPORT

MAXI-SINGLES SALES

1. **DISCO KICKS** BOYS TOWN GANG
ARIOLA DANCE
2. **DIGITAL GOLDIE** FEAT. KRS-ONE FFRR
3. **LEGEND OF A COWGIRL**
IMANI COPPOLA COLUMBIA
4. **BEAT THAT BITCH**
JOHNNY DANGEROUS NITEGROOVES
5. **MEMORIES** LIL SUZY METROPOLITAN

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
★★★ No. 1 ★★★					
1	2	6	6	DRAMA TWISTED 55403/MCA 1 week at No. 1	CLUB 69 FEATURING KIM COOPER
2	3	5	9	ECUADOR ULTRA/FFRR 006/ISLAND	◆ SASH!
3	8	11	6	CHELSEA PRESS 2 JELLYBEAN 2529	DAT OVEN
4	7	9	7	TO BE IN LOVE MAW 019/STRICTLY RHYTHM	MAW
5	10	14	7	BEAT ME HARDER EMPIRE STATE/EIGHTBALL 54216/LIGHTYEAR	VICTOR CALDERONE
6	4	4	9	DEEP DAY MAXI 2061	KATRINA VAUGHN
7	11	17	5	MUCH BETTER TWISTED 55333/MCA	CLUB 69 FEATURING SUZANNE PALMER
8	5	2	8	AIN'T NO NEED TO HIDE CHAMPION 331	SANDY B
9	1	3	8	TURN ME OUT (TURN TO SUGAR) STRICTLY RHYTHM 12521	PRAXIS FEATURING KATHY BROWN
10	6	7	9	CLOSER THAN CLOSE BIGBANG IMPORT	ROSIE GAINES
11	18	24	5	LOVE, PEACE AND GREASE PERFECTO/KINETIC 43956/REPRISE	BT
12	17	30	5	CATCH PULSE-8 PROMO/POPULAR	SUNSCREAM
13	9	1	11	JAMES BOND THEME ELEKTRA 63904/EEG	◆ MOBY
14	16	22	6	GET READY TO BOUNCE EDEL AMERICA 3722	◆ BROOKLYN BOUNCE
15	24	33	4	NEVER GONNA FALL ARISTA PROMO	LISA STANSFIELD
16	12	13	8	WORDS THAT YOU SAY STRICTLY RHYTHM 12517	WHITEBIRD FEATURING VERONICA BROWN
17	14	19	7	THEME FROM THE VALLEY OF THE DOLLS WARNER BROS. 43952	K.D. LANG
18	26	38	3	GOT 'TIL IT'S GONE VIRGIN PROMO	◆ JANET (FEATURING Q-TIP AND JONI MITCHELL)
19	22	25	6	SUNSTROKE EDEL AMERICA 9139	◆ CHICANE
20	15	8	12	LEARN 2 LUV NERVOUS 20248	◆ KIM ENGLISH
21	28	35	4	THE RIGHT WAY HEVI FLOE IMPORT	ERIC GADD
22	19	20	8	DON'T GO LOGIC 64974/RCA	LE CLICK FEATURING KAYO
★★★ Power Pick ★★★					
23	34	42	3	ONE GOOD REASON MAXI 2060	SOULSHOCK
24	32	37	4	DAY BY DAY LOGIC 52033	◆ REGINA
25	25	28	6	CLAP YOUR HANDS FFRR/LONDON 570037/ISLAND	LIL LOUIS
26	31	41	3	SING A SONG NERVOUS 20283	◆ BYRON STINGILY
27	21	16	10	BE MY BABY INTERHIT 54012/PRIORITY	◆ CAPPELLA
28	20	12	9	RIPGROOVE LOGIC 51764	◆ DOUBLE 99
29	30	32	6	I BELIEVE VELOCITY 61007	PRO TOOLZ FEATURING ALTHEA MCQUEEN
30	13	10	14	RUN TO YOU EIGHTBALL 45217/LIGHTYEAR	JOI CARDWELL
31	27	27	6	YOU CAN DO IT DELICIOUS VINYL PROMO/RED ANT	THE BRAND NEW HEAVIES
32	41	—	2	PERFECT LOVE TWISTED 55404/MCA	HOUSE OF PRINCE FEATURING OZLEM
33	40	—	2	KISS YOU ALL OVER ARISTA 13438	NO MERCY
34	33	23	8	AMI WA WA (SOLO POR TI) NONESUCH 79480/ATLANTIC	GIPSY KINGS
35	42	49	3	WHAT WOULD WE DO '97 AFRO WAX 003	D.S.K.
36	39	43	4	BALLAD OF CLEO & JOE EPIC 78694	CYNDI LAUPER
37	44	—	2	WANNA B LIKE A MAN VU 38615/VIRGIN	◆ SIMONE JAY
38	48	—	2	RISE H.O.L.A. 341031/ISLAND	◆ VERONICA
★★★ Hot Shot Debut ★★★					
39	NEW	1	1	CIRCLES KING STREET 1070	◆ KIMARA LOVELACE
40	23	18	13	WHY DON'T YOU DANCE WITH ME ULTRA 004/MOTOR	◆ FUTURE BREEZE
41	46	—	2	THA WILDSTYLE INTERHIT 54015/PRIORITY	◆ DJ SUPREME
42	NEW	1	1	SPICE UP YOUR LIFE VIRGIN 38620	◆ SPICE GIRLS
43	35	29	10	LOVE IS ALIVE DV8 582349/A&M	◆ 3RD PARTY
44	38	31	9	LIKE A STAR TIMBER! 738/TOMMY BOY	CYNTHIA
45	NEW	1	1	SHOE WAS ON THE OTHER FOOT MCA PROMO	PATTI LABELLE
46	NEW	1	1	IT'S MY LIFE SPORE IMPORT	GIGABYTE
47	NEW	1	1	SOMETHING TO BELIEVE IN ATLANTIC PROMO	LINDA EDER
48	NEW	1	1	DANCE (DO THAT THING) STRICTLY RHYTHM 12523	BLACK MAGIC
49	43	39	7	THE LOVE SCENE JIVE PROMO	◆ JOE
50	45	44	7	SAMBA DE JANEIRO TOMMY BOY 417	FELIZIA

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
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.					
★★★ No. 1 ★★★					
1	4	6	26	FREE (T) (X) STRICTLY RHYTHM 12528	◆ ULTRA NATE
2	2	1	3	IT'S RAINING MEN...THE SEQUEL (T) (X) LOGIC 52864	◆ MARTHA WASH FEATURING RUPAUL
3	1	30	3	WHAT ABOUT US (T) (X) LAFACE 24273/ARISTA	◆ TOTAL
4	3	5	8	SOCK IT 2 ME/THE RAIN (SUPA DUPA FLY) (M) (T) EASTWEST 63911/EEG	◆ MISSY "MISDEMEANOR" ELLIOTT FEAT. DA BRAT
★★★ Hot Shot Debut ★★★					
5	NEW	1	1	YOU KNOW MY STEEZ (T) (X) NOO TRYBE 38624/VIRGIN	◆ GANG STARR
6	10	14	6	MUCH BETTER (T) (X) TWISTED 55333/MCA	CLUB 69 FEATURING SUZANNE PALMER
7	5	7	11	OFF THE BOOKS (T) (X) VIOLATOR 1646/RELATIVITY	THE BEATNUTS FEAT. BIG PUNISHER & CUBAN LINK
8	6	4	4	ALL CRIED OUT (T) (X) TRACK MASTERS/CRAVE 78736/EPIC	◆ ALLURE FEATURING 112
9	18	10	11	LOVE IS ALIVE (T) (X) DV8 582349/A&M	◆ 3RD PARTY
10	7	3	5	EVERYTHING (T) (X) MCA 55354	◆ MARY J. BLIGE
★★★ Greatest Gainer ★★★					
11	31	11	4	KISS YOU ALL OVER (T) (X) ARISTA 13438	NO MERCY
12	13	9	13	HONEY (M) (T) (X) COLUMBIA 78665	◆ MARIAH CAREY
13	11	15	9	ONE MORE NIGHT (T) (X) TOMMY BOY 786	AMBER
14	8	2	10	YOU MAKE ME WANNA... (T) (X) LAFACE 24269/ARISTA	◆ USHER
15	NEW	1	1	HOME/USELESS (T) (X) MUTE/REPRISE 43906/WARNER BROS.	◆ DEPECHE MODE
16	17	12	6	I'M NOT A PLAYER (T) LOUD 64909/RCA	◆ BIG PUNISHER
17	24	16	23	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381	◆ DEBORAH COX
18	12	28	3	BREAKING ALL THE RULES (T) (X) GEFEN 22304	◆ SHE MOVES
19	14	18	24	SPIN SPIN SUGAR (T) (X) CLEAN UP/VIRGIN UNDERGROUND 38590/VIRGIN	◆ SNEAKER PIMPS
20	19	—	2	NO, NO, NO (T) (X) COLUMBIA 78687	◆ DESTINY'S CHILD
21	25	22	6	PHENOMENON (T) DEF JAM 568081/MERCURY	◆ LL COOL J
22	16	8	4	SOMEWHERE/A RED LETTER DAY (T) (X) ATLANTIC 84033/AG	◆ PET SHOP BOYS
23	29	17	11	DON'T GO (T) (X) LOGIC 64974/RCA	LE CLICK FEATURING KAYO
24	9	13	19	YOU'RE NOT ALONE (T) (X) RCA 64904	◆ OLIVE
25	36	31	4	PERFECT LOVE (T) (X) TWISTED 55404/MCA	HOUSE OF PRINCE FEATURING OZLEM
26	22	25	3	SPICE UP YOUR LIFE (T) VIRGIN 38620	◆ SPICE GIRLS
27	20	21	14	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME) (T) MERCURY 574761	◆ BRIAN MCKNIGHT FEAT. MASE
28	RE-ENTRY	20	20	SOMETHING GOIN' ON (T) (X) LOGIC 48213	◆ TODD TERRY PRESENTS MARTHA WASH & JOCELYN BROWN
29	30	19	6	THEME FROM THE VALLEY OF THE DOLLS (T) (X) WARNER BROS. 43952	K.D. LANG
30	27	—	2	RICHTER SCALE (T) DEF JAM 568057/MERCURY	◆ EPMD
31	46	45	6	DRAMA (T) TWISTED 55403/MCA	CLUB 69 FEATURING KIM COOPER
32	RE-ENTRY	9	9	ENCORE UNE FOIS (T) ULTRA/FFRR 002/ISLAND	◆ SASH!
33	28	27	9	MY LOVE IS THE SHHH! (T) WARNER BROS. 43919	◆ SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA
34	41	35	21	I SAY A LITTLE PRAYER (T) (X) WORK 78597/EPIC	◆ DIANA KING
35	45	33	6	I'M AFRAID OF AMERICANS (T) (X) VIRGIN 38618	◆ DAVID BOWIE
36	NEW	1	1	BENEDICTUS (T) (X) GROOVILICIOUS 039/STRICTLY RHYTHM	BRAINBUG
37	34	46	7	TURN ME OUT (TURN TO SUGAR) (T) (X) STRICTLY RHYTHM 12521	PRAXIS FEAT. KATHY BROWN
38	35	24	10	BUTTA LOVE (T) (X) ARISTA 13413	◆ NEXT
39	NEW	1	1	LOVE, PEACE AND GREASE (T) (X) KINETIC/REPRISE 43956/WARNER BROS.	BT
40	15	20	10	THE ONE I GAVE MY HEART TO (T) (X) BLACKGROUND/ATLANTIC 95567/AG	◆ AALIYAH
41	26	41	9	IT'S YOURZ (T) LOUD 64957/RCA	◆ WU-TANG CLAN
42	39	40	3	SHOW ME LOVE (T) (X) RCA 64969	◆ ROBYN
43	NEW	1	1	PARTY PEOPLE (M) (T) (X) MCA 55304	◆ GP WU
44	23	23	5	AIN'T NO NEED TO HIDE (T) (X) CHAMPION 331	SANDY B
45	NEW	1	1	L-L-LIES (T) (X) WORK 78750/EPIC	◆ DIANA KING
46	RE-ENTRY	3	3	RUN TO YOU (T) (X) EIGHTBALL 54217/LIGHTYEAR	JOI CARDWELL
47	NEW	1	1	GET UP, STAND UP (T) (X) GROOVILICIOUS 034/STRICTLY RHYTHM	PHUNKY PHANTOM
48	21	29	5	WHAT I NEED (T) STREET LIFE 78150/ALL AMERICAN	◆ CRAIG MACK
49	47	34	26	I'LL BE MISSING YOU (M) (T) (X) BAD BOY 79097/ARISTA	◆ PUFF DADDY & FAITH EVANS (FEAT. 112)
50	33	—	8	CHOOZE ONE (T) AV8 30	CROOKLYN CLAN

○ 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.

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Promotion Force. Members of Arista/Nashville's new promotion realignment gathered for a group photo. Shown, from left, are national director Dave Dame; regional director Teddi Bonadies (Nashville); regional managers Lynn Waggoner (Nashville), Rob Reid (Nashville), Nathan Cruise (Chicago), and Dawn Richardson (Dallas); executive assistant Anita Rabasca; Ansta/Nashville president Tim DuBois; field promotion director Mike Owens; promotion VP Bobby Kraig; field promotion senior director Denise Nichols; promotion coordinators Scott Cosby and Jackie Proffitt; field promotion director Kevin Erickson (Chicago); regional directors Lori Hartigan (Los Angeles) and Ken Rush (Dallas); and promotion coordinator Renee Leymon. Not shown is Jon Conlan, regional manager (Los Angeles).

Lyric Street Looking To The Future Disney Label Developing Core Country Sound

BY DEBORAH EVANS PRICE

NASHVILLE—Of the many new labels opening—and closing—their doors the past few years in Nashville, few have ventured onto the playing field with the credentials and backing of Disney's new Lyric Street label, a division of Hollywood Records.

Since former RCA Label Group senior VP/GM Randy Goodman signed on in July as president of the then-unnamed label, he's been building his staff. Doug Howard left his post as VP/GM of PolyGram Music to assume the senior VP of A&R position. Carson Schreiber moved to Nashville from Los Angeles, where he had served as VP of Curb/Universal

Records, to become Lyric Street's senior VP of promotion and product development. Shelby Kennedy, formerly of ASCAP, joined Lyric as director of A&R.

Kevin Herring has been named national promotion director, and Theresa Durst has been hired as the label's first regional promotion director. Robin Gordon, formerly with PolyGram Publishing for 14 years, is handling A&R administration. Former RCA Label Group staffers Teresa Russell and Dana Jones are manager of label operations and administrative assistant, respectively.

When everyone was in place, Goodman convened the staff for lunch to map their future. "We got together, and I basically just said, 'What kind

of label do we want to be? How do you want people to perceive us?" he says. "What came out of that was a set of values, and that was so exciting."

With the pieces of the puzzle coming into place, Goodman is optimistic about the future, saying the label's direction is very focused. "We want to be a core country-music label," he says. "We want to be on country radio. We want to sell to the country fans. That's what Disney wants, and that's what we want to be."

Goodman sees Disney and country music as a perfect fit. "They need to be in country music, because country music is germane to what Disney is about," he says. "Disney is about middle America, and country music is about middle America. Obviously, it has an expansive demographic. I think country music and what Disney is about fit hand-in-glove."

(Continued on page 33)



GOODMAN

Ricky Skaggs Returns To Bluegrass; Five Ex-Capitol Staffers In Limbo

BLUEGRASS RULES: That's the title of Ricky Skaggs' new album, his first bluegrass recording in 15 years, and it marks a significant return to the genre from one of its giants. When he emerged as a mainstream country star in the '80s, mixing the bluegrass of his child-star years with modern country, Skaggs led what was called a "new traditionalist" movement. Now, by returning to his roots, Skaggs may be doing the same thing again.

"I feel that I'm absolutely doing the right thing right now," Skaggs tells Nashville Scene. "I have never been so sure." Although he remains signed to Atlantic Nashville for country releases, "Bluegrass Rules" is on Skaggs Family/Rounder, and it is, he says, "the first record I've ever made that I totally own!" He also hopes to make his new label home to other artists in bluegrass, gospel, or other acoustic music who may not be suited to major labels.

He feels that bluegrass is poised for a resurgence. "I truly believe in the timing of everything," he says. "There is a season for everything. I felt that after [Bill] Monroe passed away, one chapter in American music had closed and another was beginning. It's a new day, a new time, and the music is as fresh as it can be. Even though these are old songs, we tried to honor Mr. Monroe, Flatt & Scruggs, and Ralph Stanley. In my heart, I could not cut 10 or 12 new songs right now; I just wanted to honor these pioneers and let people know what these architects of the music did."

Audiences, he says, seem to be agreeing. "They're looking for something to listen to," he says. "I know I certainly am; I'm wondering who's going to carry on the music. This morning I was driving home from dropping the kids off at school, and I was punching buttons on the radio, and I couldn't find a dang thing worth listening to. I was gritting my teeth. You know, there are a few new artists who are doing it, though. Lee Ann Womack, if she keeps doing what in her heart she loves, is one. Doing not what she can sing, but what she loves to sing. There's people who can sing songs, and then there's people who absolutely live a song and have such joy and such honesty when they sing a song, that the song becomes them. And that's what I feel that bluegrass is for me. There's such freedom and joy in it."

Skaggs says an immediate goal for him is to reunite and record what he calls "the Grand Ole Opry Bluegrass Band," a pickup band consisting of himself, Vince Gill, Marty Stuart, Earl Scruggs, and Alison Krauss. "When we played together on the Opry TV portion one night, it was the highest ratings they ever had for the Opry segment on TV. That's

the kind of thing I want to do."

ON THE ROW: In continuing fallout from the Capitol Nashville realignment (Billboard, Nov. 15), five veteran staffers at the label have been placed on paid leave of absence and told to wait and see if there indeed will be a Virgin Records Nashville under ousted Capitol Nashville head Scott Hendricks and if they will be assigned to it. Those now sitting at home by the phone are VP of A&R Mark Brown, VP for artist development Susan Levy, VP of publicity Lorie Lytle, director of radio marketing Doug Baker, and Hendricks' former executive assistant Donna Duarte. All were hired by Hendricks when he took over the label in 1995.



His replacement, new president/CEO Pat Quigley, has said that he will talk about further plans and developments at the label after the current marketing blitz for Garth Brooks' "Sevens." In addition, the planned November move for the label into its new Music Row building has been delayed until January. Hendricks, meanwhile, is

keeping mum about his plans. (When he was replaced, parent company EMI offered him a Virgin Nashville start-up label.) He has been approached by other labels here as well as by artists interested in hiring him as a producer.

Austin, Texas-based Watermelon Records has entered into an alliance with Sire Records Group. Their first joint efforts are the Derailers' just-released "Reverb" album and an early 1998 Don Walser project. . . SunTrust Bank here now has 11 country acts on its Cool Country line of Visa credit cards, and there's a waiting list for artists to get their pictures on the cards. The bank says it has more than 20,000 Cool Country cards in circulation. Artists on the cards are Alan Jackson, Brooks & Dunn, Patty Loveless, Reba McEntire, Lorrie Morgan, Joe Diffie, Billy Ray Cyrus, Sammy Kershaw, George Jones, Travis Tritt, and Tracy Lawrence.

PEOPLE: John Berry has canceled all dates and undergone surgery on his vocal chords at the Vanderbilt Voice Center. Doctors said that he would require at least 70 days of vocal rehabilitation before resuming singing. . . Cledus "T." Judd signs with Buddy Lee Attractions for exclusive worldwide booking. . . The Thompson Brothers Band has recorded a new radio commercial for Coca-Cola, singing the theme "Always Coca-Cola." RCA labelmate Sara Evans did the same commercial earlier this year.

Nashville, Int'l Country Greats Honored At British Awards

George Strait and Trisha Yearwood led winners of the British Country Music Awards, which were presented in a ceremony and concert held Nov. 16 at the International Convention Centre in Birmingham, England.

Sara Evans and Rory McGrath hosted the affair, which was—for the first time in its three-year history—open to the public.

In the international awards category, Strait was named male vocalist of the year; Yearwood was named female vocalist of the year, BR5-49 won the group/duo award, LeAnn Rimes was named rising star, Lee Ann Womack's self-titled set won album of the year honors, Dale Watson was international artist of the year; and Alison Krauss & Union Station took honors for bluegrass group.

Winners in the British category were Charlie Landsborough, male vocalist; Sarah Jory, female vocalist; Cheap

Seats, group/duo; Cheap Seats, rising star; "Coyotes," by Coyotes, album; and Down County Boys, bluegrass band.

Ambassador Awards were presented to Ireland's Daniel O'Donnell and the U.K. band the Hillsiders.

Guitarist/singer Albert Lee was presented with an achievement award. Dolly Parton was the winner of the 1997 Country Legend Award.

Artists performing included Lee with Hogan's Heroes, Evans, Watson, Kathy Chavola, Cheap Seats, Adam Couldwell, Amanda Norman Sell, and McGrath and Phil Pope's Death By Country.

A filmed tribute to Parton, featuring Glen Campbell, Billy Ray Cyrus, Crystal Gayle, Loretta Lynn, Barbara Mandrell, and Wynonna, among others, was shown.

Highlights of the show aired Nov. 27 on "Country Club" on BBC Radio 2. BBC-TV will carry coverage on an as-yet-undetermined date in December.



by Chet Flippo



Wright On. MCA Nashville recording artist Chely Wright has signed an exclusive publishing agreement with MCA Music Publishing Nashville. Shown seated, from left, are Stephanie Cox, VP of creative services, MCA Music Publishing Nashville; Wright; Jody Williams, president, MCA Music Publishing Nashville; and MCA Records Nashville president Tony Brown. Standing, from left, are Wright's manager, Clarence Spalding; and MCA Records Nashville chairman Bruce Hinton.

Billboard TOP COUNTRY ALBUMS

DECEMBER 6, 1997

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				★★★ No. 1 ★★★			
1	1	1	3	SHANIA TWAIN MERCURY 536003 (10.98 EQ/16.98)	COME ON OVER	1	
				★★★ GREATEST GAINER ★★★			
2	2	2	11	LEANN RIMES ² CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1	
3	4	3	13	TRISHA YEARWOOD [▲] MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1	
4	3	4	10	BROOKS & DUNN [▲] ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2	
5	5	5	25	TIM MCGRAW [▲] CURB 77886 (10.98/16.98)	EVERYWHERE	1	
6	8	6	6	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5	
7	6	7	72	LEANN RIMES [▲] CURB 77821 (10.98/15.98)	BLUE	1	
8	7	8	31	GEORGE STRAIT [▲] MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1	
9	9	11	64	DEANA CARTER [▲] CAPITOL NASHVILLE 37514 (10.98/15.98)	DID I SHAVE MY LEGS FOR THIS?	2	
10	11	10	5	WYONNNA CURB 53061/UNIVERSAL (10.98/16.98)	THE OTHER SIDE	5	
11	10	9	5	TRACE ADKINS CAPITOL NASHVILLE 55856 (10.98/16.98)	BIG TIME	7	
12	13	14	13	MARTINA MCBRIDE RCA 67516 (10.98/16.98)	EVOLUTION	9	
13	12	13	3	SAMMY KERSHAW MERCURY 536318 (10.98 EQ/17.98)	LABOR OF LOVE	12	
14	14	12	3	MINDY MCCREADY BNA 67504/RCA (10.98/16.98)	IF I DON'T STAY THE NIGHT	12	
15	18	18	13	COLLIN RAYE ● EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4	
16	16	17	56	ALAN JACKSON [▲] ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	1	
17	17	16	17	CLINT BLACK ● RCA 67515 (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4	
18	15	15	8	PATTY LOVELESS EPIC 67997/SONY (10.98 EQ/16.98)	LONG STRETCH OF LONESOME	9	
19	19	19	19	MICHAEL PETERSON REPRISE 46618/WARNER BROS. (10.98/16.98)	MICHAEL PETERSON	17	
20	20	22	41	LEANN RIMES [▲] CURB 77855 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1	
21	27	48	4	VARIOUS ARTISTS HIP-O 40066/UNIVERSAL (6.98/11.98)	A COUNTRY SUPERSTAR CHRISTMAS	21	
22	21	24	16	JOHN DENVER LEGACY 65183/SONY (9.98 EQ/13.98)	THE BEST OF JOHN DENVER LIVE	8	
23	22	21	9	BRYAN WHITE ● ASYLUM 62047/EEG (10.98/16.98)	THE RIGHT PLACE	7	
24	23	20	24	NEAL MCCOY ● ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	5	
25	24	23	4	NEAL MCCOY ATLANTIC 83057/AG (10.98/16.98)	BE GOOD AT IT	23	
26	25	25	9	THE KINLEYS EPIC 67965/SONY (10.98 EQ/16.98)	JUST BETWEEN YOU AND ME	22	
27	26	26	23	LILA MCCANN ASYLUM 62042/EEG	LILA	8	
28	28	27	7	DELBERT MCCLINTON CURB 53042/RISING TIDE (10.98/16.98)	ONE OF THE FORTUNATE FEW	15	
29	30	32	25	PAM TILLIS ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	6	
				★★★ Hot Shot Debut ★★★			
30	NEW		1	JOHN DENVER RIVER NORTH 161360 (10.98/16.98)	A CELEBRATION OF LIFE/THE LAST RECORDINGS	30	
31	32	33	22	TOBY KEITH MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	8	
32	29	29	33	CLAY WALKER ● GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	4	
33	31	30	74	TRACE ADKINS [▲] CAPITOL NASHVILLE 37222 (10.98/15.98)	DREAMIN' OUT LOUD	6	
34	33	31	28	LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10.98/15.98)	LEE ANN WOMACK	9	
35	35	34	19	DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8	
36	34	28	11	CHELY WRIGHT MCA NASHVILLE 70003 (10.98/16.98)	LET ME IN	25	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION	
37	38	38	55	REBA MCENTIRE [▲] MCA NASHVILLE 11500 (10.98/16.98)	WHAT IF IT'S YOU	1	
38	36	36	9	MARK CHESNUTT DECCA 70006/MCA NASHVILLE (10.98/16.98)	THANK GOD FOR BELIEVERS	25	
39	37	37	17	BLACKHAWK ARISTA NASHVILLE 18837 (10.98/16.98)	LOVE & GRAVITY	8	
40	46	41	8	VARIOUS ARTISTS BEYOND MUSIC 3055/TOMMY BOY (11.98/16.98)	STONE COUNTRY: COUNTRY ARTISTS PERFORM THE SONGS OF THE ROLLING STONES	22	
41	40	45	7	VARIOUS ARTISTS SPARROW 51583 (10.98/15.98)	AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSPEL	40	
42	39	40	5	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/12.98)	HOW BIG'A BOY ARE YA? VOLUME 3	38	
43	44	44	61	CLINT BLACK [▲] RCA 66671 (10.98/16.98)	THE GREATEST HITS	2	
44	41	35	32	SAWYER BROWN CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	8	
45	43	43	19	KENNY CHESNEY BNA 67498/RCA (10.98/16.98)	I WILL STAND	10	
46	45	42	33	ALABAMA RCA 67426 (10.98/16.98)	DANCIN' ON THE BOULEVARD	5	
47	42	39	15	LORRIE MORGAN BNA 67499/RCA (10.98/16.98)	SHAKIN' THINGS UP	9	
48	65	74	3	VARIOUS ARTISTS BNA 67518/RCA (8.98/16.98)	COUNTRY CARES FOR KIDS: A HOLIDAY ALBUM TO BENEFIT ST. JUDE CHILDREN'S RESEARCH	48	
				★★★ Pacesetter ★★★			
49	73	—	2	SAWYER BROWN CURB 77852 (10.98/15.98)	HALLELUJAH HE IS BORN	49	
50	48	46	23	LONESTAR BNA 67422/RCA (10.98/16.98)	CRAZY NIGHTS	16	
51	49	50	45	BILL ENGVALL ● WARNER BROS. 46263 (10.98/16.98)	HERE'S YOUR SIGN	5	
52	52	—	2	JOHN DENVER RCA 66837 (23.98/29.98)	THE ROCKY MOUNTAIN COLLECTION	52	
53	55	55	29	ROY D. MERCER CAPITOL NASHVILLE 54781 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 1	53	
54	50	—	2	PAUL BRANDT REPRISE 46635/WARNER BROS. (10.98/16.98)	OUTSIDE THE FRAME	50	
55	51	49	78	VINCE GILL [▲] MCA NASHVILLE 11422 (10.98/16.98)	HIGH LONESOME SOUND	3	
56	54	54	82	MINDY MCCREADY [▲] BNA 66806/RCA (9.98/15.98)	TEN THOUSAND ANGELS	5	
57	NEW		1	DWIGHT YOAKAM REPRISE 46683/WARNER BROS. (10.98/16.98)	COME ON CHRISTMAS	57	
58	59	58	25	ROY D. MERCER CAPITOL NASHVILLE 54782 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 2	54	
59	58	56	18	SHERRIE AUSTIN ARISTA NASHVILLE 18843 (10.98/16.98)	WORDS	41	
60	60	60	33	WYONNNA CURB 11583/MCA NASHVILLE (10.98/16.98)	COLLECTION	9	
61	57	52	65	TRAVIS TRITT ● WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7	
62	53	68	62	VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	17	
63	62	53	58	KEVIN SHARP ● 143/ASYLUM 61930/EEG (10.98/15.98)	MEASURE OF A MAN	4	
64	64	63	83	GEORGE STRAIT [▲] MCA NASHVILLE 11428 (10.98/16.98)	BLUE CLEAR SKY	1	
65	56	51	36	TRACY LAWRENCE ● ATLANTIC 82985/AG (10.98/16.98)	THE COAST IS CLEAR	4	
66	63	62	35	ALISON KRAUSS & UNION STATION ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	4	
67	66	65	87	BRYAN WHITE [▲] ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7	
68	71	70	4	RICKY SKAGGS ROUNDER 0801 (9.98/14.98)	BLUEGRASS RULES!	68	
69	70	66	84	BROOKS & DUNN [▲] ARISTA NASHVILLE 18810 (10.98/15.98)	BORDERLINE	1	
70	68	61	23	CHRIS LEDOUX CAPITOL NASHVILLE 52775 (10.98/16.98)	LIVE	26	
71	67	59	17	JOHN ANDERSON MERCURY 536004 (10.98 EQ/16.98)	TAKIN' THE COUNTRY BACK	19	
72	69	64	67	TY HERNDON ● EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6	
73	RE-ENTRY	17	DWIGHT YOAKAM REPRISE 46690/WARNER BROS. (10.98/16.98)	UNDER THE COVERS	8		
74	72	71	53	MARK CHESNUTT ● DECCA 11529/MCA NASHVILLE (10.98/16.98)	GREATEST HITS	18	
75	RE-ENTRY	45	JEFF FOXWORTHY ● WARNER BROS. 46361 (10.98/16.98)	CRANK IT UP — THE MUSIC ALBUM	3		

○ 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.

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
DECEMBER 6, 1997

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	2	ALAN JACKSON [▲] ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	109
2	3	SHANIA TWAIN [▲] MERCURY 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	146
3	4	JOHN DENVER & THE MUPPETS [▲] LASERLIGHT 12761 (6.98 CD)	A CHRISTMAS TOGETHER	13
4	1	JOHN DENVER ● RCA 10374 (10.98/16.98)	JOHN DENVER'S GREATEST HITS	6
5	7	KENNY ROGERS MAGNATONE 108 (10.98/16.98)	THE GIFT	13
6	10	VINCE GILL [▲] MCA NASHVILLE 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	55
7	6	GARTH BROOKS [▲] CAPITOL NASHVILLE 93866/EMI-CAPITOL (9.98/13.98)	NO FENCES	347
8	5	JOHN DENVER [▲] RCA 12195 (10.98/16.98)	JOHN DENVER'S GREATEST HITS, VOLUME 2	23
9	16	REBA MCENTIRE [▲] MCA NASHVILLE 42031 (2.98/5.98)	MERRY CHRISTMAS TO YOU	42
10	18	GARTH BROOKS [▲] CAPITOL NASHVILLE 98742/EMI-CAPITOL (7.98/11.98)	BEYOND THE SEASON	78
11	9	TIM MCGRAW [▲] CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	192
12	8	PATSY CLINE [▲] MCA NASHVILLE 12* (7.98/12.98)	12 GREATEST HITS	557
13	—	GARTH BROOKS [▲] CAPITOL NASHVILLE 32080/EMI-CAPITOL (10.98/15.98)	FRESH HORSES	105

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	11	GARTH BROOKS [▲] CAPITOL NASHVILLE 29689/EMI-CAPITOL (10.98/15.98)	THE HITS	154
15	13	GEORGE STRAIT [▲] MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	271
16	12	HANK WILLIAMS, JR. ● CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	185
17	15	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	175
18	—	JOHN BERRY CAPITOL NASHVILLE 32663/EMI-CAPITOL (7.98/11.98)	O HOLY NIGHT	17
19	20	GEORGE STRAIT [▲] MCA NASHVILLE 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	111
20	—	JOHN DENVER LASERLIGHT 12762 (5.98 CD)	CHRISTMAS LIKE A LULLABY	1
21	19	GARTH BROOKS [▲] CAPITOL NASHVILLE 90897/EMI-CAPITOL (9.98/13.98)	GARTH BROOKS	347
22	—	COLLIN RAYE EPIC 67751/SONY (10.98 EQ/16.98)	CHRISTMAS THE GIFT	10
23	—	ANNE MURRAY SBK/EMI 31145/EMI-CAPITOL (5.98/11.98)	BEST OF THE SEASON	1
24	14	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	158
25	21	VINCE GILL [▲] MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	181

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.

Billboard HOT COUNTRY SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 161 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

DECEMBER 6, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	1	1	10	*** No. 1 *** LOVE GETS ME EVERY TIME R.J. LANGE (S. TWAIN, R.J. LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY 568062	1
2	2	2	15	SOMETHING THAT WE DO C. BLACK, J. STROUD (C. BLACK, S. EWING)	◆ CLINT BLACK (C) (D) (V) RCA 65336	2
3	4	7	13	FROM HERE TO ETERNITY R.E. ORRALL, J. LEO (M. PETERSON, R.E. ORRALL)	◆ MICHAEL PETERSON REPRISE ALBUM CUT	3
4	6	27	3	LONG NECK BOTTLE A. REYNOLDS (S. WARINER, R. CARNES)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	4
5	3	6	14	TODAY MY WORLD SLIPPED AWAY T. BROWN, G. STRAIT (M. WRIGHT, V. GOSDIN)	GEORGE STRAIT (V) MCA NASHVILLE 72019	3
6	5	4	18	WATCH THIS J. STROUD, C. WALKER (A. SMITH, A. BARKER, R. HARBIN)	◆ CLAY WALKER GIANT ALBUM CUT/REPRISE	4
7	11	10	9	BETWEEN THE DEVIL AND ME K. STEGALL (H. ALLEN, C. CHAMBERLAIN)	ALAN JACKSON (V) ARISTA NASHVILLE 13067	7
8	8	11	14	LAND OF THE LIVING B.J. WALKER, JR., P. TILLIS (W. PATTON, T. SILLERS)	PAM TILLIS (V) ARISTA NASHVILLE 13096	8
9	10	13	14	THE REST OF MINE S. HENDRICKS (T. ADKINS, K. BEARD)	◆ TRACE ADKINS (C) (D) (V) CAPITOL NASHVILLE 58680	9
10	7	9	19	PLEASE R. ZAVITSON, T. HASELDEN, P. GREENE (T. HASELDEN)	◆ THE KINLEYS (C) (D) EPIC 78656	7
11	9	12	13	A BROKEN WING M. MCBRIDE, P. WORLEY (J. HOUSE, S. HOGIN, P. BARNHART)	◆ MARTINA MCBRIDE (C) (D) (V) RCA 64963	9
12	13	17	9	I'M SO HAPPY I CAN'T STOP CRYING J. STROUD, T. KEITH (STING)	TOBY KEITH WITH STING (C) (D) (V) MERCURY 568114	12
13	14	14	10	WHEN LOVE STARTS TALKIN' B. MAHER (J. O'HARA, B. MAHER, G. NICHOLSON)	◆ WYONNNA (C) (D) (V) CURB 56095/UNIVERSAL	13
14	17	20	15	*** AIRPOWER *** YOU WALKED IN D. COOK, W. WILSON (R.J. LANGE, B. ADAMS)	◆ LONESTAR (C) (D) (V) BNA 64942	14
15	19	22	10	*** AIRPOWER *** ANGEL IN MY EYES C. PETOCZ (B. DALY, T. MULLINS)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	15
16	18	18	12	*** AIRPOWER *** YOU DON'T SEEM TO MISS ME E. GORDY, JR. (J. LAUDERDALE)	◆ PATTY LOVELESS (C) (D) EPIC 78704	16
17	12	3	19	THANK GOD FOR BELIEVERS M. WRIGHT (R. SPRINGER, M.A. SPRINGER, T. JOHNSON)	◆ MARK CHESNUTT (C) (D) (V) DECCA 72014	2
18	21	23	12	*** AIRPOWER *** I HAVE TO SURRENDER D. JOHNSON (P. BUNCH, D. JOHNSON)	◆ TY HERNDON EPIC ALBUM CUT	18
19	27	32	8	HE'S GOT YOU D. COOK, K. BROOKS, R. DUNN (R. DUNN, T. MCBRIDE)	BROOKS & DUNN (V) ARISTA NASHVILLE 13101	19
20	15	8	23	EVERYWHERE B. GALLIMORE, J. STROUD, T. MCGRAW (C. WISEMAN, M. REID)	◆ TIM MCGRAW CURB ALBUM CUT	1
21	22	24	9	ON THE SIDE OF ANGELS W.C. RIMES (G. BURR, G. HOUSE)	LEANN RIMES CURB ALBUM CUT	21
22	25	31	6	IMAGINE THAT M.D. CLUTE, DIAMOND RIO (D. GEORGE, J. TIRRO, B. WHITE)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	22
23	26	25	9	OF COURSE I'M ALRIGHT D. COOK, ALABAMA (B. KIRSCH)	ALABAMA (V) RCA 64965	23
24	33	37	7	LOVE OF MY LIFE K. STEGALL (K. STEGALL, D. HILL)	◆ SAMMY KERSHAW (C) (V) MERCURY 568140	24
25	28	29	11	I WANNA FALL IN LOVE M. SPIRO (M. SPIRO, B. BROCK)	◆ LILA MCCANN ASYLUM ALBUM CUT	25
26	24	21	19	HOW DO I GET THERE C. FARRIN (D. CARTER, C. FARRIN)	DEANA CARTER (V) CAPITOL NASHVILLE 19646	1
27	31	34	6	DID I SHAVE MY LEGS FOR THIS? C. FARRIN (D. CARTER, R. HART)	◆ DEANA CARTER (C) (D) (V) CAPITOL NASHVILLE 58672	27
28	32	35	6	YOU'VE GOT TO TALK TO ME M. WRIGHT (J. O'HARA)	LEE ANN WOMACK (V) DECCA 72023	28
29	16	16	14	WHAT IF IT'S YOU R. MCENTIRE, J. GUESS (C. MAJESKI, R.E. ORRALL)	◆ REBA MCENTIRE (V) MCA NASHVILLE 72001	15
30	20	15	16	IN ANOTHER'S EYES A. REYNOLDS (B. WOOD, J. PEPPARD, G. BROOKS)	◆ TRISHA YEARWOOD AND GARTH BROOKS (V) MCA NASHVILLE 72021	2
31	44	60	18	JUST TO SEE YOU SMILE B. GALLIMORE, T. MCGRAW (M. NESLER, T. MARTIN)	TIM MCGRAW CURB ALBUM CUT	31
32	37	44	4	DON'T BE STUPID (YOU KNOW I LOVE YOU) R.J. LANGE (S. TWAIN, R.J. LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY 568242	32
33	23	5	19	LOVE IS THE RIGHT PLACE B.J. WALKER, JR., K. LEHNING (M. HUMMON, T. SIMS)	◆ BRYAN WHITE (C) ASYLUM 64152	4
34	29	19	15	HONKY TONK TRUTH D. COOK, K. BROOKS, R. DUNN (R. DUNN, K. WILLIAMS, L. WILSON)	◆ BROOKS & DUNN (V) ARISTA NASHVILLE 13101	3
35	36	38	9	A CHANCE B. CANNON, N. WILSON (D. DILLON, R. PORTER)	KENNY CHESNEY (V) BNA 64987	35
36	42	49	5	WHAT IF I SAID JIM ED. NORMAN, A. COCHRAN (A. COCHRAN)	◆ ANITA COCHRAN (DUET WITH STEVE WARINER) (C) (D) (V) WARNER BROS. 17263	36

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
37	34	28	20	IF YOU LOVE SOMEBODY C. FARRIN (C. FARRIN, J. STEELE)	KEVIN SHARP 143 ALBUM CUT/ASYLUM	4
38	38	42	8	IF YOU CAN'T BE GOOD (BE GOOD AT IT) K. LEHNING (T. SEALS, B. MILLER)	◆ NEAL MCCOY ATLANTIC ALBUM CUT	38
39	35	36	15	HAND OF FATE J. SLATE, D. JOHNSON (M. LUNN, M. NOBLE)	◆ SONS OF THE DESERT (C) (D) (V) EPIC 78663	33
40	30	26	12	WHAT IF I DO D. MALLOY (M. D. SANDERS, E. HILL, D. MALLOY)	MINDY MCCREADY (C) (D) (V) BNA 64990	26
41	43	50	5	ONE OF THOSE NIGHTS TONIGHT J. STROUD, L. MORGAN (S. LONGACRE, R. GILES)	LORRIE MORGAN (V) BNA 65333	41
42	40	41	8	POSTMARKED BIRMINGHAM M. BRIGHT (P. VASSAR, D. SAMPSON)	◆ BLACKHAWK (V) ARISTA NASHVILLE 13107	40
43	41	43	13	ONE SOLITARY TEAR E. SEAY, W. RAMBEAUX (S. AUSTIN, S. MANDILE)	◆ SHERRIE AUSTIN (C) (D) (V) ARISTA NASHVILLE 13099	41
44	46	48	10	MORE THAN EVERYTHING J. STROUD (M. GREEN, A. MAYO)	◆ RHETT AKINS (C) (D) (V) DECCA 72022	44
45	49	59	3	STILL IN LOVE WITH YOU D. WAS, T. TRITT (T. TRITT)	TRAVIS TRITT WARNER BROS. ALBUM CUT	45
46	54	58	7	I CAN LOVE YOU BETTER P. WORLEY, B. CHANCEY (KOSTAS, P. B. HAYES)	◆ DIXIE CHICKS (C) (D) MONUMENT 78746	46
47	51	55	6	THE DAY THAT SHE LEFT TULSA (IN A CHEVY) D. COOK (M. D. SANDERS, S. DIAMOND)	WADE HAYES (C) (D) COLUMBIA 78745	47
48	70	—	2	ONE SMALL MIRACLE B.J. WALKER, JR., K. LEHNING (B. ANDERSON, S. WARINER)	BRYAN WHITE ASYLUM ALBUM CUT	48
49	58	66	5	THE NOTE D. JOHNSON, J. HOBBS (B. MOORE, M. RAY)	DARYLE SINGLETARY GIANT ALBUM CUT/REPRISE	49
50	NEW	1	1	*** Hot Shot Debut *** TWO PINA COLADAS A. REYNOLDS (S. CAMP, B. HILL, S. MASON)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	50
51	52	53	7	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
52	NEW	1	1	COWBOY CADILLAC A. REYNOLDS (B. KENNEDY, G. BROOKS)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	52
53	50	51	11	WALKIN' THE COUNTRY M. COPELAND, K. URBAN (K. URBAN, V. RUST)	◆ THE RANCH (V) CAPITOL NASHVILLE 19699	50
54	45	47	8	A LITTLE IN LOVE J. LEO (J. LEO, R. BOWLES)	◆ PAUL BRANDT REPRISE ALBUM CUT	45
55	59	64	4	JUST DON'T WAIT AROUND TIL SHE'S LEAVIN' T. BROWN (L. MURPHY)	◆ DAVID LEE MURPHY (V) MCA NASHVILLE 72024	55
56	57	56	7	NIGHTS LIKE THESE D. COOK (P. LYNN, P. LYNN)	◆ THE LYNN'S (C) (D) (V) REPRISE 17276	56
57	NEW	1	1	TAKE THE KEYS TO MY HEART A. REYNOLDS (B. HILL, P. WOLFE, T. SMITH)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	57
58	56	39	12	THE COAST IS CLEAR F. ANDERSON, T. LAWRENCE (J. BROWN, B. JONES)	TRACY LAWRENCE ATLANTIC ALBUM CUT	26
59	NEW	1	1	HOW YOU EVER GONNA KNOW A. REYNOLDS (K. BLAZY, G. BROOKS)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	59
60	61	61	5	WHAT A WOMAN KNOWS T. BROWN, E. GORDY, JR. (K. TYLER, D. CHILD, G. BURR)	◆ KRIS TYLER (C) (D) (V) RISING TIDE 56051	60
61	NEW	1	1	SHE'S GONNA MAKE IT A. REYNOLDS (K. BLAZY, K. WILLIAMS, G. BROOKS)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	61
62	NEW	1	1	DO WHAT YOU GOTTA DO A. REYNOLDS (P. LYNN)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	62
63	63	62	4	DRIVE ME CRAZY B. LLOYD, THE THOMPSON BROTHERS BAND (M. WHITTY, R. DAVIES, R. KIMBRO)	THE THOMPSON BROTHERS BAND (C) (D) (V) RCA 64998	62
64	NEW	1	1	BELLEAU WOOD A. REYNOLDS (J. HENRY, G. BROOKS)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	64
65	64	69	3	THAT DOES IT C. FARRIN (J. SELLERS, A. CUNNINGHAM)	JASON SELLERS BNA ALBUM CUT	64
66	48	40	13	BLINK OF AN EYE R. CHANCEY, E. SEAY (J. LEO, R. BOWLES)	◆ RICOCHET (C) (D) COLUMBIA 78688	39
67	NEW	1	1	YOU MOVE ME A. REYNOLDS (G. KENNEDY, P. PETTIS)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	67
68	NEW	1	1	A FRIEND TO ME A. REYNOLDS (V. SHAW, G. BROOKS)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	68
69	66	67	3	THERE'S ONLY YOU C. FARRIN (S. EWING, D. KEES)	KEVIN SHARP 143 ALBUM CUT/ASYLUM	66
70	NEW	1	1	I DON'T HAVE TO WONDER A. REYNOLDS (S. CAMP, T. DUNN)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	70
71	69	—	2	JUST ANOTHER HEARTACHE T. BROWN (E. HILL, M. D. SANDERS)	◆ CHELY WRIGHT (V) MCA NASHVILLE 72025	69
72	NEW	1	1	IF I NEVER STOP LOVIN' YOU P. MCMARIN (D. KEES, S. EWING)	DAVID KERSH CURB ALBUM CUT	72
73	60	54	20	HELPING ME GET OVER YOU D. WAS, T. TRITT (T. TRITT, L. WHITE)	◆ TRAVIS TRITT FEATURING LARI WHITE WARNER BROS. ALBUM CUT	18
74	53	45	11	SMALL TOWN K. STEGALL (J. ANDERSON, G. SCRUGGS)	◆ JOHN ANDERSON (V) MERCURY 574948	44
75	67	73	3	THE WISH C. HOWARD (C. WHITE, S. HOGIN, P. BARNHART)	BLAKE & BRIAN CURB ALBUM CUT	67

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

Billboard Top Country Singles Sales

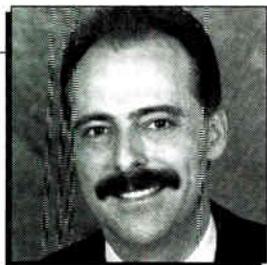
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	25	*** No. 1 *** HOW DO I LIVE ▲ ² CURB 73022 18 weeks at No. 1	LEANN RIMES
2	2	2	9	LOVE GETS ME EVERY TIME ● MERCURY 568062	SHANIA TWAIN
3	3	3	13	YOU LIGHT UP MY LIFE ● CURB 73027	LEANN RIMES
4	4	4	11	A BROKEN WING/VALENTINE RCA 64963	MARTINA MCBRIDE
5	9	—	2	DON'T BE STUPID (YOU KNOW I LOVE YOU) MERCURY 568242	SHANIA TWAIN
6	6	6	9	THE REST OF MINE CAPITOL NASHVILLE 58680	TRACE ADKINS
7	5	5	15	PLEASE EPIC 78656/SONY	THE KINLEYS
8	7	7	30	IT'S YOUR LOVE ▲ CURB 73019	TIM MCGRAW (WITH FAITH HILL)
9	12	11	4	I'M SO HAPPY I CAN'T STOP CRYING MERCURY 568114	TOBY KEITH WITH STING
10	8	8	12	YOU WALKED IN BNA 64942/RCA	LONESTAR
11	10	10	6	DID I SHAVE MY LEGS FOR THIS? CAPITOL NASHVILLE 58672	DEANA CARTER
12	11	9	7	WHAT IF I DO BNA 64990/RCA	MINDY MCCREADY
13	15	—	2	SOMETHING THAT WE DO RCA 65336	CLINT BLACK

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	14	14	9	WHEN LOVE STARTS TALKIN' CURB 56095/UNIVERSAL	WYONNNA
15	13	13	8	YOU DON'T SEEM TO MISS ME EPIC 78704/SONY	PATTY LOVELESS
16	17	16	8	MORE THAN EVERYTHING DECCA 72022/MCA NASHVILLE	RHETT AKINS
17	19	18	4	LOVE OF MY LIFE MERCURY 568140	SAMMY KERSHAW
18	16	12	15	LOVE IS THE RIGHT PLACE ASYLUM 64152/EEG	BRYAN WHITE
19	20	20	7	ONE SOLITARY TEAR ARISTA NASHVILLE 13099	SHERRIE AUSTIN
20	18	15	17	SHUT UP AND DRIVE MCA NASHVILLE 72012	CHELY WRIGHT
21	22	19	77	THE LIGHT IN YOUR EYES/BLUE CURB 76959	LEANN RIMES
22	21	17	18	GO AWAY BNA 64914/RCA	LORRIE MORGAN
23	23	21	16	THANK GOD FOR BELIEVERS DECCA 72014/MCA NASHVILLE	MARK CHESNUTT
24	NEW	1	1	WHAT IF I SAID WARNER BROS. 17263 ANITA COCHRAN (DUET WITH STEVE WARINER)	
25	24	24	27	BUTTERFLY KISSES ● MCA NASHVILLE 72016	RAYBON BROS.

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

THE CATTLE CALL: As tipped in last issue's Country Corner, cuts from Garth Brooks' "Sevens" hit the airwaves Nov. 17, due to what Capitol Nashville's VP of national promotion, Terry Stevens, calls "an unfortunate and unauthorized leak" of the set to country stations. Stevens says the unmarked CDs, which landed in radio station mailbags, were dubbed from an advance cassette. "The only source any of us can even remotely identify is a cassette dub which was sent to our [non-broadcast] media contacts. It's possible that one of the journalists who has radio connections slipped it to someone who went to a lot of trouble to have the discs pressed." Stevens says that many radio stations have their own listener publications and are often supplied material from freelancers who aren't part of individual radio station staffs. One programmer, who asked to remain anonymous, says that his copy carried a Texas postmark, adding that he was "unable to identify" the city of origin. Stevens says, "Our initial concern after learning of the leak would be that perception might dictate that this was some sort of marketing or advertising ploy by the Brooks camp. That is absolutely untrue, and we followed his wishes to rush-ship the album to radio."

As a result of those pirated copies of "Sevens," Brooks beats his own record for placing eight titles from "Fresh Horses" in the Dec. 9, 1995, Billboard as 12 cuts from the new 14-track set are in ink on Billboard's Hot Country Singles & Tracks, including "Long Neck Bottle," which increases 471 spins, and "In Another's Eyes," a duet with Trisha Yearwood that peaked at No. 2 in the Nov. 1 issue. Rather than listing the charting titles individually, it's more sensible to list the two "Sevens" titles that are absent from our airplay chart: "Fit For A King" and "When There's No One Around" narrowly missed the chart. "Two Piña Colodas" takes the Hot Shot Debut trophy at No. 50, with airplay at 126 monitored country ports. Considering that Brooks splits his detection tally with Yearwood for "In Another's Eyes," he corrals a staggering 9,228 detections among our 75 charting titles. The two tracks that failed to chart accumulated 306 spins during the tracking period.

WRAPPING IT UP: Interest in John Denver product has been apparent and steadily visible on our country album charts since the plane crash that ended his life, and "A Celebration Of Life—The Last Recordings" (River North) takes Hot Shot Debut ribbons with 6,000 units to enter at No. 30. That set consists of updated versions of Denver's country hits that were recorded in Nashville earlier this year. Meanwhile, our Greatest Gainer cup is handed to LeAnn Rimes' "You Light Up My Life—Inspirational Songs" (Curb), which increases more than 8,000 units to bullet at No. 2. Curb also boasts Pacesetter honors with Sawyer Brown's "Hallelujah He Is Born," which rises 73-49 with a 110% gain. That package moves 3,500 units and debuts on Top Contemporary Christian albums at No. 26.

YEAR-END MODIFICATIONS: Eighteen months of observations and weekly analysis of Hot Country Singles & Tracks have prompted us to slightly adjust our "weeks on" rules for that chart. We begin our 1998 chart year, which starts with this issue, with a stipulation that removes descending titles after 20 weeks when they fall below No. 30. Such titles had been previously removed after 20 weeks when they fell out of the top 20. Concurrently, the benchmark for Airpower status has been lowered from 3,200 detections to 3,000 detections in order for breakthrough titles to be highlighted earlier in their individual chart lives.

LYRIC STREET LOOKING TO THE FUTURE

(Continued from page 30)

Goodman says that the label's first signing, former RCA artist Lari White, meets his criteria. "I believe she can be very commercial and mass-appeal, which her second album on RCA ['Wishes'] exhibited," he says. "But the point is, with someone like Lari, she's a very artistic artist anyway. She's a singer/songwriter."

When asked if he is concerned about White being Lyric Street's premier artist when RCA had difficulty getting her to the level it wanted when she was on that roster, he responds, "Her first album sold 250,000, and her second album is a gold album . . . and in our discussions with radio they say, 'Lari is a great artist. All she needs is the right song and the right direction.'"

Goodman thinks White's new material, recorded with producer Dann Huff, will find enthusiastic acceptance. "She's a tremendous artist and a tremendous lady, and I'm very excited about the work that her and Dann [are doing]," he says.

The first Lyric Street product will be White's initial single, which Goodman says likely will be released in March, with the album to follow in May or June. He says the label will probably take White back out to visit radio in March and April.

Though there has been speculation that Aaron Tippin will be the next artist signed to Lyric Street, Goodman says they are in discussion. "Neither Aaron nor Lyric Street has made a decision that that's what we should do," he says.

However, Goodman says, he's planning to sign the Violets. The three sisters—Kassidy, Kristyn, and Kelsey—are Utah natives who originally performed as the Osborne Sisters when they first came to Nashville. "You can't beat that family harmony," Goodman says. "That's what they're all about. Plus, in the years they've been here, Kristyn, the oldest sister, has really been writing and has turned into a really good songwriter."

Howard, too, is optimistic about the Violets' future. "They came in and sat down and played live. It wasn't contrived. It was so natural," he says. "I didn't know they were sisters. They didn't tell me they were sisters. I was, 'My gosh! What harmony! How long have you been together?' They kind of looked at each other and said, 'Since birth.' It wasn't smart aleck as much as they just assumed we knew that. Their music is

just so fresh."

Goodman says the Violets' debut album is planned for next summer. In addition to the White and Violets albums, Goodman says there will likely be a third album in 1998, but nothing is definite yet. "You only start from scratch one time, and we want to do it just as right as we can," Goodman says.

He admits that the label has been having trouble finding male acts for its roster. "Every time we see one, [we ask,] 'What's different about this that's not already out there?'" he says. "And if we can't bring something to the marketplace that's different and unique, then why bring it to the marketplace? I don't know when we will find that person. We may end up our first year being mostly female-driven."

Since the label opened its doors Aug. 1, Goodman says, it has received more than 350 submissions from acts looking for a deal. But he says the staff is taking its time and being selective. "The good news is because we [have] a parent company like Disney, we don't have the pressure to turn around and be profitable in the first or second year," he says. "We submitted a business plan they are very supportive of and very understanding of. The great thing about Disney is that they think so long-term."

Goodman says that one of the key things that drew him to Disney's country label was the opportunity to take advantage of the relationship with the parent company. "Being involved with the Disney company makes us more than just a record company," he says. "There are synergistic opportunities that in my prior life I always wanted to be able to do as a marketing guy but never had the opportunity. As we look at our artists, that's another thing we are looking at. No. 1 is, 'Are they a core country artist? Is that what they want to be? Can we work with them in that kind of setting?' And, secondarily, to look at them and say, 'Do they have ambitions?' And also, 'Do they have certain talents that we can take and synergize with other aspects of Disney?'"

Goodman says Disney has a whole department that is exclusively devoted to working on synergies among Disney companies. He and Schreiber recently attended a company meeting that also included representatives

from a variety of Disney-related entities. Another major advantage of the affiliation with Disney is the sound-track division, headed by Kathy Nelson, who is a fan of the Nashville music community. (She was responsible for Nashville songwriters Wayne Kirkpatrick, Tommy Sims, and Gordon Kennedy getting the Grammy-winning Eric Clapton cut "Change The World" on the "Phenomenon" soundtrack.)

Lyric Street will differ from other labels in that it has no in-house producers. "The philosophy from an A&R point of view is to go back to what A&R really is, and that's artists and repertoire, and that is finding the artists and working with those artists on the repertoire. I think when you have a producer on staff, there are a lot of internal struggles. Again, with Lyric Street's and Disney's resources, we can pretty much hire any producer. I think with having no producers on staff, it really opens us up," he says.

Goodman says his goal is to create music that is different, and he thinks nurturing up-and-coming producers is a way to help the format grow. "How do we break out of what people are talking about as 'the same sound?'" he asks. "Part of that is, How do we find some fresh, new blood to go with the artists and help us get those new sounds?"

He has confidence in Howard's and Kennedy's abilities to find the best songs. "In Doug and Shelby, we have two very strong song people who have very good skills in writer relations and artist relations . . . Both of them come from such strong song backgrounds, and right now that's really what is driving country music," Goodman says.

Goodman spent 16½ years with RCA and says he owes a tremendous amount to his mentor Joe Galante, RCA Label Group chairman, but it's obvious he's enjoying the building process of heading up Lyric Street. "What we want to do for our employees and our artists is create a family atmosphere, go back to what I think Nashville used to be about when you had smaller rosters and you were really involved in the lives of your artists. You really had strong relationships with those people," he says. "That's something we want to create not just for us as a staff, but for the artists as well."

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
15 ANGEL IN MY EYES (Reynson, BMI/Knob Twister, ASCAP) HL	
64 BELLEAU WOOD (Cool Hand, ASCAP/Major Bob, ASCAP/No Fences, ASCAP)	
7 BETWEEN THE DEVIL AND ME (Coburn, BMI/Ten Ten, BMI/Songs Of PolyGram Int'l, BMI/Colt-N-Twins, BMI) HL/WBM	
66 BLINK OF AN EYE (Warner-Tamerlane, BMI/Hellmaymen, BMI/Starstruck Angel, BMI/Dead Solid Perfect, BMI) HL/WBM	
11 A BROKEN WING (Sony/ATV Tree, BMI/Sam's Jammin', BMI/Suffer In Silence, BMI) HL	
35 A CHANCE (Acuff-Rose, BMI/Sony/ATV Cross Keys, ASCAP) HL/WBM	
58 THE COAST IS CLEAR (Almo, ASCAP/Bamatuck, ASCAP/Irving, BMI/Yabama, BMI) WBM	
52 COWBOY CADILLAC (EMI April, ASCAP/Rope And Daily, ASCAP/Major Bob, ASCAP/No Fences, ASCAP)	
47 THE DAY THAT SHE LEFT TULSA (IN A CHEVY) (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Diamond Three, BMI/Seven Summits, BMI) HL	
27 DID I SHAVE MY LEGS FOR THIS? (Polygram Int'l, ASCAP/Door Number Two, ASCAP/Millermoo, BMI) HL	
32 DON'T BE STUPID (YOU KNOW I LOVE YOU) (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM	
62 DO WHAT YOU GOTTA DO (Almo, ASCAP/Craftworks, ASCAP)	
63 DRIVE ME CRAZY (Sony/ATV Cross Keys, ASCAP/Sleepover Boy, ASCAP/Cogent, BMI/Hobo Arms, BMI)	
20 EVERYWHERE (Almo, ASCAP/Daddy Rabbit, ASCAP/Brio Blues, ASCAP) WBM	
68 A FRIEND TO ME (Minka, ASCAP/Maverick, ASCAP/WB, ASCAP/Major Bob, ASCAP/No Fences, ASCAP)	
3 FROM HERE TO ETERNITY (Warner-Tamerlane, BMI/EMI April, ASCAP/Kids, ASCAP) HL/WBM	
51 THE GIFT (Sony/ATV Tree, BMI/Multisongs, SESAC/Careers-BMG, SESAC/Brianman Arrangement, SESAC) HL/WBM	
39 HAND OF FATE (WB, ASCAP/Lunn, ASCAP/Warner-Tamerlane, BMI/Under The Bridge, BMI) WBM	
73 HELPING ME GET OVER YOU (Post Oak, BMI/LaSongs, ASCAP/Almo, ASCAP) HL/WBM	
19 HE'S GOT YOU (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM	
34 HONKY TONK TRUTH (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Zomba, ASCAP) HL/WBM	
26 HOW DO I GET THERE (EMI Princeton Street, ASCAP/Full Keel, ASCAP/Farewell, ASCAP) HL/WBM	
59 HOW YOU EVER GOTTA KNOW (Careers-BMG, BMI/A Hard Day's Write, BMI/Major Bob, ASCAP)	
46 I CAN LOVE YOU BETTER (Songs Of PolyGram Int'l, BMI/Polygram Int'l, ASCAP) HL	
70 I DON'T HAVE TO WONDER (Foreshadown, BMI/CMI, BMI/Shawn Camp, BMI/Starstruck Angel, BMI)	
72 IF I NEVER STOP LOVIN' YOU (Acuff-Rose, BMI)	
38 IF YOU CAN'T BE GOOD (BE GOOD AT IT) (Irving, BMI/Baby Durr-plin', BMI/Warner-Tamerlane, BMI/Songs Sung Blue, BMI) WBM	

37 IF YOU LOVE SOMEBODY (Farreruff, ASCAP/Full Keel, ASCAP/Longitude, BMI/Blue Desert, BMI) WBM	49 THE NOTE (Sixteen Stars, BMI/Walter Haynes, BMI/CMI, BMI) HL	69 THERE'S ONLY YOU (Acuff-Rose, BMI)
18 I HAVE TO SURRENDER (Pat Price, BMI/Sydney Erin, BMI)	23 OF COURSE I'M ALRIGHT (Sony/ATV Tree, BMI/Saltzillo, BMI/Kidbilly, BMI) HL	5 TODAY MY WORLD SLIPPED AWAY (Songs Of PolyGram Int'l, BMI/Hookem, BMI/Polygram Int'l, ASCAP) HL
22 IMAGINE THAT (Seventh Son, ASCAP/New Hayes, ASCAP) WBM	41 ONE OF THOSE NIGHTS TONIGHT (Sea Ace, ASCAP/Famous, ASCAP/Careers-BMG, BMI/Hamstein Cumberland, BMI/Mike Curb, BMI/Diamond Struck, BMI) HL/WBM	50 TWO PINA COLADAS (Foreshadown, BMI/CMI, BMI/Shawn Camp, BMI/Good, ASCAP)
12 I'M SO HAPPY I CAN'T STOP CRYING (Magnetic, BMI/Raggata, BMI/Illegal, BMI) HL	48 ONE SMALL MIRACLE (Sony/ATV Songs, BMI/Mr. Bubba, BMI/Steve Warner, BMI)	53 WALKIN' THE COUNTRY (Coburn, BMI/A.R.S., BMI/Bugle, ASCAP)
30 IN ANOTHER'S EYES (Major Bob, ASCAP/No Fences, ASCAP/Rio Bravo, BMI/Cat's Eye, BMI) WBM	43 ONE SOLITARY TEAR (Reynson, BMI/Magnatune, SESAC) HL	6 WATCH THIS (Notewrite, BMI/Words To Music, BMI/O-Tex, BMI/Blind Sparrow, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP) HL
25 I WANNA FALL IN LOVE (M. Spiro, BMI/Hidden Words, BMI/Acuff-Rose, BMI) WBM	21 ON THE SIDE OF ANGELS (Red Brazos, BMI/Housenotes, BMI/Gary Burr, ASCAP/MCA, ASCAP) HL/WBM	60 WHAT A WOMAN KNOWS (Atlantic, BMI/Paint & Primer, BMI/EMI April, ASCAP/Desmobile, ASCAP/Gary Burr, ASCAP/MCA, ASCAP) HL
71 JUST ANOTHER HEARTACHE (New Haven, BMI/Music Hill, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) WBM	10 PLEASE (We've Got The Music, BMI/Ashwords, BMI/Songs Of PolyGram Int'l, BMI) HL	40 WHAT IF I DO (Starstruck Angel, BMI/Malloy's Toys, BMI/New Haven, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL/WBM
55 JUST DON'T WAIT AROUND TIL SHE'S LEAVIN' (Old Desperados, ASCAP/N2 D, ASCAP)	42 POSTMARKED BIRMINGHAM (EMI April, ASCAP/Phil Vasar, ASCAP/Milene, ASCAP/EMI Blackwood, BMI/Phil This, BMI) HL/WBM	36 WHAT IF I SAID (Warner-Tamerlane, BMI/Chenowee, BMI) WBM
31 JUST TO SEE YOU SMILE (Music Corp. Of America, BMI/Glitterfish, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM	9 THE REST OF MINE (WB, ASCAP/Sawng Cumpry, ASCAP/Milene, ASCAP/Lobby Bayou, ASCAP) WBM	29 WHAT IF IT'S YOU (Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP/EMI April, ASCAP/Kids, ASCAP) HL/WBM
8 LAND OF THE LIVING (MCA, ASCAP/Delta Kappa Twang, ASCAP/Iom Collins, BMI) HL/WBM	61 SHE'S GONNA MAKE IT (Careers-BMG, BMI/A Hard Day's Write, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Major Bob, ASCAP/No Fences, ASCAP)	13 WHEN LOVE STARTS TALKIN' (Sony/ATV Songs, BMI/Sony/ATV Tree, BMI/Magic Knee, BMI/Sony/ATV Tunes, ASCAP/EMI April, ASCAP/Gary Nicholson, ASCAP) HL
54 A LITTLE IN LOVE (Warner-Tamerlane, BMI/Hellmaymen, BMI/Starstruck Angel, BMI/Dead Solid Perfect, BMI) HL/WBM	74 SMALL TOWN (Almo, ASCAP/Holmes Creek, ASCAP/Irving, BMI/Gary Scraggs, BMI/Almo Irving, BMI) WBM	75 THE WISH (Sony/ATV Tunes, ASCAP/Sony/ATV Cross Keys, ASCAP/Sony/ATV Songs, BMI/Sony/ATV Tree, BMI/Katy's Rainbow, BMI/Suffer To Silence, BMI)
4 LONG NECK BOTTLE (Steve Warner, BMI/P S O Limited, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM	2 SOMETHING THAT WE DO (Blackened, BMI/Acuff-Rose, BMI) WBM	16 YOU DON'T SEEM TO MISS ME (Mighty Nice, BMI/Laudersongs, BMI/Blue Water, BMI) HL
1 LOVE GETS ME EVERY TIME (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM	45 STILL IN LOVE WITH YOU (Post Oak, BMI)	67 YOU MOVE ME (Polygram Int'l, ASCAP/Piercepittisongs, ASCAP)
33 LOVE IS THE RIGHT PLACE (Careers-BMG, BMI/Floyd's Dream, BMI/MCA, ASCAP/Bases Loaded, ASCAP/EMI Christian, ASCAP) HL	57 TAKE THE KEYS TO MY HEART (Kicking Bird, BMI/Pan For Gold, BMI/CMI, BMI/Zomba, ASCAP/Blue Moon, ASCAP/Famous, ASCAP)	28 YOU'VE GOT TO TALK TO ME (Sony/ATV Tree, BMI/Magic Knee, BMI) HL
24 LOVE OF MY LIFE (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI/If Dreams Had Wings, ASCAP) HL	17 THANK GOD FOR BELIEVERS (EMI Blackwood, BMI/Mark Alan Springer, BMI/Big Giant, BMI) HL	14 YOU WALKED IN (Zomba, ASCAP/Badams, ASCAP/Sony/ATV Tunes, ASCAP) HL/WBM
44 MORE THAN EVERYTHING (Warner-Tamerlane, BMI/Golden Wheat, BMI/New Haven, BMI) HL/WBM	65 THAT DOES IT (Starstruck Writers Group, ASCAP/Aubrie	
56 NIGHTS LIKE THESE (Sony/ATV Cross Keys, ASCAP/King		

Latin Notas



by John Lannert

LATIN AMERICA GROWS ON: The International Federation of the Phonographic Industry (IFPI) has released its half-year sales report, which shows that Latin America remains the fastest-growing region in the world.

Unit sales are up 10%, and CD sales are up 20%. Brazil, Mexico, and Argentina, the region's largest markets, have continued to build upon sales from the corresponding period in 1996.

Brazil's January-June unit sales in 1997 increased 12% to 40 million units. Mexico's unit sales rose 8% to 27.7 million units. Argentina's unit sales soared 28% to 9.4 million units.

The value of the three markets in local currency rose 9% in Brazil, 17% in Mexico, and 17% in Argentina.

The retail dollar value of Brazil's market was \$550.3 million. Mexico's was \$190.9 million, and Argentina's was \$113.9 million.

By comparison, the U.S. Latino market's midyear retail figures as compiled by the Recording Industry Assn. of America (RIAA) showed that the market moved 19.5 million units valued at \$213.2 million. Thus, in dollar terms, the U.S. Latino market is the largest Spanish-speaking market in Latin America.

In units, however, Mexico remains the biggest Spanish-speaking market in the region.

IFPI reports that Spain's record market in the first six months of 1997 generated \$298 million in revenue on sales of 25 million units.

AMPROFON SMOOTHS ITSELF: Given the tumultuous happenings that have taken place recently within Mexico's recording trade society, Amprofon (Billboard, Nov. 22), it appears that ruffled feathers have been smoothed.

Amprofon president **Rodolfo López Negrete** says that his Nov. 13 meeting with Fonovisa president/CEO **Guillermo Santiso** "went very, very well. I wanted to make sure Guillermo had a clear picture of what was going on and ... he accepted it well."

"He reiterated that Fonovisa was not going to be leaving Amprofon. Guillermo related to me his concerns of Amprofon the last couple of years. I received his comments and recommendations, and we will try to accommodate them within the new strategies of Amprofon. Guillermo is a very valuable individual, and he could contribute a lot."

Santiso could not be reached at press time, but López Negrete, who is also BMG Mexico's managing director, confirms that Santiso would attend Amprofon's next scheduled meeting on Tuesday (2).

Indeed, López Negrete notes that one of the bylaws recently passed by Amprofon allows only managing directors to participate in the meeting.

"We don't want lawyers sitting there talking about law," states López Negrete. "We want managing directors talking about the business."

Fonovisa was represented by an attorney when the label and six other indies walked out of an Amprofon meeting Oct. 23 in protest of the perceived dominating role of the major labels in the organization.

López Negrete notes that he is trying to persuade other walkout indies to return to Amprofon, including Melody, whose new managing director is **Javier Toussaint**; Musart; Peerless; and IM. Also, Azteca Music has been invited to join Amprofon.

Further, López Negrete is going to arrange a presentation of Amprofon's anti-piracy initiatives to persuade

(Continued on page 36)

Hot Latin Tracks



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
				★ ★ ★ No. 1 ★ ★ ★	
1	1	3	8	MARC ANTHONY RMM	Y HUBO ALGUIEN A. PENA, M. ANTHONY (O. ALFARNO)
2	2	2	12	ALEJANDRO FERNANDEZ SONY LATIN/SONY	SI TU SUPieras E. ESTEFAN JR., K. SANTANDER (K. SANTANDER)
3	5	5	27	JUAN GABRIEL ARIOLA/BMG	TE SIGO AMANDO J. GABRIEL (J. GABRIEL)
4	3	1	13	CRISTIAN ARIOLA/BMG	LO MEJOR DE MI R. PEREZ (R. PEREZ)
5	7	20	3	RICARDO MONTANER WEA LATINA	ES ASI P. CASSANO (R. MONTANER, P. CASSANO)
6	4	4	10	LUIS MIGUEL WEA LATINA	EL RELOJ L. MIGUEL (R. CANTORALI)
7	6	7	9	MARCO ANTONIO SOLIS FONOVISA	LA VENIA BENDITA M. A. SOLIS (M. A. SOLIS)
8	13	9	9	VICENTE FERNANDEZ SONY DISCOS/SONY	NOS ESTORBO LA ROPA P. RAMIREZ (T. BELLO)
9	8	6	8	DOMINGO QUINONES RMM	NO VOY A DEJARTE IR C. SOTO, D. QUINONES (R. VASQUEZ)
10	14	16	5	ANA GABRIEL SONY DISCOS/SONY	A PESAR DE TODOS A. GABRIEL (A. GABRIEL)
11	10	11	14	LOS TUCANES DE TIJUANA EMI LATIN	ES VERDAD G. FELIX (M. QUINTERO LARA)
12	12	21	3	GRUPO MANIA SONY TROPICAL/SONY	ME MIRAS Y TE MIRO O. SERRANO, B. SERRANO (O. SERRANO)
13	11	18	5	GISELLE RCA/BMG	QUIERO ESTAR CONTIGO B. CEPEDA (J. NUNEZ)
14	19	22	6	ALEJANDRO SANZ WEA LATINA	Y, SI FUERA ELLA? E. AUFFINENGO, M. A. ARENAS (A. SANZ)
15	9	8	7	KARIS EMD	MANECUMBE R. CORA (J. A. CASTRO)
16	16	19	20	BANDA EL LIMON FONOVISA	QUE SE TE OLVIDO M. CONTRERAS (P. GARZA)
17	15	10	19	LUIS MIGUEL WEA LATINA	POR DEBAJO DE LA MESA L. MIGUEL (A. MANZANERO)
18	21	17	7	GRUPO LIMITE POLYGRAM LATINO	HASTA MANANA J. CARRILLO (F. RIVA, K. CAMPOS)
				★ ★ ★ GREATEST GAINER ★ ★ ★	
19	30	37	5	LAURA FLORES UNIVERSAL LATINO	EL ALMA NO TIENE COLOR M. A. SOLIS (M. A. SOLIS)
20	NEW		1	ALEJANDRO FERNANDEZ FEAT. GLORIA ESTEFAN SONY LATIN/SONY	EN EL JARDIN E. ESTEFAN JR. (K. SANTANDER)
21	20	12	10	INDIA RMM	ME CANSE DE SER LA OTRA I. INFANTE (V. DANIEL)
22	17	13	10	MANA WEA LATINA	CLAVADO EN UN BAR F. HER & ALEX (F. OLVERA)
23	33	—	2	DAYANARA TROPIC	ANTIFAZ NOT LISTED (NOT LISTED)
24	29	40	3	TONO ROSARIO WEA LATINA	LOCO, LOCO Y. CASADO, T. ROSARIO (A. LOZADA)
25	23	23	7	OLGA TANON WEA LATINA	LLEGO EL AMOR O. TANON (A. ENAMORADO)
26	26	29	6	INTOCABLE EMI LATIN	DONDE ESTAS? J. L. AYALA (E. ALANIS)
27	24	—	2	PEDRO FERNANDEZ POLYGRAM LATINO	DESPACITO H. PATRON (J. A. JIMENEZ)
28	32	34	4	BOBBY PULIDO EMI LATIN	LE PEDIRE NOT LISTED (M. MUNOZ)
29	RE-ENTRY		22	MARCO ANTONIO SOLIS FONOVISA	O SOY O FUI M. A. SOLIS (M. A. SOLIS)
30	27	27	6	LOS MISMOS EMI LATIN	TE LLEVAS MI VIDA LOS MISMOS (R. GONZALEZ MORA)
31	NEW		1	FEY SONY LATIN/SONY	SUBIDON J. R. FLOREZ (M. ABLANEDO, D. BORADONI)
32	22	14	9	ENRIQUE IGLESIAS FONOVISA	REVOLUCION R. PEREZ-BOTIJA (C. GARCIA ALONSO)
33	RE-ENTRY		5	BOYZ II MEN MOTOWN/POLYGRAM LATINO	4 ESTACIONES DE SOLEDAD K. C. PORTER, J. JAM, T. LEWIS (J. JAM, T. LEWIS)
34	34	28	5	MDO SONY LATIN/SONY	AY AMOR NOT LISTED (F. OSORIO)
35	31	—	2	BANDA EL RECODO FONOVISA	COMO EL PRIMER DIA G. LIZARRAGA (O. OCHOA)
36	NEW		1	EROS RAMAZZOTTI DDD/BMG	CUANTO AMOR ME DAS E. RAMAZZOTTI (E. RAMAZZOTTI, A. COGLIATI)
37	35	—	19	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	NUBE VIAJERA P. MARTINEZ (M. MASSIAS)
38	39	—	2	LA MAKINA J&N/SONY	NADIE SE MUERE O. SANTANA (O. SANTANA)
39	25	25	22	LOS TEMERARIOS FONOVISA	ACEPTA MI ERROR A. ANGEL ALBA (G. A. ALVA)
40	40	—	2	BANDA ARKANGEL R-15 LUNA/FONOVISA	VOY A PINTAR MI RAYA A. DE LUNA (I. NAVARRO)



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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 Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1997 Billboard/BPI Communications, Inc.

THE Billboard Latin 50™

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



THIS WEEK	LAST WEEK	WKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ ★ No. 1 ★ ★ ★					
1	1	3	MARC ANTHONY	RMM 82156 3 weeks at No. 1	CONTRA LA CORRIENTE
★ ★ ★ GREATEST GAINER ★ ★ ★					
2	2	9	ALEJANDRO FERNANDEZ	SONY LATIN 82446/SONY	ME ESTOY ENAMORANDO
3	3	16	LUIS MIGUEL	WEA LATINA 19798	ROMANCES
4	4	7	MANA	WEA LATINA 20430	SUENOS LIQUIDOS
5	5	9	BUENA VISTA SOCIAL CLUB	WORLD OF RITMO/NONESUCH/79478/AG	BUENA VISTA SOCIAL CLUB
6	6	5	GRUPO LIMITE	POLYGRAM LATINO 539331	SENTIMIENTO
7	7	8	CRISTIAN	ARIOLA 52205/BMG	LO MEJOR DE MI
8	11	23	CHARLIE ZAA	SONOLUX 82136/SONY	SENTIMIENTOS
9	8	11	INDIA	RMM 82157	SOBRE EL FUEGO
10	9	15	GIPSY KINGS	NONESUCH/ATLANTIC 79466/AG	COMPAS
11	10	7	MARCO ANTONIO SOLIS	FONOVISIA 0514	MARCO
12	12	4	ANA GABRIEL	SONY DISCOS 82563/SONY	CON UN MISMO CORAZON
13	14	43	ENRIQUE IGLESIAS	FONOVISIA 0001	VIVIR
14	15	3	GRUPO MANIA	SONY TROPICAL 82438/SONY	ALTO HONOR
15	13	24	LOS TIGRES DEL NORTE	FONOVISIA 80711	JEFE DE JEFES
16	19	3	EROS RAMAZZOTTI	DDD 53047/BMG	EROS
17	31	2	PEDRO FERNANDEZ	POLYGRAM LATINO 539222	CANTA A JOSE ALFREDO JIMENEZ
18	23	30	OLGA TANON	WEA LATINA 18733	LLEVAME CONTIGO
19	20	25	VICTOR MANUELLE	SONY TROPICAL 82334/SONY	A PESAR DE TODO
20	17	58	GRUPO LIMITE	POLYGRAM LATINO 533302	PARTIENDOME EL ALMA
21	22	3	BOBBY PULIDO	EMI LATIN 57522	LLEGASTE A MI VIDA
22	16	53	JULIO IGLESIAS	COLUMBIA 67899/SONY	TANGO
23	18	31	LOS TUCANES DE TIJUANA	EMI LATIN 56921	TUCANES DE ORO
24	21	21	THALIA	EMI LATIN 57977	AMOR A LA MEXICANA
25	25	4	CRISTIAN	UNIVERSAL LATINO 40092	MIS MEJORES MOMENTOS
26	40	3	DOMINGO QUINONES	RMM 82219	SE NECESITA UN MILAGRO
27	38	20	VICENTE FERNANDEZ	SONY DISCOS 82356/SONY	ESTATUA DE MARFIL
28	26	9	BOYZ II MEN	MOTOWN 530823/POLYGRAM LATINO	EVOLUCION
29	37	11	CARLOS VIVES	EMI LATIN 59452	TENGO FE
30	24	15	DLG	SONY TROPICAL 82340/SONY	SWING ON
31	30	23	INTOCABLE	EMI LATIN 56694	IV
32	35	4	GISSELLE	RCA 52734/BMG	QUIERO ESTAR CONTIGO
33	28	30	JUAN GABRIEL/ROCIO DURCAL	ARIOLA 47805/BMG	JUNTOS OTRA VEZ
34	43	3	ALEJANDRO SANZ	WEA LATINA 20281	MAS
35	42	5	BANDA EL LIMON	FONOVISIA 4016	ME CAISTE DEL CIELO
36	29	9	JERRY RIVERA	SONY TROPICAL 82435/SONY	YA NO SOY EL NINO AQUEL
37	41	46	SELENA	EMI LATIN 53585	SIEMPRE SELENA
38	39	43	FEY	SONY LATIN 82059/SONY	TIERNA LA NOCHE
39	36	90	SHAKIRA	SONY LATIN 81795/SONY	PIES DESCALZOS
40	27	14	LAURA FLORES	UNIVERSAL LATINO 40004	ME QUEDE VACIA
41	32	11	GRUPO EXTERMINADOR	FONOVISIA 9590	NARCO CORRIDOS 2
42	33	9	LOS MISMOS	EMI LATIN 33230	GRACIAS POR TODO
43	49	4	LA MAKINA	J&N 82492/SONY	LOS REYES DEL RITMO
44	RE-ENTRY		LOS ANGELES AZULES	DISA 53791/EMI LATIN	INOLVIDABLES
45	44	15	JENNIFER Y LOS JETZ	EMI LATIN 59367	JENNIFER
46	48	7	VARIOUS ARTISTS	PRIORITY 51006	ULTRA MIX-BEST OF LATIN HOUSE
47	34	39	SELENA	EMI LATIN 19207	EXITOS Y RECUERDOS
48	47	4	SPARX	FONOVISIA 9594	TIENE QUE SER AMOR
49	50	26	ILEGALES	ARIOLA 47761/BMG	REBOTANDO
50	45	15	FRANKIE NEGRON	WEACARIBE 18730/WEA LATINA	CON AMOR SE GANA

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 ALEJANDRO FERNANDEZ SONY LATIN/SONY ME ESTOY ENAMORANDO	1 MARC ANTHONY RMM 82156 CONTRA LA CORRIENTE	1 GRUPO LIMITE POLYGRAM LATINO SENTIMIENTO
2 LUIS MIGUEL WEA LATINA ROMANCES	2 BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH/AG BUENA VISTA SOCIAL CLUB	2 ANA GABRIEL SONY DISCOS/SONY CON UN MISMO CORAZON
3 MANA WEA LATINA SUENOS LIQUIDOS	3 CHARLIE ZAA SONOLUX/SONY SENTIMIENTOS	3 LOS TIGRES DEL NORTE FONOVISIA JEFE DE JEFES
4 CRISTIAN ARIOLA/BMG LO MEJOR DE MI	4 INDIA RMM 82157 SOBRE EL FUEGO	4 PEDRO FERNANDEZ POLYGRAM LATINO CANTA A JOSE ALFREDO JIMENEZ
5 GIPSY KINGS NONESUCH/ATLANTIC/AG COMPAS	5 GRUPO MANIA SONY TROPICAL/SONY ALTO HONOR	5 GRUPO LIMITE POLYGRAM LATINO PARTIENDOME EL ALMA
6 MARCO ANTONIO SOLIS FONOVISIA MARCO	6 OLGA TANON WEA LATINA LLEVAME CONTIGO	6 BOBBY PULIDO EMI LATIN LLEGASTE A MI VIDA
7 ENRIQUE IGLESIAS FONOVISIA VIVIR	7 VICTOR MANUELLE SONY TROPICAL/SONY A PESAR DE TODO	7 LOS TUCANES DE TIJUANA EMI LATIN TUCANES DE ORO
8 EROS RAMAZZOTTI DDD/BMG EROS	8 DOMINGO QUINONES RMM SE NECESITA UN MILAGRO	8 VICENTE FERNANDEZ SONY DISCOS/SONY ESTATUA DE MARFIL
9 JULIO IGLESIAS COLUMBIA/SONY TANGO	9 CARLOS VIVES EMI LATIN TENGO FE	9 INTOCABLE EMI LATIN IV
10 THALIA EMI LATIN AMOR A LA MEXICANA	10 DLG SONY TROPICAL/SONY SWING ON	10 JUAN GABRIEL/ROCIO DURCAL ARIOLA/BMG JUNTOS OTRA VEZ
11 CRISTIAN UNIVERSAL LATINO MIS MEJORES MOMENTOS	11 GISSELLE RCA/BMG QUIERO ESTAR CONTIGO	11 BANDA EL LIMON FONOVISIA ME CAISTE DEL CIELO
12 BOYZ II MEN MOTOWN/POLYGRAM LATINO EVOLUCION	12 JERRY RIVERA SONY TROPICAL/SONY YA NO SOY EL NINO AQUEL	12 SELENA EMI LATIN SIEMPRE SELENA
13 ALEJANDRO SANZ WEA LATINA MAS	13 LA MAKINA J&N SONY LOS REYES DEL RITMO	13 GRUPO EXTERMINADOR FONOVISIA NARCO CORRIDOS 2
14 FEY SONY LATIN/SONY TIERNA LA NOCHE	14 FRANKIE NEGRON WEACARIBE/WEA LATINA CON AMOR SE GANA	14 LOS MISMOS EMI LATIN GRACIAS POR TODO
15 SHAKIRA SONY LATIN/SONY PIES DESCALZOS	15 TONO ROSARIO WEA LATINA SEGUIRE	15 LOS ANGELES AZULES DISA/EMI LATIN INOLVIDABLES

The #1 Latin Album*

marc anthony

"contra la corriente"

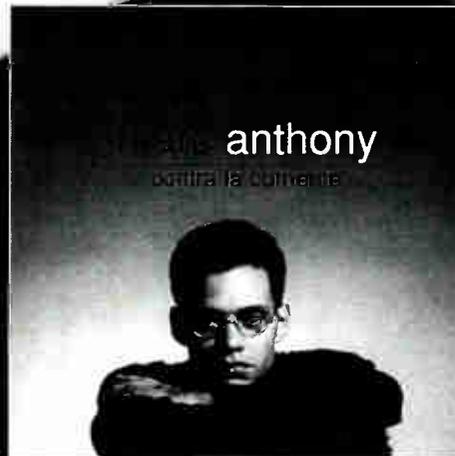
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NOTAS

(Continued from page 34)

Fonovisa and the other breakaway imprints to pay their anti-piracy dues. He says the labels' unwillingness to help fund anti-piracy campaigns this year was "a way of expressing discontent with some of Amprofon's activities of the past."

López Negrete has hired a Mexico City recruiting firm to procure a GM for Amprofon. He adds that the current GM, Efrén Huerta, would be kept on board, most likely as a consultant.

RO, GLO, TOP AMIGOS: Universal Spain's esteemed singer/songwriter Rosana and Epic/Sony's global superstar Gloria Estefan came away with two awards apiece during the inaugural Premios Amigos music awards held Nov. 20 in Madrid (see story, page 5).

Rosana earned kudos for best album ("Lunas Rotas") and best female artist. Estefan triumphed with best Latino album ("Abriendo Puertas") and best Latino female artist.

Among other winners were Warner Spain star Alejandro Sanz (best Spanish male artist), Warner Mexico heartthrob Luis Miguel (best Latino male artist), and such international big-name artists as Island's U2 (best international group), 550 Music/Sony's Celine Dion (best international female artist), and Virgin's Spice Girls (best international new act).

SOLÍS GOES INT'L: Fonovisa's multitalented artist/producer Marco Antonio Solís launched the international release of his latest album, "Marco," with a two-hour show Nov. 7 in Guadalajara, Mexico. On hand for the festivities were three acts Solís has produced this year: Fonovisa's Ana Bárbara and Lorena and Melody's Laura Flores.

Fonovisa gave Solís a special award for his 22 years in the music business. He also received a gold disc (100,000 units sold) and platinum disc (250,000) for his 1996 album "En Pleno Vuelo."

Solís already has done three videos for the album, including one for his recent Hot Latin Tracks chart-topper "La Venia Bendita."

Solís said he plans to work as a producer with EMI Latin songstress Ednita Nazario and Sony idols Roberto Carlos and Julio Iglesias.

Now working on a Portuguese-language album, Solís also expects to cut

a disc in Italian.

JUANGA'S BACK: Even as two of his hit tracks take some of the longest chart rides in the history of Hot Latin Tracks, Mexican superstar Juan Gabriel is slated to drop a live two-CD album Jan. 13 for Ariola/BMG.

Juanga's as-yet-untitled disc, recorded at El Teatro De Bellas Artes, is the second live set he has cut at San Juan, Puerto Rico's famed venue.

Also out in January is "Eros," the Italian counterpart of Eros Ramazzotti's same-titled hit Spanish album.

Another key disc to be dropped in December by BMG is the final two-disc package from the now-defunct (but still legendary) Argentine rock band Soda Stereo. The live sides on the double disc were recorded during Soda's farewell tour in 1997. The release is a joint venture with BMG and Sony.

VICENTE SOUNDS OFF: During a recent press conference in Mexico City to back his latest Sony disc, "Estatua De Marfil," *ranchero rey* Vicente Fernández said that he did not agree with Alejandro's decision to cut a bolero-style disc like his latest Sony hit, "Me Estoy Enamorando." The elder Fernández prefers that his son sticks to *música ranchera*. However, Vicente added that he respects his son's decision and the work of the album's producer, Emilio Estefan Jr.

Also Vicente confirmed that he was planning a duet album titled "Vicente Fernández Y Sus Amigos." The set will contain duet tracks with Alejandro, José Luis "El Puma" Rodríguez, Alberto Vázquez, and Ana Gabriel, the latter of whom recorded a duet with Vicente on her latest Sony album, "Con Un Mismo Corazón."

Vicente pointed out, as well, that he would appear in a *telenovela* series, but only if he owned 50% of the soap opera.

According to Sony, Fernández has sold more than 40 million albums in his career.

EMI LATIN RELEASE UPDATE: Just out on EMI Latin is "De Fiesta Con..." by hot *norteño* act Los Tucanes De Tijuana. The disc contains remixes of the group's hits, plus a previously unreleased Christmas tune. Label president/CEO José Béhar says that a new Tucanes album

will be out in March, followed by another new disc in June.

"Cantina De Mi Barrio," the label debut by *norteño* group Los Originales De San Juan, has just hit retail, as well. A follow-up disc by the band, which was being heavily courted by several imprints prior to signing with EMI Latin, is due in March.

A third disc put out by EMI Latin is the self-titled set by El Coyote Y Su Banda. El Coyote was the former lead singer of Fonovisa's well-known *banda* crew Banda Limón.

Slated to drop in February are releases by Ednita Nazario and Graciela Beltrán, the latter of whom will be produced by Balboa's renowned singer/songwriter Joan Sebastian.

Scheduled to ship in March is the maiden disc by actor/singer Carlos Ponce, a recent signee.

PIRATE BUSTIN': The Los Angeles County Sheriff's Department, with help from the RIAA, seized more than 55,000 alleged counterfeit cassettes during a raid Nov. 14. Also confiscated were 4,000 insert cards, 212 sets of imprinting plates, and two shrink-wrap machines.

Among the all-Latino cassettes were tapes by EMI Latin's Selena, Sony Discos' Vicente Fernández, and Ariola/BMG's Juan Gabriel. The cassettes were being distributed at two locations in Los Angeles and Bell Gardens, Calif.

Following a two-month investigation, Ricardo Ortega and Arturo Rojas were arrested and charged with violating California's True Name and

(Continued on page 39)

LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 33 4 ESTACIONES DE SOLEDAD (4 SEASONS OF LONELINESS) (EMI April, ASCAP/Flyte Tyme, ASCAP)
 - 10 A PESAR DE TODOS (Sony Discos, ASCAP)
 - 39 ACCEPTA MI ERROR (Edimonsa, ASCAP)
 - 23 ANTIFAZ (Copyright Control)
 - 34 AY AMOR (Warner/Chappell, ASCAP)
 - 22 CLAVADO EN UN BAR (Yelapa Songs, ASCAP/EMI April, ASCAP)
 - 35 COMO EL PRIMER DIA (Fonometric, SESAC)
 - 36 CUANTO AMOR ME DAS (QUANTO AMORE SEI) (Copyright Control)
 - 27 DESPACITO (Peer Int'l., BMI)
 - 26 DONDE ESTAS? (Ser-Ca, BMI)
 - 19 EL ALMA NO TIENE COLOR (Crisma, SESAC)
 - 6 EL RELOJ (Peer Int'l., BMI)
 - 20 EN EL JARDIN (FIPP, BMI)
 - 5 ES ASI (Copyright Control)
 - 11 ES VERDAD (Flamingo)
 - 8 HASTA MANANA (Warner/Chappell)
 - 7 LA VENIA BENDITA (Crisma, SESAC)
 - 28 LE PEDIRE (Copyright Control)
 - 25 LLEGO EL AMOR (We Are Musica, BMI)
 - 4 LO MEJOR DE MI (JKMC)
 - 24 LOCO, LOCO (Magnum)
 - 15 MANECUMBE (Juan Antonio Castro, BMI)
 - 21 ME CANSE DE SER LA OTRA (Musivida, ASCAP/Caribbean Waves, ASCAP)
 - 12 ME MIRAS Y TE MIRO (Bombazo, BMI)
 - 38 NADIE SE MUERE (J&N, ASCAP)
 - 9 NO VOY A DEJARTE IR (Viorli, ASCAP)
 - 8 NOS ESTORBO LA ROPA (TN Ediciones, BMI/M.A.M.P., BMI)
 - 37 NUBE VIAJERA (Rightsongs, BMI)
 - 29 O SOY O FUI (Marsosa, SESAC)
 - 17 POR DEBAJO DE LA MESA (Tillandsia, ASCAP)
 - 16 QUE SE TE OLVIDO (Unimusic, ASCAP)
 - 13 QUIERO ESTAR CONTIGO (Unimusic, ASCAP)
 - 32 REVOLUCION (Unimusic, ASCAP/Hey Chubby, ASCAP)
 - 2 SI TU SUPIERAS (FIPP, BMI)
 - 31 SUBIDON (Sony Discos, ASCAP)
 - 30 TE LLEVAS MI VIDA (Seg Son, BMI)
 - 3 TE SIGO AMANDO (BMG Songs, ASCAP)
 - 40 VOY A PINTAR MI RAYA (De Luna, BMI)
 - 1 Y HUBO ALGUIEN (New Edition Emoa, SESAC)
 - 14 Y, SI FUERA ELLA? (Copyright Control)

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 SoundScan®	
			★★ NO. 1 ★★	
1	1	11	LEANN RIMES ▲ CURB 77885/WCD	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS
2	2	3	VARIOUS ARTISTS SPARROW 1629/CHORDANT	WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
3	3	10	JARS OF CLAY ● ESSENTIAL 70017/PROVIDENT	MUCH AFRAID
4	4	11	AMY GRANT MYRRH 7008/WORD	BEHIND THE EYES
5	NEW		AUDIO ADRENALINE FOREFRONT 5182/CHORDANT	SOME KIND OF ZOMBIE
6	5	5	STEVEN CURTIS CHAPMAN SPARROW 1630/CHORDANT	GREATEST HITS
7	6	74	BOB CARLISLE ▲ ² DIADEM 1139/PROVIDENT	SHADES OF GRACE
8	8	4	BEBE WINANS ATLANTIC/SPARROW 1621/CHORDANT	BEBE WINANS
9	7	5	SANDI PATTY WORD 9911	ARTIST OF MY SOUL
10	11	5	RAY BOLTZ WORD 9957	A CHRISTMAS ALBUM
11	10	13	DC TALK FOREFRONT 5184/CHORDANT	LIVE IN CONCERT — WELCOME TO THE FREAK SHOW
12	15	4	VARIOUS ARTISTS FOREFRONT 5183/CHORDANT	WWJD
13	9	2	FIVE IRON FRENZY 5 MINUTE WALK/SARABELLUM 46815/WCD	OUR NEWEST ALBUM EVER!
14	12	79	JACI VELASQUEZ MYRRH 6995/WORD	HEAVENLY PLACE
15	NEW		CARMAN SPARROW 1625/CHORDANT	MISSION 3:16 (EP)
16	14	11	THE GAITHER VOCAL BAND SPRING HILL 5407/CHORDANT	LOVIN' GOD & LOVIN' EACH OTHER
17	16	63	POINT OF GRACE ● WORD 9694	LIFE LOVE & OTHER MYSTERIES
18	18	41	RICH MULLINS REUNION 0116/PROVIDENT	SONGS
19	13	13	THIRD DAY REUNION 10006/PROVIDENT	CONSPIRACY NO. 5
20	22	3	VARIOUS ARTISTS SPARROW 1642/CHORDANT	GOD WITH US A CELEBRATION OF CHRISTMAS CAROLS & CLASSICS
21	17	7	VARIOUS ARTISTS SPARROW 1583	AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSPEL
22	21	25	THE SUPERTONES BEC 7401/CHORDANT	SUPERTONES STRIKE BACK
23	20	3	REBECCA ST. JAMES FOREFRONT 5176/CHORDANT	CHRISTMAS
24	19	3	PLANKEYE TOOTH & NAIL 1097/DIAMANTE	THE ONE AND ONLY
25	34	34	CARMAN SPARROW 1565/CHORDANT	I SURRENDER ALL—30 CLASSIC HYMNS
26	NEW		SAWYER BROWN CURB 77852/WCD	HALLELUJAH HE IS BORN
27	32	2	GARY CHAPMAN REUNION 10013/PROVIDENT	THIS GIFT
28	25	5	RON KENOLY HOSANNA! 12032/WORD	HIGH PLACES: THE BEST OF RON KENOLY
29	26	2	THE MARTINS SPRING HILL 5422/CHORDANT	LIGHT OF THE WORLD
30	27	56	VARIOUS ARTISTS ▲ SPARROW 1562/CHORDANT	WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
31	33	73	REBECCA ST. JAMES FOREFRONT 5141/CHORDANT	GOD
32	37	64	STEVEN CURTIS CHAPMAN ● SPARROW 1554/CHORDANT	SIGNS OF LIFE
33	28	23	CHRIS RICE ROCKETTOWN 1528/WORD	DEEP ENOUGH TO DREAM
34	23	3	SIXPENCE NONE THE RICHER SQUINT 7032/WORD	SIXPENCE NONE THE RICHER
35	29	49	VARIOUS ARTISTS HOSANNA!/INTEGRITY 8952/WORD	SHOUT TO THE LORD
36	36	7	PFR SPARROW 1631/CHORDANT	THE LATE GREAT PFR
37	NEW		VARIOUS ARTISTS INTEGRITY 11702/WORD	FAIRHOPE — SONGS OF CHRISTMAS
38	30	30	KATHY TROCCOLI REUNION 10003/PROVIDENT	LOVE AND MERCY
39	39	60	CRYSTAL LEWIS MYRRH 5039/WORD	BEAUTY FOR ASHES

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



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HIGHER GROUND



by Deborah Evans Price

DICKERSON RELEASES 'ONEMAN': When **Dez Dickerson** founded Absolute Records in 1995, fans of the musician-turned-label executive were looking forward to his first solo project. He spent five years as the original guitarist for the **Artist** (formerly known as **Prince**) and four years as VP of A&R for Star Song Records, and his debut as a solo act has been highly anticipated. With his just-released album "oneman," he more than fulfills expectations.

Dickerson launched Absolute with the release of **Paul Q Pek's** debut album in February 1996 and has followed with albums by **Believable Picnic** (July '96), **Brett Williams** (August '96), and **Jodi Mills** (February '97), as well as an instrumental Christmas album last year. What took so long for him to release his project? "I really wanted to establish the label first," he says. "I think that a lot of times you can send the message that a label is just sort of an excuse to have a way to put out your own records, and for me, that's definitely not the case. The label has a definite vision and a mission. I wanted to be just one artist who is a part of that, as opposed to it being a vanity press so to speak."

Dickerson says the album has really been in the works since 1984. "When I left Prince in late 1983, I kind of did it backwards," he says. "I went out and toured first, then came back to make a record, and things just didn't. At that time, work out. Even though we had handshake deals and contracts in front of us from just about every major label, it just wasn't time to do it. As a result, I ended up doing a lot of different things that ended up being preparation for formation of the label. Late last year, it just felt like the right time to do the record."

The project was recorded, produced, and mixed by Dick-

erson, and he wrote all but one song. "I started out with a general idea. I kind of had a fuzzy picture of what I thought the record would look like, and in the process of doing it, it became more and more clear," he says. "I didn't want to do an alternative record, but at the same time a lot of the bands and the music that influence alternative artists are the things I really grew up playing. So those elements were bound to be there. I wanted to make a record that consisted of strong songs. So I kind of focused in on 'Is this song strong enough to stand on its own?' And I just kept going until I had enough songs I felt good about."

Lyricaly, Dickerson has delivered one of the most well-written and powerful albums of the year. Musically, it's an album that's not easy to categorize. "The essence of what I do is pop," he says, "but at the same time it's a lot more aggressive. It's not pop in the **Celine Dion** sense or the **David Foster** sense. It's more pop in the more aggressive rock'n'roll sense. I don't know what to call it."

Dickerson is looking forward to performing dates to promote the new release and has just shot a video for the lead single, "Hello Again," which features a guest appearance by **Phil Solem**, guitarist/co-founder of the **Rembrandts**. Dickerson's release, and all Absolute product, is distributed by Newport Beach, Calif.-based **Diamante** to the Christian retail market and by Minneapolis-based **Oarfin** to mainstream outlets. However, Dickerson says Absolute is looking at other mainstream distribution options for the future.

NEWSBOY DEPARTS: **John James**, a founding member of Star Song/Virgin act the **Newsboys**, has left the group to pursue other interests. First Company Management will continue to manage James. Bandleader **Peter Furler** had been sharing lead vocal duties with him; now Furler will relinquish his drumming responsibilities to take over the lead slot in the band. Percussionist **Duncan Phillips** will play drums. **Phil Joel** and **Jody Davis** will contribute vocals. The band used this lineup during its recent European tour and at its Nov. 1 concert at the Houston Astrodome. More than 33,000 fans attended the concert, and management and label are trumpeting it as the largest ticketed Christian music concert ever. The **Newsboys'** next album is due in March 1998.

In the SPIRIT



by Lisa Collins

STILL GOING STRONG: "A Time For Healing" is the title of **Sounds Of Blackness'** latest album, and it's also a movement for the Minneapolis-based act. But trying to keep up with the Grammy-winning choir can be challenging, despite the fact that its latest release hasn't enjoyed the commercial success of its predecessors. As the second single—"Hold On, Change Is Coming"—was serviced to radio, **Sounds Of Blackness** was managing to maintain high visibility. A stop in Los Angeles yielded appearances on recently aired segments of "Soul Train" and "Vibe." Additionally, the choir completed a tune titled "Another Song In Paradise" for a project due next year celebrating **Phil Collins'** 15th anniversary as a solo artist; the set also features musical tributes from the likes of **Stevie Wonder** and **Boyz II Men**.

However, the choir is most in demand, it seems, for its contributions to film soundtracks. The choir has completed two songs for **DreamWorks'** upcoming "Amistad" soundtrack (due Dec. 10), has a cut called "Zero To Hero" on the European soundtrack to "Hercules," and there's talk of the act's possible involvement on the soundtrack to **Eddie Murphy's** much-anticipated remake of "Dr. Doolittle" due next spring.

For the moment, the group is prepping its annual "The Night Before Christmas Music Fantasy." The musical production is a holiday favorite for locals and

is also performed in Chicago. Director **Gary Hines** reports that the choir is celebrating its 25th anniversary as an organization.

Says Hines, "Twenty-five years of bringing all the styles of African-American music to people of all backgrounds: Thus far, it's been great, so we're still just doing it to the max."

STRETCHING OUT: **BeBe Winans** stepped behind the camera and into the role of TV producer with the recent taping of his own hourlong TV special, "Bringin' In The Holidays With BeBe Winans & Friends." Among the musical guests joining Winans for the program, taped last month at Church of the Harvest in Los Angeles, were **Sounds Of Blackness**, **Hezekiah Walker & the Love Fellowship Crusade**, **All-4-One**, **Darius Rucker** of **Hootie & the Blowfish**, and "Living Single" star **Kim Fields-Freeman**. The special, from Warner Bros. TV, is slated to air nationally in syndication between Nov. 27 and Dec. 24.

BRIEFLY: **Fred Hammond** played host to a capacity crowd Saturday (29) at Detroit's Straight Gate Church for the recording of the longform concert video to "Pages Of Life," his forthcoming release from **Verity Records** (due in early '98). Hammond is in the studio putting the final touches on the record, which is his latest **Radical For Christ** installment. The video will also offer an up-close-and-personal glimpse of Hammond and his music. The promotional rollout will kick off in January with the release of the video, yet to be titled... Finally, **Central South** recently picked up mainstream gospel distribution of **Angie & Debbie Winans'** sophomore release, "Bold," which was produced on their Nashville-based label, **Against the Flow**.

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	27	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION B-RITE 90093/INTERSCOPE	26 weeks at No. 1 GOD'S PROPERTY
2	2	4	BEBE WINANS ATLANTIC 83041/AG	BEBE WINANS
3	3	5	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE NEW LIFE 43108/VERITY	STRENGTH
4	4	3	KAREN CLARK-SHEARD ISLAND 524397	FINALLY KAREN
5	5	52	SOUNDTRACK ARISTA 18951	THE PREACHER'S WIFE
6	6	6	WILLIAM BECTON & FRIENDS CGI 161318	HEART OF A LOVE SONG
7	7	83	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72127	WHATCHA LOOKIN' 4
8	8	7	THE MOTOR CITY MASS CHOIR INTEGRITY/WORD 68144/EPIC	SHOUT IN THE HOUSE WITH THE MOTOR CITY MASS CHOIR
9	9	19	THE CANTON SPIRITUALS VERITY 43021	LIVING THE DREAM: LIVE IN WASHINGTON D.C.
10	16	28	VIRTUE VERITY 43020	VIRTUE
11	10	8	ANGIE AND DEBBIE ATF 9760/DIAMANTE	BOLD
12	11	38	VARIOUS ARTISTS CGI 165252	TODAY'S GOSPEL MUSIC COLLECTION
13	12	78	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43046	THE SPIRIT OF DAVID
14	15	22	VICKIE WINANS CGI 161279	LIVE IN DETROIT
15	17	23	OLETA ADAMS HARMONY 1601	COME WALK WITH ME
16	13	28	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43023	LIVE IN LONDON AT WEMBLEY
17	18	56	DONNIE MCCLURKIN WARNER ALLIANCE 46297	DONNIE MCCLURKIN
18	19	41	T.D. JAKES INTEGRITY/WORD 67931/EPIC	T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSED!
19	24	3	DONALD LAWRENCE FEATURING THE TRI-CITY SINGERS CRYSTAL ROSE 20178	HELLO CHRISTMAS
20	20	30	SHIRLEY CAESAR WORD 68003/EPIC	A MIRACLE IN HARLEM
21	14	56	BEBE & CECE WINANS SPARROW 37048/EMI	GREATEST HITS
22	26	41	CARLTON PEARSON WARNER ALLIANCE 46354	LIVE AT AZUSA 2 PRECIOUS MEMORIES
23	23	56	ANOINTED WORD 67804/EPIC	UNDER THE INFLUENCE
24	22	36	KURT CARR SINGERS GOSPO CENTRIC 72138	NO ONE ELSE
25	30	13	VARIOUS ARTISTS PLATINUM/LIGHT 161304/CGI	GOSPEL'S GREATEST HITS VOLUME III
26	21	82	RICHARD SMALLWOOD WITH VISION VERITY 43015	ADORATION: LIVE IN ATLANTA
27	31	28	MARVIN SAPP WORD 68039/EPIC	GRACE AND MERCY
28	25	20	DOTTIE PEOPLES ATLANTA INT'L 10233	TESTIFY
29	32	7	BRODERICK E. RICE BORN AGAIN 1017/PANDISC	THE PREACHER'S SON
30	28	27	THE WILLIAMS BROTHERS BLACKBERRY 1618/MALACO	STILL STANDING
31	27	72	YOLANDA ADAMS VERITY 43027	YOLANDA LIVE IN WASHINGTON
32	40	60	THE WILLIAMS SISTERS FIRST LITE 4003	LIVE ON THE EAST COAST—LET EVERY EAR HEAR
33	33	26	ANDRAE CROUCH QWEST 45924/WARNER BROS.	PRAY
34	36	46	WANDA NERO BUTLER SOUND OF GOSPEL 223	ALL TO THE GLORY OF GOD
35	29	15	BEN TANKARD & TRIBE OF BENJAMIN VERITY 43095	GIT YO PRAYZE ON
36	37	13	REV. JAMES MOORE MALACO 6026	IT AIN'T OVER (TILL GOD SAYS IT'S OVER) — LIVE IN PITTSBURGH
37	34	19	JAMES HALL & WORSHIP AND PRAISE CGI 161278	...ACCORDING TO JAMES HALL — CHAPT. III
38	38	77	MISSISSIPPI MASS CHOIR MALACO 6022	I'LL SEE YOU IN THE RAPTURE
39	RE-ENTRY		THE GMWA GOSPEL ANNOUNCERS GUILD RADIO ANGELS ALEHO INT'L MUSIC 20155/STARSONG	SO YOU WOULD KNOW
40	NEW		RONNIE BRYANT & THE CHRISTIAN COMMUNITY MASS CHOIR TYSOT 161310/CGI	HE'S A KEEPA'

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

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TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	8	★ ★ NO. 1 ★ ★ THE BOOK OF SECRETS WARNER BROS. 46719 8 weeks at No. 1	LOREENA MCKENNITT
2	2	6	CELTIC CHRISTMAS III WINDHAM HILL 11233	VARIOUS ARTISTS
3	4	9	ROMANZA PHILIPS 539207 [HS]	ANDREA BOCELLI
4	3	10	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG [HS]	BUENA VISTA SOCIAL CLUB
5	NEW▶		CELTIC MOODS VIRGIN 44951	VARIOUS ARTISTS
6	7	23	RIVERDANCE CELTIC HEARTBEAT 53076/UNIVERSAL	BILL WHELAN
7	NEW▶		FESTIVE JOURNEY ST.CLAIR 4555	VARIOUS ARTISTS
8	6	14	COMPAS NONESUCH/ATLANTIC 79466/AG	GIPSY KINGS
9	5	5	E O MAI PUNAHOLE 005 [HS]	KEALI'I REICHEL
10	8	38	MICHAEL FLATLEY'S LORD OF THE DANCE PHILIPS 533757 [HS]	RONAN HARDIMAN
11	NEW▶		HOLIDAY ODYSSEY ST.CLAIR 4556	VARIOUS ARTISTS
12	NEW▶		SEASONAL TALE ST.CLAIR 4667	VARIOUS ARTISTS
13	NEW▶		MUSICAL CELEBRATION ST.CLAIR 4558	VARIOUS ARTISTS
14	RE-ENTRY		COLORS OF THE WORLD ALLEGRO 1	VARIOUS ARTISTS
15	9	31	CABO VERDE NONESUCH 79450/AG [HS]	CESARIA EVORA

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	3	★ ★ NO. 1 ★ ★ DEUCES WILD MCA 11711 3 weeks at No. 1	B.B. KING
2	2	7	TROUBLE IS... REVOLUTION 24689/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
3	3	7	ONE OF THE FORTUNATE FEW CURB 53042/RISEING TIDE	DELBERT MCCLINTON
4	4	43	LIE TO ME ● A&M 540640 [HS]	JONNY LANG
5	5	17	LIVE AT CARNEGIE HALL EPIC 68163	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
6	6	6	PAINT IT, BLUE - SONGS OF THE ROLLING STONES HOUSE OF BLUES 13152	VARIOUS ARTISTS
7	9	3	CONTAGIOUS MISS BUTCH 4005/MARDI GRAS	PEGGY SCOTT-ADAMS
8	10	75	JUST LIKE YOU OKEH 67316/EPIC [HS]	KEB' MO'
9	7	33	COME ON HOME VIRGIN 42984	BOZ SCAGGS
10	NEW▶		COME ONE, COME ALL R-JAY 2663	THE MIGHTY BLUE KINGS
11	11	23	SENIOR BLUES PRIVATE MUSIC 82151/WINDHAM HILL	TAJ MAHAL
12	12	29	ROAD TO ZEN EUREKA 77061/DISCOVERY [HS]	COREY STEVENS
13	NEW▶		PLEASING YOU MALACO 7487	TYRONE DAVIS
14	13	29	SWEET POTATO PIE MERCURY 534483	THE ROBERT CRAY BAND
15	RE-ENTRY		GOOD LOVE! MALACO 7480	JOHNNIE TAYLOR

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	7	★ ★ NO. 1 ★ ★ THINK LIKE A GIRL WORK 67959/EPIC 5 weeks at No. 1	DIANA KING
2	2	2	STRICTLY THE BEST 19 VP 1519	VARIOUS ARTISTS
3	6	2	STRICTLY THE BEST 20 VP 1520	VARIOUS ARTISTS
4	5	27	REGGAE GOLD 1997 VP 1509*	VARIOUS ARTISTS
5	4	13	MIDNIGHT LOVER VIRGIN 44487*	SHAGGY
6	3	9	DREAMS OF FREEDOM — AMBIENT TRANSLATIONS OF BOB MARLEY IN DUB AXIOM 524419*/ISLAND	BOB MARLEY
7	7	24	YARDCORE DELICIOUS VINYL 5018*/RED ANT [HS]	BORN JAMERICANS
8	9	9	HONORARY CITIZEN LEGACY 65064/COLUMBIA	PETER TOSH
9	8	2	DON'T LET THE BASTARDS GRIND YOU DOWN MOON SKA/MOON 123/MOON	THE TOASTERS
10	11	19	FALLEN IS BABYLON ELEKTRA 62032/EEG	ZIGGY MARLEY & THE MELODY MAKERS
11	10	14	RAGE AND FURY BLUEMOON/ATLANTIC 92767/AG	STEEL PULSE
12	14	9	SKA ISLAND ISLAND 524392	VARIOUS ARTISTS
13	13	17	REGGATTA MONDATT ARK 21 61868	VARIOUS ARTISTS
14	12	21	GUNS IN THE GHETTO VIRGIN 44402	UB40
15	NEW▶		MAVERICK A STRIKE 550 MUSIC 68506/EPIC [HS]	FINLEY QUAYE

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

Artists & Music

On 'Midnight' Soundtrack, Mercer Is Man Of The Hour

HAVE MERCER: It's no surprise Clint Eastwood's new film, "Midnight In The Garden Of Good And Evil," contains elements of jazz. The director/actor has been involved with improv for ages. He directed "Bird," a biopic of Charlie Parker's life, and his Malpas imprint has scored big with the Johnny Hartman tunes on two editions of "The Bridges Of Madison County" soundtrack. The recently released "Eastwood After Hours: Live At Carnegie Hall" offers an array of jazz players honking and cooing their way through music connected to the star's past movie roles.

"Midnight" the film is an adaptation of John Berendt's novel. "Midnight" the disc is a canny program of young and old jazzers and popsters putting a spin on the music of Johnny Mercer. It streeted Nov. 18.

Co-produced by Eastwood and Matt Pierson, senior VP of Warner Bros. Jazz, it unites a diverse roster of artists that includes k.d. lang, Paula Cole, Tony Bennett, Joe Williams, Diana Krall, Rosemary Clooney, and Alison Krauss. It also has a familial twist: Alison Eastwood sings "Come Rain Or Come Shine," and the one-time Dirty Harry himself offers some pleasant croaking on "Ac-Cent-Tchu-Ate The Positive."

With the film campaign bolstering visibility, the disc seems poised to make a big splash on the marketplace. But one of the record's creators assures that its individuality was carefully planned from the start.

"I wanted a well-rounded list of artists, a variety of vocalists from different genres that could show the universal appeal of Mercer," explains Pierson. "I'm not a big fan of these soundtrack albums where everyone hands in a track, you throw it on a record, and it doesn't

have any continuity. I wanted something that played like an album apart from the movie. So if the film never even happened, this could be a great Johnny Mercer songbook—a tribute to his writing."

With that in mind, Pierson put together two core bands, one on each coast. Charlie Haden's Quartet West and a combo of Christian McBride, Joshua Redman, Brad Mehldau, and Greg Hutchinson supported the singers. "Initially, I was thinking Nat Cole's 'After Midnight' sessions—that kind of stripped-down rhythm section with a soloist vibe."

Eastwood's a bit dubious about various-artist soundtracks that are concocted as mere marketing tools. "Clint doesn't do a Nora Ephron or Penny Marshall thing, where all of a sudden he breaks into a

two-minute music video in the middle of the film," says Pierson with a smile. "The music has to have something intrinsic to do with the narrative." After reading the script and the book, Eastwood realized that the Mercer angle was a crucial part of the story's thread.

"It seems like he was Savannah's favorite son," muses the director, "and a lot of people thought the idea of contemporary singers doing classic Mercer songs was a good idea. Matt came up with most of the artists involved. But I agree that blending people like Rosemary Clooney and Alison Krauss is really fun. It's amazing how well some of the newer [artists] did. If it were the 1940s, you'd think 100 people could get up and do it. But these days, there aren't that many singers who can present these types of songs."

Eastwood has been a jazz fan since his mom gave him a stack of
(Continued on next page)



by Jim Macnie



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Artists & Music

Classical KEEPING SCORE



by Heidi Waleson

SCHOLARS: Since Philips acquired a controlling interest in Gimell Records Ltd., the label of the Tallis Scholars, last year, Peter Phillips, who founded both the group and the label, has noticed some changes. "Now, through the PolyGram distribution network, the records are in places they never were before," he says. "We just came back from touring Colombia for the first time, and the records were all over the place." Phillips notes that sales have increased, "but not huge amounts. After all, the market is still falling."



PHILLIPS

The Tallis Scholars, whose 25th anniversary is next season, are a group of 10 singers specializing in Renaissance sacred music. They now have 40 CDs, all of which are still available. "We have a very loyal core market worldwide, each of whom will buy one copy of everything we produce, certainly enough to justify making more records." Phillips estimates that market at about 30,000-50,000. "Not the millions that the big record companies want, but, as I keep reminding people, it is Latin-texted Renaissance sacred music."

The Tallis Scholars arrive in the U.S. for an eight-concert tour beginning Thursday (4), which will cover New York; Boston; Philadelphia; Colorado Springs, Colo.; Columbus, Ohio; and Pittsburgh. Their two programs, one English and one Franco-Flemish, feature Christmas-themed music. Not carols. "I refuse to do carols," says Phillips. The Scholars' new release is on the obscure side: It features a mass and motets by **Alonso Lobo**, a late-Renaissance Spanish composer. The Lobo disc fits in with Phillips' mission, which is to record not only the famous folks (**Josquin**, **Palestrina**, and so on), but also the not-so famous, whom he feels are just as good. "Lobo has a very individual voice and a very wide range of moods. There are some very penitential settings, and while he's never quite madrigalian, the high scoring can be very bright."

The ensemble still has four discs in the can, includ-

ing a 25th anniversary live concert recording and a **Thomas Tallis** mass, both of which should be out next year. Phillips waxes rhapsodic about the complete set of Magnificats by **Nicolas Gombert** that are also to come. "There's so much more music—I've started to realize that I'm going to die incomplete, without recording it all," he says. "To do one composer properly takes years." Gimell has also recently signed its first new ensemble, an Italian group that as yet has no name and has made its first recording, of Italian medieval music. For those who want to catch up on their Tallis Scholars collecting, Philips Classics is also putting out two four-CD boxed sets at midprice for Christmas and to coincide with the tour: "The Palestrina 400 Collection" and "A Tudor Collection" (music by **William Cornysh**, **John Taverner**, **Thomas Tallis**, and **William Byrd**).

CAROLS, ETC: Peter Phillips may scorn carols, but they are tough to duck at this time of year. Virgin Veritas has "Ther Is No Rose," a charming and low-key new collection of Renaissance Christmas music performed by the five-member ensemble **Virelai** (mezzo-soprano and tenor, lutes, recorders, and viols). A more modern approach comes from the seven-member vocal ensemble **Voice Box** with "Caroling A Simple Song" (Voxhumana Records), which offers bright and sometimes very funky arrangements of well-known and not-so-well-known carols. **Voice Box** is based in Cincinnati. Going beyond carols for seasonal music, **Harmonia Mundi** has two classics, both directed by **Philippe Herreweghe**: three Advent Cantatas by **Bach** (with **Collegium Vocale**) and a lovely **Berlioz**, "L'Enfance Du Christ," with **Veronique Gens**, **Paul Agnew**, and others, plus **La Chapelle Royale** and the **Orchestre Des Champs Élysées**.

MORE CALLAS: If you haven't had enough **Maria Callas** from EMI's massive anniversary rerelease, there's "Callas: The Voice The Story" (HighBridge), a fascinating four-CD set, the expansion of a public-radio documentary that traces the tumultuous musical and personal history of the singer through broadcast excerpts, interviews with Callas, and comments by her friends, family, and colleagues, all tied together by a narration. The 50 musical excerpts begin with her appearance (at age 11) on "The Major Bowes Amateur Hour" in 1935, for which she sang "Un Bel Di"; stories include a description of an anti-Callas demonstration at La Scala, when the diva picked up the rotten vegetables tossed at her and dropped them disdainfully into the orchestra. The set is available at retail, or at 1-800-755-8532.

BLUE NOTES

(Continued from preceding page)

Fats Waller records in his kiddie days. As a youth, he thought of attempting a career as a jazz pianist. Recently, his chops have been re-honed. With an 11-month-old daughter now part of the Eastwood clan, he cops to knowing "Itsy Bitsy Spider" without even looking at the sheet music. And he's not kidding himself about his vocal prowess. "Ac-Cent-Tehu-Ate The Positive" is a novelty track Pierson added for a touch of lightness. "It's a good song to sing in the shower, too," concurs Eastwood.

Malpas has instigated a lot of price and positioning strategies at retail, especially at stores like **Borders** and **Barnes & Noble**, where product will be in both the record and book sections. "When you walk in for the novel, the CD will be there, too," says Pierson. "We've also taken a few TV spots." Speaking of TV, lang sang "Skylark," the film's opening theme, on "The Tonight Show With Jay Leno" Nov. 14.

DATA: Those interested in a preview of **Cassandra Wilson's** forth-

coming Blue Note disc are prompted to take in her highly anticipated **Jazz** at Lincoln Center perfor-

mances Monday (1)-Saturday (6). The title says it all: "Cassandra Sings Miles."

NOTAS

(Continued from page 36)

Address Statute. If the two are convicted under the charge, a felony offense, they could be sentenced to five years' imprisonment and \$250,000 in fines.

CRISTIAN HITS MEX TV: In a bid to support his Ariola/BMG debut, "Lo Mejor De Mi," balladeer **Cristian** has spent the past several weeks in Mexico City taping a TV special to be broadcast by Televisa in the first half of December. Cristian will host the special, produced by his uncle **José Alberto Castro**.

During the show, he will talk about his career and personal relationships. BMG has serviced the album's second single, "Si Tú Me Amaras," but the track is not in rotation at Mexico City's top radio station XERC-FM, apparently because stations execs do not like the song.

Curiously, **Cristian** appeared Oct. 17 on "Ventaneando," a show that aired on Televisa's competitor TV Azteca, to talk about his musical activities.

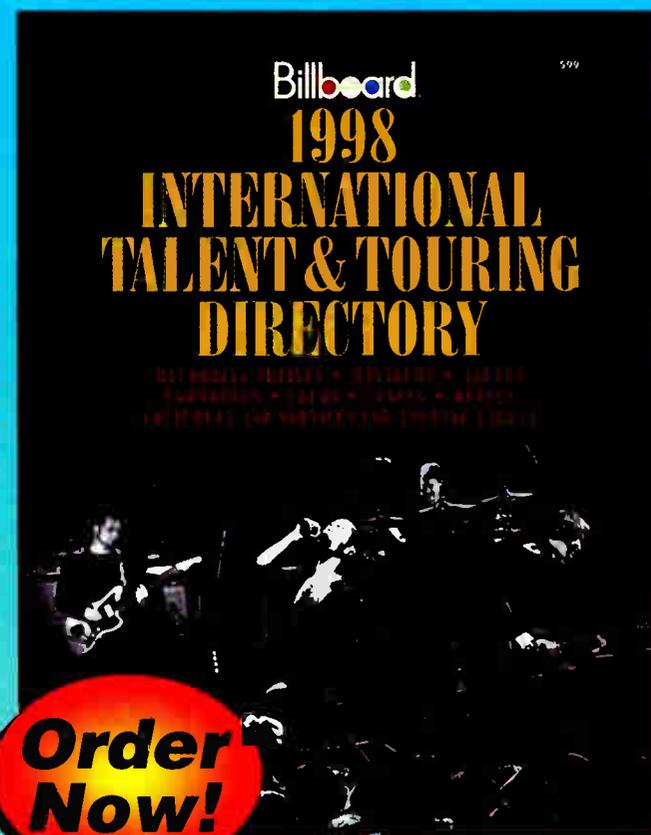
MEX TV DOINGS: On Dec. 6, Televisa will debut "Ruta Caliente," a tropical music show that airs each Saturday from Teatro Alameda 2 in Mexico City. Among the artists appearing on the show are **Wilfrido Vargas**, **Orquesta Guayacán**, **Merenglas**, and **Sonora De Margarita**.

Sky, Televisa's satellite system, will air a live broadcast of **U2's** concert Wednesday (3) at Mexico City's Foro Sol. The event is part of Sky's promotion to lure new subscribers in its battle with Multivisión's satellite system.

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

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1997 Billboard MUSIC AWARDS

SPECIAL PREVIEW SECTION

STAR-PACKED MUSIC AWARDS TO LIGHT UP VEGAS

THE BILLBOARD MUSIC AWARDS, marking their eighth year, will return to Las Vegas for the second year in a row with a live telecast Dec. 8 on Fox-TV.

Spice Girls, Aerosmith, LeAnn Rimes, God's Property Featuring Kirk Franklin, Third Eye Blind, and Jamiroquai will perform during the ceremony, hosted by David Spade, at Grand Garden Arena in the MGM Grand Hotel/Casino on the Vegas Strip.

Last year, when the Billboard Music Awards arrived in Vegas after five years in L.A. and one in New York, the show's design and decor celebrated the desert entertainment capital's style and history.

For the 1997 telecast, executive producer Bob Bain says, "the theme is the collision of music and TV. Television and music have been married almost since the very beginning, and we're using this year as an opportunity to look back at what some of those more entertaining and unique instances have been."

The Billboard Music Awards are presented annually to the No. 1 artists of the year, as well as the artists with the year's top albums and singles, based on retail sales and radio airplay. Winners are determined by the 1997 year-end charts compiled from Billboard's weekly charts published from December 1996-December 1997; sales data for these charts is supplied by SoundScan, while airplay information is supplied by Broadcast Data Systems.

In addition, a special Artist Achievement Award will be presented to country megastar Garth Brooks (see story, this page).

The telecast, directed for the fourth year by Bruce Gowers, will be highlighted by a tribute to legendary country guitarist/producer Chet Atkins, the 1997 recipient of the Century Award, Billboard's highest honor for creative achievement (see story, page 17).

Actor/comedian Spade will lend his deft comedic touch to the Billboard Music Awards for the first time this year.

Spade, who is featured on the current situation comedy "Just Shoot Me," spent six seasons as a member of the cast of "Saturday Night Live." In January, Miramax will release Spade's new feature, "Senseless," in which he co-stars with Marlon Wayans; he also recently finished work on the forthcoming Disney animated feature "Kingdom On The Sun" and Paramount's "Rugrats." His film credits include "Black Sheep," "Tommy Boy," "Reality Bites," "Coneheads," and "Light Sleeper." A stand-up star for 10 years, Spade was named "Hot Stand-Up Comedian Of The Year" by Rolling

Stone and was featured on HBO's "13th Annual Young Comedians Special."

Celebrity presenters for the evening will include LL Cool J, Hanson, Busta Rhymes, Meredith Brooks, Backstreet Boys, Aqua, Deana Carter, No Doubt, Robyn, Usher, and Diane Warren.

According to Paul Flattery, who is returning as co-producer with Michael Levitt, this year's Billboard Music Awards will be the biggest so far and will employ a type of staging not previously attempted by the show.

"It's the first time we're coming from an arena," Flattery says. "It's the largest venue we've ever gone to. The way we've configured it, it's 10,000 seats.

"Also, for the first time, it's not a proscenium arch theater, which we've had for the last five years—three years at the Universal Amphitheatre, one in New York, and last year at the Aladdin," he adds. "In any theater, you're looking into a box. Now, we can build a better box."

As on last year's broadcast, when the reunited New Edition was seen in performance at the Hard Rock Hotel & Casino, the Billboard Music Awards will move off-site for a special performance.



Actor/comedian David Spade will host this year's Billboard Music Awards. A six-year veteran of "Saturday Night Live," Spade is featured on the current situation comedy "Just Shoot Me." Spade co-stars in a new Miramax film, "Senseless," with Marlon Wayans. The movie is slated for release in January.

"Aerosmith will appear in the pool at the Hard Rock, surrounded by synchronized swimmers, doing their song

'Pink,'" Bain says. "It's going to be a terrific performance."

To emphasize the thematic intersection of music and TV, this year's set design will employ a retro look reflecting what Flattery calls "the familiarity of television." Graphics melding advertising designs with the Billboard logo have been crafted by noted designer Kosh.

The most unusual element of the show will probably be archival footage of popular music stars on old TV shows.

"We got into the area of rock stars going on TV, usually with very funny results, intentionally or not," Flattery says.

"We found some great stuff," says Bain, "like a really popular group right now appeared as clowns on one show. One of the biggest-selling groups of all time was in an episode of 'Tarzan.'"

In a year of interesting firsts for the show, the Billboard Music Awards is being promoted by a competing cable network.

"For the first time this year, we have created an alliance with VH1 for the show," Bain says. "They're doing a live pre-broadcast show from the venue from 7 to 8 p.m. Eastern time on Dec. 8. It will be promoting the Fox broad-

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cast, in a sort of unique marriage of competing corporate giants. It's a very interesting synergy, but it makes sense for both of us, even though we are normally competitive in the marketplace."

The show will be broadcast live at 8 p.m. EST and tape-delayed on the West Coast. It will be aired internationally during the two consecutive weeks following its U.S. air date. The show is expected to reach more than 250 million viewers in more than 70 countries. According to Billboard Entertainment, a licensee of Billboard magazine that markets the Billboard name and trademark in areas of television, promotions, premiums, and clothing, the show will air on Channel V in Asia and Australia; on Fox Latin America in South America; and on British Sky Broadcasting Ltd. in the U.K.

CHRIS MORRIS

Capitol's Brooks Wins Artist Achievement Award Record-Setting Sales, Skyrocketing Popularity To Be Recognized

THE STATISTICS are simply staggering. In the eight years since the release of his self-titled debut, Garth Brooks has sold more than 62 million albums in the U.S., making him the top-selling solo artist in U.S. history, according to the Recording Industry Assn. of America (RIAA).

At 13 million, his 1990 album, "No Fences," is cited by the RIAA as the top-selling country album ever. His 1991 effort, "Ropin' The Wind," comes in at No. 3.

Brooks' current world tour, which started in March 1996, has brought him before more than 3 million people and has sold out as many as eight arena shows in cities like Chicago and six in such other cities as Boston and Pittsburgh. The tour is slated to last through fall 1998.

Then, of course, there was Brooks' free concert last August in New York's Central Park. Depending upon whom you believe, the show drew anywhere from 250,000-900,000 people, and HBO's live broadcast drew higher ratings than any of the networks that night.

Brooks' new album, "Sevens," is sure to be one of the top albums of the year. Released Nov. 25, the record's pre-

orders topped the 5 million unit mark. The first single, "Longneck Bottle," debuted at No. 27 on the Hot Country Singles & Tracks chart (Billboard, Nov. 22) and soared to No. 6 its second week. He failed to set the record for highest debut on that chart, however. That would belong to his hit "The Thunder Rolls," which entered the chart at No. 19 in 1991.

Those are just a few of the reasons why Brooks is being awarded the Artist Achievement Award at the 1997 Billboard Music Awards in Las Vegas.

But the numbers don't tell the whole story. The key to Brooks is his relationship with his fans. Whether it means signing autographs for 23 hours straight, as he did at Fan Fair in 1996, or simply acknowledging their signs and gifts at his shows, Brooks has a rapport with his audience that's virtually unparalleled.

While no one knows how long this wild ride can last, Brooks swears he'll hang on until his fans tell him they're ready to let him go. "When the people are through with you and your stuff, then you go on," he says. "But until they are through, you're theirs. And I love being theirs."



Garth Brooks' record-setting sales are only one of several factors that have earned him this year's special Artist Achievement Award. His latest album, "Sevens," was released Nov. 25.

And despite the millions of tickets sold, he tries never to take his success for granted. "The truth is every time you go [onstage], you don't know if you're going to get booed off the stage or not. I'm sure there's some artists and

athletes who go out there and just know they're going to win, but I've never been like that. I've always been a guy that's had to go out there and say, for the first two songs, sit there and think, 'OK God, is this my last night? Is the magic gone?' And then go, 'Holy cow, how cool is this? It's here for one more night.'"

Brooks' wide-eyed disbelief at his own good fortune is not so surprising, given that he was turned down by every label in Music City before being signed by Capitol Nashville (which had previously passed on him) in 1988.

His first album, released in 1989, sold respectably but didn't really skyrocket until the radio release of "The Dance," which remains Brooks' signature song and show-closer. Since then, Brooks' meteoric rise has seldom slowed.

And it shows no signs of abating. Brooks is looking at a tremendous slate of upcoming releases. While continuing to support "Sevens," he hopes to put out a boxed set of his previous six studio albums, each with additional material, in summer 1998, as well as a duet album with Trisha Yearwood in the fall. In 1999, Brooks plans to release a live album from the current tour.

MELINDA NEWMAN

1997 Billboard MUSIC AWARDS

SPECIAL PREVIEW SECTION

Aerosmith Thrives With Its 'Lives' Tour Finds Columbia Act In Good Spirits

IF AN EXHAUSTIVE world tour could be considered peaceful, Aerosmith is now experiencing the calm after the storm.

The turbulence for the veteran rock band occurred while making its current Columbia album, "Nine Lives." During the sessions, Aerosmith split from long-time manager Tim Collins and parted company with producer Glen Ballard, while drummer Joey Kramer battled depression severe enough to keep him out of the studio.

Yet with the completion of the album, Aerosmith—singer Steven Tyler, guitarists Joe Perry and Brad Whitford, bassist Tom Hamilton, and Kramer—regained its footing and hasn't stopped.

"Nine Lives" debuted at the top of The Billboard 200 in March and has sold more than 1 million copies, according to SoundScan. In addition, the band has held a strong presence on the Mainstream Rock Tracks chart.

"Falling In Love (Is Hard On The Knees)" reached No. 1 on Mainstream Rock Tracks in the March 8 issue, while "Hole In My Soul" climbed to No. 4 in the July 19 issue. The band's current single, "Pink," topped Mainstream Rock Tracks in the Sept. 6 issue.

Meanwhile, the band's tour, which began in May, is its best in years, says Perry. "It feels a lot looser than the last couple of tours," he says. "There's a lot more flexibility, and it's a lot more fun. We went through a lot of stuff in the last couple of years, but now we're having fun."

The tour is going so well, Perry says, that he's not sure when it will end. The band will wrap up the U.S. leg of the trek on New Year's Eve at the Fleet Center in its hometown of Boston. After a break, the group will wing its way to Japan for a series of dates in March.

"Nine Lives" isn't the only release the band is promoting. "Walk This Way: The Autobiography Of Aerosmith," which the band members penned with Stephen Davis, was published in October by Avon Books. According to Perry, the book was more than three years in the making.

The act met with a couple of writers before deciding to collaborate with Davis, the author of the critically acclaimed Led Zeppelin tome "Hammer Of The Gods."

"He was the one that struck a chord with us," Perry says.

So far, fan reaction to the book has been positive, he says. "I'm more interested to hear what the non-fans have to say," he adds. "It's kind of a universal story, a 'rags to riches to rags to riches' kind of a thing."

"Walk This Way" chronicles Aero-

smith's rise, drug-induced fall, and climb back to the top. The book also covers the turmoil that occurred during the making of "Nine Lives."

"Just when you think you have it figured out, God lets you know that you don't," Perry says. "It's like they say, 'If you want to make God laugh, tell him your plans.' On every record, we try to learn from the last one and not make the same mistakes, and inevitably something else comes along to throw a wrench in it. It wasn't so much the actual making of the record that was hard, it was all the stuff that was going on around it."

Perry says that parting with Ballard in favor of producer Kevin Shirley "was kind of traumatic" and that the management change and Kramer's depression "took its toll." Yet somehow, Aerosmith overcame that adversity.

"Joey came back with a fire lit under him and he's never played better, and I think that's pretty apparent by what's on the tracks," Perry says. "And our new management has really taken the ball and run with it. Everything happens for a reason, and I think it's all been for the positive."

Perry says "Nine Lives" offers a nice summation of the band's recordings since 1973. "It incorporates that really early vibe of the band playing in the room with our '90s approach to songwriting," he says.

As the members of Aerosmith candidly admit in the new book, the band wasn't always as focused, particularly during its mid-'70s heyday. "You can hear the abuse and us losing our grip, no pun intended," he says. "We just kind of lost our vision about what the band was about."



Aerosmith front man Steve Perry calls the band's current tour, which began in May, "its best in years." The group wraps up its U.S. dates in Boston on New Year's Eve and heads for Japan in March. The band's Columbia album "Nine Lives" debuted at the top of The Billboard 200 in March.

In spite of that fact, Perry says he is still fond of 1979's "A Night In The Ruts," the final album he recorded with the band before he rejoined in 1985. "We played with a lot of fire on that record," he says. "It reminds me a lot of ['Nine Lives']."

As for the future, Perry anticipates the tour will go on for approximately another year. After its completion, the band will take some time off before beginning work on a new album, likely to be released in 2000.

CRAIG ROSEN

A Spicy '97 Closes With 'Spiceworld,' Movie, TV Special

THEIR UPBEAT, POSITIVE "girl power" message and individual style have made Spice Girls an international sensation in 1997, attracting fans ranging from Japanese teenagers to Prince Harry.

Under the personas Posh Spice (Victoria Addams), Ginger Spice (Geri Halliwell), Scary Spice (Melanie Brown), Sporty Spice (Melanie Chisholm), and Baby Spice (Emma Bunton), Spice Girls have sprinted into the music world this year with two albums, a soon-to-be-released feature film, and a television special.

"Spiceworld" is the follow-up to "Spice," which reached No. 1 on The Billboard 200 and has sold 4.5 million copies in the U.S. since its stateside release in February, according to SoundScan.

The group's label, Virgin Records, says worldwide sales of "Spice" have topped 18 million units.

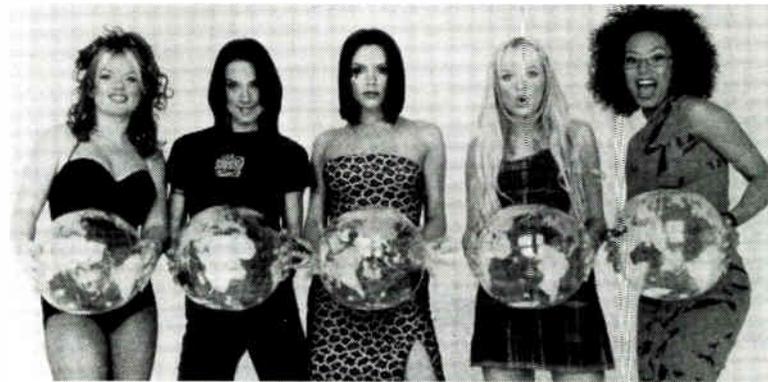
"Spiceworld" was released worldwide Nov. 4 and debuted at No. 8 on The Billboard 200.

In the group's native U.K., the album shipped 1.4 million units, the largest in that country's history.

"Spiceworld" was recorded fast," says co-president of Virgin Records America Ray Cooper, "but it reflects the nature of the first album with the same quality."

As with "Spice," the new album features lively, positive songs, each co-written by the group.

"Spice" producers Richard Stannard and Matt Rowe were on board again and produced five tracks on "Spiceworld," as did Absolute, another



"Girl Power" continues its reign with strong chart activity on Spice Girls' sophomore release, "Spiceworld"; a film of the same name slated for U.K. release at year's end and U.S. release in January; and a TV special that will air Tuesday (2). The Girls also embark on a world tour in 1998.

"Spice" collaborator.

On the heels of the new album, "Spiceworld" the movie will be released by PolyGram Films Dec. 26 in the U.K. and Jan. 23 in North America through Sony Pictures Entertainment.

In the vein of the classic Beatles movie "A Hard Day's Night," "Spiceworld" will focus on a week in the life of Spice Girls.

"Columbia thinks that 'Spiceworld' will make the girls movie stars," says Cooper, "but of course no one really knows what effect it will have."

Prior to the movie's premiere, UPN will broadcast a one-hour Spice Girls special titled "Spice Girls: Too Much Is Never Enough."

The special is scheduled to air Tuesday (2) and feature interviews with the group, behind-the-scenes footage of

recording sessions, a sneak peek of the movie, and the debut of the group's music video "Too Much" from the new album.

Along with the film and television activities, Spice Girls have a world tour planned for 1998.

The group will start in Europe after promoting the movie, hit the U.S. by summer, and end up in the Far East in the fall.

The tour will cap months of activity from Spice Girls. Since hitting U.S. airwaves and retail shelves in January with the single "Wannabe," the group has helped revive the pop scene with its infectious, street-smart sounds.

Six months before hitting U.S. soil, the group had already established itself as a worldwide music force, with "Wannabe" landing in the No. 1 posi-

tions on 11 singles charts around the world (Billboard, Nov. 2, 1996).

Once the single reached U.S. shores, it spent four weeks at No. 1 on the Hot 100 and went on to sell 1.8 million copies, according to SoundScan.

Follow-up releases "Say You'll Be There" and "2 Become 1" peaked at No. 3 and No. 4, respectively.

Sales of "Say You'll Be There" have reached 873,000 copies, and "2 Become 1" has topped 559,000 units, according to SoundScan.

The group's latest single, "Spice Up Your Life," from "Spiceworld," is currently on the Hot 100.

"Delaying the U.S. release of the 'Spice' single and album was absolutely the right thing to do," says Cooper. "We needed a world story to tell."

Cooper says establishing the group as an international act was a top priority for the label and the quintet. Virgin signed Spice Girls in fall 1995 after a bidding war with several major labels.

"They came into our office with a crusty old cassette, but their exuberant personalities and the strength of the songs sold us," says Cooper, who at the time was deputy managing director of Virgin in London.

He adds that in 1995 the U.K. was dominated by "boy bands" and that Spice Girls' "girl power" theme was a new statement in pop music. Virgin also had a gap in its pop act roster, and Spice Girls fit into it like a glove.

"Everyone loved the 'girl power' idea and wanted to get involved with them," says Cooper.

EILEEN FITZPATRICK

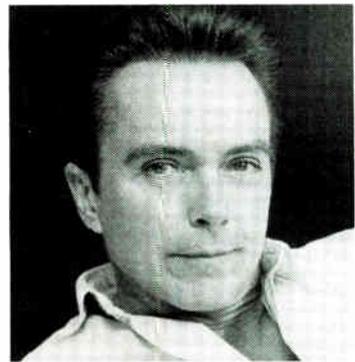
1997 Billboard MUSIC AWARDS

SPECIAL PREVIEW SECTION

With New Set, Hit Show, Cassidy Is Still Turning Heads

DECADES AFTER finding fame on "The Partridge Family" bus, '70s teen dream David Cassidy is alive and well and living in Las Vegas, where he will be one of the featured performers at the eighth annual Billboard Music Awards.

Performing in Vegas is not new to Cassidy. He has returned to his roots on the stage with the lead role in "EFX" at the MGM Grand Hotel in Las Vegas for the past year. As one of the most popular shows on the famous strip, it is what Cassidy



Former teen heartthrob David Cassidy currently has the lead role in the "EFX" show at the MGM Grand Hotel in Las Vegas. Cassidy has a solo album slated for February release, to be packaged with a new "Partridge Family" greatest-hits set.

describes as a "high-tech effects show and a huge Broadway musical."

"We do two shows a night, and it has taken off like a rocket ship with locals and tourists," he says.

"Being able to maintain popularity and fans years after you were first recognized is a rare and fortunate thing," says Cassidy. "Work keeps me going, but it would be nice if all these jobs could space themselves out."

In spite of the heavy workload, Cassidy counts his blessings that he hasn't found himself walking down the destructive path that many other child stars, such as Todd Bridges from "Diff'rent Strokes," Brady kid Mike Lookinland, or Cassidy's TV brother Darryl Bonaduce, stumbled onto.

"The 10 years after the 'Partridge Family' were the most difficult. When you are a hit so young, people want to keep you tied to that moment, and you have to work hard not to get pigeonholed," says Cas-

(Continued on next page)

Curb's Rimes A Country Music Conqueror Chart-Topping Teen's Star Continues To Rise

AT 15, MOST TEENS are anticipating getting their driver's licenses and possibly their first car. Such ordinary rites of passage might seem anticlimactic to LeAnn Rimes.

Since debuting at No. 49 on Billboard's Hot Country Singles & Tracks chart in July 1996 at age 13 with the hit single "Blue," Rimes has gone on to win numerous accolades, sell a staggering number of records, and have No. 1 singles on Billboard's Hot Country Singles & Tracks and Adult Contemporary charts.

In little more than a year, Curb Records has released three albums and nine singles from Rimes. Her current album, "You Light Up My Life—Inspirational Songs," simultaneously debuted at No. 1 on three Billboard charts in the Sept. 27 issue: Top Contemporary Christian Albums, Top Country Albums, and The Billboard 200. The album has sold more than 1.2 million units, according to SoundScan.

Rimes' first album, "Blue," debuted at No. 1 on the Top Country Albums chart July 27, 1996. It peaked at No. 3 in August 1996 on The Billboard 200. The follow-up release, "Unchained Melody/The Early Years," debuted at No. 1 on both The Billboard 200 and

Billboard's Top Country Albums chart March 1.

She was the first country artist to win in the best new artist category at the Grammy Awards, and "Blue" took best country song honors. She also won top new female vocalist and single and song of the year last spring at the Academy of Country Music Awards. In October, she took home the Horizon Award from the Country Music Assn.

"When that album ['You Light Up My Life'] debuted at No. 1 on all three charts, it was one of the happiest days of my life," says Rimes. "Also, winning my Grammy award was unbelievable. I thought they called out the wrong name. It was the most shocking night of my life."

So how did getting her driver's license compare? "It was a big deal to me, because I can finally drive," says Rimes, "but if I had to choose, I'd take the Grammy."

Born in Jackson, Miss., Rimes began singing at age 2 and at 5 won her first talent competition. When she was 6, her family relocated to Texas, where the little girl with the big voice became a fixture on the Texas entertainment circuit, performing at rodeos, Dallas Cowboy football games,



In little more than a year, Curb Records has released three albums and nine singles from country wunderkind LeAnn Rimes. A telemovie based on Rimes' book, "Holiday In Your Heart," is set to air Dec. 14.

and on "Johnnie High's Country Music Revue."

At 8, Rimes was a two-week champion on the "Star Search" TV show. Impressed by the young vocalist's ability, veteran Texas radio personality Bill Mack sent Rimes "Blue," a song he had written 30 years earlier for Patsy Cline, who died before recording the song. Rimes cut the tune on an independent album that caught the attention of Nashville record labels. She signed with Curb Records.

Since then, her career has become an unstoppable juggernaut. "Blue" has sold 4.8 million copies in the U.S., according to SoundScan. Her independent album was rereleased as "Unchained Melody/The Early Years" and has sold more than 1.7 million copies.

Rimes is working on her next album, slated for first quarter 1998. "I've been really involved in this album with the arranging, and I've been writing songs with my band," she says. "I wrote one called 'More Than Anyone Deserves,' and I have a song on there Bryan White wrote called 'When Am I Gonna Get Over You.' We have also cut three Diane Warren songs for this album."

"Today was the most awesome, amazing day," says Warren. "I got to see LeAnn sing two of my songs, and she blew me away, as she always does."

This fall Rimes has also been promoting her new book, "Holiday In Your Heart," a fictional Christmas story she co-wrote with Tom Carter that on Dec. 14 will become a television movie on ABC. Rimes says she's been offered a three-movie deal by Warner Bros. and is considering the offer.

DEBORAH EVANS PRICE

B-Rite's God's Property 'Stomps' To Success

Kirk Franklin's 52-Member Youth Group A Gospel Crossover Smash

GOD'S PROPERTY, one of the acts set to perform at the eighth annual Billboard Music Awards, staged one of the biggest upsets in the music industry this year with the surprising success of "Stomp," the first track from the group's "God's Property From Kirk Franklin's Nu Nation" on B-Rite Records.

Already a staple in the gospel arena as the visionary for Gospo Centric recording act Kirk Franklin & the Family, Franklin spread his secular music-based gospel to pop, top 40 crossover, and R&B audiences by way of a 52-member group of at-risk youth singers called God's Property.

"[God's Property] was Kirk's baby," Vicki Mack-Lataillade, CEO of Gospo Centric, told Billboard (Billboard, May 31). "Lending his name to the project was very important to him. He felt he had to reach back into the community and share the spotlight."

Franklin began working with the Dallas-based group in 1992 as a sort of mentor and featured them in the Family's "Whatcha Lookin' 4" video, from

the album of the same name, released in 1996.

"'Stomp' characterizes what B-Rite was trying to do and the audience we were trying to reach . . . youth-oriented and energetic," Claude Lataillade, CEO at B-Rite, told Billboard.

"Stomp" and the second radio track, "You Are The Only One," propelled the sales of "God's Property" to 1.2 million, according to SoundScan. The album peaked at No. 1 on Billboard's Top Gospel Albums and Top R&B Albums charts and No. 3 on The Billboard 200 chart for the week of June 14.

Both tracks are driven by samples of classic R&B instrumentals: Funkadelic's "One Nation Under A Groove" and the Jacksons' "Heartbreak Hotel," respectively. The infectious samples and chorus have acclimated listeners' ears to the praises of God.

In addition, the songs utilize other aspects of youth culture, such as fraternity-like chanting, stepping, and call-and-response interaction. The videos are also highly contemporary, with the singers dressed in current



God's Property reached a crossover audience with the success of its June B-Rite Records release "Stomp." The group's founder, Kirk Franklin, is planning a youth conference in 1998.

fashions to make the group palatable to the image-conscious audience.

"I prayed to God for the opportunity to give our talented black youth a platform to showcase their talents," Franklin told Billboard earlier this year. He also said that his work with the group is part of a larger plan for a youth crusade.

Plans are in the making for a youth

conference to take place next year in Dallas. "I'm planning a convention that could be a cross between the Gospel Music Workshop of America and Jack the Rapper; only with a ministry component, where we might have nightly worship followed by a youth jam session. I want to be about raising up a standard for the youth," Franklin said.

SHAWNEE SMITH

1997 Billboard MUSIC AWARDS

SPECIAL PREVIEW SECTION

Elektra's Third Eye Blind Fully Charms Audiences

AFTER SPENDING almost four years as a regular in San Francisco's underground music scene, Third Eye Blind graduated to the big time with an Elektra Entertainment contract, extensive touring, and hit singles.

"The last seven months have changed my life, and, in a lot of ways, the change was for the better," says lead singer Stephan Jenkins. "We were enjoying what we had going on locally. There is a vibrant scene in San Francisco, but we were thirsty for more. I mean, 'Can I graduate?' That's what it's all about."

Judging by the credentials of the quartet's self-titled debut album, Third Eye Blind graduated *summa cum laude* to the next sales level. "Third Eye Blind" has sold 615,000 copies, while its first single, "Semi-Charmed Life," isn't far behind at 605,000, according to SoundScan. The album debuted at No. 5 on the Heatseekers chart and reached No. 38 on The Billboard 200.

The single exploded onto top 40, rock, and modern rock formats. "Semi-Charmed Life" spent 20 weeks on Billboard's Hot 100 chart, peaking at No. 4. It also reached No. 1 on the Modern Rock Tracks chart and No. 20 on the Mainstream Rock Tracks chart.

The second single, "Graduate," spent 16 weeks on Modern Rock Tracks, topping off at No. 14, and peaked at No. 26 on Mainstream Rock Tracks.

The most recent addition to radio from the group, "How's It Going To Be," has also received a warm welcome since it was shipped to radio Oct. 7.

"The music comes from a very real place, and we made it for us," Jenkins says. "I think it hit a chord with people because it has so many musical reference points. We weren't trying to fit into the popular genre; we were just trying to be Third Eye Blind."

Calling on influences from the Pixies and Perry Farrell to Camper Van Beethoven and the Specials, the rock/ska/punk hybrid was cultured four years ago, when Jenkins met bassist Arion Salazar at a show. Kevin Cadogan, whose guitar style Jenkins was familiar with from demos, started jamming with them, and Cadogan and Jenkins became songwriting partners. Brad Hargreaves took over on drums, and they moved forward with a do-it-yourself ethic. "We just booked as many shows in the area and tacked up as many posters as we could make," Jenkins says.

Although Jenkins believes in the project, he admits that he wasn't expecting to break out of the Bay Area.

"This has been a very humbling experience I wasn't prepared for," Jenkins says. "But it feels great. I remember



Third Eye Blind continues its whirlwind tour schedule with a host of holiday radio concerts, then more headlining dates in 1998.

the first time I heard 'Semi-Charmed Life' on the radio. I was driving the Bay Bridge, and I looked over to see the woman next to me listening to it and dancing in her car. That's kick-ass."

The fans were also thirsty for live shows. The band spent months playing the clubs of North America and Europe.

"It has been really cool to see people connect to the songs and come out to the shows and sing along. It proves we are all in this together. The real story of Third Eye Blind is our link to the fans."

The act also spent the last few months supporting U2, the Rolling Stones, and Oasis. "All camps are as congenial and accommodating as possible, and the catering is amazing," he says.

The band will continue its tour schedule with a host of holiday radio events like Acoustic Christmas, sponsored by modern rock KROQ Los Angeles and more headlining dates next year.

"I am on a tour of the Hiltons of the U.S. and—when I'm lucky—the Four Seasons," Jenkins jokes. "Touring and reaching people through live music is what we are all about, so I can't complain. Recording is a fun, intuitive process, but performing is more communal and is about making the connection."

The band will announce a new single and put together some more videos. "We want to get more involved with the filming of our music videos," says Jenkins. "The folks at Elektra have given us a really long rope, and we've been able to get creative with that freedom, but video is the next area to explore."

With such a crowded schedule, one wonders if the boys ever miss their home by the sea. "We are always pushing forward on the next thing we are working. We don't have time to relax and gloat," he says. "But San Francisco is the best city in the world, and I miss the martinis, the burritos in the Mission, the smell of jasmine and saltwater that comes in the afternoon. But such is life."

"Semi-Charmed," that is.

CARRIE BELL

Jamiroquai Takes U.S. With 'Traveling' Work/Epic Set Proves To Be Breakthrough For U.K. Act

AS SMOOTH and effortless as front man Jason Kay's dance steps, British group Jamiroquai has funk-ed and grooved into America's collective consciousness this year with "Traveling Without Moving," a showcase of the band's hard-to-categorize R&B/pop/jazz concoction.

Though its two previous albums, "Emergency On Planet Earth" and "Return Of The Space Cowboy," made the group an international sensation, it took "Traveling" to help the band arrive here (Billboard, Dec. 21, 1996).

"It wasn't a contrived or purely mathematic effort," says Kay. "I wasn't trying to analyze what people listen to in the States, but we definitely had ideas. 'Everyday' was slower and more urban-sounding than what we normally play. Something a bit groovier and smoochier, and there was a softer sound to the album as well, more to get with chorus-wise and stuff like that."

"We're absolutely thrilled that American audiences have taken to it, and not just them, but other people," he adds. "It's been similar to what happened in Europe and Japan. People see us perform live, and it has an effect."

Indeed, Kay's electrifying presence has translated well for the band, who will perform Dec. 8 at the Billboard Music Awards.

Jamiroquai's Work/Epic album peaked at No. 24 on The Billboard 200, where it has resided for the past 45 weeks.



Jamiroquai, whose Work/Epic album "Traveling" has spent most of the year on The Billboard 200, is expected to perform its latest single, "Alright," at the Billboard Music Awards.

Meanwhile, its latest single, "Alright"—which Kay expects the group to perform on the Billboard Awards show—reached No. 7 on the Hot Dance Music/Club Play chart.

Characteristic of the act's broad palette, its hit single, "Virtual Insanity" made a showing on the Hot Dance Music/Club Play, Modern Rock Tracks, Adult Top 40, and Top 40 Mainstream charts.

Still, it was the success of the song in the less-genre-confined medium of music video that launched the band into stardom.

The clip, which featured Kay boogying across a seemingly moving floor, garnered the act four trophies at the

MTV Video Music Awards, including best video of the year and best special effects, as well as the Music Video Production Assn.'s accolades for best video of the year.

At the Billboard Music Video Awards, the clip won the Maximum Vision accolade and earned best director honors for Jonathan Glazer. It was also named best video in the alternative/modern rock field.

In addition, the act took home the best album of the year honors at this year's Music of Black Origin Awards ceremony, held Nov. 10 in London.

Kay, while appreciative of the accolades heaped upon the act during this remarkable year, says that Jamiroquai's current standing was hard-won.

"The band deserved it," says Kay. "There's nothing worse than getting something you don't deserve, but we've worked really hard for the last five, six, seven years, and it's nice to see that people are into it and responding."

Not one to rest on its laurels, the band remains highly active. In November alone, Jamiroquai appeared on "The Rosie O'Donnell Show," "The Tonight Show With Jay Leno," and "Vibe," topping off the month with an opening spot for the Rolling Stones.

Says Kay of the shared bill, "The audience [got] two different [musical] sides. We're very happy and very privileged."

DOUG REECE

WITH NEW SET, HIT SHOW, CASSIDY IS STILL TURNING HEADS

(Continued from preceding page)

sidy, who chronicled his life story in 1994's "C'mon, Get Happy: Fear And Loathing On The Partridge Family Bus."

"At least I never fell on really hard times or had to resort to living off my teen fame," he adds.

In fact, there are tentative plans for the release of an "EFX" cast album, featuring Cassidy, which would be sold at the MGM Grand.

Also in the works is a new solo album from the former heartthrob, due in February. It will be packaged with a new "Partridge Family" greatest-hits disc that includes five previously unreleased tracks. Initially, the set will be available only through a direct-marketing TV campaign, with a single sent to radio at around the same time. Cassidy hopes to have retail distribution through a major label by April or May.

"We have been working very hard on this package. We want the title, art, and music to be just right," he says. "I really believe, in terms of recording, that this is my moment. The stuff I'm cutting

now is the best stuff I've ever done."

Cassidy describes the new work as "very radio-friendly and contemporary."

The set will include a revamped version of his 1970 No. 1 hit "I Think I Love You," which is the track Cassidy hopes to perform at the Billboard Music Awards.

"It is a whole new perspective on an older idea," he says. "I want to come out singing and just rock with it. It will be the only time I've performed the single at an awards show."

Cassidy has high expectations for both records. The artist has sold more than 25 million albums, according to his spokeswoman.

He has placed five solo tracks and nine "Partridge" songs on the Hot 100, including his 1990 comeback, "Lyn' To Myself," which peaked at No. 9.

The self-titled album on Enigma Records that contained the track reached No. 136 on The Billboard 200 the same year. It followed his two 1970 albums that also scaled the upper half of The Billboard 200. "Cherish" charted

for 23 weeks, hitting a high at No. 15, while "Rock Me Baby" had a 17-week run, topping off at No. 41.

"I feel so blessed to be accepted as a writer, actor, singer, producer, and more," Cassidy says. "My fans have been incredibly supportive. I look forward to getting back into recording and performing live. I just hope my fans will come out for the occasion."

Cassidy hasn't shied away from Hollywood, either. In 1993, he wrote the theme to "The John Larroquette Show," which won a Television Music Archives Award for best TV theme. He holds executive-producer duties on one of Fox's planned mid-season replacements, "Ask Harriet," a half-hour comedy about a sportswriter who pulls a Tootsie to nab a position as the female advice columnist.

"It's a high-concept show conceived like something that would fit in on Thursday night on NBC. It will definitely have a strong appeal for the 18-40 demographic," he says.

CARRIE BELL

Studio Action

ARTISTS & MUSIC

Early-Music Pioneer Looks Back

Erichson Revolutionized Period Performance On Disc

BY BRADLEY BAMBARGER

To say that producing records has been a religious experience for Wolf Erichson wouldn't be too far from the truth. Most of the 800 or so albums he's supervised over the past four decades have been made in churches, often in the dead of night. Alongside some of the world's greatest musicians, Erichson has divined the gospel of Bach and Beethoven, Handel and Haydn, like no other record maker.

Since the late '80s, Erichson has directed Sony Classical's outstanding early-music imprint, Vivarte. Before this association, he produced an award-winning series of Deutsche Grammophon albums for the Orpheus Chamber Orchestra and Emerson String Quartet. In the '70s, Erichson ran his own peerless early-music label, SEON, and he co-founded Teldec's pioneering Das Alte Werk series in the '60s, conceiving its landmark complete Bach cantata series.

This is the German-born Erichson's 70th birthday year, a time that finds him taking stock and winding down his commitments in the face of a classical record industry he barely recognizes from the one he entered as a young

man. But Erichson has an enormous amount to be proud of and the industry much to thank him for, not the least of which is his hand in the cultivation of period performance (the playing of early music with the instruments and techniques of the time) and its vibrant preservation on disc. As Young Turks, he and his associates helped revolutionize the recording of music from the Baroque and before, imbuing



ERICHSON

those works with a state-of-the-art spirit long reserved for Romantic-era masterpieces.

The list of Erichson's longtime artist associations reads like a who's who of period performers: keyboardist/conductor Gustav Leonhardt, cellist Anner Bylsma and his chamber group L'Archibudelli, violinist Sigiswald Kuijken and his virtuoso brothers, flautist/conductor Frans Brüggen, violinist Jeanne Lamon and her Tafelmusik orchestra, pianoforte ace Paul Jos van Immerseel, choral expert Paul van Nevel and his Huelgas Ensemble,

harpichordist Bob van Asperen, and conductor Bruno Weil, among others. Many of these musicians are Dutch or Belgian, reflecting the Lowlands axis of the '70s early-music movement.

One of the great albums Erichson made in an old European church is Leonhardt's two-disc "Great Bach Organ Works," recorded in Amsterdam's Waalse Kerk in 1972-73 and recently reissued as part of Sony's gradual revival of the classic SEON catalog. It's a transcendent performance that was captured in cutting-edge analog, now remastered with Sony's Super Bit Mapping process to glorious effect. The amazing sonic bloom of this vintage recording—sounding better than many organ records produced today—is testimony to the art of production that Erichson perfected early on.

"Recording in churches, at night so there was no noise from the street outside, allowed us to go into the depths of the music," Erichson says. "Truly, music is in the air in these old churches. The acoustics, the atmosphere is everything. There's wonderful natural reverb with all the wood—far better sounding than a recording studio and much less expensive. And in the dark

(Continued on next page)

Denmark's Soulshock & Karlin Trade In Techno Success To Travel R&B Road

BY SHAWNEE SMITH

NEW YORK—"It was like starting over," says Soulshock of his and partner Karlin's producing experience in the U.S. "We had a production company over in Europe, and we couldn't even get a meeting with the assistant to the production guy [in the U.S.]."

Formidable players in their native Denmark's techno scene, Soulshock was co-founder of SoulPower

Records and Karlin was a prominent musician producer. However, their hearts were not in techno but in R&B and hip-hop.

"We really wanted to do R&B," says Soulshock, "but Europe was really

into techno, and we were getting pushed to do that genre [of music], and we didn't want to, so I said, 'Let's go to the States and do the music we really want to.' So we gave up the company and moved over here."

Virtual unknowns when they began shopping tracks in 1992, the two struck gold with a remix of CeCe Peniston's "I'm In The Mood" off her A&M Records debut album, "Finally."

"It was a pretty good start for us," says Soulshock, "because CeCe is a cross between the dance music in

Europe and R&B."

Since then, the two have honed their craft to a more classic R&B/pop sound and have produced or remixed tracks for Toni Braxton ("I Love Me Some Him" and "I Belong To You"), Sting ("If You Love Somebody"), Brandy ("Broken Hearted"), Luther Vandross ("I Can Make It Better"), Patti LaBelle ("Alright Now"), Mary J. Blige ("Mary Jane"), Monica ("Before You Walk Out Of My Life"), Seal ("Don't Cry"), TLC ("Diggin' On You"), and Ultra Naté ("Show Me"), among others.

The duo's list of credits also includes several hip-hop tracks, like "I Wonder If Heaven Got A Ghetto," the first single off 2Pac's second posthumous set, "R U Still Down? [Remember Me]," on Amaru/Jive Records. They also produced "Me Against The World" and "Old School" on the deceased artist's previous sets. Other hip-hop credentials include production for Queen Latifah, MC Lyte, Audio 2, Cookie Crew, Tone Loc, and De La Soul.

If R&B was a natural evolution for the duo, hip-hop was a return to roots—at least for Soulshock, who got his professional start in hip-hop as the European tour DJ for Queen Latifah, the Jungle Brothers, True Mathematics, and Chill Rob G. at the age of 17.

"I was onstage for five hours, and I did it for free," says Soulshock excitedly. "I was so happy to be doing what I'd been dying to do. I got to

open the show with a mix show. I was part of it for real instead of up in my bedroom dreaming about it."

His ties with Latifah's Flavor Unit led to a remix of the rapper's "Wrath Of My Madness" that was included as a bonus track on her 1989 album, "All Hail The Queen." He also did a few underground remixes for New York's DJ Red Alert that aired on Red's hip-hop mix show on WRKS New York.

Even if one were to put Soulshock's tour DJ experience aside, his teenage musical experience was still against the grain of an average youth in Denmark.

"In school, everybody was checking out the new Toto or Dire Straits album, and I hated it. I just didn't feel it," he says. "A friend of mine introduced me to old R&B music like James Brown, and I really got into it, but it was hard to get. Then I heard 'Wheels Of Steel' by Grandmaster Flash, and I went nuts! I bought two turntables and a mixer the next day, and I was terror for [my parents] the next couple of years. I was into rap and R&B, that's it."

Karlin, on the other hand, played keyboards for several local bands in Copenhagen and liked Dire Straits.

"I grew up on a lot of different types of music," says Karlin, who is a self-taught musician. "I was always into playing jazz fusion, a lot of Bob James. [Soulshock and I] have different backgrounds when it comes to

(Continued on next page)



The Heart Of Rock 'N' Roll. Rock band Heart worked at Ocean Way on "Strong, Strong Wind," a new song for an upcoming "Greatest Hits" collection on Epic Legacy. Shown at the session, from left, are producer Peter Asher, also senior VP of Sony Music Entertainment; Heart members Ann Wilson and Nancy Wilson; Columbia Records VP of A&R John Kalodner; and engineer Nathaniel Kunkel. (Photo: David Goggin)

newsline...

THE NASHVILLE ASSN. OF PROFESSIONAL RECORDING SERVICES (NAPRS) has issued the first NAPRS Directory of local recording, mixing, and post-production facilities. The spiral-bound book lists phone numbers for more than 150 Nashville studios, with full-fledged entries for all 34 NAPRS member studios. NAPRS president Josef Nuyens says the directory will be issued twice a year.

IN AN EFFORT TO STRENGTHEN DEALER SUPPORT and better integrate its internal service operations, Yamaha Corp. of America formed the Pro Audio & Combo division. Formerly known as the Audio, Guitar & Synthesizer (AGS) division, the new division's marketing arm will be structured as a Pro Audio Group, consisting of sound reinforcement and recording products, and a Combo Group, which includes guitars, digital musical instruments, and portable keyboards. In addition, the Combo Group will include drums (which formerly fell under Yamaha's Band & Orchestral division) and accessories (which were part of the Consumer Products division). Jay Wanamaker, formerly head of the AGS division, has been promoted to VP/GM of the Pro Audio & Combo arm.

AUDIO TRACK

NEW YORK

RELAPSE RECORDS act **Brutal Truth** mixed its forthcoming project at the Magic Shop with producer/engineer **Billy Anderson** and assistant **Juan Garcia**. Also at the Magic Shop, Capitol Records act **Fun Lovin' Criminals** tracked the song "Big Nite Out" for the Capitol soundtrack to "Scream 2," with **Tim Latham** engineering and **Garcia** assisting. . . At Bear Tracks in suburban Suffern, N.Y., **Spyro Gyra** mixed a GRP Records project with producer **Jay Beckenstein**, engineer **Doug Oberkircher**, and assistant **Iain Fraser**; **Richard Stoltzman** tracked a BMG Classics date with producer **Jeremy Wall**, engineer **Larry Swist**, and assistant **Rick Pohronezny**; and **Tom Chapin** recorded a Sony Wonder project with producer **Ed Mitchell**, engineer **Joe DiGiorgi**, and assistant **Pohronezny**.

LOS ANGELES

PRODUCER Mike Clink was at Rumbo Recorders tracking a project by Bad Boy Entertainment act **Fuzz Bubble**; **Ed Thacker** engineered with **Dave Dominguez** assisting. . . At Foz Sound

in Hollywood, **Bill Grisolia** tracked with **Michael Landau** and **Lowen & Navarro** for Roadapple Records; **Barry Fasman** and **Ray Yukich** produced, and **John Thomas** mixed. . . At CMS Mastering in Pasadena, Calif., chief engineer **Robert Vosgien** worked on projects by **Bush** (Trauma/Interscope), **the Uninvited** (Atlantic), and **Richard Elliott** (Blue Note), plus the soundtracks to "Gattaca" and "Scream 2."

OTHER LOCATIONS

SWEETFISH RECORDING Studios in Argyle, N.Y., celebrated its 10th anniversary on Halloween with projects by the Celtic/Anglo act **the Big Germaniums**, Albany, N.Y., band **Stigmata** (with producer/engineer **Tom Case**), and Vermont's **Iridian Blue** (with engineer **Greg LeBalbo**). Also at Sweetfish, producer **Stevie J** and engineer **Marc Fuller** were in studio A working on tracks for **Sean "Puffy" Combs** and his Bad Boy Entertainment label.

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.

EARLY-MUSIC PIONEER LOOKS BACK

(Continued from preceding page)

with this music, where it's been played for hundreds of years, it is intense and very inspiring for the performers.

"But the secret of the SEON albums sounding so good after all these years was the tape we used—a very thick Scotch recording tape that I had imported, very expensively. The analog tape soaked up all the sound and has preserved it very well. We always invested in the best equipment and materials, and as the digital remastering of these records shows, this investment has paid off many times over."

Among the other vital SEON recordings now out are Kuijken on Baroque violin and Leonhardt on pianoforte in a wondrously fresh reading of three Mozart sonatas, harpsichordist Robert Kohen leading a sensual take on Couperin's "L'Apotheose À La Memoire De Lully," and the late lutenist Michael Schaffer performing hypnotic, rarely heard suites from the French Baroque. Thirty or so SEON titles are available, with more on the way. At budget price, these albums are among the greatest values in classical music, as well as object lessons in record production.

If the SEON collection is a gallery of sound, groundbreaking and acute, then Vivarte is a grand museum comprising works from medieval plainchant to late Classical-era chamber music, with inspired performances, luminous sound, and packaging that reflects the quality of the music within. Some of the highlights of this rich catalog include the series of historical organ albums with Leonhardt (period repertoire

matched with vintage organs throughout Europe) and a recently completed multi-disc survey of Schubert masses with Weil and the Vienna Boys Choir.

Other Vivarte marvels include amber-toned takes on Beethoven's piano concertos with Immerseel, Tafelmusik, and Weil; moving albums of Flemish polyphony, from unsung works by Brumel and Manichourt to Renaissance masterpieces like Lassus' "Lagrime Di San Pietro," with Nevel and the Huelgas Ensemble; Tafelmusik's great Bach Brandenburgs and Vivaldi concerti; spirited discs of Haydn's final string quartets and piano trios with L'Archibudelli and pianist Robert Levin; and Bylsma's definitive traversals of Brahms' cello sonatas and Bach's solo suites.

Bylsma has worked with Erichson since 1962, when he recorded an Edison Prize-winning disc of Handel's recorder sonatas with Brügggen and Leonhardt. "I took a liking to Wolf immediately, and we shared a deep love of music," Bylsma says.

"Above all, Wolf is a man of Old World refinement, a real European gentleman. He has all that a record producer needs: good taste, good ears, and good humor. When you're hard at work making records, with late hours, you need patience. And in the early days, we might make 20 intense records in a row without a cross word."

As a youth, Erichson served an apprenticeship as an organ builder before studying musicology and singing at the University of Hamburg, giving him his insight into both the per-

formance and mechanics of music. He gained an edge in engineering via his close relationships with studio pros from the Stuttgart, Germany, firm of Tritonus. Behind the board with such engineers as Stephan Schellmann, Andreas Nuebronner, and Markus Heiland, he has worked to overcome the sonic vagaries of gut strings, 18-century horns, and the human voice to produce lifelike balances of shadow and light—a quality he sees lacking in many current classical recordings.

"I don't understand the sound aesthetic of 1997," Erichson says. "With the equipment we have today, everything should be beautiful. But the pictures are too black and white. It's not natural. And Surround Sound—that's the end of the world. The human ear wasn't designed for that."

Even though no one is more responsible for the way we actually hear pre-19th century music than Erichson, archaic sounds haven't been his sole era of endeavor. His Vivarte productions have delved into Brahms and Bruckner with aplomb, and his work with Orpheus and the Emersons included a fair share of modern music. He even won a Grammy Award for his recording of the Emersons' complete Bartók quartets. "It's more than ironic that I would win a Grammy for Bartók," Erichson says. "It's funny."

Along with many classical labels, Sony Classical is constricting its recording program—Vivarte included. The imprint has a devoted worldwide following, but albums of Praetorius masses and even Mozart serenades

aren't about to rival "Appalachia Waltz" in sales. Still, Sony Classical president Peter Gelb says the label is committed to Vivarte and is honored by its association with Erichson. "Wolf is an innovator, one of the greatest figures in classical recording," he says. "We hope when he retires that he'll stay on as a consultant for us."

Erichson appreciates Sony's care with the SEON reissues, although he imparts a certain sadness at the deletions and cutbacks that threaten the rest of his carefully cultivated catalog. "Once, the whole world seemed to be

waiting for these records, the Bach cantatas, the SEON albums," he says. "Now it's like a shout in the desert."

"The great paintings and architecture of Europe are preserved in museums, but music is an interior legacy," Erichson adds. "Almost all of this early music was lost for so long. Only now are we able to bring it back to life and make it available to the public. Artists and record companies should make this a priority, to nurture this legacy and market it and make people aware of its worth. It's an obligation we all have to each other."

SOULSHOCK & KARLIN

(Continued from preceding page)

music."

The two say that they clicked right away when Karlin and a local Denmark singer named Susan came to SoulPower Records for a record deal.

"We decided not to keep her, but we kept Karlin," says Soulshock, whose first partner in SoulPower, Cutfather, accompanied him and Karlin to the States but decided to return to Denmark.

It was Soulshock who introduced Karlin to R&B music, making him tapes of music by the S.O.S. Band and Jimmy Jam & Terry Lewis. "He freaked, he was so into it," says Soulshock.

"I didn't even know a lot of that music existed," says Karlin. "There is just so much good, old-school R&B out there."

Since then, the two have kept busy mixing tracks that challenge the conventions of R&B music in the market where it was born.

"We're a little different from other producers," says Soulshock about the team's production methods. "Since I started [producing] in Europe, I've been using Cubase sequencing software. It's like an old Otari computer that I've been using for the last eight years. It's still the tightest set I can find. I go around looking for any [of the computers] that are still left so that when this one goes, I can use another."

He says he and Karlin fight over getting a new computer, but he's tried new Macintoshes and "something about it wasn't tight. They've made [the Mac] so you can run Cubase, but it's still not as good. The Otari was built for music; it has MIDI. The Mac and the PC aren't. Music companies can make programs so they can do music, but they don't hold the snares. I feel the Otari keeps the snares more steady and on top of each other. On the others I feel

like they are moving around too much."

The duo also uses an E-max sampler, which is out of production. "With the E-max, it's the drum sounds that make it good," says Soulshock. "I've tried so many different, new, fancy samplers, but I can't find one that makes the drums sound as good."

The duo has a preference for tracks with crisp instrumentation and no watered-down samples.

"When we use samples," says Soulshock, "we use a little piece of it and change it around so you can't even hear where it came from it."

If they find a particular sample they like, Soulshock and Karlin will take the time to get it cleared, but they say that rarely happens.

In the meantime, however, the two are cutting down on the production jobs they take to concentrate on their latest project, Soulpower Records. The label is expected to release four or five records under a two-year distribution arrangement with Virgin Records.

Based in Soulshock and Karlin's Los Angeles office/studio, the label is a lean operation, according to Soulshock.

"We're not trying to be super executives," he says. "We don't know how to run a record label, so we want to focus on the music and grow with the label. We've seen too many people go into the whole label thing and forget the most important thing, which is the music."

The two are getting help from Virgin and have hired outside people to handle A&R and promotion. The first act off the label is slated to be a female singer named Shiro.

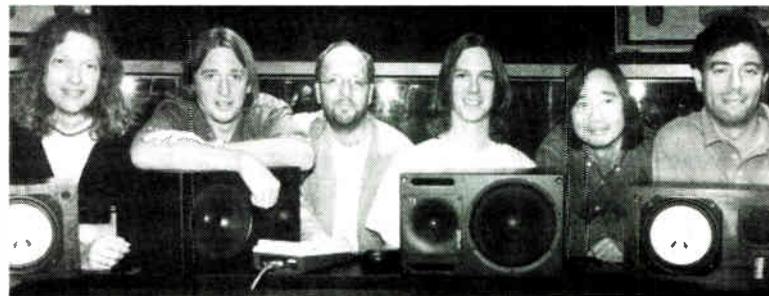
"[The project] is going to be really typical Soulshock street beats and tracks with really good songs," says Soulshock. "We're gonna try to add a little psychedelic thing, and so far it's been turning out really good."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (NOVEMBER 29, 1997)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	ADULT TOP 40
TITLE Artist/ Producer (Label)	CANDLE IN THE WIND 1997/ SOMETHING ABOUT THE WAY YOU LOOK TONIGHT Elton John/Chris Thomas (Rocket/A&M)	MY BODY LSG/ Darryl "Delite" Allamby (EastWest/EEG)	LOVE GETS ME EVERY TIME Shania Twain Robert John "Mutt" Lange (Mercury)	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	MASTERFONICS (Nashville, TN) Jeff Balding	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 9000J	Neve VR60	Studer A827
RECORDER(S)	Sony 3348 digital	Studer 827	Studer D827	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	MASTERFONICS (Nashville, TN) Mike Shipley	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 9000J	SSL G4000	SSL 4000G+
RECORDER(S)	Sony 3348 digital	Studer 827	Studer D827	Studer A800 III	Studer A827
MASTER TAPE	DAT	Ampex 499	BASF 900	Ampex 499	3M 996/Ampex 499
MASTERING Engineer	TOWNHOUSE STUDIOS Frank Arkwright/Pete Lewis	POWERS HOUSE OF SOUND Herb Powers	MASTERFONICS Glenn Meadows	HIT FACTORY James Cruz POWERS HOUSE OF SOUND Herb Powers, Dave Kutch	GATEWAY Bob Ludwig
CD/CASSETTE MANUFACTURER	PDO-HTM	WEA	PDO-HTM	BMG	WEA

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Droge Goes South For Epic Tracks. Rocker Pete Droge, newly signed to 57 Records/Epic Records, is working on his debut album for the label at Southern Tracks in Atlanta. Like his last two releases (both on American Recordings), Droge's current project is being produced by Brendan O'Brien. Shown at Southern Tracks, from left, are guitarist Peter Stroud, O'Brien, manager Kelly Curtis, Droge, Epic senior VP of A&R Kaz Utsunomiya, and EMI Music Publishing senior VP of talent acquisition and marketing Rick Krim.

GSA

BILLBOARD SPOTLIGHTS GERMANY, SWITZERLAND AND AUSTRIA

Homegrown Heroes

Germany, Switzerland And Austria See Lower Sales In General, But What Sells Is Increasingly Domestic

BY WOLFGANG SPAHR

With annual revenues of more than 6 billion marks (\$3.4 billion), Germany is the world's third-largest music market and the anchor of the regional market of Germany, Switzerland and Austria. Yet, over the past few months, growing worries have clouded the outlook for the market.

High unemployment of nearly 12%, political inaction ahead of the parliamentary elections next autumn and the resulting economic uncertainty among consumers, all have contributed to a drastic slump in sales in the German record market.

This past summer, some record companies recorded a 50% drop in sales of top-sellers, with earnings in some cases down by nearly 70%. The only consolation for the German industry is the rising proportion of domestic productions, with their higher margins, on the charts.

After 20 years, the share of domestic repertoire on the German singles chart has broken a new record again, now accounting for 55.7%. As numerous German productions sell well internationally, German companies can boost their income with foreign royalty payments.

EXECUTIVE DECISIONS

Industry executives are very muted in their assessment of 1997.

Heinz Canibol, GSA president of Universal Music, projects only slight growth of 1% in the German market in the foreseeable future. Unfortunately, he says, record companies have very little influence on the overall economy. Canibol questions whether German record companies can influence consumer behavior through new products and distribution channels, and whether they will be able to tap new trends to enhance the interest in music-buying.

"Nothing is more threatening to our industry in the long term than mediocrity and boredom," he says.

German companies must take drastic measures to cushion



No Mercy

themselves against the slump in the market, says Michael Haentjes, CEO of edel. "We have always worked with cost efficiency," he says. "Accordingly, it is not possible to respond to the weak market merely by cutting costs." He goes on to say that edel is attempting to further extend its market share, as it did in

1997.

Wolf-D. Gramatke, president of PolyGram Germany, also expects muted growth results for 1997 overall. "What we need in the future are new artists who are capable of making it into the national and international charts and who have sufficient staying power in the long term," he says. "One of the greatest challenges for future growth is to conquer part of that 50% who are non-buyers in Germany," says Gramatke.

A study co-sponsored by PolyGram shows that more repertoire is needed to lure non-active music consumers, largely those over 35, back into the record shops. PolyGram

has taken the first successful step in that direction with million-selling releases in Germany by Italy's Andrea Bocelli and Holland's André Rieu.

Germany's double-digit growth rates of recent years will become increasingly difficult to repeat, says Gramatke. "We will probably be faced temporarily with flat markets, as the economic situation in Germany—high unemployment, high tax burdens and political inactivity ahead of the parliamentary elections next autumn—causes great uncertainty for consumers."

Like other companies, PolyGram has taken action to ride out the flat market. "As always, we attempt to create new structures in good time, so as to be able to respond flexibly to any changes and to extend our market leadership," says Gramatke.

According to Gerd Gebhardt, president of Warner Music Central Europe, retail sales have been declining over the past five years. And in tough times, music becomes a luxury item, he says. In addition, in recent years, other products, such as computer games, have competed for the leisure-time spending of music buyers.

"It is almost impossible to predict what the situation will be at the end of 1998," says Gebhardt. "Only after the next parliamentary elections have been held in October or November 1998 will we know whether the newly elected government will be willing to act quickly to combat unemployment, lower the high tax burdens on companies and address other key economic problems to give consumers some sign of hope."

Thomas M. Stein, president of BMG GSA, points to the favorable trends in the GSA market for his company. "With revenues of 861 million marks [\$489 million], BMG Entertainment International Germany/Switzerland/Austria (GSA) posted record growth of 11% in fiscal 1996-97," reports Stein. "The BMG companies in Germany, Austria and Switzerland primarily owe this strong showing to their market leadership in the [domestic] product segment, which they have further extended over the past 12 months."

In Stein's opinion, the industry's major challenge is to open up new distribution channels to tap the 50% of the German population who do not regularly buy records. This would include expanding activities, throughout Europe, with non-traditional music retailers.

To supplement its traditionally close ties with music retailers, BMG has established BMG Special Marketing Europe and has assembled a group of marketing experts who will be responsible for developing specific concepts and merchandising plans aimed at non-traditional outlets.

Jochen Leuschner, GSA senior VP at Sony Music, agrees that 1997 has been a difficult year for his company, as well as the rest of the German industry, but he remains optimistic about year-end results.

"I am convinced that we will close the year with a net increase," he says. "In view of our product schedule, I think

Continued on page 58



Rammstein

Getting Priorities Straight

The Region's Major And Indie Labels Focus On Artists That Could Be The Next Big Thing At Home And Abroad

BY WOLFGANG SPAHR AND ELLIE WEINERT

The acts given priority attention during the third and fourth quarters of 1997 will determine whether Germany will shake off a year-long sales downturn. Accordingly, the record companies are going to great lengths to launch their top products in the German market—while keeping an eye on sales in Austria and Switzerland. At the same time, some of the Austrian and Swiss companies are confident they will achieve Europe-wide success with their own releases.

Here are some of the current priority releases in the GSA region:

- BMG Entertainment International GSA, based in Munich, is betting on the Swiss rock band **GOTTHARD**, whose last three albums consecutively hit No. 1 and achieved



Gotthard

platinum sales (50,000 units) in Switzerland. Meanwhile, the band has made a name for itself as a top 50 album seller in Germany, as well as a guaranteed chart act in Japan. The new album is titled "D Frosted." Since the prior three albums were released all over Europe and in Asia Pacific markets, BMG expects further international action on this release.

- Eckhard Gundel, CEO of BMG Hamburg, is confident about high chart positions for **ANNIKA**, a singer previously known for her involvement with the hit group Rednex. Gundel expects Annika's album "Me & Myself" to be a Europe-wide hit.

- Sony's Dance Pool label expects **SPACE FROG** to make a splash with its album "Welcome All Species," which was released in early October. The Frankfurt-based foursome is a dance act that performs live. Dance Pool manager Markus Wenzel says, "The advance

single, 'X-Ray (Follow Me),' has already set a trend, while the follow-up single, 'I Feel Ur Pain,' is even more intense. We expect that the debut album and Space Frog's frontman, the Grim Reaper, will excite all dance-crazy kids." Dance Pool is looking at a worldwide release with a special eye on the Benelux and France.

- EastWest Records is backing two new groups from Berlin. **MADONNA HIP HOP MASSAKER**, on its new album, "Radical Romance," showcases a provocative and glamorous pop style, while **THE BOYZ** have stepped into the absence created in the teen-group genre by the breakup of Take That. EastWest managing director Hubert Wandjo believes both acts have strong potential beyond the GSA markets.

- **AARON CARTER**, the younger brother of Backstreet Boy Nick Carter, has landed a top 10 hit with his debut single, "Crush On You," on edel, which has released his debut album. Michael Haentjes, managing director of edel, says that the company will be concentrating its marketing and promotion activities on Carter. "We assume this album will make it into the top 10," says Haentjes.



Space Frog

- In May of this year, the British band **CHUMBAWAMBA** signed to EMI Electrola for Europe. By July, its single "Tubthumping" was a hit in Britain and other European territories, setting up the release of the album "Tubthumper." After forming their own label in the

early '80s, the group members released their first single, "Revolution," in September 1985. Their first album was called "Pictures Of Starving Children Sell Records" and was followed up in 1987 by their second album, "Never Mind
Continued on page 60



ECONOMIC WATCH

Currency: Deutsche Mark
Exchange rate \$1 = 1.80 DM
GDP in U.S. dollars: (1995): \$1.89 billion
Inflation rate (1997): 2%
Unemployment rate (September 1997): 11.6%

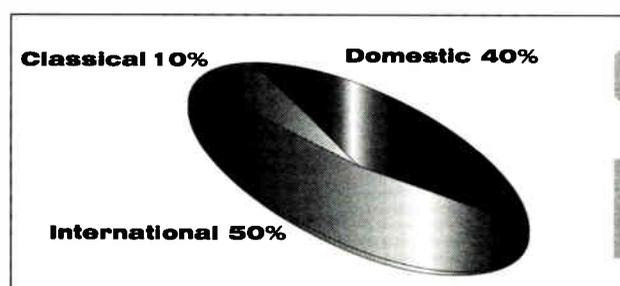
SALES WATCH

Average wholesale album price: \$13.05
Average retail album price: \$18.05
Mechanical royalty rate: 9.306%
Sales tax on sound recordings: 15%
Unit sales (first six months 1997): 123.8 million
Change over same period previous year: 5%
Per capita album sales (1996): 2.8
Piracy level: 3% of units
CD-player household penetration: 86%
Platinum album award: 500,000 units
Gold album award: 250,000 units

MEDIA WATCH (key promotional outlets)

Bravo, weekly youth magazine, (1.5 million circulation)
Popcorn, monthly magazine (430,600 circulation)
MTV: 2 million viewers daily
Viva: 2.14 million viewers daily
WDR4 (Cologne): 5.7 million listeners

REPERTOIRE BREAKDOWN



RETAIL WATCH (key retail outlets)

Karstadt (164 stores)
World Of Music (19 stores)
Saturn (29 stores)

CHART WATCH

Top-Selling Albums: January–September 1997

1. Bocelli (Sugar/Polydor) - Andrea Bocelli
2. Romanza (Sugar/Polydor) - Andrea Bocelli
3. Klappe Die 2te (RCA) - Tic Tac Toe
4. Tic Tac Toe (RCA) - Tic Tac Toe
5. Tragic Kingdom (Trauma/Interscope) - No Doubt
6. Secrets (LaFace/Arista) - Toni Braxton
7. Evita (Warner) - Soundtrack
8. Spice (Virgin) - Spice Girls
9. Still Waters (Polydor) - Bee Gees
10. My Promise (MCI/Arista) - No Mercy

Top-Selling Singles: January–September 1997

1. Time To Say Goodbye (EastWest) - Sarah Brightman & Andrea Bocelli
2. Don't Speak (Trauma/Interscope) - No Doubt
3. Warum (RCA) - Tic Tac Toe
4. Un-Break My Heart (LaFace/Arista) - Toni Braxton
5. I'll Be Missing You (Bad Boy/Arista) - Puff Daddy & Faith Evans featuring 112
6. Sonic Empire (Low Spirit/BMG) - Members of Mayday
7. Lonely (Motor) - Nana
8. I Believe I Can Fly (Jive) - R. Kelly
9. Du Liebst Mich Nicht (Epic) - Sabrina Setlur
10. Engel (Motor) - Rammstein

TRADE CONTACTS

IFPI national group: BPW
Mechanical-rights society: GEMA
Performing-rights society: GEMA
Music-publishing associations: DMV

Source: IFPI, Media Control, Music & Media, Billboard research

Helmut
Lotti

Queen

Chumba-
wamba

The Kelly
Family

BRAVO 19

BEST OF
BRAVO '97

CLAUDIA
JUNG

ROBBIE
WILLIAMS

VANÉSSA
MAE

JOE COCKER

DIE
SCHLÜMPFE

Guess

who will be

NO. 1 IN GERMANY

this Christmas?

[The EMI Electrola **X-Masterpieces**]

PETER RIEGER

KONZERTAGENTUR GMBH

The serious Art of Promotion

4 Against 1 · 999 · Abstürzende Brieftauben · Accept · Alice · Alien Fire · America · And Also The Trees · Laurie Anderson · Leah Andreone · Die Ärzte · Atari Teenage Riot · Das Auge Gottes · B.F.G. · Bad Religion · BAP · Beastie Boys · Beatnigs · Beck · Harry Belafonte · Big Bam Boo · Big Country · Big Pig · Biohazard · Black · Richie Blackmore's Rainbow · Bloodhound Gang · Blümchen · Blur · Philip Boa and the Voodoo Club · Bond · Andy Borg · David Bowie · Brings · Graham Browne · Bush · C-Block · Carter USM · Cassandra Complex · Caught in the Act · Nick Cave & the Bad Seeds · Roger Chapman · Charles & Eddie · Toni Childs · Clawfinger · Jimmy Cliff · Climax Blues Band · Joe Cocker · Albert Collins · Phil Collins · Concrete Blonde · Consolidated · Alice Cooper · Julián Cope · Cracker · Dalbello · Danzig · Willy DeVille · Deadlock · Deep Blue Something · Deine Lakaien · Descendents · DEUS · Dinosaur Jr. · Dirty Dancing · Disposable Heroes of HipHoprisy · DJ BoBo · Dog Eat Dog · Dokken · Thomas Dolby · Die Dorfkombi · Die Drei Soprane · Die Drei Tenöre · Dubrovnik · Duran Duran · Bob Dylan · Earth, Wind & Fire · Earthcake · Eat · Einstürzende Neubauten · Element of Crime · EMF · Escape with Romeo · Everclear · Faith no More · Marianne Faithful · Faithless · Die Fantastischen Vier · Fehlfarben · Fettes Brot · Fields of Nephilim · Fischer Z · Fish · Foo Fighters · Fool's Garden · Freaky Funkin' Weirdoz · Freundeskreis · Fünf im grünen Bett · Funky Diamonds · Fury in the Slaughterhouse · Peter Gabriel · Galaxie 500 · Garbage · Art Garfunkel · Genesis · Boy George · Gotthard · Grant Stevens · Herbert Grönemeyer · Guesch Patti · Gum · H-BlockX · Nina Hagen · Headcrash · Helga · Picture · Helmet · Heroes del Silencio · Terry Hoax · Steve Hogarth · Hole · Iggy Pop · Immaculate Fools · Incubus · Inspiral Carpets · INXS · Joe Jackson · Colin James · Jesus Jones · Howard Jones · Marti Jones · K's Choice · Patricia Kaas · Kajagoogoo · Kastrierte Philosophen · Keb 'Mo' · Nigel Kennedy · Kirsty Mac Coll · Kitaro · Kool and the Gang · Die Krupps · Kyuss · L7 · Laberinto · Lag Wagon · Daniel Lanois · Lemonheads · Leningrad Cowboys · Level 42 · Levitation · Little Steven · Liveaction Pussy Show · Living Colour · Jingo de Lunch · Lush · Wolf Maahn · Magnum · Manic Street Preachers · Marilyn Manson · Ziggy Marley · Mars Mellow · John Martyn · Richard Marx · Mary Beats Jane · Massacre · Meat Loaf · Ulla Meinecke · Mezzoforte · Mike & the Mechanics · Millencolin · Monster Magnet · Gary Moore · Allison Moyet · Mr. Ed jumps the Gun · Marius Müller Westernhagen · Mustard Seeds · Myrna Loy · Nationalgalerie · Ned's Atomic Dustbin · New Model Army · New Order · Wolfgang Niedecken · NoFX · Noise Works · O.K. Coral · Offspring · Oysterband · Packrats · Paddy goes to Holyhead · Pale Saints · Paradise Lost · Parmesan · Luciano Pavarotti · Pavement · PAW · Peek-A-Boo · Picture House · PIL · Pink Cream 69 · Pink Pills · Pixies · Plan B · Podvodnaya Lodka · Porno for Pyros · Project Pitchfork · Prong · Pur · Queen · Rainmakers · Rammstein · Rausch · Ride · Rollins Band · Roundabout · Rubicon · Ruby · Run DMC · Runrig · Sandow · Sans Secours · Purple Schulz · Scorpions · Screaming Trees · Selig · Send no Flowers · Shakatak · Shawn Colvin · Michelle Shocked · Silverchair · Simple Minds · Siouxsie and the Banshees · Sisters of Mercy · Skunk Anansie · Slowdive · So · Sonic Youth · Sperm-birds · Spider Murphy Gang · Stabbing Westward · Stereo MCs · Stiff Little Fingers · Such a Surge · Suede · Supertramp · Swimming in Sand · Talk Talk · Tea Party · Tears for Fears · Teenage Fanclub · Terrorgruppe · The Alarm · The Bates · The Blindboy · The Brandos · The Conells · The Corrs · The Cult · The Cure · The Dirty Three · The Escape Club · The FIXX · The Gap Band · The Georgia Satellites · The Goodies · The House of Love · The Jesus & Mary Chains · The Kelly Family · The Levellers · The Melvins · The Mission · The Nits · The Pogues · The Ramones · The Stranglers · The Sugarcubes · The The · The Wall · Therapy? · Thompson Twins · Thousand Yard Stare · Throw that Beat · TocoTronic · Peter Tosh · Die Toten Hosen · Jethro Tull · Twelve Drummers Drumming · U2 · Urban Dance Squad · Vagabond of Joy · Van Morrison · Vanilla Ice · Alan Vega · Suzanne Vega · Veruca Salt · Andreas Vollenweider · Warlock · John Watts · Weezer · Bettina Wegner · Wendybones · White Zombie · Whodini · Steve Winwood · Witness · Wizo · Der Wolf · Womack & Womack · Yell 4 You · Yeti Girls · Young Gods · Paul Young · ZZ TOP

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WITHIN ELEVEN YEARS AN EXTRAORDINARY EVENT WAS CREATED

'87 BIZARRE '97

FESTIVAL

We would like to thank all artists performing during the last years:

Siouxsie and the Banshees - Iggy Pop - The Mission - Julian Cope - Element of Crime - New Model Army - Cassandra Complex - Swimming in Sand - The Pogues - Winstürzende Neubauten - Philip Boa and the Voodoo Club - The Sugarbushes - Guesch Patti - Big Pig - B.F.G. - Twelve Drummers Drumming - Fury in the Slaughterhouse - So - The Cure - Pixies - Eat - The Jesus & Mary Chains - Living Colours - Beatings - Jesus Jones - Abstürzende Brieffrauen - Kastrierte Philosophen - And Also The Trees - Grant Stevens - Alien Fire - The The - The Ramones - Fields of the Nephilim - Ride - Galaxie 500 - Myrta Loy - Jingo de Lunch - Pale Saints - Band - Danzig - Stiff Little Fingers - The Alarm - Bad Religion - 999 - Dubravnik - Plan B - Witness - Vagabond Of Joy - The House of Love - Lush - Stabbing Westward - Disposable Heroes Of HighHorrors - Dog Eat Dog - Die Fantastischen Vier - Stereo MCs - Immaculate Fools - O.K. Corral - Freaky Furkin - Weirdoz - Throw That Beat ... - Escape with Romeo - The Goodies - Fehlfarben - The Levellers - Saniow - Urban Dance Squad - Rubicon - Ruarig - Carter USM - Ned's Atomic Dustbin - EMF - Blur - Kirsty Mac Coll - Concrete Blonde - Levitation - Terry Hoax - Helga Picture - L7 - Lemonheads - Inspiral Carpets - New Order - Sonic Youth - Offspring - Porno for Pyros - Young Gods - Helmet - Therapy? - NoFX - Hale - Consolidated - Podvoinaya Lodka - Thousand Yard Stare - Pink Pills - Die Ärzte - Bad Religion - Biohazard - Projekt Pitchfork - Sperrbirds - Gum - Tea Party - Such A Surge - Massacre - Paradise Lost - Clawfinger - Monster Magnet - H-BlockX - Nick Cave & The Bad Seeds - Dinosaur Jr. - White Zombie - Kyuss - 4EUS - PAW - Mary Beats Jane - The Bates - Liveaction Pussy - The Dirty Three - Yarnho Salt - Send No Flowers - Everclear - Lag Wagon - Screaming Trees - Handcrash - Tocotronic - Skunk Anansie - Selig - Veezer - Garbage - Rorschach - Earthcake - Millencolin - Ruby - The Melvins - Rammstein - Wizo - Prong - Pavement - Die Toten Hosen - Faith No More - Suede - Foo Fighters - Beck - Das Auge Gottes - Descendents - Atari Teenage Riot - Sans Secours - Deime Lakaien - Silverchair - Fettes Brot - Marilyn Manson - Rollins Band - Helmet - Bush - Yell Girls - Freundeskreis - Incubus - Laberinto - Terrorgruppe - Bloodhound Gang - Die Krupps

Last but not least: Thank you to all our partners and friends without whom those events would not have been possible

U2

POP

TOUR 97

27.7.'97-KÖLN · 29.7.'97-LEIPZIG
31.7.'97-MANNHEIM · 18.8.'97-NÜRNBERG
20.8.'97-HANNOVER

SOLS LE HAUT PATRONAGE DE
S.A.S. LE PRINCE
RAINIER III DE MONACO
ET EN PRÉSENCE DE
S.A.S. LA PRINCESSE
CAROLINE DE MONACO
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L'OPERA ET L'ORCHESTRE PHILHARMONIQUE
DE MONTE CARLO.

TIBOR RUDAS
PRESENTE

THE TENORS

CARRERAS DOMINGO PAVAROTTI with MEHTA
IN CONCERT 1994

9 Juin, 1994
Centre de Congres Auditorium
Monte Carlo

PETER RIEGER

IN ASSOCIATION WITH MAYOR OF MOSCOW
TIBOR RUDAS
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7 сентября в 19 часов

Pavarotti

IN CONCERT

850-летню Москвы посвящается

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CIRCUS RONCALLI

PRÉSENTIERT

VARIÉTÉ RONCALLI

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ALTE OPER - FRANKFURT

20.12. - 9.1.90
GROSSER SAAL

Samstag, 21. Juli 1990
Einlass: 14.00 • Vorprogramm: 17.30 • THE WALL: 21.30

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Phil Collins
DANCE INTO EUROPE '97
PRESENTED BY TOYOTA COROLLA

1997 **DANCE INTO EUROPE** **SOLD OUT**

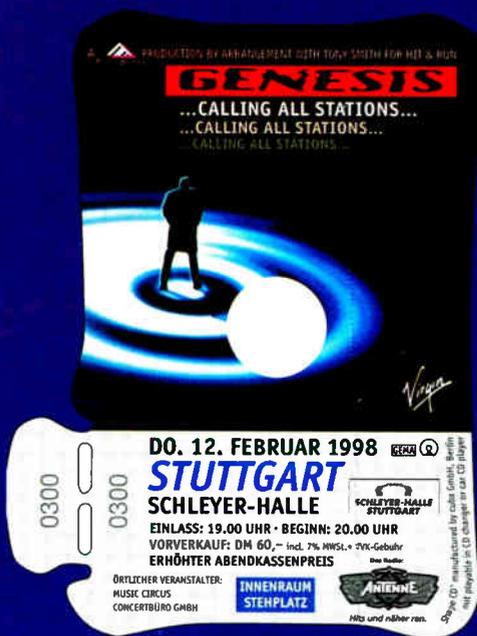
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1990 **THE SERIOUS TOUR** **SOLD OUT**

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GSA

Touring Germany

Concerts Require Preparation And Promotion While Navigating High Taxes And Ticket Prices

BY WOLFGANG SPAHR

Germany's concert promoters say that international artists should focus on long-term career development rather than short-term payoffs when planning tours in the world's third-largest music market.

"The cardinal error made by foreign partners—as well as in the music industry as a whole—is to think in the short term only," says Marek Lieberberg, who is one of the leading European impresarios.

In view of the complexity of the German market, says Lieberberg, it is very important for international acts to establish a presence in the country and to plan their tours well in advance.

Lieberberg's views come at a time when weak record sales are reflected in the concert business. Even so, he expects to break even in 1997 after a more successful 1996, a reality he accepts in the cyclical concert business.

TAX TROUBLES

Yet the concert business in Germany also has been hurt by the introduction in 1996 of a new tax structure that effectively doubles the tax burden on international acts to 32% of revenue.

The business also has grabbed unwelcome headlines in the past year with the arrest of Marcel Avram, co-owner of Mama Concerts & Rau, on tax-evasion charges—an action by government officials that has been widely criticized by Avram's fellow promoters and German music-industry leaders.

Thomas Stein, president of BMG GSA, told an audience at Popkomm this past summer that the government's action in detaining Avram reflected a wider attitude of intransigence in addressing tax issues. "Instead of seeking compromise, an example was set," said Stein. "Instead of loosening the state fetters on creative people, one of the most creative and economically productive individuals in the industry was put in chains, in the fullest sense of the word, when he was on his hospital bed. I do not seek to defend tax evasion—if this is what happened—but this example is not a way to solve German tax problems."

MORE FOR YOUR MONEY

Tours by domestic artists have taken a greater share of the concert market in Germany recently because of the excessive fees demanded by international artists, say Werner Kuhls and Johannes Wessels, the managing directors of the Sunrise Music Company in Hamburg. The higher fees are due to the tax artists must pay in advance—although a large part of this can be absorbed if concerts are planned properly, the Sunrise promoters say. National artists are now every bit as good as foreign artists, in terms of quality. Since their ticket prices are lower, there is a tendency for national artists to be favored, they say.

"The consumer no longer buys everything," says promoter Peter Rieger of Cologne, who notes there has been a slump in audience numbers. At the "Giants Of Rock" concert in July, featuring Meat Loaf and the Scorpions, he only achieved 50% of the audience required to break even; U2's concert audiences were half what he projected, in part because of high ticket prices, he says.

Rieger has noted an increase in fees, costs and taxes, which, of course, is also reflected in ticket prices. "As a service company, we try to keep ticket prices reasonably inexpensive with the assistance of sponsors," explains Rieger.

"In the past, we used the profit earned on major acts to invest in new artists and systematically build them up," says Rieger. As the profit on such major acts is shrinking more and more, it is becoming increasingly difficult to invest in new groups, he says.

Lieberberg believes that German audiences have become obsessed with fleeting pleasures. Only the latest, most spectacular and popular will do. Second-best is just not good enough.

"This atmosphere is not conducive to developing and

building up artists and careers step by step," he laments.

GERMAN GUIDANCE

Managers and agents should pay more attention to the advice given by German promoters, claim Sunrise managing directors Kuhls and Wessels. During preparations for a world tour, which generally coincides with the release of a new album, negotiations for concerts in Germany are frequently commenced too late.

Says Kuhls, "The market has become much quicker. Tickets should go on sale reasonably soon after the release of the new product. Radio stations only airing current releases will not go back to playing old records months later. Waiting too long before selling concert tickets means starting from scratch, as far as advertising the artist is concerned, and this always involves considerable added cost."

Hamburg concert promoter Karsten Jahnke also believes that as much as 80% of the tours in Germany are confirmed by managers and booking agencies much too late. While a tour may be planned six months in advance, they often are not confirmed until 60 days or so before the first show, says Jahnke. "Another major mistake is to judge the amount of work being done by the record company in Germany from the importance of the act in its home market," he says. "Managers fail to recognize the situation facing record companies with a flood of new releases."

SUCCESS STORIES

Jahnke has had recent success with tours by Italian artists Angelo Branduardi and Lucio Dalla, America's Randy Crawford and the latest German shooting star, Blümchen, who drew total tour audiences of 35,000. Jahnke's 1998 schedule includes bookings by Italy's Paolo Conte and American jazz musician Pat Metheny, among others.

With his open-air projects, meanwhile, Lieberberg has created cult events defying all fashions and trends. "Rock Am Ring" and "Rock Im Park" are far and away the most successful festivals in Germany. These two open-air events, which look back on a tradition of 12 years and are based on almost 30 years of experience in this field, broke records in 1997, with 120,000 visitors each.

The new, more alternative "Blindman's Ball" festival, which now takes place annually at the end of the season, immediately attracted more than 45,000 fans, according to Lieberberg. "Of course, the failure of amateurish open-air events organized without attention to detail comes as no surprise," says Lieberberg. "Festivals require extraordinary expertise and a professional organization catering to the needs of the audience and the artists. Most attempts fail because these essentials are not observed."

In 1997, concerts by Sting, Bryan Adams, the Who and Kiss were extraordinarily successful, attracting a total of 750,000 fans. Celine Dion proved her strength as an open-air drawing-card with her incredible performance at Berlin's Waldbühne.

Sunrise organized five open-air festivals under the motto "Go Bang!", featuring David Bowie and the Prodigy, which fell well short of audience projections.

The Bizarre Festival attracted roughly 100,000 fans over three days this summer. Says Rieger, "Service was spelled with a capital S, with a supermarket, camping facilities, sufficient lavatories, enough stands selling food and drink, and leisure facilities, etc. A three-day open-air concert costs about as much as a holiday on the island of Mallorca, so you have to offer something special."

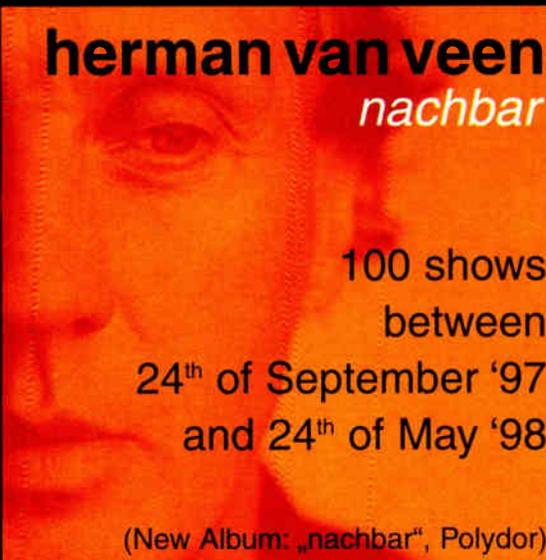
What makes Rieger optimistic about the rest of the year is the already sold-out Phil Collins tour with an audience of almost 250,000. In 1998, the promoter expects another good year, with concerts by Genesis, Luciano Pavarotti, the Three Tenors, the Bizarre Festival, Simple Minds and many other artists. ■

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SESAMSTRASSE LIVE

160 shows between
12th of November '97
and
20th of March '98.



herman van veen
nachbar

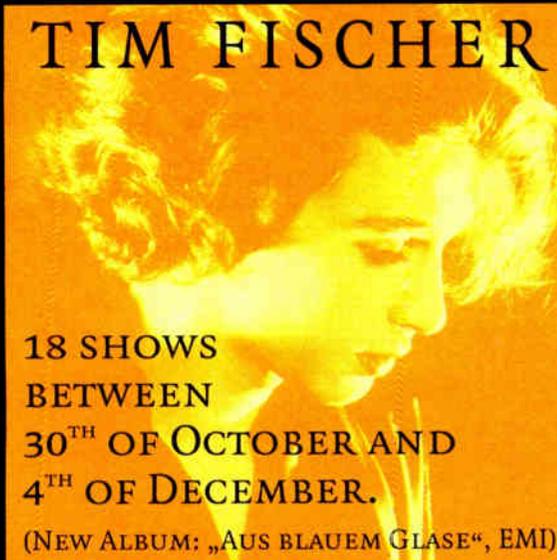
100 shows
between
24th of September '97
and 24th of May '98

(New Album: „nachbar“, Polydor)

Michel Petrucciani & Friends
02.12. Hamburg, Musikhalle
03.12. Köln, Philharmonie

Michel Petrucciani
All Star Trio 1998
Anthony Jackson (b) - Steve Gadd (dm)

04.02. Mannheim, Musensaal
05.02. München, Philharmonie
07.02. Freiburg, Konzerthaus
08.02. Stuttgart, Hegelsaal
09.02. Dresden, Kulturpalast
10.02. Frankfurt a.M., Alte Oper
12.02. Bielefeld, Oetkerhalle
14.02. Düsseldorf, Tonhalle
15.02. Berlin, Friedrichstadtpalast
New Album: „Both Worlds“, edel contraire



TIM FISCHER

18 SHOWS
BETWEEN
30TH OF OCTOBER AND
4TH OF DECEMBER.

(NEW ALBUM: „AUS BLAUEM GLASE“, EMI)



the Dubliners

31 shows between 13th of October
and 6th of December.

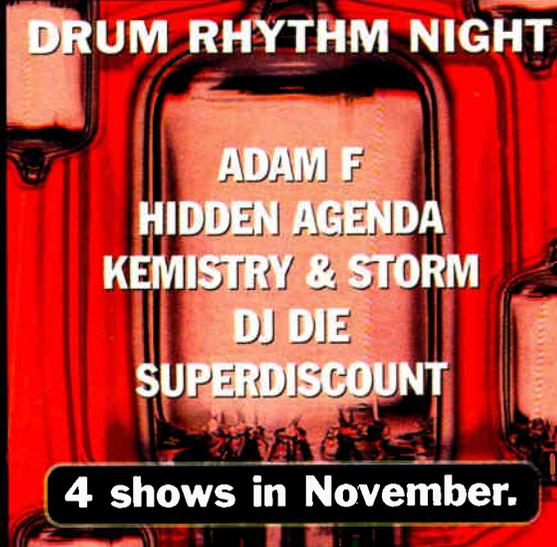
(New Album: „Alive-Alive-0“, pistorrek records)



Blümchen

19 shows between
28th of November &
22nd of December.

New Album:	Verliebt	Edel
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DRUM RHYTHM NIGHT

ADAM F
HIDDEN AGENDA
KEMISTRY & STORM
DJ DIE
SUPERDISCOUNT

4 shows in November.



Randy Crawford

01.02.'98 STUTTGART,
HEGELSAAL
03.02.'98 FRANKFURT,
ALTE OPER
04.02.'98 MÜNCHEN,
PHILHARMONIE
06.02.'98 BERLIN,
HoK
07.02.'98 DÜSSELDORF,
TONHALLE
09.02.'98 HAMBURG,
MUSIKHALLE

(NEW ALBUM: „EVERY KIND OF MOOD“, WEA)



PAT METHENY GROUP

15.04.'98 FRIEDRICHSHAFEN, Bf. Fischbach
18.04.'98 HANNOVER, Capitol
19.04.'98 HAMBURG, Musikhalle
22.04.'98 DÜSSELDORF, Philipshalle
27.04.'98 BERLIN, Tempodrom
28.04.'98 MÜNCHEN, Circus Krone
01.05.'98 KARLSRUHE, Stadthalle
02.05.'98 STUTTGART, Liederhalle
03.05.'98 FRANKFURT, Alte Oper
(New Album: „Imaginary Day“, WEA)

KARSTEN JAHNKE KONZERTDIREKTION GMBH

HALLERSTRASSE 72, 20146 HAMBURG, GERMANY

TEL.: +49 40 41 47 88-0, FAX: +49 40 44 35 97, [HTTP://WWW.STADT.COM/KARSTEN-JAHNKE/](http://www.stadt.com/karsten-jahnke/)





ECONOMIC WATCH

Currency: Schilling
 Exchange rate \$1 = 12.11 S
 GDP in U.S. dollars (1995): \$200.3 billion
 Inflation rate (1996): 1.9%
 Unemployment rate (August 1997): 5.9%

SALES WATCH

Average wholesale album price: \$12.80
 Average retail album price: \$20.64
 Mechanical royalty rate: 9.306%
 Sales tax on sound recordings: 20%
 Unit sales (first six months 1997): 10.91 million
 Change over same period previous year: 6%
 Per capita album sales (1996): 2.6
 Piracy level: 2% of units

CD-player household saturation: 54%
 Platinum album award: 50,000 units
 Gold album award: 25,000 units

MEDIA WATCH (key promotional outlets)

Rennbahn Express, biweekly magazine (100,000 circ.)
 MTV (Austrian audience figures not available)
 O 3, Vienna (2.5 million listeners)

RETAIL WATCH (key retail outlets)

Libro (250 stores)
 Media Markt (12 stores)
 Virgin (4 stores)

TRADE CONTACTS

IFPI national group: IFPI Austria
 Mechanical-rights society: VBT
 Performing-rights society: Austro-Mechana
 Music-publishing associations: AKM

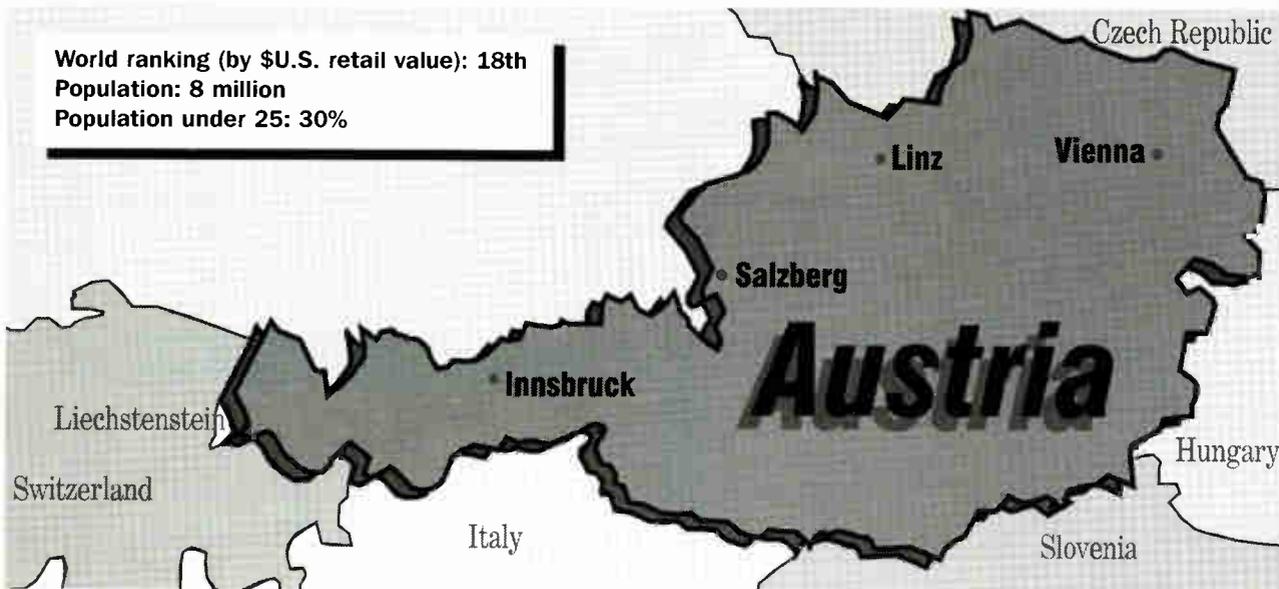


CHART WATCH

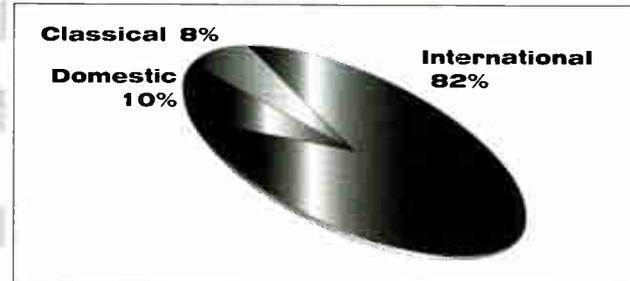
Top-Selling Albums: January–September 1997

1. My Promise (MCI/Arista)—No Mercy
2. Evita (Warner)—Soundtrack
3. Spice (Virgin)—Spice Girls
4. Backstreet Boys (Jive)—Backstreet Boys
5. Romanza (Sugar/Polydor)—Andrea Bocelli
6. Klappe Die 2te (RCA)—Tic Tac Toe
7. Blond (Ariola)—Rainhard Fendrich
8. Dove C'e Musica (DDD/BMG)—Eros Ramazzotti
9. Bocelli (Sugar/Polydor)—Andrea Bocelli
10. Secrets (LaFace/Arista)—Toni Braxton

Top-Selling Singles: January–September 1997

1. Time To Say Goodbye (EastWest)—Sarah Brightman & Andrea Bocelli
2. When I Die (MCI/Arista)—No Mercy
3. Un-Break My Heart (LaFace/Arista)—Toni Braxton
4. Don't Speak (Trauma/Interscope)—No Doubt
5. Blond (Ariola)—Rainhard Fendrich
6. Warum? (RCA)—Tic Tac Toe
7. I Believe I Can Fly (Jive)—R. Kelly
8. Verpliss Dich (RCA)—Tic Tac Toe
9. I'll Be Missing You (Bad Boy/Arista)—Puff Daddy & Faith Evans featuring 112
10. Don't Cry For Me Argentina (Warner)—Madonna

REPERTOIRE BREAKDOWN



Source: IFPI, Music & Media, Austria Top 30, Billboard research

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FOR ALL THE ARTISTS WHO TOURED WITH US
THIS YEAR IN GERMANY AND AUSTRIA.

AEROSMITH
BRYAN ADAMS
APOLLO 440
DIE ÄRZTE
ATARI TEENAGE RIOT
BECK
BUNBURY
SARAH BRIGHTMAN
TRACY BONHAM
BUSH
CAROLINE'S SPINE
PAUL CARRACK
NENEH CHERRY
CLAWFINGER
PAULA COLE
JOAQUIN CORTES
CELINE DION
CRASH TEST DUMMIES
DEUS
DODGY
FAITH NO MORE
DIE FANTASTISCHEN VIER
FUGEES
HUMAN NATURE
JON BON JOVI
KISS
KULA SHAKER
JONNY LANG
LIVE
MARILYN MANSON
AMANDA MARSHALL
MEGADETH

METALLICA
MORPHINE
NADA SURF
OASIS
THE OFFSPRING
OUR LADY PEACE
OTTO
MARK OWEN
PLACEBO
CHRIS REA
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ROACHFORD
SABRINA SETLUR
SHARON STONED
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SORAYA
BRUCE SPRINGSTEEN
DIE STERNE
SUPERGRASS
STING
SUPERTRAMP
TEXAS
3 COLOURS RED
TOOL
THE TRAGICALLY HIP
THE WHO
THIRD EYE BLIND
ZUCCHERO
ZZ TOP

THANKS!

FROM ALL AT
MAREK LIEBERBERG
KONZERTAGENTUR

IN ALPHABETICAL ORDER

AQUA
RAINBOX
COOKY
LUTRICIA Mc NEAL
DE BOS
R.O.O.S.
CLAWFINGER
JANTJE SMIT

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GSA

HOMEGROWN HEROES
Continued from page 47

that we will substantially outgrow the market this year. Our multifaceted activities are focusing on attempts to establish as many new national and international artists in the GSA countries as possible."

The split of Sony Music Germany into Columbia and Epic Records helped the company position itself early for the tough economic climate, says Leuschner.

"Our strategy of marketing and promoting key national and international releases as aggressively as possible and simultaneously scouring the company for untapped efficiency reserves is already bearing fruit," says Leuschner.

While consumer restraint is understandable in a time of economic uncertainty, Leuschner also believes that Germany's music retailers could do a better job of meeting the needs of music consumers.

Helmut Fest, president of EMI GSA, is cautious but not pessimistic about this year's business performance. "As we systematically prepared our company for a leveling-off of double-digit growth rates back in the 'fatter years,' we are working on the premise that our company will post record results again in 1997, just as it has done in the past 11 years," says Fest. "This necessitates strict budget compliance and overheads, which have been held steady for years."

In the artistic area, EMI has long since slimmed down its release schedule without, however, preventing A&R staff inside the company from signing up new artists. Fest is adamant that there will be no standstill in this area.

He sees three core areas that will receive attention from EMI over the next few years: further expansion of A&R activities, additional international success and improved ties to non-traditional retail outlets for music.

"One of the findings of the non-buyer study was that it is becoming increasingly difficult to encourage those buyers, in particular, who do not visit traditional retail outlets, for a whole host of different reasons, to buy CDs," he says. "Our very successful partnership with drugstore chain Schlecker and Breeze TV in over 6,500 outlets throughout Germany is a good example of how this group can be reached."

In this context, Fest stresses that no business will be taken away from traditional retailers. Selling via the Schlecker chain primarily reaches customers who don't shop at record stores.

Kurt Thielen, managing director of the independent label Rough Trade, does not expect the German record market to expand in the foreseeable future, in spite of his own company's growth.

Following its acquisition by Zomba Records as its principal shareholder and the resulting takeover of the Jive label, Rough Trade has defied general trends by boosting its revenues considerably. With the establishment of the Jive office in Cologne under the management of Konrad von Lohnes and additions to the radio promotion team, Rough Trade is an example of a German record company that has been able to extend its resources substantially in a tough market.

DOMESTIC BLISS

Amid all the negative trends in the German market, there is great joy at the growing proportion of domestic or national product on the charts.

"This is a marvelous development for us," says Haentjes of edel. "Germany still forms the core of our business. I have no doubt that rising domestic repertoire will automatically translate into higher revenues. If we had only national signings, edel would be among the top three in the record market."

Warner is also benefiting from the strong appeal of national product. Acts such as Mr. President, Sarah Brightman, Princessa, X-Perience, C-Block, Bed & Breakfast, Scorpions and many others are not only generating dependable sales in Germany but are enjoying success in the U.S. and Southeast Asia. Warner's Gebhardt wants to further bolster this trend within his company.

Over the past 12 months, the share of national productions in the revenues of BMG Ariola units in Munich, Hamburg, Berlin, Vienna and Zurich has risen to more than 60%, the company reports. As a result, BMG is easily outperforming the market as a whole and is making a decisive contribution to domestic product's overall share of 40% in the German market.

With sales of roughly 150 million records around the world in the past 10 years, as well as permanent international chart presence, the BMG Ariola companies are proving that, far from being history (Boney M, Modern Talking and Milli Vanilli), their foreign success is stronger than ever, as German-produced acts such as La Bouche, Real McCoy, No Mercy and Scatman John find international acclaim.

Canibol at Universal is also pleased that his company is earning considerable foreign revenues with its German signings. Papa Winnie has sold 220,000 albums in Asia and Latin America, while the Swedish artist Pandora, who has signed with Universal Germany, sold more than 800,000 copies of her two albums in Japan. However, success in the domestic market must remain the first priority, he adds.

Leuschner says that developing national acts is a key aspect of Sony's activities. "After a difficult phase in the recent past, our artist roster is now beginning to move in the right direction," he says. "The label's favorable development is being strategically supplemented by carefully selected deals with artists who complement and harmonize with our existing roster."

Foreign exploitation of EMI Electrola product is playing a special role in the company's growth. Last year, the international successes of artists such as Captain Jack and Worlds Apart (who sold more than 1 million CDs in France alone) made a considerable contribution to EMI Electrola's earnings. This year, EMI's Fest expects the foreign revenues earned by these and other new signings to the German company to almost double.

What the German PolyGram president Gramatke finds particularly gratifying about the success of domestic products is that acceptance of music from Germany has risen considerably, not only in Germany itself but in other countries as well.

"Royalty income from foreign successes also boosts the bottom line," he says. Gramatke expects the share of national product in the market to stabilize at 45% in the long term. He adds that PolyGram is committed to further extending this segment of the market by fostering national acts at its own repertoire companies. PolyGram has international success with product from Germany: Andrea Bocelli (Polydor), Rammstein (Motor) and Nana (Motor). ■

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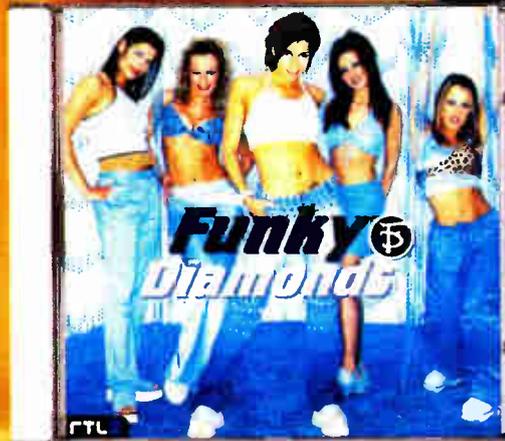
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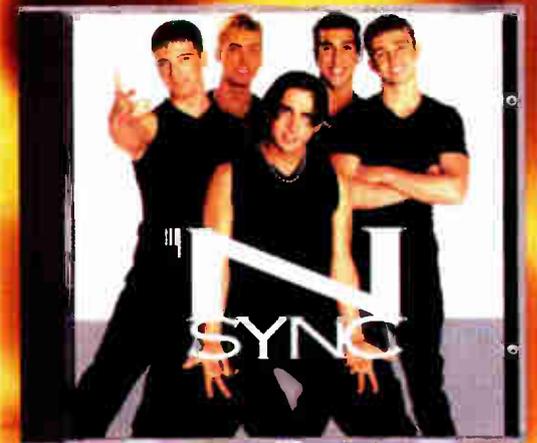
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in japan



4 weeks # 1
and platinum in
switzerland



no. 1 album in germany
went gold in germany,
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Hausmacherart *f* gastr. nach ~home-made, traditional-style ...
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 Hausmann *m* house husband.
 Hausmannskost *f* good plain cooking.
 Hausmarke *f* own brand, (Wein)house wine, F one's favo(u)rite brand. -meister(in) caretaker. -mittel *n* household remedy. -müll *m* household waste. -musik *f* music-making in the home. -nummer *f* house number. -ordnung *f* house rules pl. -pflege *f* home nursing (od. care).
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PRIORITY ACTS
Continued from page 48

The Ballots!" Later albums also appeared on the group's own Agit-Prop label, which belonged to the One Little Indian label from 1993 until December 1996.

• Erwin Bach, the managing director of EMI Switzerland, has three internationally oriented acts on his roster. One of these is dance act **DJ BOBO**, who is licensed to EMI by EAMS and earns gold and platinum records all over Europe. However, Bach also is placing store by two other acts: **MARTIN SCHENKEL**, an actor and singer, and **NATACHA**, a rock singer, who Bach thinks has a large career ahead now that her album "Venezia" has made it into the top 20.

• Epic Records chief Jörg Hacker has put his label's resources behind the September release of the new eponymously titled album from the industrial rock band **KMFDM**. The band was founded by Sascha Konietzko and Udo Sturm—a German painter and a multimedia performer—in Paris in 1984. KMFDM is an acronym for "Kein Mitleid Fuer Die Mehrheit," which means "no pity for the majority." Hacker says, "The time is just right for this kind of product: hard, electronic, the sure-fire successor to modern industrial-rock music." The band was booked to open for Rammstein on its upcoming tour, with showcases in major European cities.

• Intercord is betting on the continued success of **FOOLS GARDEN**, whose current album, "The Principal Thing," was set up by the top 25 hit "Why Did She Go?". Intercord managing director Herbert R. Kollisch says, "We have already had promising response from the media, and the feedback from our Southeast Asian EMI partners puts us in an optimistic mood." Intercord believes that this album will sell well due to the platinum success of the debut album and because "Lemon Tree" turned out to be a worldwide hit.

Aside from a Europe-wide release, Intercord has its sights set on the Asia Pacific region, where the band has attained stardom with sell-out concerts.

• Koch International has a special jazz-meets-classics single on the market this winter. It presents German tenor **GREGOR PRÄCHT** (executive producer and exclusive artist signed to Koch Classics) along with his mentor **AL JARREAU**. Prächt and Jarreau perform the Charlie Chaplin song "Smile" accompanied by the Warfield Avenue Symphony Orchestra, arranged by GRP recording artist David Benoit. Robert Koch, A&R manager rock/pop says, "This cooperation with such high-quality, internationally renowned artists as Al Jarreau and Gregor Prächt is an honor for us. We believe in this powerful team as well as in the high-quality artistic production." The company plans to release this single worldwide—in cooperation with various distribution partners—in order to cover all global territories. An album and tour are expected next year.



KMFDM

Mercury Records managing director Dietmar Glodde and A&R chief Boris Lohe, have assembled 14 hip-hop stars and classical vocalists for "The Rhapsody Overture," featuring the likes of **MOBB DEEP**, **LL COOL J**, **RUN-D.M.C.**, **JAY**, **REDMAN**, **ONYX** and **NICKY D**. The first single from the album, "Prince Igor," features **WARREN G** and the Norwegian soprano **SISSEL KYRKJEBO**. "The concept owes its emotional impact to the symbiosis of rap and operatic arias," says Lohe. "This is largely due to the fact that the productions are not the result of synthetic studio sessions but arose from the artists personally exploring the classical music in a very individual manner."

• With its album "Herzeleid" racking up sales of more than 400,000 units, the Berlin group **RAMMSTEIN** has now had an American breakthrough. Motor/PolyGram shipped more than 400,000 copies of the latest album, "Sehnsucht." The band played its first two concerts in New York in September and was well-received, reports Motor CEO Tim Renner. Rammstein arouses attention with aggressive lyrics and spectacular stage shows, and the band has been signed by London Records in the U.S.

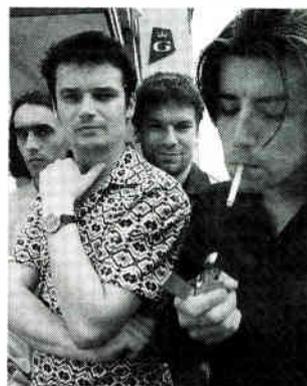
• This winter's key national release at Play It Again Sam in Hamburg is the first solo album from Hamburg artist **GARY D**. He is currently one of the leading hard trance-techno DJs on the rave circuit in Europe, and his compilation album "D-Trance" has been the most successful product advertised on TV in this genre. The DJ demonstrates his expertise not only in arranging the compilation but also writing his own material, says PIAS head Peter Cadera. Working in his own studio, Gary composed and produced his debut album, "Bang," released this autumn by PIAS through Rough Trade Germany.

• Karin Heinrich, head of A&R/marketing for national pop at Polydor Germany, says that American TV star **DAVID HASSELHOFF**, who is signed to the German company, is releasing "Hooked On A Feeling," featuring songs produced by John Ballard (Ace Of Base), Axel Breitung (DJ Bobo), Enrico Zabler (Masterboy), Wade Hubbard and Gary St. Clair (Boyz II Men). Says Heinrich, "The album is a superb blend of appealing up-tempo pop songs and strong ballads." Hasselhoff had his greatest music success to date with the European hit "Looking For Freedom" in 1989, the year in which the Berlin Wall fell. His new album will be released in many markets outside the GSA region, notably Asia. For Christmas, Polydor also is releasing "My Christmas Dream" from Dutch violinist **ANDRÉ RIEU**. The disc will benefit from a tour, television appearances and a TV ad campaign.

• Universal Records Germany's top national project for the next few months is **A.K.-S.W.I.F.T.**, reports Universal GSA president Heinz Canibol. Produced by Booya Music, the debut single, "Light In Me," made it straight onto the VIVA and MTV playlists, charted two weeks after release and, with sales of over 110,000 units, entered the top 20 of the German singles chart. The band's new album is being released in Scandinavia, the Benelux territories and France.

• Universal Switzerland is expecting "Kryptos," the new album by harpist **ANDREAS VOLLENWEIDER**, to have a worldwide impact. Together with the Zurich Symphony Orchestra and many superb musicians, Vollenweider has produced "a masterpiece," says Universal's Rolf Sommer. Vollenweider has sold more than 9 million albums to date worldwide.

• Virgin Schallplatten has high hopes for the young German band **VIVID** and its debut album, "Go!". Virgin managing director Udo Lange explains, "It is very clear-cut—very rarely before has a German band come up with such a high international standard for a debut album. The set up is strong within itself: starting and ending with the music—from a fascinating mixture of great melodies, a compelling voice and charismatic frontman [Thomas Hanreich], down to the refined sound, artwork, support of the media and management. Vivid is already way on top and



Vivid

ready to conquer the world." Virgin has release commitments from almost all the European Virgin companies, as well as from Japan.

• Alexander Maurus of WEA Records notes that **MR. PRESIDENT** has enjoyed enormous success recently in the U.K. and U.S. with its hit single "Coco Janboo." At the same time, the group's debut album, "We See The Same Sun," has racked up sales of more than 1 million units outside Germany. A follow-up, "Nightclub," was released at the end of August in Germany and has already spun off the hit single "JoJo Action." Says Maurus, "We have created a basis for consolidating and extending the act's international and national success." American funk pioneer **BOOTSIE COLLINS** also is signed to WEA Germany, which has released his new album, "Fresh Outta P. University." **CULTURED PEARLS** achieved chart and sales success in Germany with the debut single "Tic Toc" and the ensuing debut album. The album "Space Age Honeymoon" is a soul/pop-tinged musical production. ■

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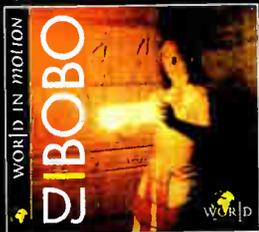
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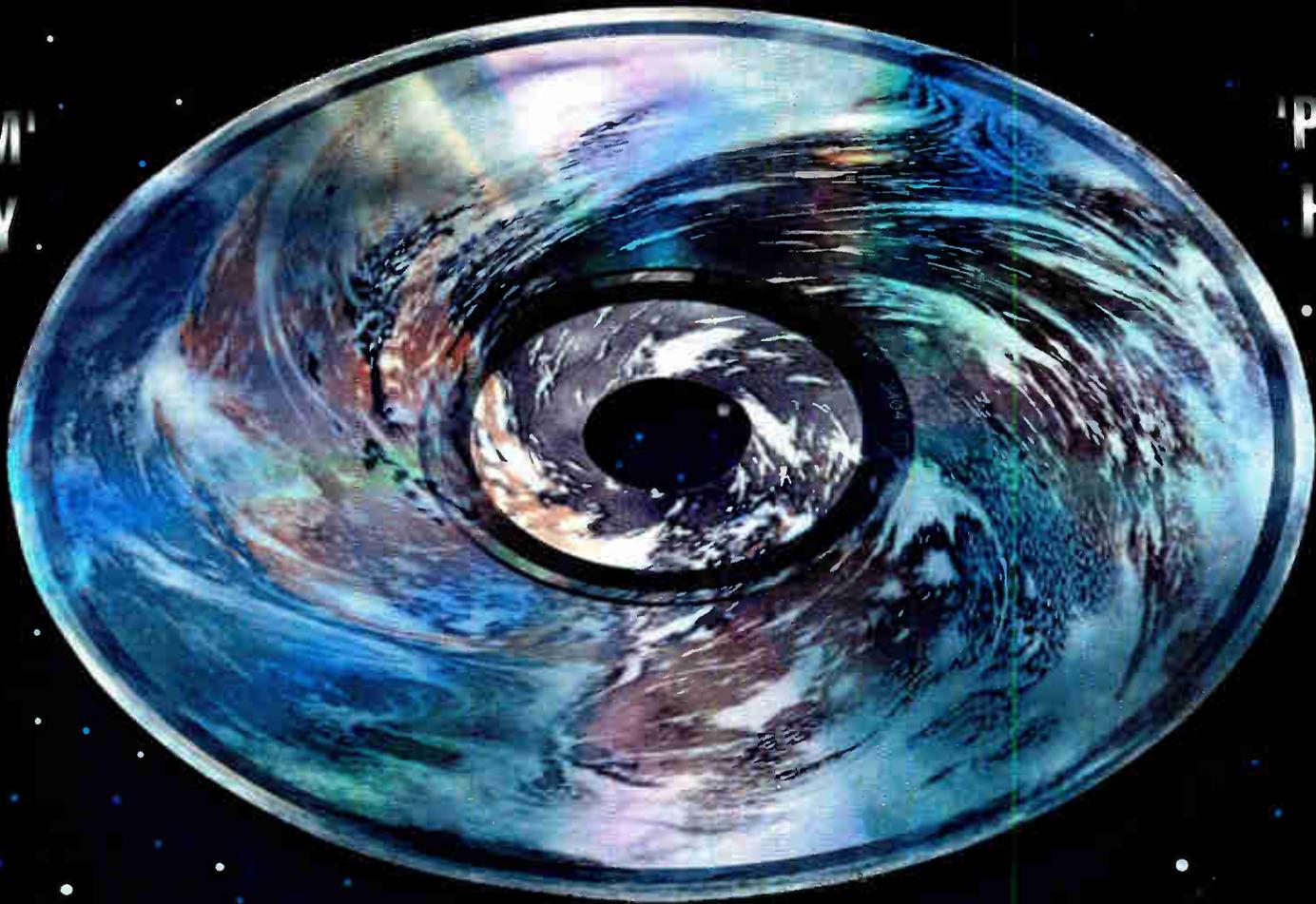


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Songwriters & Publishers

ARTISTS & MUSIC

SESAC Presents Second N.Y. Music Awards

More than 300 people attended SESAC's second music awards Nov. 18 at the Supper Club in New York. Among the highlights was the presentation of a 1997 Song of the Year Award to Bob Carlisle for his hit "Butterfly Kisses" and a Pride of SESAC Award to gospel star Shirley Caesar.



Shirley Caesar acknowledges her Pride of SESAC Award.



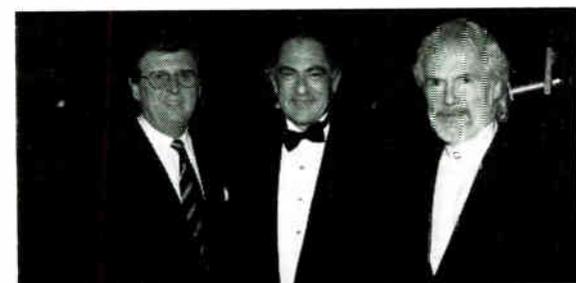
SESAC senior executives with award recipients. In the front row are Bob Carlisle, far right, and Shirley Caesar, second from left.



Shown, from left, are Pat Rogers, SESAC senior VP of writer/publisher relations; Ira Smith, co-chairman of SESAC; Bob Carlisle; Linda Lorence, SESAC VP of writer/publisher relations; jazz singer Cassandra Wilson; and Bill Velez, SESAC president/COO.



Shown, from left, are Trevor Gale, SESAC's director of urban and R&B music, writer/publisher relations; Brian Jackson of Foray Music/EMI Music; Linda Lorence, SESAC VP of writer/publisher relations; and Evan Lamberg of Foray Music/EMI Music. Jackson and Lamberg accepted National Performance Activity Awards on behalf of Michelle Williams, writer of "Don't Wanna Be A Player" and "Love Scene," the top 10 singles both by artist Joe.



Shown, from left, are Ed Murphy, president/CEO of the National Music Publishers' Assn.; Ira Smith, co-chairman of SESAC; and Dr. Wayne Bickerton, chairman of SESAC International.



Shown, from left, are Linda Lorence, SESAC VP of writer/publisher relations; Nadine Baker of PolyGram Music Publishing; Holly Greene of PolyGram Music Publishing; and Sander Selover, winner of the National Performance Activity Award for "Where's The Love," the hit single by Hanson.



Bob Carlisle, third from left, received the Song of the Year Award for "Butterfly Kisses." Also shown, from left, are Dale Matthews of Diadem Music; Pat Rogers, SESAC senior VP of writer/publisher relations; and Rebecca Brown, SESAC senior director of writer/publisher relations.

BMG Music Moves Further Into Asia; V2 Cozies Up To In Bed

ASIA EXPANSION: BMG Music Publishing, amplifying its expansion program in Asia, has expanded its Taiwan office under the direction of its first GM, Lobo Lo, a well-known name in the area as a producer, recording artist, and composer. He will work with other regional BMG Music Publishing companies to expose Chinese composers across the national boundaries in the pan-China region. In another development further sig-

master recordings (Billboard Bulletin, Nov. 12). The publisher's Asian activities are under the direction of Hong Kong-based David Loiterton, VP of Asian operations.

IN BED WITH V2: Expansion of the recently formed music publishing unit of Richard Branson's V2 Music Group has come via a "majority interest" stake in an independent company formed by its own A&R chief,



by Irv Lichtman

Kate Hyman. In fact, two of her writer deals at In Bed Music—Granddaddy and Marc Anthony Thompson, also known as Chocolate Genius—have been signed to V2 Records on a world (not including the U.S.) and an all-territory basis, respectively. Granddaddy records for Will Records in the U.S. Others signed to In Bed are Capitol acts Skeleton Key and Chris Harford. New York-based Hyman, who was the V2 label's first U.S. employee when hired earlier this year, has held

plans also calling for the purchase of

(Continued on next page)

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HOT COUNTRY SINGLES & TRACKS

LOVE GETS ME EVERY TIME · Shania Twain, Robert John Lange · Songs Of PolyGram Int'l/BMI, Loon Echo/BMI, Zomba/ASCAP

HOT R&B SINGLES

MY BODY · Darrell Allamby, Lincoln Browder, Antionette Roberson · Toni Robi/ASCAP, 2000 Watts/ASCAP

HOT RAP SINGLES

FEEL SO GOOD (FROM "MONEY TALKS") · R.E. Bell, R. Bell, G. Brown, R. Mickens, C. Smith, D. Thomas, R. Westfield, L. Dermer · Second Decade/BMI, Warner-Tamerlane/BMI, Foreign Imported/BMI

HOT LATIN TRACKS

Y HUBO ALGUIEN · Omar Alfanno · New Edition EMOA/SESAC

WORDS & MUSIC

(Continued from preceding page)

key A&R posts at the Imago, Chrysalis, MCA, and Ze labels. The V2 publishing division is headed by David Steel, who will handle day-to-day administration of In Bed's catalog.

VALENTINO NEWCOMERS: Valentino Production Music Library has released 12 individual Production Music Libraries, each keyed to subject matter and style. Not associated with the 90-CD Valentino Production Music Library, the Evergreen Collection, as it's known, is 12 libraries of 10 CDs each, including such themes as dramatic, comedy, cartoon, historic, dance, foreign, Americana, documentary, electronic, instrumental, industrial, and mystery. Also, the company says that starting in 1998, both of its libraries will be downloadable via bit-stream technology at the company's World Wide Web site (<http://www.tvmusic.com>). The company says that this will mark the first music and sound-effects library produced for the professional broadcast market to be downloadable directly via a digital library system

over the Web.

AIMP/MIDEM FORUM: The Assn. of Independent Music Publishers (AIMP) will host a forum at MIDEM Jan. 19 as an update on mechanical rates. The event, at the Palais des Festivals in Cannes, will be moderated by Thomas R. Levy, executive director of AIMP in New York and an industry lawyer for the past 37 years. Panelists include Ed Murphy, president/CEO of the National Music Publishers' Assn.; David Basskin, president of the Canadian Musical Reproduction Rights Agency; and David Louterton, regional VP in Asia for BMG Music Publishing.

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Corp.:

1. Beck, "Odelay."
2. Kenny Wayne Shepherd, "Ledbetter Heights."
3. No Doubt, "Tragic Kingdom."
4. "Sublime."
5. Alice In Chains, "Acoustic."

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.

693-1280.

JANUARY

Jan. 8-11, **International Consumer Electronics Show Conference**, sponsored by the Consumer Electronics Manufacturers Assn., Las Vegas Convention Center, Sands Exposition Center, Las Vegas Hilton, Alexis Park Hotel, Las Vegas. 703-907-7674, <http://www.cemac.org>.
Jan. 15, "Making It Real: Live Music On

Television," presented by the Museum of Television and Radio and the New York Chapter of the National Academy of Recording Arts and Sciences. 212-621-6600.

Jan. 15-17, **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.

DECEMBER

Dec. 2, **ASCAP's "Real Stories . . . What Happens In The Music Business" Series Presents Publicity: How To Create A Buzz**, ASCAP Building, New York. 212-841-8119.

Dec. 3, **Third Annual New York National Academy Of Recording Arts And Sciences Heroes Awards**, New York. 212-245-5440.

Dec. 3, **The 1997 Lifetime Achievement Awards**, sponsored by the National Academy of Songwriters, Regent Beverly Wilshire, Beverly Hills, Calif. 213-782-9836.

Dec. 4-5, **Entertainment, Sports, And Publishing Law Seminar**, sponsored by University of California at Davis School of Law and University of Houston Law Foundation, Sheraton Grande Hotel, Los Angeles. 713-743-2069.

Dec. 4-7, **Aspen Artist Development Conference**, Hotel Jerome, Aspen, Colo. 970-544-8292.

Dec. 8, **Billboard Music Awards**, MGM Grand Garden Arena, Las Vegas. 212-536-5173.

Dec. 8, **"Chance Of The Decade" Raffle And Party**, to benefit AmFAR, Decade nightclub, New York. 212-682-7440, extension 113.

Dec. 9, **Annual Forecast & Update Seminar**, sponsored by the International Recording Media Assn., Sheraton New York Hotel & Towers, New York. 609-279-1700.

Dec. 9, **Entertainment Law: The Year In Review 1997**, sponsored by Stan Soocher Esq. and the Nashville Bar Assn., Nashville ASCAP Headquarters. 615-242-9272.

Dec. 11, **New York Women In Film & Television Gala Holiday Luncheon**, honoring Judy McGrath, the New York Hilton and Towers, New York. 212-838-6033.

Dec. 11, **"To Market, To Market: Selling Records In The Cyberge"**, presented by the New York Chapter of the National Academy of Recording Arts and Sciences. 212-245-5440.

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-

LIFELINES

BIRTHS.

Boy, Reid Harper, to Sandi and Richard Bushnell, Oct. 20 in Ridge-wood, N.Y. Mother is an entertainment publicist at DKPR.

Boy, Jesse David, to Laurie and David Burke, Oct. 30 in Burbank, Calif. Mother is VP of advertising and merchandising and father is director of marketing services at Warner Bros. Records.

Girl, Isabelle Rachel, to Lori and Gary Geller, Nov. 6 in New York. Mother is VP of entertainment at Domestic Partners Inc. Father is senior VP of sales at Muze Inc.

Boy, Declyn Wallace, to Cyndi Lauper and David Thornton, Nov. 19 in New York. Mother is a singer.

MARRIAGES

Liz McNicoll to Fred Brown, Sept. 6 in San Francisco. Bride is director of music business and legal affairs at Walt Disney Pictures and Television. Groom is VP of legal and business affairs at Warner Bros. Records.

Jill Cohen to Matthew Kaplan, Nov. 22 in North Brunswick, N.J. Bride is manager of music video production at Atlantic Records. Groom is an entertainment attorney affiliated with Rubin, Bailin, Ortoli, Mayer, Baker & Fry.

DEATHS

Rainer Ptácek, 46, of brain cancer, Nov. 12 in Tucson, Ariz. A blues singer/songwriter/guitarist, Ptácek dominated the industry with his work on the National Steel and Dobro guitars. He recorded five import-only albums, played on Robert Plant's "Fate Of Nations," and was the subject of an Atlantic Records tribute album, "The Inner Flame." Ptácek is survived by his wife, Patty; his mother, Inga; brother Robert; sons Gabe and Rudy; daughter Lily; and granddaughter Serena Rain.

Mikel Herrington, 57, of leukemia, Nov. 16 in Fremont, Calif. A veteran radio personality, Herrington worked under the name "Captain Mikey" at top 40/album rock radio stations in Texas, Arizona, and California. He changed his moniker to "Motorecycle Mikel" and "Hot Rocks Hunter" while at KRLA-FM Los Angeles. The movie "FM" and TV sitcom "WKR" were loosely based on his tenure as PD at KMET-FM Los Angeles in the early '70s. He later worked at country KNEW-FM Oakland, Calif.; KOME-FM San Jose, Calif.; and sports talk WIP Philadelphia and helmed talk shows on a variety of outlets in Northern California before he retired. He is survived by his wife, Janet; brother Robert; sons Trent and Jeremy; and daughters Kelsey Rose and Brooke Killian. Donations can be made to the Leukemia Society in Herrington's name.

Conrad "Al" Roberts, 63, of a heart attack, Nov. 16 in New York. In radio for 30 years, Roberts was an announcer, music director, and PD at sister stations WBSL-FM and WLIB-AM New York and WJLB-FM Detroit. He created the highly imitated "Quiet Storm" program, which features R&B, light jazz, and romantic ballads during late-night time slots. Roberts produced and announced the first radio promotions for "Sesame Street" and announced concerts and games at New York's Madison Square Garden. He also did a cameo as Santa Claus in Run-D.M.C.'s video for "Christmas In Hollis." Roberts is survived by his wife, Sonia; children Kathy Melzer, Brian Roberts, Laurie Seminara, and Scott Roberts; and three grandchildren, Anna, Max, and Jackson. Donations can be made in his name to the American Kidney Society.

Robert Palmer, 52, of complications from liver disease, Nov. 20 in New York. A longtime pop music writer for The New York Times and Rolling Stone, Palmer also penned the book "Deep Blues."

GOOD WORKS

GOOD-WORKS MAN: Arista Records performer Gary Barlow is organizing and will be one of the artists performing Dec. 7 at a concert to benefit the Diana, Princess of Wales Memorial Fund at London's Battersea Power Station. Others slated to appear include Robbie Williams, Peter Andre, Damage, and Five. Barlow is also scheduled to perform Dec. 15 at the Children of Crisis concert in Birmingham, England; he was invited by the Duchess of York, Sarah Ferguson. Contact: Thomas Martin at 212-830-2315.

BUSTER'S CHARITY GIG: Buster Poindexter and his new band, Spanish Rocket Ship, will perform Dec. 8 at Decade in New York to benefit the work of AmFAR, the AIDS research and prevention group. In addition to the performance, an event called Chance of the Decade will include a raffle for various prizes. Tickets are \$100. Contact: Jay

Blotcher at 212-682-7440, extension 113.

ARCHIVE SALE: The ARChive of Contemporary Music is putting up more than 5,000 recordings for sale Dec. 13-14 at its New York site to benefit its library. The event, to be held in the library's 11th year of operation, also celebrates the launch of the organization's World Wide Web site at www.arcmusic.org. Contact: 212-226-6967.

CHARITABLE OPENER: The Nov. 18 opening of the Hard Rock Cafe in Memphis saw \$30,000 raised in a charity event. The proceeds will be split between the National Civil Rights Museum and the Memphis chapter of the National Academy of Recording Arts and Sciences. The VIP event raised the funds via ticket sales at \$75 each. Contact: Jonathan Grevatt at 212-489-6565.

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

JASRAC Takes Interactive Lead Authors' Body Sets Rates For New Media

■ BY STEVE McCLURE

TOKYO—Japanese authors' body JASRAC is joining the vanguard of societies trying to establish the level of royalty payments in new media.

Following complaints about high copyright fees from companies using music in their CD-ROM, DVD, and floppy disc releases, JASRAC has now proposed an interactive-media royalty rate code.

JASRAC's initiative is likely to set a benchmark for its sister societies around the world, many of which are striving to establish their members' rights in this developing market.

In Japan, JASRAC's code would require a basic fee of 800 yen (\$6.30) to be paid for each minute

of domestic music used in such media, irrespective of the number of software units sold.

As with videograms, basic fees for some international repertoire would be subject to negotiation between the software producer and the original publisher or the Japanese subpublisher. These fees tend to be much higher than the standard fee.

'JASRAC realized the urgent need for an interactive media rate'

Mechanical fees for interactive

media would be set either by multiplying the pretax retail price by 0.1% for each minute of material, or dividing 4.5% of the pretax retail price by the aggregate use time in the software package. For both methods, the smaller figure would be set as the mechanical rate, with 4 yen (3 cents) per minute the absolute minimum.

The net result is that JASRAC's interactive-media royalty rate would be significantly lower than its current rates for videograms, which until the end of September were used to calculate royalties on interactive media paid by smaller companies not belonging to either the Recording Industry Assn. of Japan (RIAJ) or the Japan Video Software Assn. (JVSA). Those companies argued that the videogram rates are too high, and since the beginning of October they have been depositing money with JASRAC based on the proposed interactive rate structure.

When JASRAC, the RIAJ, and the JVSA agree on the new rates, settlement will be carried out with individual companies based on how much they have deposited with the society. JASRAC declines to reveal how much money has so far been deposited with it.

Tokyo-based CD-ROM production company Oracion was recently involved in a dispute with JASRAC concerning royalties on a CD-ROM featuring music by Japanese singer/songwriter Miyuki Nakajima. Oracion refused to pay royalties on the CD-ROM through JASRAC using the society's videogram rate. Oracion and other multimedia production companies also complained that negotiating with JASRAC took too much time.

The case made JASRAC realize the urgent need for a separate interactive-media royalty code. JASRAC hopes to reach an agree-

Roger Grierson Takes Helm Of Australia's Festival Cos.

■ BY CHRISTIE ELIEZER

SYDNEY—Roger Grierson, managing director of PolyGram Music Publishing here and co-manager of Nick Cave, has been named CEO/chairman of the Festival group of companies. Festival is owned by Rupert Murdoch's News Corp. Grierson will report to James Murdoch, New York-based VP of music and new media, after taking up the post Jan. 5.

The same week, Festival's managing director, Bill Eeg, will retire to spend more time with his family. Eeg began with the company's accounts section 26 years ago and took over the helm in 1991.

At the time of his appointment as managing director, the 50-year-old music company had lost its 15%-

20% market share of the 1980s, after losing its licenses for Chrysalis, Island, and A&M. Earlier this year, Mushroom's CEO/chairman, Michael Gudinski, pulled out of a 25-year-old distribution deal and signed with Sony Music (Billboard, May 31). Eeg's rebuilding included expanding its global catalog and setting up a new label.

Under Eeg, Warren Fahey, head of the Larrikin imprint, became joint CEO. Eva Wallengren and Simon Kain were recruited from the indie music sector to consolidate the dance and A&R divisions, respectively.

It is believed that James Murdoch, who believes that Festival's future lies in fostering Australian talent, approached Grierson at least

(Continued on page 67)



Martin Soars In Spain. Ricky Martin has been presented with a quadruple-platinum award marking Spanish sales of 400,000 units of his album "A Medio Vivir." The singer was also the recipient of a special Premios Amigo Award Nov. 20 in Madrid recognizing his international sales impact (see story, page 5). Pictured, from left, are Sony Music Entertainment Europe president Paul Russell, Martin, Sony Music Entertainment Spain president Claudio Condé, and Sony Music International president Robert Bowlin.

Europe Awaits Tribunal Ruling U.K. Dispute Part Of Wider Debate

■ BY JEFF CLARK-MEADS

LONDON—Europe's copyright holders are awaiting the outcome of a U.K. tribunal hearing that may help establish broadcast royalty levels and systems of payment across the European Union.

The tribunal hearing, held in November, was regarding a dispute between the U.K.'s Performing Right Society (PRS) and satellite TV channel BSKyB. However, in keeping with the increasingly international nature of the music industry within the EU, PRS called witnesses from its counterparts in the Netherlands, Sweden, and Belgium to bolster its arguments over precedents.

PRS and BSKyB appeared before the tribunal after failing to agree on the method by which the broadcaster's royalty payments should be calculated. PRS wants a percentage—up to 3%—of the station's "relevant revenue"; BSKyB wants to pay a lump sum.

A judgment from tribunal chairman Christopher Floyd on his conclusions following the 12-day hearing is immi-

nent. PRS argued to the tribunal that music is an integral and essential part of BSKyB's output and, therefore, contributes significantly to the station's success. Comments PRS director of performance licensing John Axon, "In business, contributors are normally rewarded for their part in the success of a venture."

The authors' body brought in witnesses from BUMA in the Netherlands, STIM in Sweden, and SABAM in Belgium to press its case that 3% of relevant revenue would compare well with the rest of Europe.

Axon says relevant revenue means income attracted by broadcasting. "If BSKyB sublet one of their transponders to another channel, that would not be relevant," he states.

The appearance of STIM managing director Gunnar Petri before the tribunal was particularly piquant, as the Swedish body last year won a similar dispute with broadcasters there (Billboard, July 27, June 22, 1996).

Says Axon, "We have used the Swedish case as part of our argu-

(Continued on next page)



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EMI MUSIC ITALY and Warner Music Italy are top contenders to acquire the Nuova Fonit Cetra (NFC) catalog from public service broadcaster RAI (Billboard, June 21). Out of 20 companies that have inquired about possible acquisition of NFC's rich catalog, a deal with either EMI or Warner is imminent, sources within trade unions representing RAI employees claim. A statement from the union RSU expressed fears for the existing 57 employees whose positions it says will be at risk. A statement from RSU claims, "The sale is not intended to safeguard the vast cultural patrimony of NFC, but an exercise in profiting from the market to the exclusion of RAI's public service mission." Bidders are mainly interested in NFC's extensive catalog; most artists signed to NFC's label have left in the past 12 months. The catalog includes historic recordings from Maria Callas, Beniamino Gigli, Elisabeth Schwarzkopf, Giuseppe Di Stefano, Katia Ricciarelli, Carlo Bergonzi, and Arturo Benedetti Michaelangeli. According to figures supplied by accounting firm KPMG, which is acting as consultant for the sale, last year NFC recorded a loss of 3.5 billion lire (\$2.12 million) on revenue of 26 billion lire (\$15.76 million), against losses of 7.5 billion lire (\$4.55 million) on a similar turnover in 1995. Further losses are anticipated this year.

MARK DEZZANI

THE IRISH MUSIC RIGHTS ORGANISATION (IMRO) has appointed Paddy

Lyons, ex-chairman of the Irish Competition Authority, as its first external director. He is IMRO's only director without a music industry background, which marks a radical departure in the corporate governance of the organization. IMRO administers the copyrights of 1,800 members. IMRO chairman

Brendan Graham says that "appointing a director who is neither a songwriter nor a music publisher is a new and progressive departure for us, and given IMRO's monopoly in the administration of copyrighted music, it is only right that we should be as transparent as possible." Lyons is a former economist with the Irish Central Bank and a lecturer in economics at Trinity College in Dublin.

KEN STEWART

THE U.K.'S RECORD COMPANIES and music retailers took their arguments for copyright protection to the heart of government Nov. 19. The British Phonographic Industry (BPI) and the British Assn. of Record Dealers (BARD) held a reception for members of Parliament and the House of Lords in the Palace of Westminster, where they asked for the government's help in tackling piracy worldwide and in supporting enhanced protections relevant to the digital era. The event was attended by MPs from across the political spectrum as well as officials from the Department of Trade and Industry and the Department for Culture, Media and Sport. BPI director general John Deacon says, "It was an excellent opportunity for BARD and BPI council members to meet with politicians from all parties and tell them about the challenges we face now and in the future. It was encouraging to get such strong cross-party support."

JEFF CLARK-MEADS

ROUNDER RECORDS, based in the Massachusetts town of Cambridge, is claiming to have secured the first distribution deal in Armenia for a Western music company. A statement from Rounder says its albums will be distributed by Ardzagank Studio, a commercial radio station/recording studio based in the Armenian capital, Yerevan. The statement adds that the first shipment included titles from Johnny Adams, Solomon Burke, Smokey Robinson, Burning Spear, and Rob Wasserman, as well as the budget compilations "Urban Beat Reggae" and "New Blues Hits." No figures are available for the size of the Armenian CD market.

TV SHOPPING NETWORK (TVSN), a Sydney-based, pan-Asian electronic retailer, has launched a new music sales service, Global Entertainment. TVSN's existing 24-hour satellite television shopping channel now devotes live programs five times a week to selling CDs as well as musical instruments, movies, sheet music, and related product. The programs, launched Nov. 23, feature a range of music from the majors and significant indies and include appearances by artists. TVSN reaches 57 countries and operates in English, Mandarin, Japanese, and the Indonesian language Bahasa.

GEOFF BURPEE

FORM RECORDS in Singapore has put in place a new regional marketing and label management team. The company's international division has appointed five label executives, one regional marketing manager, and an acting regional A&R manager. The new label executives, led by senior label executive Kenneth Ng, will service Form's European and American licensors. The regional marketing executive will liaise between the regional and international offices, while the A&R manager's duties for Singapore and Malaysia will be temporarily overseen by Poh Cheng Tlong, Form Records Malaysia's head of international.



Runga 'Drives' Sales. Bic Runga, claimed to be New Zealand's biggest-selling female artist, was presented with a double-platinum disc marking 30,000 sales of her debut album, "Drive." Pictured, from left, is Sony Music Entertainment New Zealand managing director Michael Glading, Runga, Sony Music Entertainment International senior VP Peter Asher, and Columbia U.S. director of international A&R Gerard Babitts.

New-Look MTV Takes Shape Job Losses In London Now Total 210

This story was prepared by Christian Lorenz, music business and talent editor for Music & Media.

LONDON—MTV Europe is taking its regionalization strategy to its final stage by handing over complete control of its programming and day-to-day business to its regional services.

Brent Hansen, president/CEO of MTV and VH-1 Europe, announced in November that the broadcaster's four existing regional services—Northern, Southern, Central, and U.K.—will henceforward exercise total control over programming and production, marketing, advertising sales, and human resources (Billboard, Nov. 29).

As a result, MTV Europe is reducing the head count at its London-based headquarters from 360 to 150 employees. The broadcaster estimates there will be 80 layoffs. In addition to those redundancies, about 130 employees on temporary contracts will not have their agreements renewed.

MTV expects, however, that 150 new positions will be created in its regional offices, and that some of

the London staff affected may be offered new positions abroad.

Hansen has told Billboard that he expects "to see more music on all of our channels." He adds, though, that "a must-carry status for a specific title or program can still come from me" but says this will be the exception rather than the rule. According to Hansen, the channel will not operate a quota system with fixed percentages for local and pan-European content.



Responding to the news, Rick Dobbis, PolyGram's president for continental Europe, says that "dealing with different centers and decision-makers [at MTV] offers new challenges and opportunities." He adds, "It's a push-and-pull situation—we might lose some of the impact of having full network exposure, but we win new opportunities to build up artists through different territories."

Warner Music Europe VP of marketing Mark Foster hopes the move will make MTV "more responsive to local promotion and marketing activities." He says, "We can still have the pan-European element; we [at the labels] just have to make sure that our local people are in sync."

Zomba Records Europe VP Bert Meyer notes, "Our promotion people in the different markets speak the same language as the local MTV reps. We already have good contacts in Holland and Germany, so we see the regionalization as a positive move."

The decentralization, though, marks the end of an era: Pan-European music programming as such no longer exists. "What is fascinating in this context," says PolyGram's Dobbis, "is that at some stage somebody decided to start a pan-European music TV station, but the public said no."

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JASRAC TAKES INTERACTIVE LEAD

(Continued from page 65)

ment with the parties concerned on the proposed rate structure in the near future, although it remains to be seen whether all the industry groups involved will accept it.

"Some people say regulations should be drawn up before new media are introduced, but it's impossible. We have to develop the business first," says an executive at a major music publisher here. "[However] JASRAC needs to establish a rate code for interactive media as soon as possible."

The biggest problem with the current situation, according to a source at a Tokyo-based publisher representing foreign repertoire, is that because there is no formal licensing/royalty collection system for interactive media in Japan, international repertoire is being used in such media without the permission of the original publishers.

"It's ironic that for normal video, there's a check-and-balance system in place, but for this interactive media, there isn't," he says.

"No matter how much money they pool [with JASRAC], let's face it, you could just turn around and say you want \$1 million for the synch rights."

The source says he is also worried about the possibility that the interactive-media royalty structure, like that for karaoke, may not give foreign copyright owners the right to refuse use of their material.

JASRAC discounts this possibility, saying the eventual agreement will likely be similar to the existing videogram licensing/fee structure.

The interactive-media rate code will not apply to enhanced CDs, to which a mechanical rate of 6%—the same as standard CDs—has been assessed on their audio portion since September.

"This raises the possibility that JASRAC is going to agree to keep the 6% rate across the board, including the enhanced portion," says the publishing source. "The manufacturers are going to fight very hard against paying an additional fee over and above the 6%, because it costs more money to invest in that enhanced portion, and enhanced CDs sell for the same price as normal CDs."

Independent label Avex has led the way among Japanese record companies in this format, using it for almost all its product.

Royalties for music used in game

software constitute a separate category and are now calculated according to an interim one-year formula introduced in October 1996, which has been extended until the end of this year pending a final agreement.

In the case of the Internet, there is no royalty framework in place in Japan. Anybody here can put whatever music they like on a World Wide Web site and not pay for it. JASRAC plans to introduce an

Internet royalty rate whereby those using music on the Internet will pay a basic royalty fee plus either a fixed payment or one based on a set rate, depending on whether the Web site is for profit.

Meanwhile, JASRAC has reached a final agreement with the 14 member companies of an association of online karaoke service operators concerning royalty payments. They will be assessed a basic monthly royalty payment,

depending on the number of songs in the provider's database and a unit royalty of 10% of the user fee or 1,050 yen (\$8.27), whichever is higher.

In a related matter, JASRAC, along with the RIAJ and the Japan Council of Performers' Organizations (Geidankyo), is holding talks with representatives of online karaoke provider Dai-Ichi Kohsho concerning the company's digital radio service on digital satellite broadcaster Perfect TV. JASRAC's position is that such a service cannot be considered broadcasting in the traditional sense since anyone with digital recording media can make perfect copies of music featured in the station's programming.

ROGER GRIERSON TAKES HELM

(Continued from page 65)

six months ago.

Grierson, who turned 40 this year, set up Green Records in the wake of the punk era and discovered Do Re Mi, New Christs, Beasts Of Bourbon, Lime Spiders, and Allnitters. Helming PolyGram Music Publishing from 1991, he signed crossover successes Dave Graney, Rebecca's Empire, Sidewinder, and Tumbleweed. He continues to handle Cave with Rick Tanaka through 135 Music Management.

"Festival's probably too [administration]-orientated," Grierson suggests, "and some people there are less in the business of selling

records and more in the business of releasing them. But Festival is strong in studio distribution, local repertoire, video, and music publishing."

He intends a restructure that will see an expansion of, and a greater synergy between, the sales, marketing, and promotion teams. A closer relationship with News Corp.'s new media and film divisions will be investigated.

"Festival holds a unique position in the Murdoch/News Corp. portfolio, and they are absolutely committed to reinventing it to make it exciting and find its true potential."

HITS OF THE WORLD

Because of a holiday deadline in the U.S., this issue's Hits of the World contains the previous issue's listings for Japan, Germany, France, Australia, Canada, and the Music & Media Eurochart.

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HITS OF THE WORLD



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THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	AISARERU YORI AISHITAI KINKI KIDS JHONNY'S ENTERTAINMENT	1	1	BARBIE GIRL AQUA UNIVERSAL	1	5	PERFECT DAY VARIOUS CHRYSALIS	1	1	SAVOIR AIMER FLORENT PAGNY MERCURY/POLYGRAM
2	NEW	SHIAWASE NA KETSUMATSU EIICHI SONY	2	3	CHERISH PAPPA BEAR UNIVERSAL	2	1	BARBIE GIRL AQUA UNIVERSAL	2	2	BARBIE GIRL AQUA UNIVERSAL
3	1	WHITE LOVE SPEED TOY'S FACTORY	3	2	CANDLE IN THE WIND 1997 ELTON JOHN MERCURY	3	20	WIND BENEATH MY WINGS STEVEN HOUGHTON RCA	3	3	TE GARDER PRES DE MOI ALLIAGE & BOYZONE MERCURY/POLYGRAM
4	3	WHITE BREATH T.M. REVOLUTION ANTINOS RECORDS	4	4	RESCUE ME BELL BOOK & CANDLE ARIOLA	4	3	NEVER EVER ALL SAINTS LONDON	4	10	TELL HIM CELINE DION & BARBRA STREISAND COLUMBIA
5	4	WANDERIN' DESTINY GLOBE AVEV TRAX	5	6	SUNCHYME DARIO G WEA	5	2	TORN NATALIE IMBRUGLIA RCA	5	4	TE EXTRANO, TE OLVIDO, TE AMO RICKY MARTIN TRISTARSONY
6	2	GENERATION GAP V6 AVEV TRAX	6	5	DU FEHLST MIR CAPPUCCINO MERCURY	6	4	TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA	6	5	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN
7	NEW	BAD GIRLS NANSE AIKAWA CUTTING EDGE	7	7	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE/ROUGH TRADE	7	NEW	LET'S GO ROUND AGAIN LOUISE 1ST AVENUE/EMI	7	7	HASTA SIEMPRE NATHALIE CARDONE COLUMBIA
8	8	SHAPES OF LOVE EVERY LITTLE THING VICTOR	8	8	PRINCE IGOR RAPSODY FEATURING WARREN G MERCURY	8	14	SMACK MY BITCH UP PRODIGY XL RECORDINGS	8	6	I WILL SURVIVE HERMES HOUSE BAND SCORPIO
9	5	LOVE IS... RYUICHI KAWAMURA VICTOR	9	18	DOWN LOW JHONNY B ZYX RECORDINGS	9	11	YOU SEXY THING HOT CHOCOLATE EMI	9	9	I WANNA BE THE ONLY ONE ETERNAL EMI
10	6	SUMIRE SEPTEMBER LOVE SHAZNA BMG JAPAN	10	11	MEINE KLEINE SCHWESTER SPEKTACOLAER ARIOLA	10	NEW	AIN'T THAT JUST THE WAY LUTRICIA MCNEAL TELSTAR	10	8	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND ELTON JOHN MERCURY/POLYGRAM
11	NEW	HEROINE BUCK-TICK MERCURY MUSIC	11	9	AIN'T THAT JUST THE WAY LUTRICIA MCNEAL CNR/ARCADE	11	15	5,6,7,8 STEPS JIVE	11	11	N'OUBLIEZ JAMAIS JOE COCKER EMI
12	7	BLUE HEAVEN SOUTHERN ALL STARS VICTOR	12	10	MEN IN BLACK WILL SMITH COLUMBIA	12	7	CHOOSE LIFE PF PROJECT FEAT. EWAN MCGREGOR POSITIVA	12	14	JE T'AIME LARA FABIAN POLYDOR
13	9	LOVER SOUL JUDY & MARY EPIC/SONY	13	14	WESTBAM HARD TIMES RCA	13	8	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND '97 ELTON JOHN ROCKEY/MERCURY	13	12	TOUT LARA FABIAN POLYDOR
14	13	KANASHIMI JHONNY UA VICTOR	14	13	STAY SASH! X-IT/POLYDOR	14	NEW	FREEDOM ROBERT MILES DECONSTRUCTION	14	13	MA MELISSA LES MINIKUEMS MERCURY/POLYGRAM
15	NEW	SUNNY DAY HOLIDAY YUMI MATSUTOYA TOSHIBA/EMI	15	NEW	EVERYTHING'S GONNA BE ALRIGHT SWEETBOX RCA	15	NEW	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN	15	15	PICTURE OF YOU, MR. BEAN BOYZONE POLYGRAM
16	10	SHININ' ON—SHININ' LOVE MAX AVEV TRAX	16	12	HE'S COMIN' NANA MOTOR	16	13	I WILL COME TO YOU HANSON MERCURY	16	NEW	GOT 'TIL IT'S GONE JANET JACKSON POLYGRAM
17	15	MONTAGE NORIYUKI MAKIHARA SONY	17	15	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN	17	9	FIRM BIZ FIRM COLUMBIA	17	18	MEN IN BLACK WILL SMITH COLUMBIA
18	12	NIJI L'ARC-EN-CIEL KI-00N/SONY	18	15	TUBTHUMPING CHUMBAWAMBA EMI	18	NEW	CRUSH ON YOU AARON CARTER ULTRAPOP	18	NEW	POUR ETRE LIBRE 2 BE 3 EMI
19	18	HEAT KYOSUKE HIMURO POLYDOR	19	17	BASIS WENN ICH NUR NOCH EINEN TAG ZU LEBEN HAETTE POLYGRAM	19	NEW	STAY SASH MULTIPLY	19	NEW	LES TEMPS CHANGENT M C SOLAAR POLYDOR
20	NEW	PRIVATE EYES MY LITTLE LOVER TOY'S FACTORY	20	NEW	RUMOURS AWESOME ARCAOE	20	18	VARIOUS NOW THAT'S WHAT I CALL MUSIC 38 EMI/VIRGIN/POLYGRAM	20	NEW	MEET HER AT THE LOVE PARADE DA HOOL SONY
1	NEW	DREAMS COME TRUE SING OR DIE TOSHIBA/EMI	1	2	EROS RAMAZZOTTI EROS ARIOLA	1	10	VARIOUS LET'S TALK ABOUT LOVE EPIC	1	1	FLORENT PAGNY SAVOIR AIMER MERCURY/POLYGRAM
2	NEW	HITOMI DEJA-VU AVEV TRAX	2	3	THE ROLLING STONES BRIDGES TO BABYLON VIRGIN	2	16	CELINE DION LET'S TALK ABOUT LOVE EPIC	2	2	SPICE GIRLS SPICEWORLD VIRGIN
3	9	ENYA PAINT THE SKY WITH STARS WEA JAPAN	3	1	THE KELLY FAMILY GROWIN' UP KEL-LIFE/EMI	3	7	METALLICA RE-LOAD VERTIGO	3	3	MICHEL SARDOU SALUT TREMA/SONY
4	1	WANDS WANDS BEST—HISTORICAL BEST ALBUM B-GRAM	4	5	ERIC LEVI ERA MERCURY	4	1	THE VERVE URBAN HYMNS HUT/VIRGIN	4	NEW	PASSI LES TENTATIONS v2
5	2	GLAY REVIEW—BEST OF GLAY PLATINUM	5	6	ENYA PAINT THE SKY WITH STARS WEA	5	2	ENYA PAINT THE SKY WITH STARS WEA	5	NEW	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
6	NEW	CELINE DION LET'S TALK ABOUT LOVE EPIC/SONY	6	4	SPICE GIRLS SPICEWORLD VIRGIN	6	3	SPICE GIRLS SPICEWORLD VIRGIN	6	4	EROS RAMAZZOTTI EROS BMG
7	4	DREAMS COME TRUE BEST OF DREAMS COME TRUE EPIC/SONY	7	11	JOE COCKER ACROSS FROM MIDNIGHT EMI	7	6	JOHN LENNON LENNON LEGEND PARLOPHONE	7	5	JEAN-JACQUES GOLDMAN EN PASSANT SONY
8	5	TAKURO YOSHIDA AND LOVE ALL STARS MINNA DAISUKI FOR LIFE	8	8	BADESALZ WIE MUTER UND TOCHTER COLUMBIA	8	13	LIGHTNING SEEDS LIKE YOU DO... BEST OF EPIC	8	7	ERA AMENO POLYGRAM
9	3	HIDEAKI TOKUNAGA BALLADE OF BALLADE BANDAI MUSIC	9	7	WOLFGANG PETRY NIE GENUG NA KLAR/BMG	9	5	QUEEN QUEEN ROCKS PARLOPHONE	8	7	ALLIAGE L'ALBUM POLYGRAM
10	NEW	LED ZEPPELIN BBC LIVE EASTWEST JAPAN	10	10	BACKSTREET BOYS BACKSTREET'S BACK JIVE/ROUGH TRADE	10	8	BARBRA STREISAND HIGHER GROUND COLUMBIA	9	13	ANDREA BOCELLI VIAGGIO ITALIANO POLYGRAM
11	NEW	L'CRYMA CHRISTI SCULPTURE OF TIME POLYGRAM	11	9	RAMMSTEIN SEHNSUCHT MOTOR	11	11	ETERNAL GREATEST HITS 1ST AVENUE/EMI	10	6	ANDRE RIEU VALSES POLYGRAM
12	NEW	METALLICA RE-LOAD SONY	12	NEW	SIMON & GARFUNKEL THE DEFINITIVE SONY	12	9	VARIOUS GREATEST HITS OF 1997 TELSTAR	11	9	ANDRE RIEU VALSES POLYGRAM
13	7	SPICE GIRLS SPICEWORLD TOSHIBA EMI	13	12	QUEEN QUEEN ROCKS EMI	13	19	TEXAS WHITE ON BLONDE MERCURY	12	14	VARIOUS EMILIE JOLIE UN CONTE MUSICAL POLYGRAM
14	6	THEE MICHELLE GUN ELEPHANT CHICKEN ZOMBIES COLUMBIA	14	13	JANET JACKSON THE VELVET ROPE VIRGIN	14	4	VARIOUS MINISTRY OF SOUND—THE ANNUAL III MINISTRY OF SOUND	13	10	LARA FABIAN PURE POLYDOR
15	NEW	YUTAKA OZAKI MISSING BOY SONY	15	16	VARIOUS ARTISTS THE RAPSDY—OVERTURE MERCURY	15	12	HOT CHOCOLATE THEIR GREATEST HITS EMI	14	NEW	MYLENE FARMER LIVE A BERCY POLYDOR
16	NEW	OZZY OSBOURNE GREATEST HITS—OZZMAN COMETH SONY	16	14	LOREENA MCKENITT THE BOOK OF SECRETS WEA	16	NEW	LED ZEPPELIN BBC SESSIONS ATLANTIC/EASTWEST	15	17	BOYZONE DIFFERENT BEAT POLYGRAM
17	14	BOYZ II MEN EVOLUTION POLYDOR	17	17	WOLFGANG PETRY ALLES ARIOLA	17	15	VARIOUS THE BEST 60S ALBUM IN THE WORLD EVER VIRGIN/EMI	16	8	VARIOUS SOL EN SI WEA
18	NEW	VARIOUS ARTISTS NOW 7 TOSHIBA/EMI	18	18	WOLFGANG PETRY ALLES ARIOLA	18	17	SASH IT'S MY LIFE MULTIPLY	17	11	JOE COCKER ACROSS FROM MIDNIGHT EMI
19	11	CHARA JUNIOR SWEET EPIC/SONY	19	NEW	THE VERVE URBAN HYMNS VIRGIN	19	24	M-PEOPLE FRESCO M-PEOPLE/BMG	18	15	I AM L'ECOLE DU MICRO D'ARGENT VIRGIN
20	NEW	MR. BIG LIVE AT BUDOKAN EASTWEST JAPAN	20	NEW	TIC TAC TOE KLAPPE DIE 2TE RCA	20	NEW	STING AND THE POLICE THE BEST OF STING & THE POLICE A&M	19	NEW	PASCAL OBISPO SUPERFLU SONY
20	NEW	MR. BIG LIVE AT BUDOKAN EASTWEST JAPAN	20	NEW	ANDRE RIEU MEIN WEIHNACHTSTRAUM POLYGRAM	20	NEW	THE POLICE A&M	20	NEW	FFF FFF VIVANTS SONY

CANADA (SoundScan) 11/29/97		
THIS WEEK	LAST WEEK	SINGLES
1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY
2	2	MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) ARISTA
3	3	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN
4	NEW	THE MEMORY REMAINS METALLICA ELEKTRA/VEEG
5	4	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEATURING 112) ARISTA
6	6	POPHEART U2 ISLAND
7	5	LOVE GETS ME EVERY TIME SHANIA TWAIN MERCURY
8	NEW	FEEL SO GOOD MASE ARISTA
9	12	BARBIE GIRL AQUA UNIVERSAL
10	NEW	PLEASE U2 ISLAND
11	7	AVENUES REFUGEE CAMP ALL STARS FEAT. PRAS ARISTA
12	8	INVISIBLE MAN 98 DEGREES MOTOWN
13	9	IN A DREAM ROCKELL RCA
14	17	QUIT PLAYING GAMES (WITH MY HEART) BACKSTREET BOYS JIVE/ZOMBA
15	11	EVERYBODY BACKSTREET BOYS JIVE/ZOMBA
16	10	FREE ULTRA NATÉ STRICTLY RHYTHM
17	NEW	MY LOVE IS THE SHHH! SOMETHIN' FOR THE PEOPLE WARNER BROS.
18	16	GASOLINE MOIST CAPITOL
19	13	YOU MAKE ME WANNA... USHER LAFACE/ARISTA
20	14	4 SEASONS OF LONELINESS BOYZ II MEN MOTOWN
1	1	SHANIA TWAIN COME ON OVER MERCURY
2	NEW	VARIOUS ARTISTS MUCH DANCE 1997 POLYGRAM
3	2	SPICE GIRLS SPICEWORLD VIRGIN
4	3	AQUA AQUARIUM UNIVERSAL
5	5	CHUMBAWAMBA TUBTHUMPER UNIVERSAL
6	6	BACKSTREET BOYS BACKSTREET'S BACK JIVE/ZOMBA
7	NEW	BARBRA STREISAND HIGHER GROUND COLUMBIA
8	4	MASE HARLEM WORLD ARISTA
9	7	ANDREA BOCELLI ROMANZA PHILIPS/POLYGRAM
10	9	JEWEL PIECES OF YOU ATLANTIC
11	10	SARAH MCLACHLAN SURFACING NETWORK
12	12	VARIOUS ARTISTS DANCE MIX '97 QUALITY
13	8	OZZY OSBOURNE OZZMAN COMETH EPIC
14	NEW	BUSH DECONSTRUCTED INTERSCOPE
15	14	OUR LADY PEACE CLUMSY EPIC
16	13	SPICE GIRLS SPICEWORLD VIRGIN
17	11	LOREENA MCKENITT BOOK OF SECRETS WEA
18	RE	HANSON MIDDLE OF NOWHERE MERCURY
19	18	TRISHA YEARWOOD (SONGBOOK) A COLLECTION OF HITS MCA
20	15	MARIAH CAREY BUTTERFLY COLUMBIA

NETHERLANDS (Stichting Mega Top 100) 11/29/97		
THIS WEEK	LAST WEEK	SINGLES
1	1	ALANE WES EPIC
2	2	NOBODY'S WIFE ANOUK DINO MUSIC
3	3	IK HEB JE LIEF EN WACHT OP PAUL DE LEEUW EPIC
4	8	TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA
5	4	BARBIE GIRL AQUA UNIVERSAL
6	17	DOCTOR JONES AQUA UNIVERSAL
7	9	YOU MAKE ME WANNA USHER BMG
8	6	AS LONG AS YOU LOVE ME BACKSTREET BOYS ZOMBA/ROUGH TRADE
9	5	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN MERCURY
10	7	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN
11	20	PRINCE IGOR THE RAPSDY FEATURING WARREN G & SISSEL MERCURY
12	13	NEEM EEN ANDER IN DE MALING! OME HENK CNR
13	11	NOBODY KEITH SWEAT WARNER MUSIC
14	10	IN NIJE DEI DE KAST CNR
15	12	MEET HER AT THE LOVE PARADE DA HOOL ID&T
16	NEW	I WILL COME TO YOU HANSON MERCURY
17	14	V.V.T. IS OOK SCHITTEREND! BUNNY MUSIC
18	NEW	FOOLISH GAMES JEWEL WARNER
19	16	STAY SASH! BYTE
20	NEW	ALL CRIED OUT ALLURE EPIC
1	NEW	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
2	2	PAUL DE LEEUW LIEF EPIC
3	NEW	METALLICA RE-LOAD MERCURY
4	3	ANOUK TOGETHER ALONE DINO MUSIC
5	1	SPICE GIRLS SPICEWORLD VIRGIN
6	12	BARBRA STREISAND HIGHER GROUND COLUMBIA
7	6	ERA ERA MERCURY
8	7	DE KAST NIETS TE VERLIEZEN CNR
9	4	THE KELLY FAMILY GROWING UP EMI
10	9	EROS RAMAZZOTTI EROS BMG
11	5	VAN DIK HOUT KOPSTOOT VAN EEN VLINDER COLUMBIA
12	8	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB MUNICH
13	10	BACKSTREET BOYS BACKSTREET'S BACK ZOMBA/ROUGH TRADE
14	11	ETERNAL GREATEST HITS EMI
15	17	HELMUT LOTTI HELMUT LOTTI GOES CLASSIC III BMG
16	NEW	WES WELENGA EPIC
17	NEW	STING AND THE POLICE THE VERY BEST OF POLYDOR
18	NEW	CLOUSEAU VERZAMELD 1987-1997 EMI
19	13	ENYA PAINT THE SKY WITH STARS WARNER MUSIC
20	20	NORMAAL 20 JAAR HITS—ONWYS HOKEN MERCURY

AUSTRALIA (ARIA) 11/23/97		
THIS WEEK	LAST WEEK	SINGLES
1	1	BARBIE GIRL AQUA MCA
2	3	TUBTHUMPING CHUMBAWAMBA EMI
3	2	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN MERCURY/POLYGRAM
4	4	EVERYBODY BACKSTREET BOYS LIBERTY/SONY
5	10	DA YA THINK I'M SEXY? N-TRANCE FEATURING ROD STEWART FESTIVAL
6	NEW	THE MEMORY REMAINS METALLICA POLYGRAM
7	7	HOW DO I LIVE TRISHA YEARWOOD MCA
8	5	EVERY TIME YOU CRY JOHN FARNHAM & HUMAN NATURE GOTHAM CITY/BMG
9	12	COCO JAMBO MR. PRESIDENT EASTWEST/WARNER
10	6	I WILL COME TO YOU HANSON MERCURY
11	17	PUSH MATCHBOX 20 EASTWEST/WARNER
12	8	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN
13	9	TELL HIM BARBRA STREISAND & CELINE DION EPIC/SONY
14	13	MO MONEY MO PROBLEMS NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) BMG
15	15	FOOLISH GAMES JEWEL EASTWEST/WARNER
16	11	I SAY A LITTLE PRAYER DIANA KING COLUMBIA
17	18	BITTER SWEET SYMPHONY THE VERVE VIRGIN/EMI
18	20	GOT 'TIL IT'S GONE JANET JACKSON VIRGIN/EMI
19	NEW	WALKIN' ON THE SUN SMASH MOUTH INTERSCOPE/HUMA
20	NEW	IF YOU COULD ONLY SEE TONIC A&M/POLYGRAM
1	1	SOUNDTRACK MY BEST FRIEND'S WEDDING COLUMBIA
2	4	SAVAGE GARDEN SAVAGE GARDEN ROADSHOW/WARNER
3	7	SOUNDTRACK THE FULL MONTY BMG
4	2	JOHN FARNHAM ANTHOLOGY 1 GOTHAM CITY/BMG
5	5	JEWEL PIECES OF YOU EASTWEST
6	6	HANSON MIDDLE OF NOWHERE MERCURY
7	3	SPICE GIRLS SPICEWORLD VIRGIN
8	8	THE CORRS TALK ON CORNERS EASTWEST/WARNER
9	10	THE SEEKERS FUTURE ROAD EMI
10	15	ENYA PAINT THE SKY WITH STARS WEA/WARNER
11	RE	JANET JACKSON THE VELVET ROPE VIRGIN/EMI
12	9	2000 WATT RSL—THE MIDNIGHT OIL COLLECTION MIDNIGHT OIL COLUMBIA/SONY
13	13	MATCHBOX 20 YOURSELF OR SOMEONE LIKE YOU EASTWEST/WARNER
14	NEW	BARBRA STREISAND HIGHER GROUND COLUMBIA/SONY
15	14	VARIOUS ARTISTS BAZMARK PRESENTS SOMETHING FOR EVERYBODY EMI
16	11	CREEDENCE CLEARWATER REVIVAL THE ULTIMATE COLLECTION FESTIVAL
17	NEW	THE WHITLAMS ETERNAL NIGHTCAP MOS
18	17	THE VERVE URBAN HYMNS VIRGIN/EMI
19	12	TINA ARENA IN DEEP COLUMBIA
20	NEW	JOHN FARNHAM ANTHOLOGY 3 GOTHAM CITY/BMG

ITALY (Musica e Dischi/FIMI) 11/24/97		
THIS WEEK	LAST WEEK	SINGLES
1	1	BARBIE GIRL AQUA UNIVERSAL
2	6	BREATHE MIDGE URE ARISTA/BMG RICORDI
3	4	FREEDOM ROBERT MILES J T CO. DBX/LEVEL ONE
4	2	COME INTO MY LIFE GALA DO IT YOURSELF/SELF
5	3	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN
6	7	DA YA THINK I'M SEXY? N-TRANCE FEATURING ROD STEWART MEDIA/SELF
7	5	CANDLE IN THE WIND 1997 ELTON JOHN MERCURY
8	8	MEN IN BLACK WILL SMITH COLUMBIA
9	9	STAY WITH ME CHASE MOVIMENTO/A&D
10	10	STAY SASH! FM/SELF
11	14	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS TIME/SELF
12	13	TUBTHUMPING CHUMBAWAMBA EMI
13	NEW	TELL HIM CELINE DION & BARBRA STREISAND COLUMBIA
14	12	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG
15	15	MIDNIGHT SIMONE JAY VIRGIN
16	NEW	VAMOS A LA DISCOTECA PARADISIO DO IT YOUR-SELF/SELF
17	11	I AM BLACKWOOD A&

HITS OF THE WORLD

C O N T I N U E D

EUROCHART		MUSIC & MEDIA	
11/29/97			
THIS WEEK	LAST WEEK	SINGLES	
1	1	BARBIE GIRL AQUA UNIVERSAL	
2	2	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN MERCURY	
3	3	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN	
4	5	TELL HIM CELINE DION & BARBRA STREISAND COLUMBIA	
5	4	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE	
6	7	STAY SASH! BYE BLUE	
7	NEW	SAVOIR AIMER FLORENT PAGNY MERCURY	
8	NEW	SUNCHYME DARIO G ETERNAL/WEA	
9	10	DA YA THINK I'M SEXY? N-TRANCE FEATURING ROD STEWART ALL AROUND THE WORLD	
10	6	MEN IN BLACK WILL SMITH COLUMBIA	
ALBUMS			
1	1	SPICE GIRLS SPICEWORLD VIRGIN	
2	2	EROS RAMAZZOTTI EROS DDD	
3	9	ENYA PAINT THE SKY WITH STARS WEA	
4	3	THE VERVE URBAN HYMNS HUT/VIRGIN	
5	5	BACKSTREET BOYS BACKSTREET'S BACK JIVE	
6	4	THE ROLLING STONES BRIDGES TO BABYLON VIRGIN	
7	7	THE KELLY FAMILY GROWIN' UP KEL-LIFE	
8	8	AQUA AQUARIUM UNIVERSAL	
9	10	QUEEN QUEEN ROCKS PARLOPHONE	
10	NEW	ERA ERA MERCURY	

SPAIN		(AFYVE/ALEF MB) 11/19/97	
THIS WEEK	LAST WEEK	SINGLES	
1	1	CANDLE IN THE WIND 1997 ELTON JOHN MERCURY/POLYGRAM	
2	2	BARBIE GIRL AQUA UNIVERSAL	
3	4	THE MEMORY REMAINS METALLICA MERCURY/POLYGRAM	
4	8	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) ARIDLA	
5	3	PLEASE U2 ISLAND/POLYGRAM	
6	NEW	YOU'RE NOT ALONE OLIVE RCA	
7	5	BACKSTREET BOYS AS LONG AS YOU LOVE ME VIRGIN	
8	6	STAND BY ME OASIS COLUMBIA	
9	9	TOURNIQUET MARILYN MANSON UNIVERSAL	
10	NEW	BEEN AROUND THE WORLD PUFF DADDY ARIDLA	
ALBUMS			
1	1	ALEJANDRO SANZ MAS WARNER	
2	3	ENYA PAINT THE SKY WITH STARS WARNER	
3	4	MONICA NARANJO PALABRA DE MUJER EPIC	
4	6	BACKSTREET BOYS BACKSTREET'S BACK VIRGIN	
5	2	SPICE GIRLS SPICEWORLD VIRGIN	
6	5	EROS RAMAZZOTTI EROS RCA	
7	7	THE CORRS TALK ON CORNERS DRD	
8	8	JARABE DE PALO LA FLACA VIRGIN	
9	10	AQUA AQUARIUM UNIVERSAL	
10	NEW	ROMANCES LUIS MIGUEL WARNER	

MALAYSIA		(RIM) 11/25/97	
THIS WEEK	LAST WEEK	ALBUMS	
1	1	SPICE GIRLS SPICEWORLD EMI	
2	2	BACKSTREET BOYS BACKSTREET'S BACK FDRM RECORDS	
3	3	VARIOUS ARTISTS NOW 3 EMI	
4	4	EMIL CHAU GUANG YING SI JIAN ROCK RECORDS	
5	6	AQUA AQUARIUM UNIVERSAL	
6	5	VARIOUS ARTISTS RINDU BAYANGAN EMI	
7	NEW	EMIL CHAU THE WORLD BEGIN FROM YOU AND ME ROCK RECORDS	
8	9	GREEN DAY NIMROD WARNER MUSIC	
9	NEW	ENYA THE BEST OF ENYA WARNER MUSIC	
10	NEW	JACKY CHEUNG WANNA GO FOR A BLOW WITH YOU POLYGRAM	

PORTUGAL		(Portugal/AFP) 11/28/97	
THIS WEEK	LAST WEEK	ALBUMS	
1	1	ANDREA BOCELLI ROMANZA POLYDOR	
2	2	DANIELA MERCURY FEIJA CON ARROZ EPIC	
3	NEW	METALLICA RE-LOAD MERCURY	
4	NEW	CELINE DION LET'S TALK ABOUT LOVE EPIC	
5	3	MADREDEUS O PARAISO EMI	
6	4	SPICE GIRLS SPICE WORLD VIRGIN	
7	5	PAOLO GONZO QUASE TUDO COLUMBIA	
8	9	MARIA JOAO PIRES SCHUBERT IMPROVISOS DGG	
9	6	KELLY FAMILY GROWING UP KEL-LIFE/EMI	
10	10	SANTANA SUMMER DREAMS GLDBO/COLUMBIA	

SWEDEN		(GLF) 11/21/97	
THIS WEEK	LAST WEEK	SINGLES	
1	1	BURNIN' CUE POOL SOUNDS	
2	2	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN MERCURY	
3	4	SAVE TONIGHT EAGLE-EYE CHERRY SUPERSTUDIO	
4	NEW	MEMORY REMAINS METALLICA MERCURY	
5	5	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE/ZOMBA	
6	8	DOCTOR JONES AQUA UNIVERSAL	
7	3	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN	
8	6	FIRE WATER BURN BLOODHOUND GANG GEFEN	
9	NEW	I WILL COME TO YOU HANSON MERCURY	
10	7	AVENUES REFUGEE CAMP ALL STARS FEATURING PRAS ARISTA	
ALBUMS			
1	NEW	KENT ISOLA RCA	
2	1	ENYA PAINT THE SKY WITH STARS WARNER	
3	4	ERA ERA MERCURY	
4	5	ULF LUNDELL MAN UTAN KVINNER ROCKHEAD	
5	2	MAGNUS UGGLA KARAOKE COLUMBIA	
6	3	SPICE GIRLS SPICEWORLD VIRGIN	
7	6	LISA EKDAHL BORTOM DET BLA RCA	
8	NEW	PETER LEMARC NIO BROARS VAG MNW	
9	7	TOMAS LEDIN SANGER ATT ALSKA TILL 1972-1997 ANDETSON	
10	9	EROS RAMAZZOTTI EROS DDD/BMG	

DENMARK		(IFPI/Nielsen Marketing Research) 11/20/97	
THIS WEEK	LAST WEEK	SINGLES	
1	1	CANDLE IN THE WIND 1997 ELTON JOHN POLYGRAM	
2	2	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN	
3	7	SUNCHYME DARIO G WARNER	
4	3	STAY SASH! SCANDINAVIAN RECORDS	
5	4	AVENUES REFUGEE CAMP ALL STARS FEAT. PRAS BMG	
6	5	DA YA THINK I'M SEXY? N-TRANCE FEATURING ROD STEWART SCANDINAVIAN RECORDS	
7	10	MEMORY REMAINS METALLICA MERCURY/POLYGRAM	
8	8	BARBIE GIRL AQUA UNIVERSAL	
9	NEW	FIRE WATER BURN BLOODHOUND GANG UNIVERSAL MUSIC	
10	9	GOT 'TIL IT'S GONE JANET JACKSON VIRGIN	
ALBUMS			
1	1	SPICE GIRLS SPICEWORLD VIRGIN	
2	NEW	METALLICA RE-LOAD MERCURY	
3	3	THOMAS HELMIG ARENE GAR BMG	
4	2	D.A.D. SIMPATICO EMI MEDLEY	
5	8	DAZE SUPER HERO SONY/PLADECOMPAGNIET	
6	4	EROS RAMAZZOTTI EROS BMG	
7	5	SHADOWS WONDERFUL SHADOWS CNC	
8	NEW	ETERNAL THE BEST OF EMI MEDLEY	
9	RE	AQUA AQUARIUM UNIVERSAL	
10	9	BACKSTREET BOYS BACKSTREET'S BACK ZOMBA/VIRGIN	

NORWAY		(Verdens Gang Norway) 11/25/97	
THIS WEEK	LAST WEEK	SINGLES	
1	1	PRINCE IGOR WARREN G & SISSEL POLYGRAM	
2	2	TUBTHUMPING CHUMBAWAMBA EMI	
3	3	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN POLYGRAM	
4	5	STAY SASH! SCANDINAVIAN RECORDS	
5	7	AVENUES REFUGEE CAMP ALL STARS FEAT. PRAS BMG	
6	NEW	SUPER HERO DAZE SONY	
7	RE	CAFE DEL MAR ENERGY 52 EDELPITCH	
8	NEW	SMACK MY BITCH UP PRODIGY M'D	
9	5	LONELY NANA POLYGRAM	
10	NEW	AS LONG AS YOU LOVE ME BACKSTREET BOYS VIRGIN	
ALBUMS			
1	NEW	METALLICA RE-LOAD POLYGRAM	
2	NEW	CELINE DION LET'S TALK ABOUT LOVE SONY	
3	1	SPICE GIRLS SPICEWORLD VIRGIN	
4	2	BJORN EIDSVAG PA SVAI BMG	
5	3	SARAH BRIGHTMAN TIMELESS WARNER	
6	NEW	EROS RAMAZZOTTI EROS RAMAZZOTTI BMG	
7	5	MORTEN ABEL SNOWBOY VIRGIN	
8	NEW	OLE EDVARD ANTONSEN READ MY LIPS BMG	
9	7	HOEL & ALBRIGTSEN GET TOGETHER WARNER	
10	4	BORRETZEN MYHRE VINTERSANG TILDEN/POLYGRAM	

FINLAND		(Radiomafia/IFPI Finland) 11/23/97	
THIS WEEK	LAST WEEK	SINGLES	
1	1	THE MEMORY REMAINS METALLICA VERTIGO/POLYGRAM	
2	NEW	SMACK MY BITCH UP PRODIGY XL RECDRDINGS/SMO MUSIKKI	
3	2	SUPERHERO DAZE DANCE POOL/SONY	
4	6	POP-MUSIIKKIA NELJÄ BARITONIA POKO	
5	3	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN	
6	4	KOSKETUS KLAMYDIA KRÄKLUND	
7	RE	MITA VAAN APULANTA LEVY	
8	RE	LIKAA APULANTA LEVY	
9	10	DA YA THINK I'M SEXY? N-TRANCE FEATURING ROD STEWART SCANDINAVIAN/K-TEL	
10	8	BARBIE GIRL AQUA UNIVERSAL	
ALBUMS			
1	NEW	METALLICA RE-LOAD VERTIGO/POLYGRAM	
2	1	SPICE GIRLS SPICEWORLD VIRGIN	
3	2	LEEVI & THE LEAVINGS KESKIVIKKO PYRAMID/MEGAMANIA	
4	3	DON HUONOT HYVÄÄ YOTA JA HUOMENTA TERRER/BMG	
5	NEW	DAZE SUPERHEROES EPIC/SONY	
6	6	EROS RAMAZZOTTI EROS DDD/BMG	
7	NEW	SMURFFIT TANSSIHITIT VOL. 3 & SMURFFIEN JOULU EMI	
8	NEW	POPEDA HITTEJA, KERSANTTI KAROLINA POKO	
9	10	THE DOORS THE BEST OF THE DOORS ELEKTRA/WEA	
10	5	ULTRA BRA KROKETTI PYRAMID	

GLOBAL

MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

SOUTH AFRICA: In the genre of township pop, in which the turnover of acts is sometimes breathtakingly quick, it can be difficult to establish a lengthy career. But after seven years in the industry, the group **Twins** have strengthened their position as one of the country's foremost contemporary acts with the release of their third album, "Higher And Higher" (Gallo Record Co.). A dense and textured mix of R&B and local township grooves, the 15-track album was written and produced by the group, which comprises two pairs of identical twins: **Lucky and Nhlanhla Shabangu** and **Percy and Leslie Sithatho**. "Higher And Higher" follows the Twins' previous album, "Shona Phansi" (Get Down), which has achieved platinum certification (50,000 units). The Twins' recent sales success and frequent sold-out live shows in both local and surrounding territories are a far cry from the group's fraught beginnings, when it was signed to Zee Zee Sol Music, a record company run by **Zinzi Mandela**, daughter of **President Nelson Mandela**. "When we first formed, many people thought we were a novelty act and we were inexperienced," says Nhlanhla Shabangu. "But with this album and our last we've shown that we're here to stay. It's not easy when you're working in such a competitive musical style, but we always aim to reach higher and higher."

DIANE COETZER

AUSTRIA: Reinhard Stranzinger, formerly the guitarist with **Hubert von Goisern & the Alpinkatzen** and now known simply as **Stranzinger**, has released his debut, mostly self-written solo album, "Ois Oda Nix" (All Or Nothing), on **BMG Ariola**. The first single, "Da Teifi Sois Hoin" (The Devil Should Grab 'Em), takes a critical look at a contemporary society in which money and power are valued above all else. The second single is a cover of **Bruce Springsteen's** "All Or Nothin' At All." Stepping into the limelight as front man of his five-piece band, Stranzinger sings with a powerful, gravelly voice driven by his blues/rock guitar. Singing in an Austrian dialect, he covers familiar territory with the lyrics of "Rock'n'Roll Star" (not the **Oasis** song) and "Working Class Hero" (not the **John Lennon** song), while "Voda" he takes a stand against right-wing radicalism and the incitement of hatred toward foreigners. Currently opening for veteran bluesman **John Mayall** on his 24-city tour of Austria, Germany, and Switzerland, Stranzinger and his band—**Clemens Marx** (guitar), **Christian Schneitner** (keyboards), **Walter Cikan** (bass), and **Bernd Kiener** (drums)—are scheduled to headline their own tour in 1998.

ELLIE WEINERT



TURKEY: For more than a decade, Turkish artists have been looking for a door to international markets, but with little success. Now, an alternative route has opened up with the growth of world/new age music, and one of the first to take advantage of it is composer/arranger/instrumentalist **Hasan Cihat Örtör** with his aptly named album "Re-formation" (Sony Music Turkey). A collection of Turkish classical compositions designed to internationalize the sound and appeal of such music, "Re-formation" offers finely executed, thoroughly modern arrangements of Ottoman court music from the 18th and 19th centuries. The result is an agreeable set of melodies played on traditional Turkish instruments (*kemençe, ney, kanun*) as well as on fretless and acoustic guitars, violin, piano, and other more familiar modern instruments, often underpinned by a synthesized rhythm track. The artistry of the arrangements lies largely in their preservation of an authentic feel despite their modern presentation. The album's limited appeal here in Turkey is understandable. Classical purists are showing mild interest, at best, while the sound clearly does not fit in with the more common styles of Turkish pop, arabesque, and folk. But this is an album for foreigners, and as such it succeeds. "I'm a world musician," Örtör says. "This album is intended to catch the world line."

ADRIAN HIGGS

U.K.: The sound of Britain's burgeoning Asian underground finally joined the mainstream in November with a major performance at the Royal Festival Hall, one of London's most prestigious concert venues. The fusion of Eastern influences and contemporary Western dance beats pioneered by second-generation U.K.-Asian acts has long been tipped as the next big thing in this country (Billboard, March 29), and this was the highest-profile outing yet for such artists as the **Asian Dub Foundation** and **Nitin Sawhney**, generating much national press coverage. The Asian Dub Foundation, which plays anti-racist agit-pop, has just signed to the **frrr** label, and a single, "Naxalite," has been receiving airplay in advance of an album due in February. Adding to an atmosphere that made the evening an event rather than a mere concert, DJs from the innovative U.K.-Asian label **Outcaste** mixed breakbeats from the compilation "Untouchable Outcaste Beats" in the bar area outside the main hall. "The U.K.-Asian scene is officially no longer underground but a sound whose time has come," declared **David Jones** of the promoter **Serious** after the show.

NIGEL WILLIAMSON



DENMARK: With its 1989 album, "No Fuel Left For The Pilgrims," **D.A.D.** became the first Danish hard rock band to break through internationally. Now the group is back with its eighth album, "Simpatico" (EMI-Medley). While its award-winning "Helpyourselfish" album from 1995 featured elements of heavy metal, the new release goes back to the earlier style that won D.A.D. acclaim outside its homeland's borders. Cleaner but still rough-edged guitar work and touches of new instrumentation underscore the familiar urgency and wit of the band's lyrics. The first single, "Empty Heads," has been gaining airplay in several territories, and a concert tour is in the pipeline. Another heavy rocker throwing his hat into the ring is **Mike Tramp**, former lead vocalist for **White Lion**, who released his first solo album, "Capricorn" (CNR/Mega), in November. The album will be released in the U.S. early next year by an as-yet-unnamed **BMG** company.

CHARLES FERRO

Sweden's Magoria Gets Worldwide Exposure On CNN

AS GLOBAL events have unfolded on CNN International in recent weeks—the currency crisis in Asia, the U.S.-China summit in Washington, D.C., the monetary union debate in Europe—faxes of congratulations and interest have rolled into the Stockholm offices of independent Swedish music executive Hans Edler.

The reason? Since mid-October, Edler's UFO Records has been using CNN International for an unusual and highly targeted pre-release advertising campaign for singer/songwriter Magoria, whose debut solo album, "The Divine Child," is being licensed worldwide by the Swedish indie.

The yearlong campaign of 2,000 30-second spots for a music project is a first for CNN International, says a spokeswoman for the cable news operation in London. CNN International reaches some 100 million households outside the U.S., including 78 million households in Europe, with the balance in Asia, Africa, the Middle East, and Latin America.

"The idea came up because I'm a big fan of CNN," says Edler. "You're reaching people everywhere. I'm reaching radio people, business people, banking people, and people who shape opinions in the world—and some music buyers as well."

Magoria initially made her name across Europe in 1994 with a number of house-music singles. On "The Divine Child," she has turned to a more adult-contemporary "universal pop" style that was more suitable for exposure via CNN ads, says Edler, who previously had international success with more dance-driven UFO acts like Freebie.

Edler's years in the Swedish music business have taught him the value of television exposure. In this case, reaching potential worldwide partners was key. Also, in CNN's news environment, the ads for Magoria stand out far more than they would on music television outlets like MTV, says Edler.

"You know that CNN doesn't reach everyone," he says. "But you have to start a buzz. And the campaign has to run for one year to start that buzz."

"The Divine Child" will first reach retailers in Scandinavia in January on UFO Records, with distribution via CDS/Arcade Music. Beyond those markets, says Edler, the first country that will release the album is Russia, where Edler has teamed up with the Moscow-based Soyuz label, which he says previously worked with Freebie "and did a brilliant job."

Expressions of interest in Magoria have already come into UFO from labels in Asia as a result of the

CNN exposure, says Edler, who expects to strike a deal in that region next year. Although CNN International's programming and the Magoria spots are not seen in the U.S., they do reach American executives traveling abroad. Edler hopes to target the U.S. for Magoria next spring.

Edler is not placing all his marketing efforts on CNN, however. He also has turned to the Internet, where information on Magoria is available at www.magoria.com. Selections from the album will be available at the MediaCity online music sales site (www.mey.com) beginning in December.

HOME & ABROAD



by Thom Duffy

JOE GRUSHECKY's new album, "Coming Home," is the latest collection of finely etched, unflinching roots-rock from one of America's most underestimated songwriters. And like his 1995 album "American Babylon," this disc has been launched first abroad.

Grushecky has been signed for Europe by the French label Musidisc, known for its work with American rockers ranging from Elliott Murphy to the Plimsouls. Grushecky's manager, Bob Benjamin, credits U.K. promotion man Dylan White at Anglo Plugging with suggesting that they call Musidisc A&R exec Philip Tennant when Grushecky was looking to license the new album. Musidisc, in fact, had been interested in signing the Pittsburgh rocker back when "American Babylon" was picked up in '95 by Pinnacle Licensed Repertoire in the U.K.

On Nov. 17, "Coming Home" by Joe Grushecky & the Houserockers was released in the U.K. by Musidisc subsidiary Big Star, supported by the title-track single, which was produced by Tennant. The album is set for February release in the U.S. on Viceroy Records through Lightyear Entertainment.

If you can judge a man's talent by the friends he keeps, it is worth noting that "Coming Home" features four songs co-written by Bruce Springsteen, who previously collaborated with Grushecky on "American Babylon" (and joined the Houserockers on promotional shows for that album). Once again, Grushecky has recorded an album of marvelous, bittersweet beauty, where rock'n'roll redeems hard lives and dreams lost. He is, to borrow a song title from this album, truly a "Soul Survivor."

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their home markets. Information may be sent to Thom Duffy, Billboard, 23 Ridgmount St., London, WC1E 7AH, or faxed to 44-171-323-2316.

Ennis Sisters' 'Rose' Blooms Quickly Newfoundland Trio Is A Local Favorite

BY LARRY LeBLANC

TORONTO—Many music industry figures in Eastern Canada are incredulous about the swift success of the Ennis Sisters, a folk-styled vocal trio from St. John's, Newfoundland, who independently released their debut album, "Red Is The Rose," June 25.

Living in the most economically depressed and isolated province of Canada, Maureen (20), Karen (18), and Teresa (16) had less than a handful of professional performances between them before recording the album. Recorded and mixed at First City Productions in St. John's with \$20,000 Canadian provided by their parents, "Red Is The Rose" has sold approximately 6,000 copies, according to Maureen. The sales have been primarily in St. John's, a hotbed of traditional grass-roots musical activity, and brought a significant amount of local media attention.

"We can't keep up with the demand, which has so far been only at the local level," says Robert Buck, VP of operations for Tidemark Music and Distribution in St. John's, which distributes the album in Canada. "The real treat [of their success] is they are so young."

Adds Maureen, "People kept telling us to put out a CD, but we thought it'd be taking a big risk. However, we made back our money in five weeks."

The girls' father, John, says that he and his wife, Ceilie, were quite apprehensive at first about whether they would recoup their investment. "When we ordered 1,000 CDs and 500 tapes, we thought that, perhaps, we'd be keeping them in the basement for a while," he says. "We knew there was local support [for the trio], but we didn't know how much. Radio stations in Newfoundland took to it right away. It hasn't been unusual to hear 'No Change In Me' eight and 10 times a day on [such St. John's-based radio stations as] KIXX Country [CKIX], VOCM, VOWR, and Oz FM [CHOZ]."

"When we put 'No Change In Me' on the air, we immediately got an amazing response to it," reports Ken Ash, PD/GM of CKIX. "[The trio] is raw right now, but they have a long way they could go. Their biggest asset is their potential."

Also impressed is top Canadian Celtic-based singer John McDermott, who has asked the trio to tour with him. McDermott's endorsement is significant. Prior to becoming nationally known, such Eastern Canadian Celtic-based acts as Ashley MacIsaac, Natalie MacMaster, and Evans & Doherty toured with him. "What appeals to me about them is their harmonies and [musical] sensitivity," says McDermott about the sisters. "The blend of their voices is just fabulous."

"The Ennis Sisters have been selling extremely well here," says Tony Ploughman, assistant manager/buyer at Fred's, a music retailer in St. John's. "They are somewhat akin to the Rankin Family in style, more pop traditional than roots traditional. They had several fortuitous gigs, like opening for the Punters and Jimmy Wiffen at a release party [for the three acts]. That was a bonus night of exposure."

Prior to the group's appearing at the June album launch in St. John's (organized by Peter McKenzie, president of Entertainment Unlimited and manag-



THE ENNIS SISTERS

er of the Punters and Wiffen), few people in the city's tightly knit musical community knew of the trio. "People came out afterwards talking about the Ennis Sisters," recalls Ash.

Since the album's release, the Ennis Sisters have had a packed touring schedule. Performing as part of Newfoundland's yearlong Cabot Celebrations, the trio appeared in front of 10,000 at the departure of a replica of Italian explorer John Cabot's ship the Matthew; sang Oct. 30 with the Newfoundland Symphony Orchestra; and performed Nov. 9 at the Music Industry Assn.'s Newfoundland & Labrador Awards in St. John's, at which "Red Is The Rose" was named folk album of the year.

With two years completed at Memorial University in St. John's, majoring in folklore and linguistics, Maureen has taken this year off to concentrate on the trio. Both Karen, in her first year at Memorial University, and Teresa, in grade 11 at Holy Heart of Mary High School in St. John's, are now finding it strenuous juggling schoolwork with the group's increasing commitments.

"We don't have a social life anymore," says Teresa. "Music and school, that's it."

The album was helmed by executive producer Gary O'Driscoll and Maureen's guitar teacher, Anne Devine Pitcher. "Anne didn't have that much [producing] experience, so we were all in there learning together," says Maureen. "I never left the studio. We would pull all-nighters and work 13-hour days."

Classically trained in piano, guitar, and violin, Maureen is, unquestionably, the act's centerpiece. On the album, she sings lead, plays rhythm guitar, and wrote five of the album's 12 songs. She was instrumental in formulating all of the selections' exquisite arrangements.

Maureen admits to being the band's driving force but emphasizes that it is a group effort. "Karen and Teresa both have it in them to have a music career, but it's all I've wanted since I was 5," she says. "In grade four, when asked what I wanted to be, I said, 'A singer.'"

According to Maureen, the girls' voice teacher, Kellie Walsh, suggested the three perform together at local Kiwanis Music Festivals. Maureen and Teresa had been performing as a duet in the competitions when Walsh suggested that Karen, then 11, join them.

Says Karen, "I used to sing with Maureen and Teresa but not in front of people. I was scared to sing [publicly]."

Performing at a Kiwanis Music Festival, the act was spotted by an organizer for the Welcome Wagon for Pregnant Women, who asked them to appear at several fund-raising events. This developed into regular performances for local charities and benefits until last year, when the sisters began earnestly thinking of a professional career.

The notion of recording an album

came after Maureen met fiddler Patrick Moran last year at a party and he backed her performing her composition "The Traveller." Recalls Maureen, "He played some tune behind my song, making it up as he went along. I thought, 'Oh my God, that can't be my song.'"

Recorded from January to March, the album features backup by Moran (fiddle), Pitcher (bass and guitar), O'Driscoll (guitar), Carl Peters (guitar), Sonny Hogan (drums), and Brian Way (piano). Maureen plays rhythm guitar, and Karen performs on tin whistle.

Says Maureen, "Every song we recorded, we would then listen to it for days and say to each other, 'Can you believe this is us?' We [recorded] song by song. I don't remember saying, 'I want this or that song on the album.' It fell into place. The musicians caught every song on the album beautifully. They fully transformed my songs."

It was Sean Sullivan, an Irish singer who had been jamming with them weekly at their home, who first played for the sisters such songs as Charlie McGettigan's "If Anything Happened To You" and Eric Bogle's "Somewhere In America," which are on the album. The set also features J.R. Shannon's "An Irish Lullabye"; Maureen's original compositions; and such traditional songs as "The Leaving Of Liverpool" and the album's title track.

Sullivan insisted that Maureen include her own songs on the album. "I was really nervous about putting them on," she says. "I never had enough confidence in them, but Sean said they sounded really good."

Interestingly, two of the album's finest moments are chilling renditions of songs that have been recorded by better-known acts. "No Change In Me," written by Murray McLauchlan and Ron Hynes, had been cut by McLauchlan last year and by McDermott earlier this year; O'Driscoll's remarkable "Out From St. Leonard's," chronicling the pilgrimages of Newfoundlanders to Canada's mainland in the 1960s, is connected to the Irish Descendants, who recorded it on their 1993 debut WEA album, "Out To The Sea."

"I worked hard [on the arrangement] of 'Out From St. Leonard's,'" says Maureen. "I thought the lines of [the Irish Descendants' version] were too quick, so I slowed [the song] down so you could hear the story. It's [about] a [Newfoundland] ghost town. I figured I could paint that with our three voices. We were told John had just put 'No Change In Me' out, but I loved my arrangement so much I wanted it on the album. [With the arrangement] I tried to capture that lonely feeling of people [leaving Newfoundland] to get work, but that there's still hope here."

MAPLE BRIEFS

AT MUCHMUSIC video network, John Jones becomes senior music programmer. Craig Halket is now associate music programmer, and David Kines, director of music operations, becomes the network's program manager.

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Better Games Bring Bigger Profits Improved Technology, Lower Prices Boost Biz

■ BY DOUG REECE

LOS ANGELES—With the close of 1997, it's clear that electronic gaming remains one of the hottest and quickest-growing segments of the entertainment industry.

As projected by the Interactive Digital Software Assn. (ISDA), 1997's year-end gaming revenue will reach \$5.3 billion. That's \$1.6 billion more than the gross in 1996.

ISDA president Doug Lowenstein says this figure is partly due to a bottom-line improvement in technology and in game concepts that should carry over into the new year.

"The new hardware is permitting more creativity in these products, and we're seeing a consumer interest develop because the quality of the entertainment experiences keeps getting better and better," he says. "In terms of the overall market, we see no reason not to expect the first quarter of 1998 to continue on an upward trend."

Critical factors Lowenstein cites for the industry's optimistic view are a growth in international markets, as well as healthy sales of

game-console systems here. With Sony, Sega, and Nintendo all dropping the prices of their premier consoles (PlayStation, Saturn, and N64, respectively) to \$150 this year, the installed base has grown steadily.



LOWENSTEIN

As a result, game developers are finding an ever-increasing audience for their wares.

Anticipated first-party titles for PlayStation include "NBA Shootout '98"

and "Cardinal Syn."

Activision's "Apocalypse" and 3D "Pitfall" games for the system will also bow, along with Electronic Art's "March Madness 1998" (PlayStation, Windows 95). The latter will feature eight women's basketball teams, as well as 108 men's teams.

STRATEGIC PLANNING

Strategically placed to bow at the opening of the baseball season, Nintendo's "Major League Baseball Featuring Ken Griffey Jr." is on deck for a March 30 arrival. Other major Nintendo titles include "Banjo-Kazooie," developed by Rare, makers of "Donkey Kong Country" and "Killer Instinct."

There has been some controversy, however, surrounding Sega, the third-largest hardware maker in the home-console industry.

Developers like Core have already announced they will no longer create games for the flagging Saturn platform. Amidst this news, speculation has arisen that the company may withdraw completely from hardware manufacturing and concentrate on developing titles for existing console systems.

Sega VP of communications Lee

McEnany scoffs at the suggestion that the company will retreat from the hardware wars.

"We have no intention of going away at all, and any rumors that we are could work to our advantage" says McEnany. "They forget you're out there."

In fact, McEnany says, the company will release fewer—but higher-quality—games for its Saturn in '98. Two of its biggest first-quarter titles are "Panzer Dragoon Saga" and "Burning Rangers." Both titles feature 3D characters and environments.

(Continued on next page)

Web To Push Marketing Of Vids For The Holidays

■ BY STEVE TRAIMAN

NEW YORK—This holiday season marks the first time online marketing, via the World Wide Web, will play a significant role in selling home video. In fact, the Internet could help propel unit volume past last year's record shipments of more than 115 million cassettes for the top 12 titles.

To get consumers involved, excited, and ready to buy, Web sites will enable them to swing through the vines with Disney's "George Of The Jungle," nuke bugs with Columbia TriStar's

"Men In Black," meet the dinosaurs of Jurassic Park in Universal's "The Lost World," and battle Mr. Freeze and Poison Ivy with Warner's "Batman & Robin."

Closer relationships between the theatrical and home video divisions have made it easier to "port over" some of the best elements from the movie Web sites, modifying them for the video pages. As a result, Disney is no longer the only studio to tie home video to in-house record labels at retail, as it did for "The Lion King."

(Continued on page 78)

Spec's May Be Ready For Turnaround Operating Costs Down, Net Loss Up '97

■ BY ED CHRISTMAN

NEW YORK—While Spec's posted a loss of \$9.1 million in the fiscal year that ended July 31, management has told Billboard that operational changes made last year leave the chain poised for a turnaround in the current fiscal year.

Some aspects of the company's annual report, just issued, bear that out. For instance, in the opening letter to shareholders, Ann Lieff, president/CEO of the Miami-based chain, reports that the merchant eliminated \$2 million in annual operating expenses during the year.

Sales last year were \$68.5 million, down 11.6% from the \$77.5 million the company generated the previous year. The sales decrease is due to the closing of eight unprofitable stores.

The net loss of \$9.1 million, or \$1.74 per share, was about double the loss from the previous year of \$4.5 million, or 96 cents per share. The loss resulted from lower gross margins due to increased competition and store-closing charges and

other write-offs, including a write-off of \$1.5 million, which was incurred because during the year Spec's adopted the Statement of Financial Accounting Standards No. 121, concerning the impairment of long-lived assets, and a restructuring charge of \$215,000. Also, during the year, the closure of eight stores cost the company \$898,000.

In addition to a net loss, the company showed an operating loss as selling, general, and administrative (SG&A) expenses, which were \$28 million, outpaced a gross profit of \$22.3 million. However, if \$3 million in depreciation and amortization is subtracted from SG&A, expenses were \$25 million, which means that the operating loss before interest, taxes, depreciation, and amortization was \$2.7 million, as compared with adjusted earnings before interest, taxes, depreciation, and amortization of \$1.1 million last year.

In looking at margins, gross profit margin was 32.2%, down a percentage point from 1996's margin. Meanwhile, SG&A, on an adjusted basis, was 36.5% of revenue this

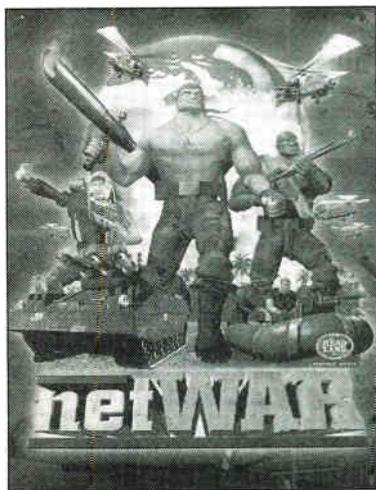
year, up four percentage points from 32.5% last year.

The company finished the year with \$4.1 million in working capital, which marks the second yearly decline. At the end of fiscal 1996, working capital was \$10.8 million, and the previous year it was \$16.7 million.

The company has a \$15 million secured-revolving-credit agreement, with inventory serving as collateral. The total amount available for borrowings is 60% of eligible inventory or \$15 million, whichever is less. At the end of fiscal 1996, Spec's had drawn down \$6.7 million. At year's end, the company had available \$338,000 under the revolver agreement. Cash on hand was \$59,000, down from the \$406,000 the company had at the end of fiscal 1996, according to the company's 10-K filing with the Securities and Exchange Commission.

The revolving-credit agreement was due to expire in May 1998, but the company obtained an extension to Aug. 1, and the lender waived any

(Continued on next page)

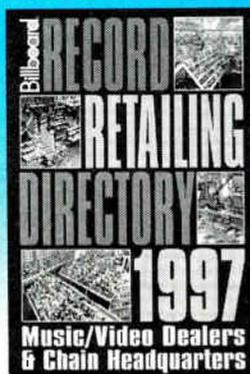


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BETTER GAMES BRING BIGGER PROFITS

(Continued from preceding page)

Meanwhile, Sega is hard at work on a new system whose release date is not known yet.

While fierce competition between both hardware and software developers continues to produce casualties—especially in the home-computer gaming world—it has also yielded a bevy of impressive products.

GRAPHIC IMPROVEMENTS

Intel, which at the start of 1996 helped make PC gaming more than an office diversion with its P55C processor chip, broke more good news to game developers in August. While the P55C increased the audio and visual quality of games, Intel's new AGP technology speeds up the flow of graphics. In the first quarter, consumers will begin to see a wider selection of software that takes advantage of the new chip set.

Psygnosis' "G-Police" PC CD-ROM, which was developed this year to help showcase AGP, will be bundled with computer hardware in the new year.

More traditional PC CD-ROMs from the game-maker include "Shadow Master," "Wings Of Destiny," and "Newman Haaf Racing."

Meanwhile, GT Interactive, which recently announced its pending acquisition of Microprose, enters 1998 as one of the industry's behemoths. In the first quarter, Microprose will publish "Ultimate Race," developed by Kalisto.

At the same time, Activision will bow Windows-compatible versions of "Battlezone" and "Sin."

ONLINE GAMES

Other Win 95 titles include "Starcraft" from Blizzard, which built its reputation with such popular games as "Diablo" and "Warcraft II." Ion Storm, founded by well-known Quake designer John Romero, will release "Daikatana."

Children can look forward to the hybrid Mac/Win 95 CD-ROM "Dis-

ney Interactive Presents Hades Challenge," which will also drop in the first quarter.

The growing popularity of multi-player online games also bodes well for software companies. Headland Digital Media will release two such games in the first quarter. Its "NetWar" and "Chessmaster Live" games can be downloaded over the Internet at <http://www.netwar.com> and <http://www.chessmaster.com>, respectively, or purchased on Win 95-compatible CD-ROMs at stores.

Other titles, such as Fox Interactive's CD-ROM "The X-Files: Unrestricted Access," also tap into the Internet. Users of this Win 95 and Macintosh-compatible title will have access to an exclusive World Wide Web browser that offers new clues in Scully and Mulder's most dramatic cases.



A Virgin Megastore. Richard Branson, chairman of Virgin Entertainment Group/V2 Records, appeared at the November opening of the Virgin Megastore at the Downtown Disney development in Orlando, Fla. Pictured, from left, are Branson, BMG Distribution president Pete Jones, and BMG Atlanta branch manager Tom O'Flynn. BMG distributes V2 product.

SPEC'S MAY BE READY FOR TURNAROUND

(Continued from preceding page)

defaults that had previously arisen from violations.

In addition to the remainder available in the revolver, the company had \$1 million available from another lender.

At the end of the year, accounts payable were \$9.9 million, while inventory was \$14.6 million, down from the \$18.7 million the company finished with the previous fiscal year.

During the year, Barry Gibbons, who had been serving as chairman of Spec's, left the company, as did executive VP/COO Jeff Fletcher. The latter was replaced by VP/CFO Don Motta. Other significant events at Spec's during fiscal 1997 include

the creation of Payback, a new customer loyalty program, which now has 70,000 members.

At the store level, the chain has 45 locations, of which 17 are in enclosed stores, with the remainder in strip shopping centers or free-standing locations. All of Spec's outlets are in Florida, except for four in Puerto Rico.

By size, 14 outlets are super-stores, measuring 7,000-10,000 square feet, and two are mega-stores, in Miami Beach and Sawgrass Mills, Fla., each outlet occupying more than 20,000 square feet. Spec's store performance, according to the company's 10-K, shows that the chain's average annual revenue per store was \$1.44 million last year. Sales per square foot were \$236, up 3.9% from \$227 the previous year. On a same-store basis, sales were down 0.5%.

Rent, meanwhile, cost \$8.4 million last year, which was 12% of total sales.

In May, Spec's diversified into the music manufacturing business, acquiring three specialty Latin music businesses, now known as DS Latino, which includes a music distribution company; an easy listening Latin music record label; and a recording studio. Spec's didn't break out revenue for that unit.

Of total revenue, music accounted for 84.4%, up from 1995's total of 81%, and last year it was 82%; video sales were 7% in 1996, down from 10% the previous year; other products, including music accessories, sheet music, T-shirts, magazines, jewelry, and postcards, account for the remainder. Breaking out music sales by format, CDs accounted for 65% of sales. Last year, the chain began buying used CDs, but the company's 10-K filing doesn't break out revenue for that business.

newsline...



N2K, the online music company, reports an eight-fold increase in revenue in its first financial report as a publicly held firm, although the net loss continues to exceed revenue. For the third fiscal quarter, which ended Sept. 30, New York-based N2K posts a net loss of \$5.3 million on \$3.5 million in revenue, compared with a loss of \$3.5 million on \$447,000 in revenue last year. The company says that page views of its online music channel rose to 39.6 million from 5.2 million the year before.

METRO-GOLDWYN-MAYER (MGM), the movie and home video company that went public in November, has seen its stock rise only 18.75 cents a share since it began trading Nov. 13 at \$20. After meeting resistance from investors, MGM cut the size of the initial public offering to 9 million shares from 12.5 million. Wall Street was wary because the company has not been profitable.

DICK CLARK PRODUCTIONS reports that net income fell to \$115,000 in the first fiscal quarter, which ended Sept. 30, from \$303,000 last year because of reduced revenue from TV specials and series. Overall revenue, however, rose to \$14 million from \$10.9 million due to an increase in corporate productions. Dick Clark Productions produces "Prime Time Country" and "The Weird Al Show."

SONY MUSIC has agreed to use America Online's (AOL) software on select Sony titles in the U.S. and Canada. The first releases to include AOL's software are albums by Michael Bolton and Celine Dion. Consumers whose computers have CD-ROM drives and modems can register with AOL and receive an initial 50 hours of online usage for free.

TICKETMASTER reports that revenue rose 42.3% in the third fiscal quarter to \$89 million from \$62.6 million a year ago. Net profit increased to \$2.9 million in the quarter that ended Oct. 31 from \$2.8 million. The company says it sold 17.7 million tickets in the quarter, an 18.6% increase from 14.9 million last year. Online gross ticket sales totaled \$10.7 million.

K-TEL INTERNATIONAL says that net profit rose 41% to \$1.2 million from \$852,000 in the first fiscal quarter on a 60% rise in revenue to \$25.1 million from \$15.6 million in the same period last year. North American sales were up 85% to \$8.1 million on a \$2.3 million increase in music and consumer products sales and a \$5.8 million rise in sales from media buying and infomercials.

RECOTON, the consumer electronics accessories manufacturer, reports that sales rose 37.7% to \$119.6 million in the third fiscal quarter, which ended Sept. 30. Net income increased to \$4.3 million from \$4.1 million a year ago. The sales increase was due largely to the addition of the former International Jensen loudspeaker business. The company also announces that it completed the acquisition of AAMP of Florida, a car audio accessories firm.



THE RECORDING INDUSTRY ASSN. OF AMERICA (RIAA) says that Chicago's Cook County Police Department seized 1,186 bootleg CDs in November from Front Row CDs, a Chicago retailer. The recordings were advertised over the store's World Wide Web site and allegedly sold over the Internet and through appointment-only visits to the store. The RIAA says that "a number of discs were recorded to recordable CD media."

MOVIE GALLERY, a video retailer, reports a net loss of \$1.6 million for the first fiscal quarter, which ended Oct. 5, compared with a loss of \$4.5 million in the same period last year. Revenue increased to \$62.5 million from \$61.7 million. The Dothan, Ala.-based chain says that sales from stores open at least a year rose 2%, the first same-store sales gain since the first quarter of 1996. The company owns and operates 860 stores and franchises 106.

TRIMARK HOLDINGS, an independent film and home video company, posts a net loss of \$369,000 in the first fiscal quarter because of higher marketing and selling expenses and increased borrowings for film acquisitions and distribution. In the same period last year, the company had a profit of \$218,000. Revenue increased 2.4% to \$14.5 million.

BLOWOUT ENTERTAINMENT, operator of video departments within mass-merchant and supermarket chains, says it narrowed its third-quarter loss to \$837,109 from \$1.7 million a year ago. Revenue fell 2.2% to \$7.7 million. Sales from locations open at least a year declined 2.9% in the quarter, which ended Sept. 30.

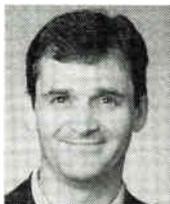
BORDERS GROUP says that sales from Borders Books & Music superstores increased 31.4% to \$283.2 million in the third fiscal quarter, which ended Oct. 26. Sales from superstores open more than a year rose 7.3%. The company has announced that its Internet commerce site, Borders.com, will launch in early January. Overall, the retailer reports net income of \$400,000 on \$477.3 million in total sales, compared with a net loss of \$2.7 million on \$413.5 million in sales a year ago.

EXECUTIVE TURNTABLE

DISTRIBUTION. **Jamon Green** is appointed director of national black music sales at Universal Music and Video Distribution in Los Angeles. He was West Coast regional sales/marketing manager at Motown Records.



GREEN



RYAN

CHILDREN'S. **Howard Nelson** is appointed director of integrated marketing at Sony Wonder/SMV in Santa Monica, Calif. He was director of advertising at the Disney Channel Magazine.

MUSIC VIDEO. **Kat Malott** is named head of creative services and video production at V2 Records in New York. She was director of video production at Island Records.

Nancy Bardawil, based in Chicago, **Gerald Casale**, based in Los Angeles, and **Paul Morgans**, based in London, are named directors at Crash Music Video. They were, respectively, an independent director, a director at Commotion Pictures, and a director at Atlas Films.

MANUFACTURING. **Lori L. Beaudoin** is named president at Mobile Fidelity Sound Lab in Sebastopol, Calif. She was executive VP/GM.

ASSOCIATIONS. Consumer Electronics Manufacturers Assn. in Arlington, Va., names **Todd Thibodeaux** VP. He was senior economist of market research at the Electronic Industries Assn.

RELATED FIELDS. **Thomas R. Ryan** was promoted to VP of administration and operations at Sony Music Studios in New York. He was senior director of financial planning at Sony Music.

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DAILY MUSIC UPDATE
October 7, 1997

Spice Girls Share Their 'Spiceworld'
The Spice Girls launched their second album, "Spiceworld," to press in Granada, Spain, last night. The album will be released worldwide Nov. 3; first single "Spice Up Your Life" bows next week. [Click Here](#) for the full story.

Inside News...
▶ New Hendrix Set Arrives From Vault
▶ Amy Grant Takes Orchestra On Tour
▶ Puffy Remixes 'Roxanne' For Police Set

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Spice Girls

Billboard Charts
For the Week Ending
October 11, 1997

The Billboard 200
Boyz II Men debuts at no. 1.
The Hot 100 Singles
Elton John's tribute to the late Princess Diana debuts at no. 1.
Top R&B Albums
Boyz II Men evolve to the no. 1 position this week.
Top Country Albums
LeAnn Rimes spends another week at No. 1.

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Billboard
Spotlight Reviews
Issue Date: October 18, 1997

BOB MARLEY / Dreams Of Freedom
PRODUCER: Bill Laswell
Island/A&J/Tuff Gong 524 419-2

Subtitled "Ambient Translations Of Bob Marley In Dub," this is a jaw-droppingly dazzling aural re-textualization of the Tuff Gong's own remarkable vision. Laswell descends with maximum respect into the lush, otherworldly forest of Marley's original album masters for Island, parting the misty veil on various mythic tracks to reveal un-dreamt-of avatars and magic vistas. Any overdubs are subtle, reverent, and ingenious, with Senegalese percussionist Aiyb Dieng, Japanese ambient artist Tetsu Inoue, or string conductor/arranger Karl Berger applying spectral touches primarily to point listeners toward existing secret panoramas. Whether it's "The Heathen," "Exodus," or "No Woman No Cry," the electronic tour guides will help you go where no devotee has gone before. If you can imagine buying only one reggae record between now and the dawn of the new year, make it "Dreams Of Freedom."

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Pay Reductions At Alliance Among Majors' Demands

BACK ON TARGET: Retail Track has been busy the past month following the Camelot Music Chapter 11 situation, among other things, and kind of took its eye off the ball in the other big Chapter 11 case occupying the credit community, Alliance Entertainment. I apologize

to my friends at Alliance for neglecting you.

To bring things up to date: The Alliance management team has just delivered its business plan to its board of directors, which was supposed to have voted on it and distributed it to creditors by the time

this issue of Billboard hits the street. But at the time of this writing, neither has occurred.

Among the things under way as a result of either the business plan or other factors is the closure of the New York headquarters, with the remaining staff moving into the New York space that had housed Independent National Distributors Inc. (INDI). Also, **Tim Dahltop**, executive VP/CFO, has left the company. No word yet on his replacement.

The business plan was to have been voted on and distributed to creditors by Nov. 3. On Oct. 30, Alliance sought a 139-day extension of the exclusivity period for filing a plan of reorganization, which would be built around the business plan. But on Nov. 4, the six major music manufacturers filed an objection to the court, saying that the debtor had not earned the right to seek such an extension. Noting that the business plan was late, the court filing also said the debtor must demonstrate leadership by aggressively reducing existing excessive executive salaries, something which, in the majors' view, has yet to be done. They suggested that the court grant a 79-day extension on exclusivity, until Jan. 31, 1998.

In pushing for salary reductions at Alliance, executives at the majors have been asking for **Al Teller**, Alliance's chairman, to leave the company, sources say. Teller is widely regarded as one of the leading

music industry executives, but he carries a high salary, in the majors' view, even though it was reduced when the company filed for Chapter 11. Moreover, they argue that if Alliance survives Chapter 11, it will probably be a purely one-stop operation, with its Castle Communications and Concord Jazz labels likely to be sold off. While Teller has had distribution operations reporting to him in the past, he is not considered an expert.

But sources familiar with the Alliance camp say that the majors have never brought up the topic of Teller leaving Alliance.

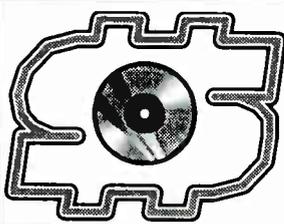
Sources suggest that the business plan also includes the closure of the Santa Fe Springs, Calif.,

facility, something which has already been reported by another trade. This is one of the things that the board of directors has to vote on. Sources say that if the Santa Fe Springs facility is shut down, the Alliance One Stop Group would likely keep a sales office in California, maybe as part of an expanded Los Angeles facility. In addition to the Santa Fe Springs facility and the Coral Springs, Fla., warehouse, which probably will be the main distribution center for the one-stop operation, Alliance has long maintained a one-stop in Los Angeles that enjoys a thriving will-call business.

That facility is the inheritor of the old City One-Stop business, which

(Continued on page 76)

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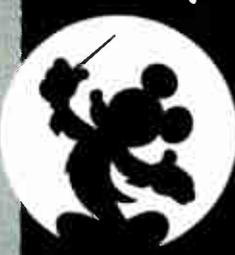
RETAIL TRACK

by Ed Christman



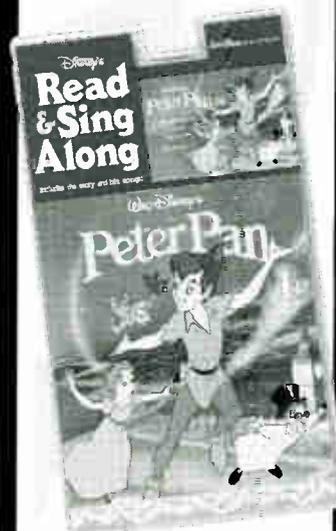
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AFIM Opens Indie Awards To Nonmembers; Now's The Time To Get Pumped For Punk

INDIE AWARDS OPEN UP: In a move that probably will be cheered by a number of independent labels, the Assn. for Independent Music (AFIM) has opened its annual Indie Awards to all independent recordings.

This broadening of the field will probably eliminate what has been an ongoing bone of contention among nonmembers of the indie organization: In years past, the Indie Awards were granted solely to AFIM members, leading outsiders to grouse privately that the trade group was playing with a stacked deck.

However, the new, more level playing field does come with a price to companies that choose not to plunk down their membership fees: A \$25-per-title fee will be charged for participation by nonmember labels.

Submissions for the 1998 Indie Awards will be open through the end of this year. Questions about the submission process should be addressed to AFIM director of special projects Mary Neumann at 518-861-7037. Neumann is also looking for 450 judges for the awards; call her as soon as possible if you're interested.

The winners will be announced at the annual awards banquet during the trade group's '98 convention, to be held May 13-17 at the Adams Mark Hotel in Denver.

DNA STAFFS UP: Pip Smith, VP of sales at Distribution North America (DNA), rang up Declarations of Independents to let us know that the Woodland, Calif.-based distributor has hired Gordon Prince as its field marketing director.

Prince, formerly with the indie distributor Motor City in Detroit, will be charged with overseeing DNA's newly hired field marketing reps. "We thought it would be disastrous to hire all these people and have them run around without a point person," says Smith, who adds that the hiring of Prince will free him up to concentrate on DNA's sales efforts.

The reps are now in place in Chicago, San Francisco, New York, Nashville, Baltimore/Washington, D.C., Minneapolis, Seattle, and New Orleans, and Smith says the company is looking for a staffer to handle the Los Angeles territory. The reps will be working all types of accounts in their territories—indie stores, mall-based outlets, Best Buys, and Borders included.

CALLING ALL PUNKS: We've been dipping heavily into an old-school punk bag lately, thanks to major-label compilations devoted to X and the Replacements. And now a couple of indie-label packages—one out now, one imminent—are further enriching the punk in us all.

Long Beach, Calif.-based Sympathy for the Record Industry has just released "Early Warning," a handsome two-CD collection of previously unissued material by the Gun Club. The great, chaotic L.A. blues-punk combo, which was led by the late Jeffrey Lee Pierce, who died



by Chris Morris

last year (Billboard, April 20, 1996), is heard on five early studio recordings and a live show caught in Buffalo, N.Y., in the early '80s; the collection also includes a full CD of 16 solo performances by Pierce.

Sympathy's owner, Long Gone John, has gone the deluxe route with this package: In addition to a regular brilliant-box version (containing a 20-page booklet with notes by ex-Gun Club guitarist Ward Dotsen and drummer Terry Graham), the label has released the compilation in a leather-bound edition of 1,500. It's nice to see Pierce getting his due posthumously.

In January, T.O.N. Records in L.A. will issue the charmingly titled "Beer, Wine & Good Food," a collection of live material recorded at the fabled Hollywood, Calif., club Raji's during the '80s.

Raji's was probably the last great punk dive in L.A. Located on Hollywood Boulevard next door to a decidedly down-at-the-heels hotel, the club's subterranean stage played host to the city's best-known punk acts, as well as such out-of-towners as Nirvana, in its heyday. It was even immortalized in Elmore Leonard's novel "Get Shorty." Seedy and wonderful, Raji's went the way of all flesh when the building housing it was knocked down following the 1994 L.A. earthquake.

T.O.N., which is run by Raji's one-time proprietor Dobbs, has unearthed live recordings cut at the club by such L.A. worthies as the Dream Syndicate, Thelonus Monster, the Leonards, the Hangmen, the Fiends, and the Killer Crows; the label promises more volumes to follow (we hope with some live cuts by the club's most infamous habitués, Top Jimmy & the Rhythm Pigs). Ah, sounds like old times...

FLAG WAVING: That suave cat on the cover of the new issue of L.A.'s Lounge magazine is none other than Joey Altruda, who has become the standard bearer for Cocktail Nation in the City of Angels the last couple of years.

Altruda, who has been playing in L.A. since the '80s as leader of such bands as Tupelo Chain Sex and the ska-oriented Jump With Joey, says of his current lounge-scene profile and the music that fuels it, "Something finally came around that paid off to me, and I don't think it's going to go away. Some of it's a trend, but there's a substance to the music."

Upright bassist Altruda shows off his formidable chops on his jazzy new Will Records album, "Kingston Cocktail," which mates lounge swing

with bopping Jamaican ska beats and Afro-Cuban rhythms.

He's joined on the all-instrumental record by some top-flight allies. Ernest Ranglin, the fabulous ska guitarist, toured Japan four years ago with Altruda's group (which also included Jamaican singer Laurel Aitkin and saxophonist Roland Alphonso of the Skatalites). Tenor sax ace and veteran session man par excellence Plas Johnson appeared on Altruda's 1995 Will album, "Cocktails With Joey." And Hammond B-3 organ monster Red Young is a veteran of his own 10-piece swing band, Red & the Red Hots.

(Continued on next page)

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INDEPENDENTS

(Continued from preceding page)

Describing his current sound, Altruda says, "It's kind of like Jamaican lounge music. If there was such a thing, it'd sound like this."

Altruda hasn't been restricting his activities to nightclubs and recording studios. In August, the L.A. Chamber Ballet's choreographer, **Raiford Rogers**, used an original suite as the basis for the dance evening "Cocktails With Joey," which won a rave from the Los Angeles Times. "We plan on getting the ballet performed again next year, as well as doing it in New York and abroad," says Altruda.

He has also been extremely active in film music. Earlier this year, Rykodisc released his performances of **Daniel Licht's** score for "The Winner" (The Salem, Mass., label also reissued Jump With Joey's three albums.) He also had a track in the **David Duchovny** vehicle "Playing God" and has penned what he describes as 10 "easy listening" songs for the forthcoming **Lisa Kudrow/Parker Posey** feature "Clockwatchers." Will plans to release the soundtrack album for the latter film next spring.

Altruda, whose involvement with lounge music transcends mere faddishness, says that the health of the genre bodes well for acceptance of his sophisticated music.

"I find now there's bins in record shops that say 'Lounge Music,' and it makes my records easy to buy, rather than just throwing it in the rock bin or sticking it in the jazz section," he says.

RETAIL TRACK

(Continued from page 74)

was bought by Abbey Road, which in turn was bought by Alliance. But through the ownership changes, **Sam Ginsburg**, GM of Abbey Road's L.A. branch, has run herd over the operation. Last time I checked, that operation was doing about \$8 million annually.

An Alliance filing to the bankruptcy court breaks out revenues to a degree, but not for the Los Angeles operation.

In the month ending Sept. 30, Alliance Entertainment lost \$51.5 million on sales of \$23.1 million, according to the documents. A large portion of the loss was attributed to an asset impairment charge of \$42.1 million.

Gross profit was \$310,000, while selling, general, and administrative expenses were \$6.7 million, which means that the company had an operating loss of about \$6.4 million.

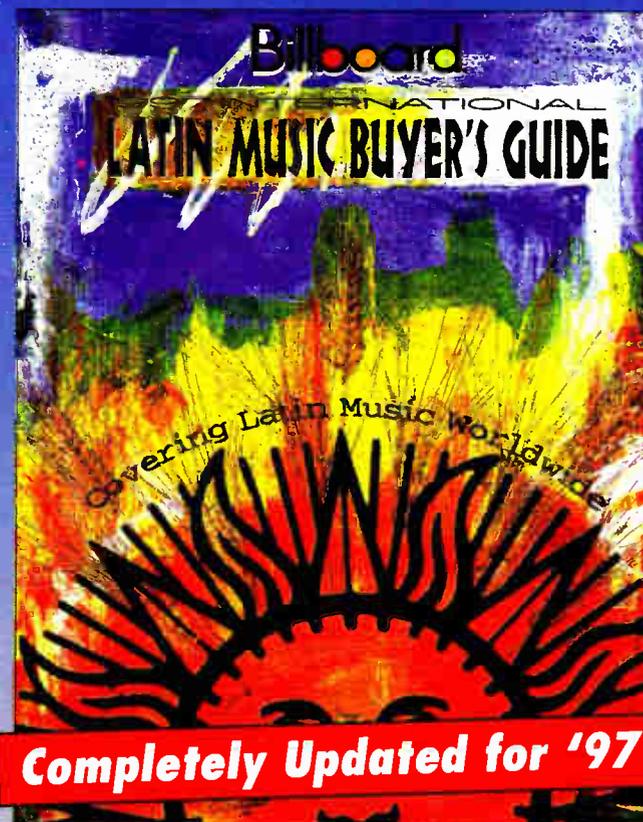
Regarding sales by division, the Alliance One Stop Group accounted for the bulk of sales, with \$21.6 million, while One-Way Records had sales of \$1 million, with the remainder coming from sales at INDI and Concord Jazz.

At the end of September, the company had \$2.85 million in cash, while inventory totaled \$103.5 million.

CONSTRUCTION HAS begun on the new Valley Record Distributors distribution facility. According to a press release, the new facility will measure 300,000 square feet and be

(Continued on next page)

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'Enchanted Christmas' S'track Blends Old And New

BELLE'S RINGING: With the recent Walt Disney Records release of the soundtrack to "Beauty And The Beast: The Enchanted Christmas," Broadway luminary **Paige O'Hara** returns to her memorable role as Belle.



O'HARA

The soundtrack to "The Enchanted Christmas," Disney's latest direct-to-video feature, includes 10 newly recorded songs from the film, along with eight traditional Christmas carols.

Among those also reprising their "Beauty And The Beast" roles in "The

Enchanted Christmas" are **Angela Lansbury** (Mrs. Potts), **Jerry Orbach** (Lumiere), and **David Ogden Stiers** (Cogsworth). New to the "Beauty And The Beast" kingdom are **Tim Curry** as the villainous pipe organ, **Forte**, and **Bernadette Peters** as the Christmas tree angel Angelique.

The story is told in flashback, with the main body of the action set before the enchanted household objects turned back into people.

The five new songs were penned by **Rachel Portman** (a 1996 Academy Award-winner for her score to "Emma") and **Don Black** (who collaborated with **Andrew Lloyd Webber** on "Sunset Boulevard" and other works). Holiday carols include "We Wish You A Merry Christmas," "Joy To The



by *Moira McCormick*

World," and "Silent Night." Also included on the soundtrack is an end-credits duet by **Peabo Bryson** and **Roberta Flack**, "As Long As There's Christmas"; the film version is sung by Belle (O'Hara) and Angelique (Peters).

Probably the most challenging aspect of singing Belle this time out was "keeping her sounding young while hitting high Ds—I had to avoid doing it like Evita," says O'Hara with a laugh. "Rachel wrote in a wider vocal range than [Beauty And The Beast' composer] Alan Menken did."

O'Hara, in a phone call from Las Vegas, where she is appearing at the Flamingo Hilton in "The Great Radio City Music Hall Spectacular Starring The Rockettes," says she is particularly pleased with the way the Christmas songs came out. Producer **Paul Schwartz**, she says, "really tried to stay true to the [19th century] time period, as far as arrangements. We used a lot of harp, cello, and violin. Nothing electronic here—we wanted it to sound like an old-fashioned Christmas album."

Her favorite tracks include "What Child Is This," "The First Noel," "The 12 Days of Christmas," and "Do You Hear What I Hear." "O Christmas Tree," O'Hara notes, is "done a cappella with four male singers in bar-

bershop-quartet harmony. It sounds like they could be caroling outside your front door."

IT'S A FROG'S LIFE: One of the more impressive audio debuts Child's Play has come across recently is a country-flavored book-and-tape/CD series called "Froggy's Country Storybook," manufactured by Virginia Records of Mamaroneck, N.Y. "The series has three major elements," says label president **Joe Messina**: "Classic children's stories which have been countrified, narration by country music stars, and excerpts from country hits punctuating part of the story line."

The first two thoroughly engaging releases are "Goldilocks And The Three Bears," narrated by **Pam Tillis**, and "Jack And The Beanstalk," narrated by **Bryan White**. Each package includes a photo of the artist with series mascot **Froggy** and a full-color storybook—not a word-for-word read-along, notes Messina, but an encapsulation of the story. "We're not trying to teach kids to read here—this is purely entertainment," he says.

Entertaining it most assuredly is, filled with humor and down-home touches (in "Goldilocks," for instance, the feisty heroine fools not only with the Three Bears' porridge but also with their radio, which happens to be playing "Achy Breaky Heart").

The song excerpts fit the stories so

neatly that the uninitiated could be forgiven for thinking they'd been written for the recordings. In fact, all are from hits originally recorded by the likes of **Alabama**, **Faith Hill**, **Merle Haggard**, the **Gatlin Brothers**, and **Donna Fargo**, among others.

"Our staff goes through hundreds of country songs to find ones that fit the stories," says Messina. All have been rerecorded by studio musicians dubbed the **Froggy's Country Storybook Players**.

Handleman is rackjobbing "Froggy's Country Storybook" product in a number of mass-merchant chains, including **Hills**, **Meijer**, **Shopko**, and **Venture**. "We're part of Handleman's Sneak Peaks program," says Messina, "which means we're in listening posts in 1,000 Kmart's."

Independent wholesaler **Silo Music** of Waterbury, Vt., is distributing the line in boutique children's stores, and **M.S. Distributing** is handling record stores. Suggested retail price for each package is \$12.98.

"The great thing about product like this is that it has no shelf life," says Messina, who notes that "Froggy's Country Storybooks" are selling not only in country markets but also in areas where country typically does not sell all that strongly.

Messina says Virginia Records "anticipates a minimum of 10 'Froggy's Country Storybook' releases," with the next two titles to be "The Tortoise And The Hare" and "The Emperor's New Clothes." Canadian country artist **Terri Clark** has signed on to do "The Ugly Duckling."

Messina adds that special titles encompassing holidays and lullabies are also in the offing.



Billboard®

DECEMBER 6, 1997

Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
*** No. 1 ***				
1	2	10	VARIOUS ARTISTS WALT DISNEY 60887 (10.98/16.98)	DISNEY'S CHRISTMAS COLLECTION
2	13	3	VARIOUS ARTISTS WALT DISNEY 60948 (9.98/15.98)	BEAUTY AND THE BEAST: ENCHANTED CHRISTMAS
3	3	6	BARNEY BARNEY PUBLISHING 9517 (9.98/14.98)	HAPPY HOLIDAYS, LOVE BARNEY
4	1	99	VARIOUS ARTISTS ▲ WALT DISNEY 60605 (6.98/13.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
5	15	2	READ-ALONG WALT DISNEY 60297 (6.98 Cassette)	THE LITTLE MERMAID
6	5	118	VARIOUS ARTISTS ▲ WALT DISNEY 60865 (10.98/15.98)	CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC
7	RE-ENTRY		VARIOUS ARTISTS WALT DISNEY 60843 (6.98/9.98)	DISNEY'S A SEASON OF SONG
8	NEW ▶		SING-ALONG WALT DISNEY 60942 (10.98 Cassette)	THE LITTLE MERMAID
9	4	96	SING-ALONG ● WALT DISNEY 60889 (10.98 Cassette)	WINNIE THE POOH
10	10	118	VARIOUS ARTISTS ● WALT DISNEY 60866 (10.98/15.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC
11	22	10	VARIOUS ARTISTS SONY WONDER 67766/EPIC (9.98/13.98)	RUDOLPH, FROSTY AND FRIENDS' FAVORITE CHRISTMAS SONGS
12	12	20	VARIOUS ARTISTS WALT DISNEY 60909 (10.98/15.98)	CLASSIC DISNEY VOL. IV - 60 YEARS OF MUSICAL MAGIC
13	6	54	VARIOUS ARTISTS WALT DISNEY 60819 (9.98/13.98)	20 SIMPLY SUPER SINGABLE SILLY SONGS
14	9	26	READ-ALONG WALT DISNEY 60287 (6.98 Cassette)	HERCULES
15	8	64	VARIOUS ARTISTS ▲ ² WALT DISNEY 60606 (9.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 2
16	RE-ENTRY		SING-ALONG WALT DISNEY 60882 (10.98 Cassette)	DISNEY'S CHRISTMAS
17	20	118	BARNEY ▲ ² BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOLUME 1
18	11	96	VARIOUS ARTISTS ● WALT DISNEY 60863 (9.98/16.98)	WINNIE THE POOH: TAKE MY HAND SONGS FROM THE 100 ACRE WOOD
19	RE-ENTRY		BORIS KARLOFF SMARTY PANTS 28438 (5.95/9.95)	HOW THE GRINCH STOLE CHRISTMAS
20	16	100	READ-ALONG ▲ WALT DISNEY 60265 (6.98 Cassette)	TOY STORY
21	14	95	READ-ALONG ▲ ² WALT DISNEY 60254 (6.98 Cassette)	THE LION KING
22	21	73	VARIOUS ARTISTS WALT DISNEY 60907 (10.98/15.98)	CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC
23	RE-ENTRY		CEDARMONT KIDS CLASSICS BENSON 054 (3.98/6.98)	CHRISTMAS CAROLS
24	23	85	VARIOUS ARTISTS WALT DISNEY 60897 (8.98/11.98)	DISNEY'S PRINCESS COLLECTION
25	NEW ▶		READ-ALONG WALT DISNEY 60240 (6.98 Cassette)	ARIEL'S CHRISTMAS UNDER THE SEA

Children's recordings: original motion picture soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1997, Billboard/BPI Communications, and Soundscan, Inc.

RETAIL TRACK

(Continued from preceding page)

located in Louisville, Ky. That facility, which will be staffed with 300 employees, is slated to be fully operational by June 1998. It will hold about 200,000 audio titles and anywhere from 20,000 to 40,000 video titles.

The new warehouse became necessary with Valley's acquisition of Star Video Entertainment last year. Star and Valley combined have annual revenues of about \$600 million, according to the release.

JUST AS I was getting ready to head out for vacation, I found a fax from In One Ear, a new record store in Salem, Mass. That store is under the ownership of **Larry Cohen**, who you might remember was most recently at **Lechmere** and, before that, at **Borders Books & Music**.

The press release says that the store will have 150,000 music titles and will feature **CD Information Stations**, which will allow customers to sample music as well as provide information about the historical context of the album being sampled.

MAKING TRACKS: **Steve Masaro**, formerly a regional credit manager with **BMG Distribution**, has joined **CNA Credit Insurance**, in the **Monmouth Junction, N.J.**, office as credit manager under-

KID NOTES

Born To Sing, Too

Born To Sing, Too features 20 more looneyized nursery rhymes like "Itty Bitty Kitty" ("Itsy Bitsy Spider") and "If You're Looney" ("If You're Happy").

- More quality fun at a popular price \$5.98 cassette and \$9.98 for CD.
- Warner Bros.' strong support continues through 1998.

People magazine's December 4 issue features a Baby Looney Tunes Gift Guide. Sales of Baby Looney Tunes products jumped 68% last year! Baby Looney Tunes is the #1-selling licensed brand in infant accessories!

STREET DATE:
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R2/R4 72931 (6 x 8 blister)

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan				
★★ NO. 1 ★★				
1	2	KENNY G ▲ ⁷ ARISTA 18767 (10.98/16.98)	MIRACLES — THE HOLIDAY ALBUM 18 weeks at No. 1	45
2	15	SOUNDTRACK ▲ ³ WALT DISNEY 60946 (10.98/16.98)	THE LITTLE MERMAID	61
3	3	METALLICA ▲ ¹⁰ ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	328
4	1	MASTER P NO LIMIT 50696*/PRIORITY (10.98/16.98)	GHETTO'S TRYING TO KILL ME	3
5	7	MANNHEIM STEAMROLLER ▲ ³ AMERICAN GRAMAPHONE 1995 (10.98/17.98)	CHRISTMAS IN THE AIRE	33
6	5	SOUNDTRACK ▲ ⁸ POLYDOR 825095/A&M (10.98/17.98)	GREASE	229
7	4	PINK FLOYD ▲ ⁹ CAPITOL 46001*/EMI-CAPITOL (9.98/15.98)	DARK SIDE OF THE MOON	1079
8	17	MICHAEL BOLTON ▲ THIS IS THE TIME — THE CHRISTMAS ALBUM COLUMBIA 67621 (10.98/17.98)		17
9	20	MARIAH CAREY ▲ ³ COLUMBIA 64222 (10.98 EQ/16.98)	MERRY CHRISTMAS	37
10	19	HARRY CONNICK, JR. ▲ COLUMBIA 57550 (7.98 EQ/11.98)	WHEN MY HEART FINDS CHRISTMAS	38
11	6	FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	276
12	27	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1988 (10.98/14.98)	A FRESH AIRE CHRISTMAS	80
13	22	VARIOUS ARTISTS WALT DISNEY 60887 (10.98/16.98)	DISNEY'S CHRISTMAS COLLECTION	6
14	9	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	122
15	32	AMY GRANT ▲ ¹ A&M 540001 (10.98/16.98)	HOME FOR CHRISTMAS	50
16	8	ELTON JOHN ▲ ¹³ ROCKET 512532/A&M (7.98/11.98)	GREATEST HITS	401
17	—	BARBRA STREISAND ▲ ⁴ COLUMBIA 9557* (5.98 EQ/9.98)	A CHRISTMAS ALBUM	50
18	13	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	109
19	25	METALLICA ▲ ⁵ ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	401
20	37	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1984 (10.98/14.98)	CHRISTMAS	61
21	10	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 30334*/EMI-CAPITOL (10.98/15.98)	GREATEST HITS	161
22	12	JAMES TAYLOR ▲ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	370
23	14	NO DOUBT ▲ ⁸ TRAUMA 92580*/INTERSCOPE (10.98/16.98) HS	TRAGIC KINGDOM	99
24	23	SHANIA TWAIN ▲ ¹⁰ MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	143
25	44	JOHN DENVER & THE MUPPETS ▲ LASERLIGHT 12761 (6.98 CD)	A CHRISTMAS TOGETHER	13
26	50	VANESSA WILLIAMS ● MERCURY 532827 (11.98/17.98)	STAR BRIGHT	11
27	11	JOHN DENVER ● RCA 10374 (10.98/16.98)	JOHN DENVER'S GREATEST HITS	181
28	16	BOB MARLEY AND THE WAILERS ▲ ⁹ TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND	441
29	24	ALANIS MORISSETTE ▲ ¹⁵ MAVERICK 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	128
30	21	FLEETWOOD MAC ▲ ¹⁷ WARNER BROS. 3010 (7.98/15.98)	RUMOURS	151
31	41	METALLICA ▲ ⁴ MEGAFORCE 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	355
32	45	METALLICA ▲ ⁴ ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	372
33	36	SARAH MCLACHLAN ▲ ² NETWORK 18725/ARISTA (10.98/15.98) HS	FUMBLING TOWARDS ECSTASY	167
34	35	WESTWIND ENSEMBLE ● BRENTWOOD 60353 (9.98/13.98)	CHRISTMAS TRIBUTE TO MANHEIM STEAMROLLER	6
35	—	KENNY ROGERS MAGNATONE 108 (10.98/16.98)	THE GIFT	6
36	18	VARIOUS ARTISTS ▲ ³ WALT DISNEY 60605 (5.98/9.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1	50
37	43	CELINE DION ▲ ⁴ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	193
38	26	BEASTIE BOYS ▲ ⁵ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	325
39	—	NEIL DIAMOND ● COLUMBIA 52914 (7.98 EQ/11.98)	THE CHRISTMAS ALBUM	43
40	30	SUBLIME ● GASOLINE ALLEY 11474/MCA (7.98/12.98) HS	40 OZ. TO FREEDOM	56
41	33	JIMI HENDRIX ▲ ³ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	206
42	28	BILLY JOEL ▲ ¹⁸ COLUMBIA 40121* (15.98 EQ/28.98)	GREATEST HITS VOL. I & II	213
43	—	JIMMY BUFFETT ● MARGARITAVILLE 11489/MCA (10.98/16.98)	CHRISTMAS ISLAND	15
44	—	ELVIS PRESLEY RCA 66482 (9.98/15.98)	IF EVERY DAY WAS LIKE CHRISTMAS	14
45	29	GUNS N' ROSES ▲ ¹⁴ GEFFEN 24148 (7.98/12.98)	APPETITE FOR DESTRUCTION	344
46	—	VARIOUS ARTISTS ▲ ² A&M 213911 (10.98/16.98)	A VERY SPECIAL CHRISTMAS	62
47	39	EAGLES ▲ ⁶ GEFFEN 24725 (12.98/17.98)	HELL FREEZES OVER	159
48	31	ELTON JOHN ▲ ⁶ ROCKET 528159/A&M (10.98/17.98)	GOODBYE YELLOW BRICK ROAD	113
49	42	VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. 1 — 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/15.98)		56
50	34	JIMMY BUFFETT ▲ ⁵ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	356

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

WEB TO PUSH HOLIDAY VID MARKETING

(Continued from page 71)

Helped by the Web, Warner Home Video and Columbia TriStar are undertaking similar promotions. Add-on shelves for CD soundtracks will "slot" into cassette displays for Warner's "Batman & Robin" and Columbia's "Men In Black."

For Warner, it's a national rollout of the earlier Internet version of "Music From And Inspired By The 'Batman & Robin' Motion Picture," featured on the Prodigy network when the movie premiered (Billboard, July 12).

Virtually every major sell-through campaign, starting with Universal Studios' "Liar, Liar" in late September through Columbia's "My Best Friend's Wedding," due Dec. 9, has a promotional partner; with links to these companies' Web sites. Disney still leads the way, though, and it's not resting on its laurels, observers note.

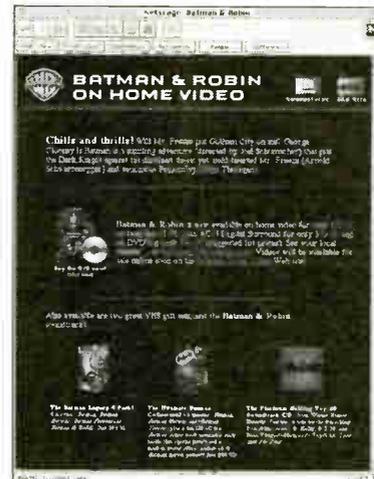
The studio's disney.com—already the most-visited family Internet site—got a complete revamping, says promotions VP Max Goldberg. "We're able to make it more interactive, do more with all the elements, and encourage our visitors to spend more time," he says.

"For 'Beauty And The Beast,' 'The Jungle Book,' and 'Sleeping Beauty,' we developed more in-depth sites for games with more levels of difficulty and many new downloads. We're using the same logic and strategy for the direct-to-video 'Beauty And The Beast: The Enchanted Christmas.'"

Disney lets kids and parents create their own holiday cards with characters from the video, write messages, print them, and mail the greetings. Edging further into home entertainment, "How Belle Throws A Holiday Party" is great for moms looking for new ideas," says Goldberg. "We are looking to capture the spirit of the story on the Web site."

In stores Nov. 11 at \$26.99 suggested list, "Enchanted Christmas" is supported by Lever 2000 with a \$5 mail-in rebate, backed by a 50-million free-standing insert in Nov. 9 newspapers. There's also a link to the Lever Web site. Mattel has two in-pack coupons worth \$2 and \$3 off selected "Beauty And The Beast" merchandise, and Ocean Spray is offering a set of four collectible snow domes.

"George Of The Jungle," which hit stores Tuesday (2) at \$22.99 suggested list, is backed with an insert good for two free months (retail value \$12) of



Warner Home Video's World Wide Web site features "Batman & Robin," one of a dozen direct-to-sell through movies that are getting Internet attention this quarter.

Disney's Daily Blast, a new online service. "It's the first time we've partnered with Disney Online in a consumer promotion for a key title release," Goldberg says. "It demonstrates the importance of online marketing as opposed to traditional offers in a consumer context." More are on the way, he promises.

Disney's theatrical site for the movie has gotten such great response that Goldberg says a number of key elements have been incorporated in the home video site. Among the features: "Journey Through The Jungle," "Help George Build A Treehouse," and the "Bongo Game." An in-pack coupon with "The Absent Minded Professor" and "Son Of Flubber" is also promoted. "George" buyers can get a \$2 rebate.

"Men In Black," the runaway hit that's expected to be Columbia's biggest seller, is the recipient of the studio's biggest promotional campaign, according to marketing VP Nancy Harris. One immediate bonus is co-star Will Smith's "Men In Black" music video on VHS and laserdisc.

Bausch & Lomb is the major partner, offering a \$10 mail-in rebate coupon for Ray-Ban Predator 2 sunglasses worth at least \$50 and bought between Nov. 15 and Feb. 28. Some of the 5,000 participating Ray-Ban outlets will offer a \$5 mail-in rebate with any sunglasses purchase. Others are even stocking "Men In Black" to facilitate eyewear buys,

(Continued on page 83)

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Live, From Las Vegas. Jeffrey Fink, LIVE Entertainment's executive VP of sales, marketing, and distribution, outlined the company's first-quarter video plans (heavy on sell-through and DVD) during the firm's annual presentation for key retailers Oct. 28-30 at the Treasure Island Hotel. Enjoying the party and the sales prospects, from left, are Stan Meyers of Baker & Taylor Video; Amir Malin, LIVE Entertainment co-president; Vern Fross of Ingram Entertainment; and Fink.

U.K. Gov't Proposes Easing Vid Rules Minister Looks To Lessening Bureaucracy

■ BY SAM ANDREWS

LONDON—Keen to attach the label "new" to anything it touches, Britain's Labour government can add the adjective to its relationship with the country's video industry, often the butt of knee-jerk rants about screen violence and pornography from members of the previous administration.

Speaking at the recent annual meeting of the British Video Assn. (BVA), Culture Minister Chris Smith stressed the importance of the video industry to his party's policy of open access to all for culture and sports.

"Video's role in promoting access to

things of quality is actually uncontrollable if you look at the figures. Eighty-two percent of British households now own a video recorder," Smith said. "In 1996 cinema admissions reached 123 million, but in the same year 645 million videos were rented. That demonstrates to us an enormous scope on the part of the video industry.

"Think for a moment—even if you discount the video games element—in relation to the movie industry, the reach to ordinary people in this country is far greater through the medium of video than the medium of the big screen. Anyone thinking seriously about the impact of film on the population and the development of the industry has to take video as a central part in that consideration."

It was over censorship, always a flashpoint with retailers, that Smith underlined the break with the Conservatives. From a country burdened with the most stringent regulations, he committed the state to a less bureaucratic and austere approach.

"We will be looking to a regime of sensible regulation with a light touch. We do believe that the work the BVA has already done with its consumer advice panel and the video packs is a major step forward in this respect."

The issue has once again been highlighted in the U.K. by the decision of Channel 5 to broadcast "Natural Born Killers," the current touchstone for screen violence. Warner Home Video withdrew the title from release last year in the wake of the Dunblane school massacre and has so far kept it from the market.

Smith said that there may well be a complete shakeup in how the censorship process is conducted. "The future of

content regulation is something we are very seriously looking at. In a world where the future of broadcasting and the future of telecommunications are merging almost inexorably, it does not make sense to continue to regulate on the basis of delivery platforms.

"It may well be that we end up with a number of distinct and separate regulatory bodies. But we need to ask the question about whether this precise carving up of the regulators is necessary." Education would also help improve the situation, he noted.

"As the public becomes better educated, the demand, I believe, for what one might call the less desirable end of the video spectrum will naturally tend to fall away. People will demand a much broader, higher quality range of cultural things."

His comments were much welcomed by the industry, with BVA director general Lavinia Carey saying that the new accent on communication was refreshing in comparison with the previous government. "Everyone will benefit from a dialogue," she said.

Smith connected video to the larger themes undertaken by the recently organized creative industries task force, which numbers producer David Puttnam, Virgin's Richard Branson, clothes designer Paul Smith, and Creation Records boss Alan McGee among its representatives.

"If you look across the board at the creative industries, they account for something like 50 billion [pounds'] worth of economic activity through the course of a year. That is a major slice of [the gross domestic product], and it is more than the whole of manufacturing

(Continued on page 83)

Rental's Not Dead Yet For Buena Vista; On NYC Streets, Pirates Ply Their Trade

RENT PARTY: Buena Vista Home Entertainment ("Video" has been dropped) brought distributors to Disney World in Orlando, Fla., to reward them for meeting Christmas rental goals and to build enthusiasm for 1998. Considering the flabby state of the rental market, is Buena Vista beating a dead horse?

Hardly, says North America GM Mitch Koch: "We think the perceived woes of the business are overblown." Part of the problem is that the Cassandras are looking too far ahead. "The rental trade is weighed down with things that won't impact for years, if at all," he maintains—the same "information super-highway" bugbears that failed to materialize all this decade.

Buena Vista does have a perspective different from that of the competing studios and independents. Disney created, and still dominates, mass-merchant sell-through. It only entered rental in a serious way in the early '90s, when the studio started cranking out action-adventure titles like "Con Air," which just pre-booked 600,000 cassettes. (The total, says Koch, includes the full-price equivalent of leased units delivered to Rentrak and SuperComm revenue-sharing customers.)

For next year, Buena Vista has extended its average pay-per-window from 50 days to 60 days in an attempt to pacify video retailers desperate for better protection against the onrushing cable hordes. The Video Software Dealers Assn. says its data indicate that Hollywood's buffer zone has widened in the past year, but members want more. Buena Vista draws the line well on this side of 90 days. "We know that's not going to happen," Koch emphasizes. Some of its better titles won't even offer two months' protection; "G.I. Jane," with Demi Moore, and "Mimic," with Mia Sorvino and human-size bugs, have 55-day windows.

Koch won't discuss numbers but claims Buena Vista's rental and sell-through revenues have each shown double-digit growth in 1997. That would value home video at \$2.5 billion, based on our 1996 market share report (Billboard, Jan. 25). The surge this year belies earlier reports that cassette volume has diminished and matches what we've heard from other sources, who say duplicators have never been busier. "These markets are a lot stronger than people think," according to Koch, who thinks shipments of "Beauty And The Beast: The Enchanted Christmas" could reach 10 million units in 1997, making it "the No. 1 world premiere movie" (i.e., direct-to-video). The current record holder is "The Return Of Jafar."

DVD likewise is getting off to a fast start. Koch confirms our list of Dec. 2 releases (Picture This, Billboard,

Nov. 15). "We have orders for more than we can actually deliver," he says. "It caught us a little by surprise, but everybody will get some." Buena Vista's DVD titles carry a \$29.99 suggested list and a \$24.98 minimum advertised price for the bigger hits among them.

ONION GRASS: In the shadow of the midtown skyscraper that houses 20th Century Fox parent News Corp., you can buy copies of "Anastasia," Fox's first animated feature and a major sell-through release in 1998. The movie is being nurtured with great care; Fox opened it Nov. 14 in one theater throughout the land, the Ziegfield in New York. National rollout came a week later.

But by then perfectly abysmal dupes, packaged to look legit, were available from street vendors. So it goes in the world of piracy in the same month that the Motion Picture Assn. of America (MPAA) trumpeted its largest



by Seth Goldstein

bust of street-vendor suppliers.

The MPAA will just have to keep mowing 'em down; like onion grass, they always come back. And why not: The demand is there. The two-man sales team on 48th Street and Avenue of the Americas had eager customers, some buying copies of "The Little Mermaid" (Disney), "Eve's Bayou" (Trimark), "Mad City" (Warner), and "In & Out" (Paramount). We tried "I Know What You Did Last Summer" (Columbia) and found it your typical camcorder-in-a-theater effort. It was unwatchable.

VIDBITS: Image Entertainment has won distribution rights to the Criterion Collection, the premier laserdisc label. Prices will be on the high end of the DVD scale at \$29.99-\$39.99. Titles slated for the February launch include John Woo's "The Killer" and "Hard Boiled"; "A Night To Remember," the British take on the Titanic disaster; Jean Cocteau's "Beauty And The Beast"; François Truffaut's "The 400 Blows"; Federico Fellini's "Amarcord"; Akira Kurosawa's "Seven Samurai"; and Alfred Hitchcock's "The Lady Vanishes." Image says its 18 DVDs accounted for 18% of net sales of \$16.4 million in the quarter ending Sept. 30, down from \$17.8 million in the same period last year. The new format wasn't enough to compensate for the 25% decline in "adversely impact[ed]" laserdisc revenues.

Full Moon Pictures, distributed by Amazing Fantasy Entertainment, releases four horror/sci-fi titles Dec. 9: "Castle Freak," "Vampire Journals," "Virtual Encounters," and "Assault Of The Killer Bimbos." Suggested list price of catalog titles is \$24.95. Newer releases are due starting next year.

PICTURE
THIS

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HBO Debuts 'Tracey' On Tape; A Paramount Poll

HBO TAKES ON TRACEY: Zany British comedian Tracey Ullman is headed to video stores Jan. 27 with a two-tape collection of episodes from her HBO series "Tracey Takes On..."

Each cassette contains three episodes of the show, which features Ullman playing 10 characters, including Chic, a male taxicab driver; doughnut-shop owner Mrs. Noh Nang Ning; make-up artist Ruby Romaine; and homemaker Fern Rosenthal. Each episode revolves around the characters' views on sex, romance, fantasy, and the like. Suggested list is \$19.98.

"Tracey" enters its third season in January. HBO

Home Video has 25 half-hours prepped for video and will add another 10 when the next season ends.

"The target audience for the show is a hybrid of 'Ab Fab' and British comedy fans," says HBO VP of marketing Cynthia Rhea. "The great thing about Tracey is that she's incredibly well known, but people haven't had their fill of her."

Rhea says HBO has an opportunity to score big with the video since a relatively small portion of VCR owners also subscribe to pay cable services. "Even if every HBO subscriber tuned into the show each week, that would be only one out of every five VCR households," she adds.

BBC Video's success with the British TV comedies "Ab Fab" and "Bean" proves that the genre has found an audience stateside. Armed with these marketing hooks, Rhea says that "Tracey" is her top priority for January. As part of the marketing effort, HBO has landed Virgin Atlantic Airlines for consumer sweepstakes and a voucher program.

Inside each cassette, consumers will find a coupon good toward as much as \$300 off a Virgin flight, depending on destination and ticket price. The airline will give away a free trip to London; consumers can enter to win through a form packed in the cassette or at retail. "Everything about Virgin was perfect for the product," says Rhea. "Choosing it was a no-brainer."

HBO has also signed up Flowers USA. The chain will include a coupon worth a 15% discount off any flower order. Finally, Ullman will have a new book based on the series in January from Hyperion. HBO will rebate \$5 to consumers who purchase both it and the video.

In January, Ullman will be hitting the talk-show circuit to plug the video and book and plans to make a few retail and distributor stops. HBO expects to release four additional titles by the end of 1998

and a boxed set next Christmas. A "Tracey" direct-to-video is also in the planning stages.

MILLENNIUM COUNTDOWN: Paramount Home Video has come up with a catalog promotion that will take retailers into the 21st century.

In January, the studio launches a three-month consumer promotion on its World Wide Web site, asking visitors to select their top 20 Paramount movies. From their votes will come "Paramount Pictures' Millennium Collection."

People magazine readers will also be able to participate in the poll through the publication's ongoing "Readers Panel."

Each of the titles selected by consumers for the collection will feature special packaging. Paramount will offer a selection of gift packs, including a limited edition of all 20. Gift packs containing 10 and three titles will also be available, as will special pricing for individual titles.

A book created for the collection will give the historical background of each movie. It's to be included in the 10- and 20-title sets. The street date for the "Millennium Collection" is next October.

MORE WEB SITE PROMOS: Columbia TriStar Home Video will use "Men In Black" (MIB) to help promote its catalog titles on its Web site.

The site has been completely reconfigured to fit the "MIB" theme and take advantage of its video release Nov. 25. The title is expected to be the biggest seller of the fourth quarter.

Once at the site, visitors click on various "MIB" icons to get information about older Columbia releases. The studio recently put its entire video catalog listings online for the first time.

Consumers can also enter a "MIB" contest that will award a Sony laptop computer, watches, the "MIB" CD-ROM game, and Ray Ban sunglasses, similar to those worn by Will Smith and Tommy Lee Jones in the movie. The site will be advertised and linked to other Web sites, including those of Yahoo!, Excite, E! On-Line, and MovieLine.

'WONDERFUL' SALES: It seems hard to believe that everyone doesn't already own a copy of "It's A Wonderful Life," but Republic Entertainment reports it has shipped another 600,000 units for the holidays.

The title comes in a variety of editions, including a \$14.98 "classic," a \$19.98 50th anniversary, a \$79.98 deluxe, and a \$49.98 laserdisc.



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	3	THE LOST WORLD: JURASSIC PARK	Universal Studios Home Video 83098	Jeff Goldblum Richard Attenborough	1997	PG-13	22.98
2	2	5	BATMAN & ROBIN	Warner Home Video 16500	George Clooney Arnold Schwarzenegger	1997	PG-13	22.97
3	5	3	STAR TREK: FIRST CONTACT	Paramount Home Video 32797	Patrick Stewart Jonathan Frakes	1996	PG	14.95
4	4	93	THE JUNGLE BOOK: 30TH ANNIVERSARY	Walt Disney Home Video Buena Vista Home Video 0602	Animated	1967	G9	26.99
5	6	3	JINGLE ALL THE WAY	FoxVideo 4152	Arnold Schwarzenegger Sinbad	1996	PG	19.98
6	24	2	BEAUTY AND THE BEAST: THE ENCHANTED CHRISTMAS	Walt Disney Home Video Buena Vista Home Video	Animated	1997	NR	26.99
7	3	8	LIAR LIAR	Universal Studios Home Video 83330	Jim Carrey	1997	PG-13	22.98
8	7	143	SLEEPING BEAUTY ♦	Walt Disney Home Video Buena Vista Home Video 9511	Animated	1959	G	26.99
9	9	88	STAR WARS TRILOGY-SPECIAL EDITION	FoxVideo 0609	Mark Hamill Harrison Ford	1997	PG	49.98
10	NEW ▶		BEAVIS & BUTT-HEAD DO AMERICA	Paramount Home Video 332503	Animated	1996	PG-13	14.95
11	10	12	FLEETWOOD MAC: THE DANCE	Warner Reprise Video 3-38486	Fleetwood Mac	1997	NR	19.98
12	12	5	PLAYBOY 1998 PLAYMATE VIDEO CALENDAR	Playboy Home Video Universal Music Video Dist. PBV0814	Various Artists	1997	NR	19.98
13	8	7	JENNY MCCARTHY: THE PLAYBOY YEARS	Playboy Home Video Universal Music Video Dist. PBV0822	Jenny McCarthy	1997	NR	19.98
14	14	4	CREATURE COMFORTS	BBC Video FoxVideo 7012	Animated	1997	NR	14.98
15	18	3	SPICE GIRLS: ONE HOUR OF POWER	Warner Home Video 363553	Spice Girls	1997	NR	14.95
16	13	9	DIANA: THE PEOPLE'S PRINCESS	MVP Home Entertainment MVP750	Various Artists	1997	NR	14.95
17	11	11	SPICE GIRLS: GIRL POWER! THE UNAUTHORIZED BIOGRAPHY	MVP Home Entertainment 801	Spice Girls	1997	NR	19.98
18	NEW ▶		PANTERA: 3-WATCH IT GO	Elektra Entertainment 40195	Pantera	1997	NR	19.98
19	16	15	SPAWN ♦	HBO Home Video Warner Home Video 91425	Animated	1997	NR	22.97
20	15	9	THE SIMPSONS: TRIPLE PACK	FoxVideo 4102951	Animated	1997	NR	24.98
21	23	7	ARMITAGE III: POLYMATRIX	A.I.C./Pioneer LDC Pioneer Entertainment 1370	Elizabeth Berkeley Kiefer Sutherland	1997	NR	19.98
22	22	14	WILLIAM SHAKESPEARE'S ROMEO & JULIET	FoxVideo 8737	Leonardo DiCaprio Claire Danes	1996	PG-13	14.98
23	21	7	OPRAH: MAKE THE CONNECTION	Buena Vista Home Video 60428	Oprah Winfrey	1997	NR	22.99
24	17	2	RANSOM	Touchstone Home Video Buena Vista Home Video 8295	Mel Gibson Rene Russo	1996	R	19.99
25	NEW ▶		BOUND	Republic Pictures Home Video 6298	Jennifer Tilly Gina Gershon	1996	R	19.98
26	34	16	JUNGLE 2 JUNGLE	Walt Disney Home Video Buena Vista Home Video 60329	Tim Allen Martin Short	1997	PG	22.99
27	NEW ▶		MARS ATTACKS!	Warner Home Video 14480	Jack Nicholson Glenn Close	1996	PG-13	19.98
28	NEW ▶		PLAYBOY'S SORORITY GIRLS	Playboy Home Video Universal Music Video Dist. PBV0813	Various Artists	1997	NR	19.98
29	29	7	THE X-FILES BOX SET: VOL. 5	FoxVideo 4105	David Duchovny Gillian Anderson	1997	NR	39.98
30	NEW ▶		PLAYBOY'S EROTIC UNDERGROUND	Playboy Home Video Universal Music Video Dist. PBV0803	Various Artists	1997	NR	19.98
31	RE-ENTRY		GREASE ▲♦	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
32	27	15	FARRAH FAWCETT: ALL OF ME	Playboy Home Video Universal Music Video Dist. PBV0812	Farrah Fawcett	1997	NR	19.98
33	NEW ▶		URBAN COWBOY	Paramount Home Video 1285	John Travolta Debra Winger	1980	PG	14.95
34	39	12	THE FIRST WIVES CLUB	Paramount Home Video 326123	Diane Keaton Goldie Hawn	1996	PG	14.95
35	RE-ENTRY		WARRIORS OF VIRTUE	MGM/UA Home Video Warner Home Video M546284	Ryan Jeffers	1997	PG	19.98
36	20	6	DIANA: A CELEBRATION	BBC Video FoxVideo 537	Various Artists	1997	NR	14.98
37	19	4	WILD AMERICA	Warner Home Video 15580	Jonathan Taylor Thomas Devon Sawa	1997	PG	22.96
38	35	131	STAR WARS: SPECIAL EDITION	FoxVideo 60973	Mark Hamill Harrison Ford	1977	PG	19.98
39	NEW ▶		HANSON: TULSA, TOKYO AND THE MIDDLE OF NOWHERE	PolyGram Video 4400479233	Hanson	1997	NR	19.95
40	NEW ▶		RIVERDANCE-LIVE FROM NEW YORK CITY	Columbia TriStar Home Video 79940	Various Artists	1997	NR	24.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

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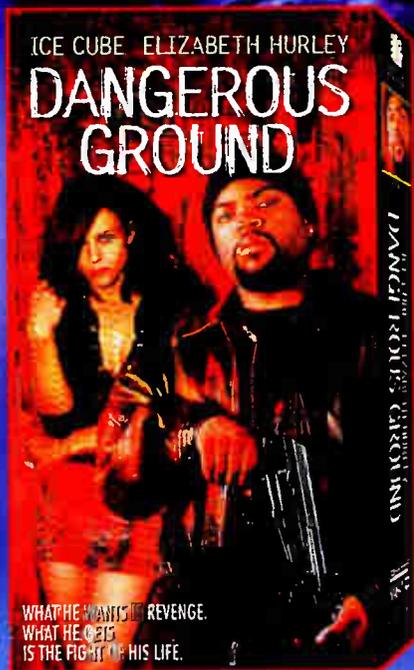
From the Producers of *Friday* comes the New-to-Sell-Through hit **DANGEROUS GROUND** Starring **ICE CUBE** and **ELIZABETH HURLEY**.



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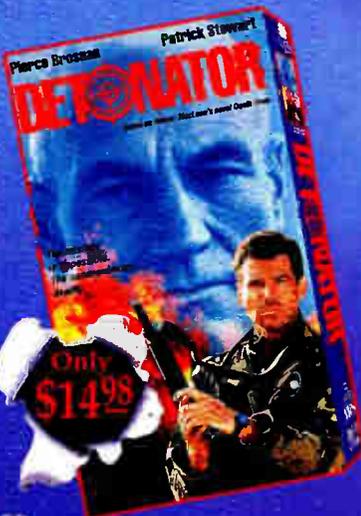


DANGEROUS GROUND

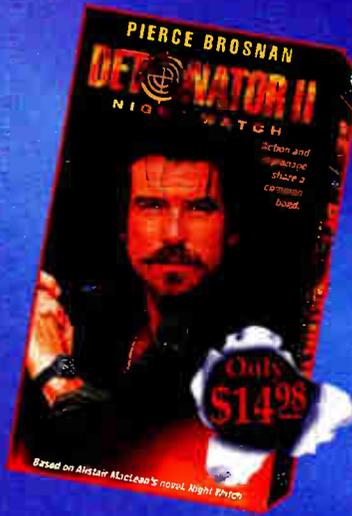
A searing action thriller about an ex-freedom fighter who risks everything to save his brother, starring **Ice Cube** (*Friday*, *Anaconda*), **Elizabeth Hurley** (*Austin Powers*, *Passenger 57*), **Ving Rhames** (*Con Air*, *Mission Impossible*).
 Rated R. Approx. 96 min., VHS# N4436V, Spanish version VHS# N4560V



DETONATOR*
 Pierce Brosnan (*James Bond*, *Dante's Peak*) faces off with Star Trek's **Patrick Stewart** (*Conspiracy Theory*) in a daring Alistair MacLean adventure.
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 Pierce Brosnan is a U.S. spy who teams up with **Alexandra Paul** (*Spy Hard*) in an edge-of-your-seat thriller.
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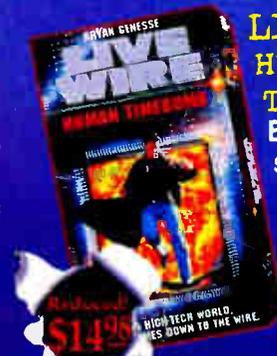
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Thomas Ian Griffith (*John Carpenter's Vampires*) and **Lance Henriksen** (*"Millennium" -TV Series*) star in this action thriller about a renegade cop who'll do whatever it takes to get the job done.
 Rated R. Approx. 87 min., VHS# N4058V,



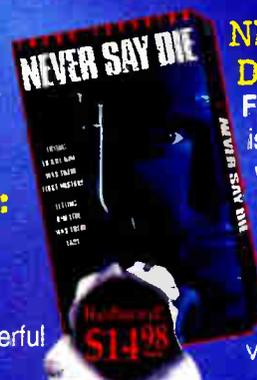
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Bryan Genesse stars in this powerful action film with phenomenal stunts and mind-blowing special effects.
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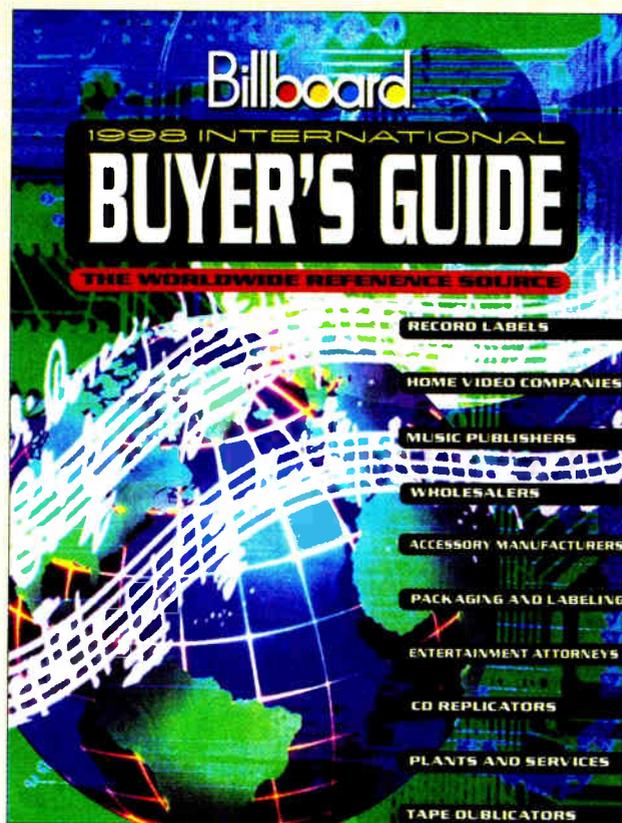
NEVER SAY DIE**
Frank Zagarino is an ex-Marine who is fighting for his life in this explosive action thriller.
 Rated R. Approx. 99 min., VHS# N4014V,

Street Date: 2/3/98



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Home Video

MERCHANTS & MARKETING

'Rumble In Jungle' Flick Goes For 2nd Round On Video

BY JIM BESSMAN

NEW YORK—With the re-pricing of PolyGram Video's "When We Were Kings," this year's Academy Award-winning documentary has a fighting chance to reach a wider audience than the movie captured in theaters and as a rental release.

The Leon Gast-directed DASFilms Ltd. production chronicled the legendary 1974 "Rumble In The Jungle" heavyweight title fight between Muhammad Ali and George Foreman. Ali reclaimed the championship in one of boxing history's most dramatic moments.

Released for rental last July, the movie has been reduced to \$19.95 list and is available in both letterbox and pan-and-scan formats. The DVD version was simultaneously re-priced to \$29.95.

"I'm sure there will be a slow, steady build," says David Sonenberg, producer of "When We Were Kings." Sonenberg heads DAS Communications, parent of both DASFilms and the Mercury Records-distributed DAS Label, which released the movie's soundtrack album.

"Unlike most major theatrical films, which play in as many as 3,000 theaters, ours opened in just a few cities in seven theaters," Sonenberg says. "It broadened to 80 after the Oscars, but our total theaters were only 200, and we never had any TV advertising. So in terms of reaching a younger demo, we were treated as an art-house film."

"But we're talking about one of the most popular men on the planet—certainly an international icon and a pan-generational hero who held the world stage for almost three decades. We can tell from the outpouring of praise which we experienced at the Oscars and from the New York and Los Angeles film critics' associations and other groups that this is a magical film."

PolyGram Video director of theatrical marketing Charlie Weir notes that the rental release of "When We Were Kings" was supported with "Win It Before You Can Own It" promotions at key stations in the top 25 radio markets. Print ads ran in Movieline, and PolyGram took 300 spots on the Classic Sports cable network during a two-week promotion when Ali was heralded as "Athlete of the Week," seen in

some of his fights, and interviewed extensively.

The pattern is being repeated for sell-through. PolyGram has taken radio time and another ad in Movieline and has teamed with its Mercury Records affiliate to promote the title via the label's college reps. They're setting up screenings and soundtrack giveaways on or near campuses.

"Ali really is an icon for more than his generation," says Weir. "He's a major figure in black history who basically changed sports. He's somebody that everybody remembers and needs to learn about. So a lot of colleges will get behind this type of film, and we get in through the back door."

Weir thinks the soundtrack, which featured concert performances by many of the era's major black music stars in an accompanying musical spectacular billed as the "African Woodstock," will continue to generate collegiate interest in the movie. The special nature of the documentary, he says, should also make it a particularly attractive item for DVD owners, whose buying habits resemble those of CD collectors.

Billboard

DECEMBER 6, 1997

Top Special Interest Video Sales™

RECREATIONAL SPORTS™				HEALTH AND FITNESS™					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
Compiled from a national sample of retail stores sales reports.				Compiled from a national sample of retail stores sales reports.					
★★ NO. 1 ★★				★★ NO. 1 ★★					
1	1	81	MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360	14.98	1	1	7	OPRAH: MAKE THE CONNECTION Buena Vista Home Video 60428	22.99
2	4	23	TIGER WOODS: SON, HERO & CHAMPION FoxVideo (CBS Video) 4098	14.98	2	2	7	DENISE AUSTIN: A COMPLETE WORKOUT WITH WEIGHTS Parade Video 908	12.98
3	NEW	▶	THE OFFICIAL 1997 WORLD SERIES VIDEO Orion Home Video 91097	19.98	3	3	99	THE GRIND WORKOUT: FITNESS WITH FLAVA♦ Sony Music Video 49796	12.98
4	5	53	THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS Orion Home Video 96002	14.98	4	4	53	CRUNCH: FAT BLASTER PLUS Anchor Bay Entertainment SV10092	9.98
5	10	9	NFL GREATEST GAMES: THE ICE BOWL PolyGram Video 8006304643	19.95	5	8	43	THE GRIND WORKOUT: STRENGTH AND FITNESS♦ Sony Music Video 49805	12.98
6	3	9	NFL GREATEST GAMES: SUPER BOWL III PolyGram Video 80063046439	19.95	6	12	3	THE GRIND WORKOUT: FAT BURNING GROOVES Sony Music Video	12.98
7	16	3	ICE HOT 2 FoxVideo (CBS/Fox) 6664	14.98	7	13	57	THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING BMG Video 80115-3	19.98
8	9	5	NFL: THREE IN A ROW PolyGram Video 4400475093	9.95	8	10	117	THE GRIND WORKOUT HIP HOP AEROBICS♦ Sony Music Video 49659	12.98
9	8	17	THE OFFICIAL 1996-97 NBA CHAMPIONSHIP VIDEO FoxVideo (CBS/Fox) 8452	19.98	9	6	31	THE FIRM: FIRM STRENGTH BMG Video 80305-3	19.98
10	12	231	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98	10	17	31	THE FIRM: FIRM CARDIO BMG Video 80314-3	19.98
11	6	5	FOOTBALL FOLLIES PolyGram Video 4400475033	9.95	11	NEW	▶	FIRM BASICS: FAT BURNING TOTAL BODY WORKOUT BMG Video 80343-3	19.98
12	11	35	THE ULTIMATE FIGHTING CHAMPIONSHIP 4 Vidmark Entertainment VM6372	19.99	12	11	163	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	14.98
13	2	23	MUHAMMAD ALI: THE WHOLE STORY Warner Home Video D5586	109.98	13	5	7	DENISE AUSTIN: A HOT HOT FAT-BURNING WORKOUT Parade Video 909	12.98
14	7	97	MIKE TYSON: THE INSIDE STORY MPI Home Video 7074	19.98	14	18	57	THE FIRM: AEROBIC INTERVAL TRAINING BMG Video 80112-3	19.98
15	13	5	PURE PAYTON PolyGram Video 4400464413	19.95	15	7	33	THE FIRM: THE HARE WORKOUT BMG Video 80124-3	19.98
16	RE-ENTRY		MICHAEL JORDAN: THE ULTIMATE COLLECTION FoxVideo (CBS/Fox) 4101090	29.98	16	16	91	THE FIRM: LOW IMPACT AEROBICS BMG Video 80111-3	19.98
17	RE-ENTRY		MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98	17	NEW	▶	FIRM BASICS: ABS, BUNS & THIGHS WORKOUT BMG Video 80344-3	19.98
18	RE-ENTRY		THE 1996 WORLD SERIES VIDEO Orion Home Video 91096	19.98	18	NEW	▶	FIRM BASICS: SCULPTING WITH WEIGHTS BMG Video 80341-3	19.98
19	15	37	NBA AT 50 FoxVideo (CBS/Fox) 8450	19.98	19	15	57	THE FIRM: ABS, HIPS & THIGHS SCULPTING BMG Video 80114-3	19.98
20	RE-ENTRY		CLEVELAND INDIANS '95-CLEVELAND ROCKS Orion Home Video 95019	19.98	20	20	57	DAISY FUENTES: TOTALLY FIT WORKOUT WarnerVision Entertainment 51760	19.95

♦ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

Top 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	3	4	THE FIFTH ELEMENT (PG-13)	Columbia TriStar Home Video 82403	Bruce Willis Gary Oldman
2	5	3	THE LOST WORLD: JURASSIC PARK (PG-13)	Universal Studios Home Video 83098	Jeff Goldblum Richard Attenborough
3	4	5	AUSTIN POWERS (PG-13)	New Line Home Video Warner Home Video N3965	Michael Meyers Elizabeth Hurley
4	1	8	LIAR LIAR (PG-13)	Universal Studios Home Video 83330	Jim Carrey
5	6	5	GROSSE POINT BLANK (R)	Hollywood Pictures Home Video Buena Vista Home Video 10040	John Cusack Minnie Driver
6	2	5	BATMAN & ROBIN (PG-13)	Warner Home Video 16500	George Clooney Arnold Schwarzenegger
7	7	6	BREAKDOWN (R)	Paramount Home Video 334543	Kurt Russell Kathleen Quinlan
8	29	2	FACE/OFF (R)	Paramount Home Video 330553	John Travolta Nicolas Cage
9	13	2	ROMY & MICHELE'S HIGH SCHOOL REUNION (R)	Touchstone Home Video Buena Vista Home Video 10438	Mira Sorvino Lisa Kudrow
10	14	3	ADDICTED TO LOVE (R)	Warner Home Video 15252	Meg Ryan Matthew Broderick
11	8	7	ANACONDA (PG-13)	Columbia TriStar Home Video 81753	Jennifer Lopez Ice Cube
12	12	3	JINGLE ALL THE WAY (PG)	FoxVideo 4152	Arnold Schwarzenegger Sinbad
13	10	9	THE SAINT (PG-13)	Paramount Home Video 071597	Val Kilmer Elisabeth Shue
14	9	8	VOLCANO (PG-13)	FoxVideo 6039	Tommy Lee Jones Anne Heche
15	11	9	THE ENGLISH PATIENT (R)	Miramax Home Entertainment Buena Vista Home Video 8730	Ralph Fiennes Julette Binoche
16	15	15	THE DEVIL'S OWN (R)	Columbia TriStar Home Video 82463	Harrison Ford Brad Pitt
17	17	5	DOUBLE TEAM (R)	Columbia TriStar Home Video 83233	Jean-Claude van Damme Dennis Rodman
18	16	4	NIGHT FALLS ON MANHATTAN (R)	Republic Pictures Home Video 6292	Andy Garcia Richard Dreyfuss
19	18	18	SLING BLADE (R)	Miramax Home Entertainment Buena Vista Home Video 10487	Billy Bob Thornton
20	19	18	DONNIE BRASCO (R)	Columbia TriStar Home Video 82513	Al Pacino Johnny Depp
21	NEW ▶		GONE FISHIN' (R)	Hollywood Pictures Home Video Buena Vista Home Video 9179	Joe Pesci Danny Glover
22	26	19	ABSOLUTE POWER (R)	Warner Home Video 2508	Clint Eastwood Gene Hackman
23	21	21	SCREAM (R)	Dimension Home Video Buena Vista Home Video 10499	Neve Campbell Drew Barrymore
24	23	14	EVERYONE SAYS I LOVE YOU (R)	Miramax Home Entertainment Buena Vista Home Video 10488	Woody Allen Goldie Hawn
25	25	10	FATHER'S DAY (PG-13)	Warner Home Video 15386	Robin Williams Billy Crystal
26	20	6	THAT OLD FEELING (PG-13)	Universal Studios Home Video 83214	Bette Midler Dennis Farina
27	31	14	DANTE'S PEAK (PG-13)	Universal Studios Home Video 83389	Pierce Brosnan Linda Hamilton
28	35	4	WILD AMERICA (PG)	Warner Home Video 15580	Jonathan Taylor Thomas Devon Sawa
29	28	16	MURDER AT 1600 (R)	Warner Home Video 14915	Wesley Snipes Diane Lane
30	30	15	CRASH (NC-17)	New Line Home Video Warner Home Video N4565	Holly Hunter James Spader
31	22	7	B.A.P.S. (PG-13)	New Line Home Video Warner Home Video N4413	Halle Berry Martin Landau
32	32	2	ANOTHER 9 1/2 WEEKS (R)	Trimark Home Video 6685	Mickey Rourke Angie Everhart
33	34	3	WALKING THUNDER (G)	Rated Gee 4001	John Denver James Read
34	24	4	THE SIXTH MAN (PG-13)	Touchstone Home Video Buena Vista Home Video 10444	Marlon Wayans Kadeem Hardison
35	27	3	NOWHERE (R)	New Line Home Video Warner Home Video N4595	Shannen Doherty Christina Applegate
36	39	2	TRUTH OR CONSEQUENCES N.M. (R)	Columbia TriStar Home Video 82693	Vincent Gallo
37	33	26	SWINGERS (R)	Miramax Home Entertainment Buena Vista Home Video 10483	Jon Favreau Vince Vaughn
38	40	15	BOOTY CALL (R)	Columbia TriStar Home Video 94953	Jamie Foxx Tommy Davidson
39	38	14	MOTHER (PG-13)	Paramount Home Video 332473	Albert Brooks Debbie Reynolds
40	37	10	MCHALE'S NAVY (PG)	Universal Studios Home Video 83213	Tom Arnold David Alan Grier

◆ 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.

VIDEOS FOR HOLIDAYS

(Continued from page 78)

with Columbia providing the counter-cards, Harris says.

"We wanted to be part of this promotion," maintains Tom Corson, Columbia Records senior VP. The soundtrack, released in late June just before the movie opened, had sold some 2 million copies before the cassette release.

Working together, the record and home video labels created a joint 30-second TV spot and a display that holds videos and 30 CDs. "We've made about 25,000 available and expect to have them all snapped up," Corson adds. "This is our first real opportunity to create a national promotion with Columbia TriStar and is a real testament to teamwork."

The theatrical Web site, a big attraction for summer surfers, is being tweaked for home video, Harris says, and has "intriguing new elements." "Men In Black" is the theme for the home video site through the holidays into early 1998.

It will be promoted on all the major Internet services, with a premium push on America Online's "Entertainment Asylum" and on the major search engines, such as Yahoo! and Excite. And "Men In Black" is hot-linked to Sony Music's Web site as well.

Columbia's "My Best Friend's Wedding," which arrives in stores on cassette and DVD Dec. 9, will also have a Web and CD presence. "We'll be doing some joint radio promotions in key markets with Epic Records, which produced the charted soundtrack," Harris says. "We're still in the learning phase and continue to examine the different assets and deficits of online marketing for home video."

She emphasizes, "We're experimenting each time we add to our foundation, as it's nice to have a model to build on. [The Internet] is a playground to try a few things, and we expect to build a learning curve that will pay increasing dividends in the future."

U.K. GOV'T PROPOSES

(Continued from page 79)

output... Video is at very much the cutting edge of the development of many of these important economic sectors."

Movies and video had benefited in particular from this new approach, he said. "I believe over the course of the last six months we have been able to demonstrate, in relation particularly to film, this government is very serious about doing what we can to help. We have put tax incentives in the budget, something the film industry has been asking for for years at Downing Street. We were able to do it within eight weeks of coming into office."

"We launched the lottery franchises for film, which are designed to have a run of good movies emerging from the consortia that the money has gone to rather than just one-off spectaculars."

In addition, the government was anxious to help the creative sector over one of its principal bugbears, that of piracy and copyright theft.

"We want to put real muscle from the government behind getting international agreements that we need in this respect," Smith said. "One of the things we are anxious to ratify as rapidly as possible is the [World Intellectual Property Organisation] treaty. [Recently] I was in the United States talking to people in the administration and Congress about their process of ratification of the treaty and what we can do to help see it through. I want to seek the earliest legislative opportunity to do that."

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		
★ ★ NO. 1 ★ ★						
1	NEW ▶		TULSA, TOKYO AND THE MIDDLE OF NOWHERE PolyGram Video 4400479233	Hanson	LF	19.95
2	NEW ▶		ONE HOUR OF GIRL POWER Warner Home Video 363553	Spice Girls	LF	14.95
3	2	5	TRIBUTE Virgin Music Video 77849	Yanni	LF	24.95
4	1	2	3-WATCH IT GO Elektra Entertainment 40195	Pantera	LF	19.98
5	NEW ▶		ALLEYS & MOTORWAYS Interscope Video Universal Music Video Dist. 90106	Bush	LF	19.98
6	3	13	THE DANCE ● Warner Reprise Video 3-38486	Fleetwood Mac	LF	19.98
7	4	3	WOW-1998 Sparrow Video Chordant Dist. Group 43226	Various Artists	LF	12.98
8	5	2	LIVE IN THE TRAGIC KINGDOM Interscope Video 90145	No Doubt	LF	19.98
9	11	60	LES MISERABLES: 10TH ANNIV. CONCERT VCI Columbia TriStar Home Video 88703	Various Artists	LF	24.95
10	13	9	OUR MUSIC VIDEO Dualstar Video WarnerVision Entertainment 53357	Mary-Kate & Ashley Olsen	LF	12.95
11	7	8	SPECIAL HOMECOMING MOMENTS Chordant Dist. Group 4970	Various Artists	LF	29.95
12	6	2	GALORE Elektra Entertainment 40198	The Cure	LF	19.95
13	NEW ▶		GREATEST HITS 6 West Home Video BMG Video 18994	Kenny G	LF	29.98
14	8	9	HOMECOMING: THIS IS MY STORY Chordant Dist. Group 4960	Various Artists	LF	29.95
15	10	4	THE BEST OF THE DOORS Universal Studios Home Video 83297	The Doors	LF	14.98
16	12	5	WALK Sparrow Video Chordant Dist. Group 43225	Steven Curtis Chapman	LF	14.98
17	9	25	I'M BOUT IT ▲² No Limit Video Priority Video 53423	Master P	LF	19.98
18	22	204	LIVE SHIT: BINGE & PURGE ▲¹⁰ Elektra Entertainment 5194	Metallica	LF	89.98
19	14	7	DOWNHILL FROM HERE Monterey Home Video 31989	Grateful Dead	LF	29.95
20	16	34	SELENA REMEMBERED EMI Latin Video 77826	Selena	LF	19.98
21	15	3	VIDEO STEW PolyGram Video 440079213	The Mighty Mighty Bosstones	LF	19.95
22	18	53	THE COMPLETE WOMAN IN ME ● PolyGram Video 4400450893	Shania Twain	LF	9.95
23	NEW ▶		IN THE WORLD TONIGHT Rhino Home Video R32437	Paul McCartney	LF	19.98
24	NEW ▶		GREATEST HITS VOLUME III-THE VIDEO Columbia Music Video Sony Music Video 14 V50162	Billy Joel	LF	14.98
25	17	23	WELCOME TO THE FREAK SHOW Forefront Video Chordant Dist. Group 24504	dc Talk	LF	19.98
26	26	29	JOY IN THE CAMP Spring Hill Video Chordant Dist. Group 101	Bill & Gloria Gaither And Their Homecoming Friends	LF	19.98
27	24	24	THE WILDLIFE CONCERT Sony Music Video 49710	John Denver	LF	19.98
28	21	108	LIVE FROM AUSTIN, TEXAS ● Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan And Double Trouble	LF	19.98
29	31	194	LIVE AT THE ACROPOLIS ▲³ Private Music BMG Video 82163	Yanni	LF	19.98
30	19	10	THE GREATEST HITS VIDEO COLLECTION Arista Records Inc. BMG Video 18859-3	Brooks & Dunn	LF	19.98
31	27	36	WHO THEN NOW? Epic Music Video Sony Music Video 50153	Korn	LF	19.98
32	23	128	PULSE ▲² Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
33	20	4	CHRISTMAS ALBUM Word Video 95287	Ray Boltz	LF	16.98
34	RE-ENTRY		BACK HOME IN INDIANA Chapel Music Group 46165	The Gaither Vocal Band	LF	29.98
35	37	19	GATLIN BROTHERS COME HOME Chordant Dist. Group 4950	The Gatlin Brothers	LF	29.95
36	33	5	HIGH PLACES Integrity Video 81203	Ron Kenoly	LF	14.98
37	25	3	IT'S YOUR LOVE Curb Video 77002-3	Tim McGraw (With Faith Hill)	VS	3.49
38	29	55	ENLARGED TO SHOW DETAIL ▲ PolyGram Video 4400439253	311	LF	19.95
39	39	18	HOMECOMING TEXAS STYLE ● Chordant Dist. Group 4626	Gaither & Friends	LF	29.95
40	28	13	LIVING THE DREAM: LIVE IN WASHINGTON, D.C. BMG Video 43021-3	The Canton Spirituals	LF	19.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1997, Billboard/BPI Communications.

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

VARIOUS ARTISTS

Music From: *The Motion Picture Tomorrow Never Dies*

PRODUCERS: various
A&M 31454 0830

With an excellent score by David Arnold and James Bond-worthy songs by Sheryl Crow (the title track) and k.d. lang (the superior "Surrender"), the latest Bond soundtrack is the best in recent memory. Also featuring Moby's dynamic reworking of Monty Norman's "James Bond Theme," the album is a sonic companion to one of the most dynamic and enduring series in the history of cinema. Arnold, incidentally, is also the force behind the equally superb "Shaken & Stirred," an all-star Bond tribute featuring Iggy Pop, Aimee Mann, Pulp, and Chrissie Hynde issued by Sire Records.

DIAHANN CARROLL

The Time Of My Life

PRODUCER: Ettore Stratta
Sterling 1015

Whether she coos her ballads or swings lightly, this classy singer/ac- tress offers an appealing after-hours intimacy on a program of 12 standards. Speaking of class, the songs stem from the genius of the likes of Kurt Weill, Stephen Sondheim, Cole Porter, Duke Ellington, Harold Arlen, and Alan Jay Lerner, among others; even a song with a more contemporary flavor, Leon Russell's "A Song For You," is featured. The sympathetic combo back- drop features master accompanist Mike Renzi on keyboards.

COUNTRY

MATT KING

Five O'Clock Hero

PRODUCER: Gary Morris
Atlantic 82981

Prolific North Carolina songwriter Matt King's debut album has been long awaited by Nashville's songwriter fans, and they're not likely to be disappointed by it. King wrote or co-wrote all 11 songs here, and they're crisp examples of his Appalachian sensibility. It helps that he has a convincing troubadour's voice, but it isn't always used to best advantage. The title cut, for example, is perfectly suited to his dry, laconic deliv- ery, but "I Wrote The Book" tries to be a Buck Owens-ish racehorse of a song, which it is not and which he can't keep up with. And production bells and whis- tles on the song "Pray For Hardwood" only detract from the lyrics' impact. Overall, though, this debut presents King as a very promising talent.

JAZZ

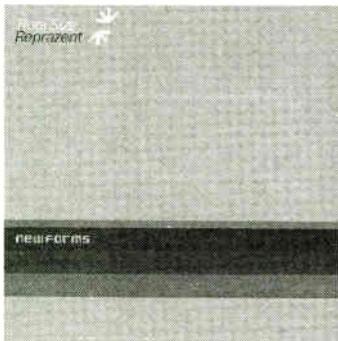
MELISSA WALKER

May I Feel

PRODUCER: Gary Bartz
Enja 9335

With her second album (and label debut), Canadian-born, New York- based vocalist Melissa Walker stakes her claim as one of the most sensitive

SPOTLIGHT



RONI SIZE & REPRAGENT

New Forms
PRODUCER: Roni Size
Mercury 136

The dark-horse winner of the 1997 Mer- cury Music Prize, "New Forms" marks how drum'n'bass—seen in the U.S. as a niche category—is recognized in the U.K. as a genre as relevant as pop, hip- hop, or rock. Roni Size and his crew, Repraent, combine live instrumenta- tion with studio samples, as a drummer, acoustic bassist, guitarist, and vocalist perform alongside programmers, key- boardists, and a DJ. The resultant tracks exude the heat of funk and the rawness of a jazz jam. First single "Brown Paper Bag" is built on twangy guitar riffs that jut out like flirty hips over the song's rubber-band rhythms, while "Digital" showcases lyricist Onallee's narcotic rasp gliding over g- funk beats. With its first disc dedicated to vocal tunes and its second to instru- mentals, "New Forms" denotes drum'n'bass's future directions.

and engaging of young jazz singers. Backed by a crew that features the siz- zling sax work of veteran player/pro- ducer Bartz and the towering trumpet blasts of her husband, Terrell Stafford, Walker exudes a warm, creamily rich tone that caresses such standards as Johnny Mandel's "A Time For Love" and Thelonious Monk's "Ruby My Dear." Other highlights include the gentle, Brazilian insouciance of "Danc- ing In The Wings" and the yearning, torchy tones of "Love Is," as well as a brisk, uptempo swing through "What A Little Moonlight Can Do" and a smart, swinging take on "Miss Otis Regrets," which intertwines Walker's voice with Bartz's wiry sax lines.

SPOTLIGHT



TAJA SEVELLE

Toys Of Vanity
PRODUCER: R.J. Rice
550 Music 68074

Minneapolis native Taja Sevelle makes a successful transformation from a purveyor of lite, trendy dance pop to a singer/songwriter/ performer of considerable merit. Led by the seductive track "I&I," the album seethes with creative energy that defies categorization. The product of an artist who has absorbed a multitude of influences and shaped them into a sound all her own, "Toys Of Vanity" touches on pop, rock, R&B, dance, and hip-hop. Besides "I&I," the album includes the scratchy grooves of "A Lot Like You," the grand arrangement of bal- lad "Us," the soulful five of "I Feel" (featuring Demond), and the sultry, dreamy "Making Love To The Air." A turnaround record for an artist whose gifts are only now coming to the fore.

LATIN

CELIA CRUZ

Celia's Duets

PRODUCER: various
RMM 82201

This smart package of some of Celia Cruz's greatest vocal collaborations high- lights this versatile talent and irrepress- ible ambassador of Latino tropical sounds as she effortlessly teams with a broad range of singing titans, including Brazilian pop superstar Caetano Veloso, *salsero* supreme Oscar D'Leon, and Los Fabu- losos Cadillacs' emotive front man, Vicen- tico. The fast-moving set also contains two of Cruz's biggest duet hits: "Usted Abuso" with salsa notable Willie Colón and "La

Candela" with Dominican pop/ballad diva Angela Carrasco.

WORLD MUSIC

NEW ORLEANS KLEZMER ALL-STARS

The Big Kibosh

PRODUCERS: Joe Ferry, New Orleans Klezmer All-Stars
Shanachie 6026

The label debut for this genre-crossing, heroically nutty Crescent City ensemble is a raucous showcase for its wild spin on the popular Eastern European revival. Driven by aggressively rolling, N'awlins-styled drumming, NOKAS augments the familiar klezmer lineup with electric guitars and basses, Hammond B-3, and other timbral innovations. Among its few traditional themes is a tango-ized treatment of "Di Zilberne Chasene (The Silver Wed- ding)." Excellent originals are marked by the gracefully keening clarinet of "A Viennese Freilach," the tempestuously bitter- sweet harmonies of "Chaye!," the no-wave guitar soloing on "The Trio," and such tunes as "Klip Klop" and "Bweep, Bweep," which reveal equal influences of electric Miles Davis and Spike Jones.

CLASSICAL

PETER SCULTHORPE: Port Essington, etc.

Australian Chamber Orchestra, Richard Tognetti
PRODUCERS: Colin Cornish, Nathan Waks
Under Capricorn/ABC Classics 8.770042

The label of the Australian Broadcasting Corp., ABC Classics has issued another phenomenal album of music by home- grown composer Peter Sculthorpe. His

muse is the lonely landscape Down Under, his expression a lyrical cry in the wilder- ness. "Port Essington" for string trio and string orchestra alternates between danc- ing and desolation, while "Lament" for strings and solo cello makes mourning beautiful. The three recent sonatas for strings carry further the astringent elo- quence of Sculthorpe's writing, but the most stirring work here is the early "Irkanda IV," a plangent concerto for vio- lin, strings, and percussion. Absolutely essential contemporary music. Distributed outside Australia by HNH International.

CONTEMPORARY CHRISTIAN

AARON JEOFFREY

The Climb

PRODUCERS: Paul Mills, Mark Hammond
Star Song 0168

The father-and-son duo of Jeffrey and Aaron Benward has previously released two stellar albums marked by passionate vocals and insightful lyrics, but this new release takes the pair to another level artistically. The trademark soulful vocals are still here, with Aaron taking lead more frequently and father Jeoffrey adding those celestial harmonies, but what sets this project apart is that the singing is driven by edgier, more live-sounding pro- duction. The Benwards' passionate deliv- ery is equally matched by the vibrancy evident in each track. But production and performance aren't the only elements of a great album; the songs are the corner- stone, and "The Climb" has numerous winners, including the title cut, "Moment Of Mercy," and "Leave A Legacy," which were penned by Aaron Benward, Jeff Sil- vey, and Lowell Alexander. The beautiful Kevin Stokes/Connie Harrington ballad "Heal Me" is one of the album's finest moments. This incredible set will be readi- ly embraced by the duo's longtime fans and should easily win the Benwards a legion of new listeners.

CHRISTMAS

SWV

A Special Christmas

PRODUCERS: Michael J. Powell, Phil Temple, Rex Rideout
RCA 67539

VARIOUS ARTISTS

A Country Superstar Christmas

PRODUCERS: various
Hip-O 40066

VARIOUS ARTISTS

The Edge Of Christmas; The Coolest Christmas; Caribbean Christmas

PRODUCERS: various
Oglio 81585; 25162; 89106

VARIOUS ARTISTS

A Home For The Holidays—Phoenix House

PRODUCERS: various
Hammerlane/Mercury 314 536 295

ASLEEP AT THE WHEEL

Merry Texas Christmas, Y'All

PRODUCER: Ray Benson
High Street 72902 10355

VARIOUS ARTISTS

The Soul Train Christmas Starfest Album

PRODUCERS: various
Epic 68679

VARIOUS ARTISTS

The Soul Of Christmas—A Celtic Music Celebration With Thomas Moore

PRODUCERS: various
Upaya/Tommy Boy 12182

VITAL REISSUES®

KEITH JARRETT

The Impulse Years, 1973-1974

REISSUE PRODUCER: Ed Michel
Impulse!/GRP 237

This five-CD set encompasses the first, best work of Keith Jarrett's American combo, which featured Dewey Red- man, Charlie Haden, and Paul Motian. (He led a Scandinavian quartet simul- taneously.) Vastly more vibrant and entertaining than his increasingly elab- orate solo keyboard opuses, these Impulse! albums bear some influence of Ornette Coleman—of whose band Redman and Haden were alumni—and feature such guests as soul-rooted gui- tarist Sam Brown and Brazilian per- cussionist Guilherme Franco. And

those acquainted only with his latter- day "Standards" series will be amazed at such reedy rarities as Jarrett on wood flute and Redman on musette. The first two discs offer unreleased, alternate, and unedited tracks from the live dates that yielded the multidirec- tional "Fort Yawuh." The third disc contains the richly funky, R&B-derived grooves of the "Treasure Island" ses- sions. The fourth CD spans the primal, heartbreakingly beautiful tracks from "Death And The Flower," and the final disc represents the lesser-but-worth- while cuts from "Backhand." Simulta- neously rereleased is a two-CD set of Gato Barbieri's brilliant first pair of Impulse! albums.

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 collec- tions 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 (Broad- way/cabaret/N.Y.); Brad Bambarger (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

► **CELINE DION** *My Heart Will Go On (Love Theme From "Titanic")* (4:40)

PRODUCERS: Walter Afanasieff, James Horner
WRITERS: J. Horner, W. Jennings
PUBLISHERS: Famous, ASCAP; Ensign/Irving, BMI
550 Music/Epic 3742 (c/o Sony) (cassette single)
Now that the novel Streisand duet "Tell Him" has run its course, Dion disciples can begin properly enjoying the return of their diva with this stately ballad. Featured on both her new "Let's Talk About Love" and the soundtrack to "Titanic," the song woos with romantic lyrics and a melancholy melody that is fleshed out with a weeping flute solo. There's no denying that Dion can hit notes that shatter glass—and she does so here—but it's a pleasure to hear her build slowly and remind listeners of her ability to pack volumes of emotion in a whisper. A fine single that will add a much-needed touch of class to every station it graces.

► **JEWEL** *Angel Standing By* (2:37)

PRODUCER: Ben Keith
WRITER: Jewel
PUBLISHER: Wiggly Tooth, ASCAP
Atlantic 8326 (cassette single)
Here is one more portion of Jewel's mega-huge "Pieces Of You"—and it's, by far, the most affecting and original offered to radio so far. Jewel travels to the higher regions of her vocal range, weightlessly gliding over a delicate acoustic guitar melody with soft, poetic lyrics. Even if you're not a fan of this artist (though most apparently are), this single has the potency to change your mind. Have a listen.

► **SARAH McLACHLAN** *Sweet Surrender* (4:00)

PRODUCER: Pierre Marchand
WRITER: S. McLachlan
PUBLISHERS: Sony/ATV Songs/Tyde, BMI
Arista 3423 (c/o BMG) (cassette single)
McLachlan follows "Building A Mystery" with an equally infectious, gently rocking jam. The focus is never too far from her beautifully evocative voice or her richly cinematic lyrics. For those who need something sticky to grab hold of, "Sweet Surrender" has an immediate chorus and a sly swap of electric guitar and keyboard lines. Triple-A and rock radio started playing this one as an album cut. Now that it's an official single, expect top 40 to have a field day with it, deservedly extending the life of the brilliant "Surfacing" well into '98.

► **LL COOL J** *Father* (no timing listed)

PRODUCERS: Poke & Tone
WRITERS: J.T. Smith, J.C. Oliver, S. Barnes, G. Michael, G. Overbig
PUBLISHER: not listed
Def Jam 202 (cassette single)
"Father" is, by far, the strongest cut on the rap superstar's new "Phenomenon" opus. Using George Michael's "Father Figure" as its hook, the song is anchored by hand-clapping gospel-choir chants and a heart-breaking tale of a young man who just wanted a father in the truest sense of the word—and not the violently abusive person he got. LL Cool J has run many a record up the Hot 100 on the strength of his ability to be a lothario, but he comes mighty close to drawing tears here. If you have room for only one rap record on your station, it absolutely must be this one.

★ **BEN FOLDS FIVE** *Brick* (4:31)

PRODUCERS: Caleb Southern, Ben Folds
WRITERS: B. Folds, D. Jessee
PUBLISHERS: Sony/ATV/Hair Sucker Songs, BMI
550 Music/Epic 2967 (c/o Sony) (cassette single)
Rock radio tastemakers have already deemed this piano-driven shuffler a winner. The time has arrived for top 40 players to get in on the action. Far more clever and intelligent than most of what you're likely to hear on many stations, this song's

lyrical metaphors and compelling romantic plot wafers off instrumentation that darts between pop simplicity and rock aggression. An excellent recording that is exemplary of what you'll find on the band's debut disc, "Whatever And Ever Amen."

★ **BARRY WHITE & CHRIS ROCK** *Basketball Jones* (3:44)

PRODUCERS: Ken Ross, Lou Adler, Jamie Jazz
WRITERS: T. Chong, R. Marin
PUBLISHER: India, ASCAP
Warner Sunset/Atlantic 8365 (promo CD)
College radio and thrill-seeking late-night jocks will probably be the only ones to add "Basketball Jones" to their playlists, but it's a gem nonetheless. Rock, with his off-kilter, semi-ignorant ad-libs, pairs up with a defiantly straight-laced and still-sultry White to relay the story of a basketball addiction gone awry. Worth its weight in laughs—it was penned by comedy icons Cheech & Chong—the track would actually be a pleasant add to the ho-hum of a constantly recycled playlist. "Basketball Jones" can be found on the still-plush "Space Jam" soundtrack.

► **PATRIZIA** *Voices In My Head* (4:21)

PRODUCERS: Joe Tucci, Billy Brown
WRITERS: J. Tucci, P. Floro, B. Brown
PUBLISHERS: Rocks/Elite Streetsongs/Pati Pooh/Brown Control, ASCAP
Robbins 72018 (c/o BMG) (cassette single)
A true reflection of the artist's soul, "Voices In My Head" reveals the pain and bitterness love can bring to an individual. The suspenseful rhythmic beats, accompanied by melodic violins, make this potential hit single a welcome addition to the dance music world. Patrizia's beautiful voice is for sure as unique as her name.

R & B

► **E-A-SKI FEATURING MONTELL JORDAN** *Showdown* (4:31)

PRODUCERS: E-A-Ski, CMT, John Krashna
WRITERS: E-A-Ski, CMT, M. Jordan
PUBLISHER: Ski & CMT, ASCAP
Relativity 0671 (cassette single)
There's chemistry a-brewin' between E-A—excuse me, Mr. Ski—and Jordan on the hit-bound "Showdown." The abundance of active ingredients involved—an intricately complex, R&B-adaptable funk track; the undeniably confident, albeit arrogant lyrics; Jordan's tasty chorus; and Mr. Ski's stand-at-attention aura—ensure the rap hit's positive attraction to programmers at R&B and crossover radio. Listeners are bound to find a piece of the track they can keep for themselves, making "Showdown" a recurring add on their mental playlists.

★ **CARL HENRY** *I'm Thinking* (4:05)

PRODUCERS: Cecil Collins, Laurel Kjolien, Jon Von
WRITERS: Jon Von, Carl Henry
PUBLISHER: Boethius II, ASCAP
REMIXER: not listed
CMC Music 9705 (promo CD)
For just a pinch over four minutes, Henry rekindles the flames left since the late '80s, when musicianship ruled R&B. A simple and melodic ballad, "I'm Thinking" is one of those tracks you remember hearing in your sleep as the radio was set low to an R&B adult radio program. Henry reeks sentimentality as he croons over a tingling, guitar-licked track, fully utilizing his moment under the spotlight. The chorus will rerun itself in the minds of listeners, though they may not take the extra step to request it at radio. In these tough times for indie artists at R&B radio, even if he's never heard from again, Henry can rest assured that he's made at least one great record.

► **WILL DOWNING** *All About You* (no timing listed)

PRODUCER: Darryl Simmons
WRITER: not listed
PUBLISHER: not listed
Mercury 315 (c/o PolyGram) (cassette single)
Here is another great R&B piece to add to your collection. The smooth and calm rhythm of the track, along with Downing's soothing voice, makes this single a won-

derfully relaxing listening experience—particularly during serene early-morning moments. "All About You" manages to take the listener away from life's everyday stress and craziness. From Downing's new Mercury disc, "Invitation Only."

► **AT LAST** *No Me Without You* (no timing listed)

PRODUCER: Bryan Williams
WRITERS: B. Williams, D. Milley, T. Swanson, M. Brunson
PUBLISHERS: Bry-Bell/Stevie B., BMI
Place One 4100 (CD single)
Hey, mainstream rap lovers, listen up! Here's a great one for ya. The undeniably catchy combination of this male trio's voices makes this single a seamless listening effort. The act is young, talented, and rife with potential for a long and successful career. So give "At Last" a chance.

COUNTRY

► **PAUL BRANDT** *What's Come Over You* (3:24)

PRODUCER: Josh Leo
WRITERS: G. Nelson, D. Swander
PUBLISHERS: W.B.M./Miss Jennifer, SESAC; Warner-Tamerlane, BMI
Reprise 9104 (c/o Warner Bros.) (CD promo)
Reprise initially released "A Little In Love" as the first single from Brandt's sophomore album. However, it recently issued a press release stating it had decided not to continue working that single due to the positive feedback it's gotten on "What's Come Over You" as an album cut. The song is a poignant ballad that should prove to be a real winner for Brandt. The lyric is powerful, and it's a perfect showcase for his deep and affecting vocal style. This should draw much-deserved attention to his fine album "Outside The Frame."

★ **JASON SELLERS** *That Does It* (2:57)

PRODUCER: Chris Farren
WRITERS: J. Sellers, A. Cunningham
PUBLISHERS: Starstruck Writers Group/Aubrie Lee/Famous/Song Matters, ASCAP
BNA 65321 (c/o BMG) (CD promo)
The second single from Sellers' outstanding BNA debut album is a beautiful ballad. Co-written by Sellers and Austin Cunningham, it's a song anyone who's been scarred by love and then finally finds the right person will readily relate to. Sellers has a uniquely textured voice that shines on this pretty ballad. Let's hope this will perk up programmers' ears and make this boy the star he deserves to be.

► **RIVER ROAD** *Somebody Will* (2:40)

PRODUCERS: Scott Hendricks, Gary Nicholson
WRITERS: W. Aldridge, B. Crisler, S.D. Jones
PUBLISHERS: Rick Hall/Watertown/BMG, ASCAP
Capitol 12331 (CD promo)
This isn't one of those singles that knocks your socks off immediately. Instead, the

slowly ingratiating hook gently reels you in with repeated listening. The lyric is really strong, and the lead vocalist delivers a skilled performance. This tune has a really radio-friendly feel that should help boost this group's profile.

DANCE

► **BLUEBOY** *Sandman* (5:15)

PRODUCER: Blueboy
WRITERS: M. Gregory, Blackmore
PUBLISHER: Warner/Chappell, ASCAP
REMIXERS: The Sol Brothers, Farley & Heller, Eric "E-Smoove" Miller, David "Skyjuice" Biegel
Playland 53294 (c/o Priority) (cassette single)
The follow-up to the act's breakthrough hit "Remember Me" shows it joining Priority's rising new dance imprint, Playland Records. It's an association that should help elevate Blueboy to higher pop visibility while the group maintains a solid rep in the hardcore dance arena. In its original form, "Sandman" chugs with funk authority. Remixed to the hilt by a posse of club stars, it's transformed into a lively house anthem with definite disco colors. The best of the bunch is delivered by Eric "E-Smoove" Miller, who injects some tasty R&B flavor in his version.

AC

► **ENYA** *Only If* (3:18)

PRODUCER: Nicky Ryan
WRITER: not listed
PUBLISHERS: EMI Songs/EMI-Blackwood, BMI
Reprise 9054 (c/o Warner Bros.) (CD single)
Taken from her new best-of collection, "Paint The Sky With Stars," Enya delivers yet another great single. "Only If" is as peaceful and memorably melodic as any other of her inspirational, soul-purifying songs, which traditionally are etched with a unique combination of background voices with drums and violin lines. It's a combination that makes all her songs seem antique, almost, if not angelic. Enya can many times take her listeners into another dimension altogether, and this single is a fine example of that.

► **PETER WHITE FEATURING KENNY LATTIMORE** *River* (4:03)

PRODUCER: Paul Brown
WRITER: J. Mitchell
PUBLISHERS: Sony/ATV Tunes, ASCAP
Columbia 3276 (c/o Sony) (cassette single)
Guitarist White enlists the lovely voice of Lattimore for a jazz/soul ballad rendering of Joni Mitchell's folk classic. The song's Christmas references will make this an easy bet for programmers, though the meat of the tune and appar-

ent chemistry between Lattimore and White will keep it active on AC airwaves for months into the new year.

★ **STEVE COHEN** *I Want Everything* (3:12)

PRODUCER: Jack Piccari
WRITER: S. Cohen
PUBLISHER: not listed
Hurricane 04932 (CD cut)
Although Cohen has begun winning the deserved acclaim of the gay community for being out in his intelligent music, there is plenty here for everyone to bond with. Working in a spare instrumental setting fueled mainly by piano lines, Cohen's raspy voice gives empathetic weight to a well-drawn song steeped in the melodrama of an unraveling relationship. Follow the lyrics closely (an easy thing to do, given the song's simple and infectious melody), and you'll see that love is the same on both sides of the fence. Contact: 215-790-1091.

RAP

► **WC** *Just Clownin'* (4:01)

PRODUCERS: WC, Crazy Toones, Battlecat
WRITERS: W. Calhoun, K. Gilliam
PUBLISHERS: Base Pipe/Vent Noir/Famous, ASCAP
Payday 7659 (CD single)
While the current hip-hop generation is familiar with WC mostly from his West-side Connection affiliation, "Just Clownin'" serves to remind folks that he's a veteran in the game as the visionary of WC & the Maad Circle (of which Coolio was a part) and his resulting solo career. Retelling his street and recording history by mentioning acts that were hot when he was running the streets, he forewarns youngsters not to test him, as he mastered the tricks they are trying for the first time years ago.

CHRISTMAS

► **PERRY PAYNE** *Santa Claus Won't Get Lit Up (At The Trailer Park Gate This Year)* (2:56)
Hometown Productions 214 (CD single)
Contact: 212-749-9164.

► **PATSY** *"Kid" Santa Claus/Happy Holly-Day* (3:21)
Ropererry 2255 (cassette single)
Contact: 212-371-4142.

► **JIMMY BUFFETT** *Christmas Island* (2:55)
Margitaville/MCA 1019 (c/o Uni) (CD promo)

► **RAY STEVENS** *Little Drummer Boy Next Door* (3:02)
MCA Nashville 1018 (c/o Uni) (CD single)

► **SHANIA TWAIN** *God Bless The Child* (3:48)
Mercury 137 (c/o PolyGram) (CD promo)

► **B.E. TAYLOR** *Joy To The World* (5:11)
Chrishae 409 (CD cut)

► **DAVID BENOIT FEATURING MICHAEL FRANKS** *Christmas Time Is Here* (3:05)
GRP 5257 (CD single)

► **ISLEY BROTHERS FEATURING RONALD ISLEY** *Special Gift* (4:00)
Island 7369 (CD promo)

► **CHRIS SMITHER** *Coventry Carol* (3:15)
Hightone 8060 (CD promo)

► **NORMAN BROWN** *Charlie Brown Christmas* (3:24)
MoJazz 314307 (c/o Motown) (CD promo)

► **SALSOU** *Merry Christmas All* (no timing listed)
The Right Stuff 10976 (CD cut)

► **LOU RAWLS** *What Are You Doing New Year's Eve?* (no timing listed)
The Right Stuff 10975 (CD promo)

► **GIPSY KINGS** *Navidad* (3:27)
Metroblue 36928 (CD cut)

► **DEEP FOREST & LOKUA KANZA** *Ave Maria* (3:05)
Metroblue 36929 (CD cut)

NEW & NOTEWORTHY

► **DAVID GARZA** *Discoball World* (no timing listed)
PRODUCER: not listed

WRITER: D. Garza
PUBLISHER: Thousand Roses, BMI

► **Wide Open** 667 (CD single)
Garza is an enigmatic newcomer who clearly is too impatient to wait for the major-label promotional machine to kick in and make him the star he needs to be. Though he has a cut on the imminent high-profile soundtrack to "Great Expectations" and a set due in early '98 on Lava/Atlantic, the singer/tunesmith is vigorously hawking an EP available on his own Wide Open indie label. "Discoball World" opens the must-have "The 4-Track Manifesto" with an off-the-wall blend of potentially incompatible sounds. As urgent, breakbeat-flavored rhythms threaten to fly completely out of control, his coy vocal is distorted and manipulated to hip "downtown" effect—all while layers of acoustic rock guitars roll with a retro-pop glee that will remind sharp ears of Dave Edmunds and Nick Lowe. Garza's clever words and taut melody are unifying elements of this musical may-

hem, tying everything together in an irresistible package that's destined to set rock radio on its ear. Be among the first to discover this important new artist.

► **K.P. & ENVYI** *Swing My Way* (4:09)

PRODUCER: Mixzo
WRITERS: M.O. Johnson, J. Hall
PUBLISHER: Horrible Songs, ASCAP

► **EastWest** 9914 (c/o Elektra) (cassette single)
The lines dividing jeep soul and Miami bass are blurred to astonishingly fine effect here. Featured on the forthcoming multi-act compilation "Rhythm & Quad 166, Volume One," this hit-bound single benefits tremendously from the production of Mixzo, who has been at the helm of juicy jams by Goodie Mob and Immature. His obvious affection for soulful, diva-styled vocals instantly elevates this engaging Atlanta-based female duo miles above its competitors. Meanwhile, his shrewd breakbeat flourishes and plush keyboards open the potential for an audience stretching beyond pop and R&B and into the oh-so-hip electronica realm.

Reviews & Previews

GENERAL MEDIA

EDITED BY EILEEN FITZPATRICK

HOME VIDEO

BY CATHERINE APPLEFELD OLSON

BUG CITY: BEETLES

Schlessinger Media
25 minutes, \$29.95
One of a whopping 10 new programs that explore the lowly world of bugs, "Beetles" takes to the classroom and the great outdoors to teach children the finer points of the insect universe. Hosted by "Addams Family" star Christina Ricci, the tape features some fascinating microscopic photography that reveals all sorts of beetle facts from body structure to habitat to social behavior. Helping Ricci spread the word is the Insect Zoo director for the Natural History Museum in Los Angeles and a wise-cracking puppet named Buggy Seagull. Contact: 800-843-3620.

CONNECT: A NEW ECOLOGICAL PARADIGM

Magic Baby Productions
25 minutes, \$39.95
This powerful call to action is aimed squarely at youth who want to get better acquainted with Mother Earth but might not know where to start. And who better to help spread the message of empowerment than current pop culture icons Michael Stipe of R.E.M. and Adam Yauch of the Beastie Boys, who lend a few introductory words. The meat of the program is footage of a conference held last year in Santa Cruz, Calif., where 40 youth activists from around the globe met to hash out problems and share ideas. The footage was culled from an MTV Earth Day special that aired earlier this year. Interviews and conference coverage are interspersed with a variety of nature footage, most of it uplifting and some—such as a still of dead fish rotting in a polluted river—downright devastating. This tape is a terrific first step to getting involved in preserving our environment. Contact: 888-456-2229.

GREAT MINDS OF BUSINESS

Unapix Entertainment
50 minutes each, \$19.98 each, \$79.98 for boxed set
These five tapes feature Forbes senior editor Gretchen Morgenson interviewing five modern visionaries and are a fascinating do-it-yourself lesson in how to get ahead in business. The featured five are a formidable bunch: former Federal Reserve Chairman Paul Volker, Intel Corp. CEO Andrew Grove, American Girl's Collection founder Pleasant Rowland, Federal Express chief Fred Smith, and former Magellan Fund manager Peter Lynch. Morgenson's straightforward question-and-answer format enables her subjects to shed light on a variety of industry segments, including finance, management, marketing, investing, and entrepreneurship. Contact: 206-284-4700.

B.J.'s DARE TO DRUM SERIES

Wishingwell Productions
30 minutes each, \$19.50
Parents who fear the day their child wants to start drumming in the basement or garage might not want this video series in the house. But the three half-hour tapes provide pretty harmless instruction that just might make their child's percussion phase more bearable. Created by a kid for kids, the tapes are hosted by an 11-year-old boy who runs through a crash course in drumming, from instrument parts and setup to some solid playing tips. Although the production values aren't much to sing about and B.J.'s instruction appears to be heavily scripted, the program is a unique take on the music instruction

genre and presents a gentle entry that some young musicians might appreciate. Contact: 717-627-2816.

PAUL McCARTNEY: IN THE WORLD TONIGHT

Rhino Home Video
65 minutes, \$19.98
If McCartney fans walk away with any overriding feeling from this new long-form video, it probably will be that this is a guy who likes to have a good time. Pieced together during the recording of his recent album "Flaming Pie," the tape is a chain of stories told by McCartney. His musings include an explanation of the album's title song, which was taken from the name of a short story John Lennon published that became a private joke. Other insights include his thoughts on turning 40, his favorite way to spend a peaceful Sunday afternoon, and reminiscences about the Beatles years. Complementing these are snippets and video clips from several "Flaming Pie" songs, including the title track, "Little Willow," "In The World Tonight," and "Heaven On A Sunday."

SHIRLEY CAESAR: LIVE IN CONCERT

Word Gospel Records
70 minutes, \$19.95
She has racked up a trophy room full of Grammy, Dove, Stellar, and other music

industry awards, but Caesar isn't resting on her laurels. One of gospel music's continual bright stars, she gives a stand-up performance here from a recently filmed "evening of worship" with guest Bishop T.D. Jakes. The 11 songs included in the evening's repertoire range from "You're Next In Line For A Miracle" to "Who'll Be A Witness" to "How I Love Jesus" to "Sweeping Through The City," all of which were culled from her latest album, "A Miracle In Harlem." Longtime fans of the artist will notice a few new things this time around, including her embracing of the contemporary gospel movement. A spirited hour of moving music and messages. Contact: 801-533-6694.

ARTHUR'S NEW PUPPY

Random House Home Video/Sony Wonder
30 minutes, \$12.98
Lots of kids dream of owning an adorable new puppy, but few realize the responsibility involved in taking care of and training a dog. This new tale, starring America's favorite animated aardvark, gives the inside scoop on everything from house training to barking on command. When Arthur realizes that he may have to give his new best friend away if he can't get the puppy to behave, he begins to take his role as pet owner more seriously. Also included on the

tape is "Buster's Dino Dilemma," in which Arthur's school friend becomes obsessed with dinosaurs after a field trip to a museum. When he finds what appears to be an old bone, the only question is whether it is dinosaur or dinner remains. Also new from Random House is "Arthur's Chicken Pox," which finds Arthur in an itchy bind just before the circus rolls into town. Contact: 212-940-7723.

IRISH DANCE

Fast Forward Marketing Inc.
60 minutes, \$12.99
The success of "Riverdance" and "Lord Of The Dance" has spawned a line of similar wannabes on several continents. This two-video set offers some historical perspective to the fancy footwork that is capturing a new generation of dancers. Using the Emerald Isle as its focal point, the program lets traditional Irish dancers tell the story of the dance through words and their feet. It also travels around the globe, from Australia to North America, to check in on others who are devoting their hearts and souls to spreading the joy of this slice of Irish life. Contact: 310-306-3200.

FOR THE RECORD:

The phone number for "Geri-Fit" (Billboard, Nov. 15) is 888-GERIFIT.

ENTER*ACTIVE

BY DOUG REECE

CRASH BANDICOOT 2, CORTEX STRIKES BACK

Universal Interactive/Naughty Dog
Sony PlayStation
PlayStation's signature character is back and in rare form as he pairs with former nemesis Dr. Neo Cortex to save the Earth from destruction. A brilliant overhaul of its predecessor, this edition is one of the glossiest and most improved console sequels yet. In addition to having more animated characters, each cleverly themed course is brimming with surprise and challenge. The winter environments are exceptionally delightful in this addictive holiday smash.

AUDIO BOOKS

BY TRUDI MILLER ROSENBLUM

THE CHILDREN'S BOOK OF HEROES

Edited by William J. Bennett
Read by Elaine Bennett, Andre Braugher, Patricia Kalember, and Campbell Scott
Simon & Schuster Audio
70 minutes, (abridged) \$12
ISBN 0-671-57629-1
Former U.S. Secretary of Education Bennett continues his successful series of "Virtues" books with this fine collection of stories that illustrate heroism in all forms. It's a diverse collection, ranging from mythical heroes like Theseus, who bravely slays a monster, to real-life heroes like Jackie Robinson, Helen Keller, and Mother Teresa. In addition to these larger-than-life inspirations, the audio includes a charming children's story about a town in which everyone pitches in and helps whenever they see a need.

THE GHOST

By Danielle Steel
Read by Joe Grifasi
BDD Audio
6 hours (abridged), \$25.95
ISBN 0-553-47882-6
Steel's latest novel starts off promising but becomes predictable and flawed. London architect Charlie Waterston's blissfully happy life is crashing down around him as his wife of 10 years leaves him and his company transfers him to New York, a city he hates. He takes a six-month leave of absence to get a grip on his losses and rents an old house in New England, where he sees the ghost of a beautiful woman, Sarah Ferguson. He then finds her diaries and begins to read them, and at that point the book goes downhill. In 1789, Sarah ran away from her abusive husband in England and sailed to America, where she bravely started a new life in the wilderness and gradually learned to love and trust a new man. Paralleling this story, Charlie meets Francesca, a woman scarred by love who needs to learn to let down her guard and love again. There are four cassettes in this audio, and by the beginning of tape two, it's obvious where the story is going, with Sarah's tale alternating with Charlie's. In addition to the predictability, there are some annoying features. Sarah's supposed "diaries" are not presented as diary entries at all, but as a novel-within-a-novel, complete with the inner thoughts of other characters that Sarah couldn't possibly know. In addition, reader Joe Grifasi doesn't attempt any accents, even when they're specifically described, including the British-born Sarah. It's particularly comic to hear a character named Francois, who is described as speaking with a strong French accent tinged by Indian inflections, portrayed in a bland American tone. Grifasi has only two voices: one for all the male characters and a slightly higher one for all the female characters.

IN PRINT

PAUL McCARTNEY: MANY YEARS FROM NOW

By Barry Miles
Henry Holt
654 pages, \$27.50

Early in "Paul McCartney: Many Years From Now," author Barry Miles claims that much of the information reporters gathered about the Beatles during the height of Beatlemania turned out to be false. "It is from these garbled quotes, lies, and utter fabrications that much of the received knowledge of the Beatles' story is taken," he writes.

Here, Miles attempts to set the record straight about McCartney and his role in the Beatles by presenting the story through the singer/songwriter's own words. The book is a candid and incredibly comprehensive biography largely based on 35 interviews Miles conducted with McCartney from 1991 to 1996.

A longtime friend of McCartney, Miles was co-founder of the London avant-garde shop Indica Books and Gallery and the underground newspaper International Times, two projects that he worked on with McCartney. Miles later ran Zapple, the spoken-word label of the Beatles' Apple Records.

Central to the story is McCartney's relationship with the late John Lennon, both as songwriters and close friends.

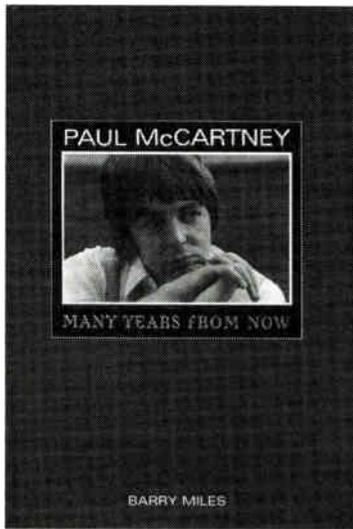
The book spans nearly every nook and cranny of Beatles history but first uncovers Lennon and McCartney's early days of songwriting and friendship.

While in the band the Quarry Men during the late 1950s, the two teenagers grieved similar tragedies. McCartney's mother died eight months before he met Lennon, and Lennon's mother was later killed by a speeding police car.

From August 1960 to 1962, the Beatles experienced their first burst of stardom while dividing their time between Liverpool and Hamburg. "It was the 800 hours on stage in Hamburg that transformed them into a world-class act," Miles writes.

Throughout the book, McCartney's thoughts on songwriting are delightful, and sometimes bawdy. During the 1965 filming of "Help!," McCartney woke up one day with a lovely tune in his head. "The lyrics used to go, 'Scrambled eggs, oh, my baby, how I love your legs . . .,'" McCartney recalls. Amazingly, the song became the ballad "Yesterday."

Later in the book, McCartney talks about "Hey Jude," the Beatles' most successful single. He conceived it while driving to visit Lennon's first wife, Cynthia, and their son Julian, after the Lenlons' divorce. "This time I started with the idea, 'Hey Jules,' which was Julian, don't make it bad, take a sad song and make it better," McCartney says.



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LABELS KEY IN TO BOOKS' MESSAGES

(Continued from page 5)

The compilation features 15 tracks, including an original song by Liz Story, and a booklet containing thoughts from the author.

"Capturing the book on CD was a challenge," says Windham Hill senior director of field marketing Grace Newman, "but the booklet and quotes from Neale keeps the book in the forefront, and the music reflects the enlightening and uplifting experience of reading the book."

Walsch says the selections "musically" keep the spirit of the book, which poses possible answers to some of life's mysteries.

"It was difficult choosing the songs because all of the ones they sent me were wonderful in one way or another," says the 55-year-old former radio talk-show host. "But some of the music spoke to my heart, and those are the ones I selected."

Story says translating the book into music wasn't a difficult task. "I had been working on a lot of spiritual works, so this was easy to do," she says. "It's a wonderful book, and its spirit wasn't far from what I had already been doing."

Earlier last month, Earthtone Records released "Transformation Of Mind," featuring original music from former Tangerine Dream member Christopher Franke, who also owns Sonic Images, which markets Earthtone releases.

Franke describes the album as a soundtrack to Chopra's 1991 book "Unconditional Life"; readings from the book by the author are also included on the CD.

"The idea is that this is a score for the dialogue, with the music reflecting the words of the book," says Franke. "It's a musical interpretation."

Other recent audio companions include "Music For The Soul," keyed to Moore's 1992 "Care Of The Soul: A Guide For Cultivating Depth And Sacredness In Everyday Life," which was issued by Angel Records.

The label also released a like-titled companion piece to Gray's "Men Are From Mars, Women Are From Venus." The collection of romantic duets has sold 17,000 units since its April 1 release, according to SoundScan.

"Music For The Soul," which features classical works, was released March 25 and has sold 5,800 units, according to SoundScan.

Although these books and their audio companions are meant to heal and soothe the soul, their commercial appeal also makes them ripe for

RHINO

(Continued from page 13)

Flash & the Furious Five, Kurtis Blow, the Meters, Wilson Pickett, Slave, and War. "We wanted to make sure we got a good cross section of music, from the doo-wop era to the blues to the present," says Newell.

In addition to "Black History In Music: Songs Of A People," Rhino is sponsoring an essay contest for high school students called "The Black History In Music Scholarship." Contestants will be asked to write about the role black music has played in American history and in their own lives.

The winner, chosen by Rhino and Lifetime Learning Systems, will receive a \$10,000 college scholarship. Entry forms will be available at Borders Books & Music stores and from teachers of the curriculum.

spinoff merchandise.

"The audio enhances the experience of the book, but not everyone is going to be able to pick up and read the book all the time," says Windham Hill's Newman. "But they can pop in the CD anytime."

Changes in the retail environment, meanwhile, have opened new opportunities to tie in book and audio releases.

"There are more mainstream retailers with books and music under the same roof, and labels have discovered that it gives them an ability to market music to book readers," says Borders Books & Music new age music buyer Brian McClemens. "It's a good platform."

But Newman says that the label doesn't expect the market for these releases to open widely. "I don't think we'll get a totally new audience, but with 'Conversations With God' being so mainstream, it can bring in more people," she says.

Walsch's book has sold 1.5 million copies, according to Newman.

The brand names of Chopra, Walsch, and others have also enabled labels to capitalize on an established franchise.

"Moore is already a recognized brand, and the same consumers that

bought his book buy classical music occasionally," says Angel VP of sales (U.S.) Aimee Gautreau.

The "Care Of The Soul" book spent 46 weeks on The New York Times' best-sellers list.

She adds that creating a more contemporary compilation for Gray's book was meant to appeal to the "Mars, Venus" reader.

"Men Are From Mars, Women Are From Venus" had more heartland appeal," she says, "and the people who read that book listen to adult contemporary radio and music."

Songs on the compilation include "Endless Love" by Diana Ross and Lionel Richie, "Reunited" by Peaches & Herb, and "Tonight I Celebrate My Love" by Peabo Bryson and Roberta Flack.

Other labels are also trying to capitalize on the brand names of spiritual growth.

Rhino Records, for example, is negotiating to release audio companions to the successful "Chicken Soup For The Soul" series by Jack Canfield.

A spokesman for the label says the deal is not complete, but he expects the company to have product out on the market next fall.

INXS' HUTCHENCE MOURNED IN AUSTRALIA, WORLDWIDE

(Continued from page 13)

were 75% sold.

The band members—brothers Andrew, Jon, and Tim Farriss; Garry Beers; and Kirk Pengilly—received the news of Hutchence's death while awaiting his arrival for further rehearsals, unaware that an hour before his body had been found by a hotel staff member. The tour was canceled; the shocked band is in seclusion. The band members released a statement extending their "love and sympathy" to Hutchence's family and otherwise asked the media to respect their privacy.

Martha Troup, the band's manager, said in a statement, "There are no words to express the loss of someone like Michael. He was an amazingly kind and loving soul who brought joy to all of us who knew him. We were blessed to have Michael in this world and will forever miss his absence in it."

Says Gary Grant, the former agent and longtime friend of the band who worked on the tour, "Michael is never a brooding person. The band is absolutely like a family, and they've gone into their own world to try and comprehend [how] he could do something like this."

Hutchence's parents released a statement, saying, "On behalf of the entire Hutchence family, we are extremely shocked and deeply saddened by the sudden death of our son, Michael. Michael was an inspiring talent who touched many people around the world with his work and will be greatly missed. As we try to come to terms with our tragedy, we ask that the media please respect the memory of Michael and leave us to grieve in peace."

Hutchence had earlier been in the U.S. talking to filmmakers, including Michael Douglas, about movie projects. He played a drug-addicted punk rocker in the Aussie drama "Dogs In Space" and 19th-century romantic poet Percy Bysshe Shelley in Roger Corman's "Frankenstein Unbound" and passed on roles in

"Priscilla: Queen Of The Desert," "Crash," and "Tango" due to band commitments.

Hutchence and Paula Yates, the mother of his 16-month-old daughter, Heavenly Hiraani Tiger Lily, had contemplated relocating from Yates' native London to Sydney to escape the British tabloid press. Yates was offered a radio show in Sydney and was negotiating an offer from TV production company Artists Services to host an entertainment show for the Ten network, for which Hutchence would have been creative producer.

Born in Sydney and raised in Hong Kong and Hollywood, Calif., Hutchence was 17 when INXS be-

"Chicken Soup For The Soul," first released as a book in 1994, has more than 60 related items out on the market, including follow-up books, calendars, and audiobooks.

Walsch has released a follow-up book, and a third is expected next fall, but Windham Hill has no plans to release additional titles from the author. However, the label is considering other books. "We're a spiritually based label, and for us, this is a natural expansion," says Newman.

Angel has no other book and audio companions on the schedule either, according to a label spokeswoman.

While many labels are making deals with new age authors, Omaha, Neb.-based American Gramophone is taking a somewhat different tack, having created a Christmas pop-up book and eight-track CD from its star act, Mannheim Steamroller.

Available in stores now, "My Little Christmas Tree & Other Christmas Bedtime Stories" also includes a read-along storybook and is the brainchild of label founder Chip Davis, who also wrote the music. Retail price is \$29.95.

Each track corresponds to a story in the book, which features popular Christmas stories. Six of the tracks were previously released, but two

were written especially for package.

"Parents can read the book while listening to the music in the background, and the kids can play with the pop-up book," says American Gramophone director of sales (U.S.) Dwight Montjar. "It's really a multimedia item."

Montjar says the new package has allowed the company to increase its distribution into bookstores, which previously hadn't carried Mannheim Steamroller product.

The label also created a merchandiser for music accounts that carries the package plus all of Mannheim Steamroller's Christmas product.

Montjar says the positive response to the Christmas package has prompted Davis to begin working on pop-up books for the label's 23-year-old "Fresh Aire" series.

Each title in the seven-album series will have a companion book, and two or three new songs may be added, Montjar says.

The first four releases, revolving around the four seasons, are expected in the spring of 1999.

"The lead time for these books is enormous," says Montjar. "But it's a good way to revitalize the catalog."

gan its rise from the Australian pub-rock scene to hard touring throughout the world. The band's sexy funk rock attracted a white and black audience in the U.S., where the act was signed to Atlantic.

At its peak, INXS enjoyed a series of top five singles, including "Need You Tonight" (which won five MTV awards in 1988), "Devil Inside," "New Sensation," and "Suicide Blonde." Its hit albums included "Listen Like Thieves" (No. 11, 1985), "Kick" (No. 3, 1987), and "X" (No. 5, 1990).

Later releases "Welcome To Wherever You Are" (1992), "Full Moon Dirty Hearts" (1993), and

"Elegantly Wasted" (1997)—the latter the first of a reported \$35 million, five-album deal with Mercury—did not fare as well. But a survey in Business Review Weekly placed INXS at No. 21 among the country's top earners.

Mercury U.S. did not have any comment on the singer's death by press time.

Immediately after news of Hutchence's death spread, stores in Sydney reported selling out the band's 10-album catalog.

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

PERSIAN CLASSICAL MUSIC FINDS U.S. EARS

(Continued from page 13)

featuring Parviz Meshkati on the otherworldly sounds of the *santur*, a three-octave dulcimer.

Shahrokh Yadegari founded Kereshmeh five years ago and has seen a rise in the popularity of Persian classical music that's been like "night and day," with the label's sales increasing 150% since last year. Yadegari is also a concert organizer. "We're not just a production house," he says. "We're tied closely with the artists and try to work as one with them to spread the word on Persian classical music."

Kereshmeh's best markets are Los Angeles (which Yadegari estimates has an Iranian population of more than 500,000), San Francisco, New York, and Washington, D.C. The label's wares are distributed in France by Media Seven, with arrangements in the works for Germany, Switzerland, and the Netherlands. Kereshmeh also has an extensive, well-traveled Internet site: www.kereshmeh.com.

"Eastern Apertures" saw a provisional issue as a cassette-only release last year and has undergone

a thorough digital remastering for CD. Other upcoming Kereshmeh offerings include albums by two of the greatest Iranian female vocalists, Sima Bina and Parisa. Those discs are due out by March 21, the start of the Persian New Year.

One admirer of Kereshmeh's catalog and of Persian classical music in general is Britton Dornquast, proprietor of Hear's Music, a retail shop, mail-order house, and label fulfillment company in Tucson, Ariz. "Kereshmeh is a great little label—they're really dialed into their niche," he says. "The albums have quality liner notes, decent artwork—which can be a problem with this sort of music—and good recording quality."

A fan of "Eastern Apertures" on cassette, Dornquast plans to make a healthy buy of the upcoming CD. Now that interest in Persian classical music has "exploded" in the past few years, he says, his shop carries about 60 such titles, which is just "a tip of the iceberg of what we can get."

Dornquast says that with world

music, more than any other genre, the key to sales is consumer exposure. That belief is the impetus for his shop's complete "try before you buy" policy, and further to that end, Dornquast publishes print and electronic versions of his "World Music Catalog & Review." He also co-hosts the weekly two-hour "Global Rhythm Radio" program on public station KXCI Tucson. "It doesn't matter what I play—Persian classical, whatever," he says, "my phone rings off the hook at the store the next day."

World music is 50% of sales at the full-service Hear's Music, Dornquast says, with numbers for international offerings going up every year. Still, even though the "world is getting smaller by the day," he says, "incidents in the Middle East or wherever will create a backlash where sales will cool on a particular area."

"But you want to believe that music is pure, that it exists above all the political and religious dogma in the world. Music speaks to people beyond all that, if they let it."

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PDs Pick Who Would Score On Today's Modern AC

This story was prepared by Marc Schiffman, managing editor of Rock Airplay Monitor.

Sarah McLachlan, Fiona Apple, Jewel—the Lillith Fair artists, if you will—are all enjoying great success these days, due in no small part to the success of modern adult radio and the surprise acceptance of

singer/songwriters at top 40.

While Fiona and Jewel are riding debut sets to great heights, this is McLachlan's fourth outing with Arista. So how many other triple-A or modern rock mainstays of the late '80s/early '90s would be having multi-format hits if modern AC had been available to help spread them?

We canvassed triple-A PDs, who

embraced McLachlan from the beginning and were first on the Apple and Jewel bandwagons, about the artists they wish could have another at-bat in this friendlier world of 1997. Names that came up nearly across the board were Kate Bush, Jonatha Brooke, and even Tori Amos, all of whom remain active artists.

KGSR Austin, Texas, PD Jody Denberg says, "Kate Bush comes to mind immediately. She would be mega. Ask Tori Amos and Fiona Apple." Bush's closest brush with multi-format stardom in the U.S. was 1985's "Running Up That Hill," which went as high as No. 30 on the Hot 100.

While he agrees with the Bush reference, Joan Armatrading is the first name that pops into the mind of Dave Einstein, Mercury's national director of adult rock promotion. "[She] was one of those types of artists that was way ahead of her time," he notes.

Einstein's list is a mix of cult heroes and artists who did have commercial breakthroughs, ranging from Melissa Etheridge and Suzanne Vega (who scored two of the genre's rare crossover hits) to Joni Mitchell, k.d. lang, Emmylou Harris, Mary Chapin Carpenter, Patti Smith, Rachel Sweet, and Chrissie Hynde.

"Without [the Pretenders'] 'Stop Your Sobbing,' says Einstein, "I don't think Jewel could have gotten as far as she did with 'Who Will Save Your Soul.'"

Looking within his own roster, Einstein says that if Texas' earlier records had come out today, "it would have been a much different thing."

From his seat at the helm of triple-A flagship KBCO Denver, PD Dave Benson says, "A lot of us always looked at the BoDeans and said, 'If the Gin Blossoms could explode, why not BoDeans? Why not Del Amitri?' Those are two bands that had a pretty good start before these other bands, but it's all timing." (Both acts have, in fact, ridden the recent pop/rock revolution to one top 40 hit apiece, but neither has yet parlayed that into multi-format stardom.)

FATAL FLAW

Speaking of timing, Benson sees a fatal flaw in early triple-A artist development. "The triple-A format had a somewhat negative tendency to just embrace artists and not look for the best songs," Benson says. "The format's now come to the point where it's much more song-aware, and it's much easier to launch an artist based on a song rather than an image."

KTCZ Minneapolis PD Lauren MacLeash put her head together with music director Jane Frederick-

sen and came up with a list of could-have-been-bigger artists, starting with Vega. "She was before her time," says MacLeash.

She also mentions Lowen & Navarro. "If they got the right producer and the right record company, they might be able to produce something that could cross over from triple-A to modern adult."

MacLeash sees the likes of Amos, Chris Isaak, Michelle Shocked, and Bruce Cockburn as "artists who had a time when they really hit it, but then they wandered off into some conceptual direction" and since have not courted radio with "friendly" music.

"Maybe another one who is set in her ways is Rickie Lee Jones," says MacLeash. "At one time with 'The Magazine' [and albums of that era], she really had her heart in it. Since then, [she] hasn't put out anything that I felt that she cared about."

Finally, observes MacLeash, "the

common thread with Jewel, Fiona, and other Lillith Fair-esque acts is that the songs are pretty mainstream. They're not too deep. They're not too folksy. They've got good production value. There were a lot of singer/songwriters in the beginning who were better writers than performers. What these women have going for them is that they're great performers."

BOWIE HAS BELIEVERS

Bruce Warren, music director for noncommercial WXPB Philadelphia and co-producer of the nationally syndicated "The World Cafe," kicked things into a rock gear, mentioning two acts who rode the last modern rock crossover boom for a while.

Citing David Bowie's early, less commercially successful collaborations with Brian Eno on "Low," "Lodger," and "Heroes," he says,

(Continued on next page)

The screenshot shows the website for KPLX 99.5, Dallas-Ft. Worth. The main headline reads "99.5 KPLX Dallas - Ft. Worth A Playlist As Big As Texas Hits 190257". Below this, a contest announcement states: "The KPLX Big Money Jukebox Win Your Share Of \$70,000". The text continues: "Flax your Plax at Work and join KPLX's Jam Tyler at 9-45 and 10-45am and KPLX's Malena at 2-45 and 4-45pm every weekday. Pick which song will come up in the 99.5 KPLX Jukebox and you could win lots of cash!". There are also buttons for "E-Mail KPLX" and "Listen to KPLX".

Proclaiming "a playlist as big as Texas," Dallas/Fort Worth's KPLX.com takes country radio to a new level—the digital domain.

Live chat rooms in the "KPLX Lounge," online photos from a recent Clint Black studio performance, plus links to just about everything imaginable for country music fans draw daily hits from the station's loyal listeners.

"It helps us promote and produce features that we couldn't do as well on-air but are important to our positioning," says KPLX PD Smokey Rivers.

An example is the site's "Racechat" chat room, sponsored in conjunction with Capitol Sports Network. "It helps car-racing fans identify KPLX as their NASCAR station while giving them the chance to talk with NASCAR drivers via the Internet," Rivers says.

The World Wide Web site also gives KPLX opportunities to do what its format does best: Promote country music. "We maintain several links to artists, labels, trade magazines, fan clubs, etc.," he says. "It also gives KPLX another avenue to promote our contests in detail. Not to mention our E-mail links. Listeners can reach me anytime from

the Web page. It brings us closer to the listener than ever before."

GM Dan Halyburton adds, "Our Web site is the most powerful method—other than the radio station—of building a bond between our staff and listeners. It truly is a new way to have greater access to the station."

Midday KPLX personality Jim Tyler is the Webmaster, keeping pages creative and current. "As I am there every day, I work closely with Dan, Smokey, and the sales and promotions departments," says Tyler. "Communication is constant as far as ideas and implementation go."

Tyler's company, ON AIR Software, lays claim to having developed the first affordable paperless studio system. "Over 300 radio stations in the U.S. use my OASIS, SIS, and TalkStar programs. Dan asked me what I knew about the Internet. I told him, 'Not much.' He said, 'Well, you're gonna learn. You are going to be our Webmaster.' So I visited the local offices of an [Internet service producer] and got a quick lesson in FTP and HTML. I now do all of the work from my home office, where there are no distractions other than my kids, wife, and cats."

newsline...



HOOTERS FOR LUNCH, GUYS? So much for the increasing credibility of women in radio. RML Productions has published a "Radio Girls 1998" calendar, showcasing what it alleges are 12 of the sexiest working girls in the business in what would not be considered corporate attire. Among the willing: Ellen K. from KIIS Los Angeles, Irma Blanco of WRCX (Rock 103.5) Chicago, Lisa Kendall of KTBZ Houston, and Joy Pons from WQSR Baltimore.

WESTWOOD NAMES GRAMMY COVERAGE. Westwood has been designated the official Grammy radio network through the year 2000, giving it exclusive global rights to the annual ceremony. Westwood One will debut its new entity Jan. 6 with the announcement of the Grammy nominees simulcast live to radio stations worldwide. Also planned are short features "Grammy Moments," "Backstage At The Grammys," "The Grammy Newsletter," "Grammy Reports," and "Grammy Interactives." The network will also deliver nine two-hour specials hosted by nominees covering classical, country, smooth jazz, Latin, mainstream rock, alternative rock, top 40, R&B, and adult contemporary music.

MANCOW'S HIGH TIMES. WRCX (Rock 103.5) Chicago morning man and syndicated personality Mancow Muller originated his show Nov. 20-21 from Amsterdam. "Mancow's Morning Madness" set up shop at Cafe Dante the first day, then at Amstel Brewery on the second. Amstel was a sponsor. "We're looking forward to being in a town where prostitution and marijuana are legal," Muller said. The remote coincides with High Times magazine's annual Cannabis Cup competition, which the station says attracts thousands of judges to Amsterdam.

SW PROPERTIES TO MEDIAAMERICA. MediaAmerica is reportedly set to buy three longform weekly shows from Sony Music Entertainment's SW Networks: "Country's Most Wanted," hosted by WSIX Nashville p.m. driver Carl P. Mayfield, and "hardDrive" and "Personal Notes," hosted by jazz musician Dave Koz. As tipped here in the Nov. 22 issue, approximately 16 SW Networks staffers were let go as a result of the sale. The New York-based SW plans to launch three new show-prep services: a service for top 40 stations; an entertainment news network, to offer coverage of entertainment news, breaking stories, movie premieres, film festivals, and awards ceremonies; and SW Entertainment Express, which will emphasize coverage of TV, movie, and celebrity news. SW has seven other format-specific entertainment news services, including country.

Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	14	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	ELTON JOHN 3 weeks at No. 1
2	2	2	21	HOW DO I LIVE CURB 73022	LEANN RIMES
3	3	3	19	QUIT PLAYING GAMES (WITH MY HEART) JIVE 42453	BACKSTREET BOYS
4	4	6	11	SO HELP ME GIRL ARISTA 13428	GARY BARLOW
5	6	5	7	TELL HIM 550 MUSIC/EPIC ALBUM CUT/COLUMBIA	BARBRA STREISAND - CELINE DION
6	7	7	14	PROMISE AIN'T ENOUGH PUSH ALBUM CUT	DARYL HALL JOHN OATES
7	5	4	17	TAKES A LITTLE TIME A&M ALBUM CUT	AMY GRANT
8	10	14	6	THE BEST OF LOVE COLUMBIA ALBUM CUT	MICHAEL BOLTON
9	8	8	7	AT THE BEGINNING ATLANTIC 84037	RICHARD MARX & DONNA LEWIS
10	9	11	8	THE GIFT WINDHAM HILL ALBUM CUT	JIM BRICKMAN FEAT. COLLIN RAYE & SUSAN ASHTON
11	11	12	8	BUTTERFLY COLUMBIA ALBUM CUT	MARIAH CAREY
12	12	15	10	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	PAULA COLE
13	13	10	14	2 BECOME 1 VIRGIN 38604	SPICE GIRLS
14	14	13	17	FOOLISH GAMES ATLANTIC 87021	JEWEL
15	15	9	17	SILVER SPRINGS REPRISE ALBUM CUT	FLEETWOOD MAC
★★★ AIRPOWER ★★★					
16	20	21	4	HOW COULD AN ANGEL BREAK MY HEART LAFACE ALBUM CUT/ARISTA	TONI BRAXTON WITH KENNY G
17	17	17	9	THE ONLY ONE REPRISE ALBUM CUT	CHICAGO
18	16	16	33	SUNNY CAME HOME COLUMBIA 78528	SHAWN COLVIN
19	19	19	77	CHANGE THE WORLD REPRISE 17621	ERIC CLAPTON
★★★ AIRPOWER ★★★					
20	21	23	5	HEY GIRL COLUMBIA ALBUM CUT	BILLY JOEL
21	22	20	17	ALL FOR YOU UNIVERSAL 56135	SISTER HAZEL
22	24	22	12	CANDLE IN THE WIND 1997 ROCKET 568108/A&M	ELTON JOHN
23	25	28	3	SAND AND WATER REPRISE 17269	BETH NIELSEN CHAPMAN
24	23	24	24	FOR ONCE IN OUR LIVES ARK 21 ALBUM CUT	PAUL CARRACK
25	30	—	2	LOVING YOU ARISTA ALBUM CUT	KENNY G

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	20	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	PAULA COLE 5 weeks at No. 1
2	3	4	16	FLY LAVA ALBUM CUT/ATLANTIC	SUGAR RAY
3	2	2	32	ALL FOR YOU UNIVERSAL 56135	SISTER HAZEL
4	5	5	9	TUBTHUMPING REPUBLIC 56146*/UNIVERSAL	CHUMBAWAMBA
5	4	3	21	FOOLISH GAMES ATLANTIC 87021	JEWEL
6	6	7	13	WALKIN' ON THE SUN INTERSCOPE ALBUM CUT	SMASH MOUTH
7	7	10	23	IF YOU COULD ONLY SEE POLYDOR ALBUM CUT/A&M	TONIC
8	8	8	22	PUSH LAVA ALBUM CUT/ATLANTIC	MATCHBOX 20
9	9	6	31	SEMI-CHARMED LIFE ELEKTRA 64173/EEG	THIRD EYE BLIND
10	12	18	5	I DO Geffen 19416	LISA LOEB
11	10	9	22	BUILDING A MYSTERY ARISTA 13395	SARAH MCLACHLAN
12	11	11	14	HOW DO I LIVE CURB 73022	LEANN RIMES
13	20	23	5	3 AM LAVA ALBUM CUT/ATLANTIC	MATCHBOX 20
14	13	13	58	BARELY BREATHING ATLANTIC 87027	DUNCAN SHEIK
15	19	21	8	SUMMERTIME DGC ALBUM CUT/GEFFEN	THE SUNDAYS
16	21	22	11	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	ELTON JOHN
17	17	14	42	ONE HEADLIGHT INTERSCOPE ALBUM CUT	THE WALLFLOWERS
18	14	12	30	HOW BIZARRE HUH! ALBUM CUT/MERCURY	OMC
19	15	15	15	TAKES A LITTLE TIME A&M ALBUM CUT	AMY GRANT
20	16	16	41	SUNNY CAME HOME COLUMBIA 78528	SHAWN COLVIN
21	18	17	15	CRIMINAL CLEAN SLATE 78595/WORK	FIONA APPLE
22	22	19	20	QUIT PLAYING GAMES (WITH MY HEART) JIVE 42453	BACKSTREET BOYS
23	23	24	9	SAY WHAT YOU WANT MERCURY ALBUM CUT	TEXAS
24	32	35	3	SWEET SURRENDER ARISTA ALBUM CUT	SARAH MCLACHLAN
25	27	31	6	SURROUNDED COLUMBIA ALBUM CUT	CHANTAL KREVIAZUK

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 96 adult contemporary stations and 66 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. □ Tracks showing an increase in detections over the previous week, regardless of chart movement. Answer awarded to songs which attain 400 adult contemporary detections or 700 adult top 40 detections for the first time. © 1997, Billboard/BSPI Communications.

MODERN AC

(Continued from preceding page)

"There's no difference between the electronica of Bowie's 'Heroes' and the new U2 album," which is hailed as a breakthrough. "[Eno and Bowie] were so ahead of their time. Those songs from Bowie work better now than they did back then."

In a similar vein, Warren mentions the Talking Heads. "If 'Remain In Light' came out today, it would be hailed as an ambient/electronica masterpiece," he says. "That record was definitely totally ahead of its time. It still is. There's nothing out in [the current crop of] electronica that comes close."

Warren adds, "The Pixies were totally underrated and didn't get their due, sonically, lyrically. The soft/loud distortion thing [was something that] the Pixies had down really well."

He also wonders, "How would the English Beat fare with the recent ska revival?" Take a song like "Mirror In The Bathroom." "You could remix them, tweak them here and there, and they'd be right up alongside Goldfinger and whatever other ska band of the day is out."

Warren also cites the Story, the duo of Brooke and Jennifer Kimball, as being "ahead of its time" on "Grace And Gravity" and "The Angel In The House."

Warren's list includes Jeff Buckley, Edie Brickell, Donald Fagen, Dream Academy, Prefab Sprout, John Wesley Harding, House Of Love, Darling Buds, and Ride. "Noel and Liam [Gallagher of Oasis] would be shit without Ride," he says.

WXLE Albany, N.Y., PD Neil Hunter agrees with MacLeash's take on Jones. "I'm not sure she cut through well enough," he says. And he, too, brings up the Story, which was the first time triple-A became acquainted with Brooke, who is now set for her second solo album (her first without a reference to the Story), "10-Cent Wings."

Andrea Karr had programmed SWE Cable Radio for years and is now doing promotion with Wind-Up. She picks up the Amos thread, saying, "The song that specifically comes to mind is 'Cornflake Girl.' If that was a brand-new single, that would happen. I can't imagine that Fiona Apple didn't hear or wasn't influenced by Tori Amos."

She still calls Mark Lanegan's "Carnival" one of her favorite songs. She also felt strongly about the Jayhawks' "Blue," Massive Attack's "Protection," and Lori Carson's "You Won't Fall" from the "Where It Goes" album.

Karr also cites Brooke, saying, "She has an exquisite voice and potential." With her next effort slated for an early November release, "it will be interesting to see what happens with it."

Elektra's Lisa Michelson cites Brooke but proudly reports that Tracy Chapman and Natalie Merchant, both Elektra artists, had done a lot of trailblazing and happily are still around today.

In Boston, WXRV PD Joanne Doody points to Clannad. "I loved them to death and never understood why they couldn't go anywhere," she says. "That music is so beautiful."



Lofty Spice? Spice Girls made a recent stop by "The Howard Stern Show" in New York to discuss "Spiceworld," the name of their just-released album and new movie, due in January. Stern, third from the right, is pictured here with Victoria, Melanie B., Melanie C., Emma, and Geri.



Robyn Is Here. RCA's Robyn hangs with WHYI (Y100) Fort Lauderdale, Fla., PD Rob Roberts at the station's recent 24th birthday concert, which also featured Real McCoy, No Mercy, Jon Secada, and Gloria Estefan. Robyn's current Hot 100 hit, "Show Me Love," is her second consecutive top 10 song.



O'Bliged. WAMO Pittsburgh's Sly Jock and Kris Kelley were involved in the recent Budweiser Superfest, which included the hip-hop grooves of Mary J. Blige. Shown, from left, are morning show DJ Sly Jock, Blige, music director and midday talent Kelley, and MCA Records' Azim Rashid.

With Hits 'Galore' And New Set Planned, The 'Never Fashionable' Cure Endures

NEVER ENOUGH: For someone whose stock and trade image embodies darkness and gloom, the Cure founder/lead singer Robert Smith is finding life just like heaven amid a just-released greatest-hits perspective, the band's first U.S. club dates in a decade, and a new studio album due in 1998.

Add to that the fact that the group is celebrating its 20th year after selling some 24 million albums since its first single, "Killing An Arab," charted in 1979. Since that time, in fact, the Cure has become the virtual sole survivor among its class of alternative pioneers born out of the early 1980s.

Smith attributes the Cure's endurance to the fact that the group has never been deemed a trendy rock icon. "We have never been a fashionable band," he says. "Perhaps there have been times in different countries where we have been more in than out, but we've never relied on that. I think that has helped with the longevity—people judge what we do with the music."

The other factor: "I still enjoy the music, and I still want to do it."

The band's 18-track retrospective,



THE CURE

"Galore," released Oct. 28 on Fiction/Elektra, covers what are arguably the band's most salient years, from 1987 to now, and includes modern rock staples like "Friday I'm In Love," "Fascination Street," "Pictures Of You," and "Why Can't I Be You?" It picks up where the Cure's 1986 platinum "Standing On A Beach—The Singles" (covering tracks from 1979 to 1986) left off.

The new album, which debuted at No. 32 on The Billboard 200 in the Nov. 15 issue, includes one new song, "Wrong Number," which peaked at No. 8 on last issue's Modern Rock Tracks.

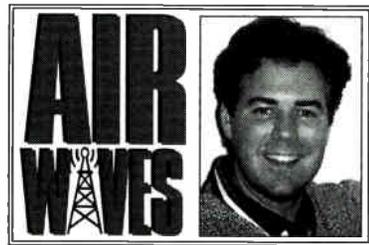
The cut was recorded in the summer during sessions for the Cure's next project, which Smith hopes will hit the streets by late spring or early summer 1998. In its original form, the midtempo "Wrong Number" included horns and female backing singers. Says Smith, however, "There was a different song lurking in there."

After its demo version was recorded with the band—whose current lineup, with Smith, consists of longtime bassist Simon Gallup, guitarist Perry Barmonte, keyboardist Roger O'Donnell, and Jason Cooper on drums—it was presented to Smith's co-producers Mark Plati and longtime contributor Mark Saunders, who sped up the song 10 beats per minute. Then, additional

guitar licks were added by ex-Tin Machine member and David Bowie collaborator Reeves Gabrels.

When Smith took the reworked track back to the band, "I played it for them, and they said, 'Oh, that's it, that's the single [for "Galore"].'" he says.

Lyrical, "Wrong Number" was based on a couple of phone calls Smith had back-to-back with friends, during



by Chuck Taylor

which he would say one thing and the other parties either weren't listening with an open mind or drew far-out conclusions. "I took these two completely unrelated conversations and put them together," he says, illustrating that "things can get to a point where you can have huge arguments with people, look back on it, and realize that you were arguing for the same thing. It happens to the best people at times."

Still, Smith stresses that the track is more about rhythm and instrumentation than the message. "I was much more concerned with the beat and the whole vibe of the song. That was more important than the individual words. With this one, I sort of returned to a kind of songwriting I had done in the early days: a jumbled incoherence. I wasn't quite sure what I wanted to say. There was just more of an essence."

The process of songwriting over the past 20 years, Smith says, has evolved dramatically, actually becoming an increasingly challenging task for him. "When I first started, with the first few singles, I wanted to be the Buzzcocks or Elvis Costello. I was writing very upbeat, three-minute pop stuff," he says. "But within a few years, my life took a downturn, and I felt pretty miserable. There was that struggle with who you are, what you are doing, those things. That's what I wrote about."

"But as you grow older and supposedly wiser, you're supposed to know answers to questions you posed earlier in life. I suspect most people don't," Smith adds. "Now, my standards have gone up. My subjects have become broader. I don't need a mini-breakdown to write a song. As I've gotten older, I've become interested in more things, and my horizons have broadened. The palette has more color in it."

Overall, Smith thinks this second singles collection is stronger and has had more impact than "Standing On A Beach," adding that 70% of the tracks figure into the Cure's live performances now. Even so, he says, it's tough for him to break the group's work into such "easy slices. I think the band had a period from '86 to '92 where we remained pretty consistent. For me, it's been different since then."

"There are certain things musically that we often come back to, emblems and musical motifs that just attract me. There's one particular early-'80s sound

and a late-'80s sound, based on the kinds of instruments, but if you look at the whole body of work, it's impossible to say there's a definitive Cure sound—except for my voice."

As to being influenced by what's fueling modern rock radio now: "I mostly disregard what is supposed to be contemporary; it's not of great concern to me," he says. "The music that I listen to—dance and classical stations—isn't necessarily what I write."

The band, meanwhile, has endured numerous personnel changes through the years. However, Smith says that the current lineup is the best in years. "For the first time, with the particular band we have assembled at the moment, there's a kind of coherence that really brings the sound together," he says. "I think there have been times in the past where the individuals' own diversities have made that difficult."

So far, Smith has written six tracks for the upcoming project, which the group recorded during three weeks this past summer. He says that fans can expect to recognize the band's signature calling cards, though, as with "Wrong Number," the new songs are being produced with more of a dance lean than some of its recent efforts. Again, Smith hopes to have Gabrels contribute guitar to several songs.

In the meantime, the Cure will busy itself through December playing nearly a dozen radio-station holiday shows in major markets. "I expect it to be the heaviest, darkest set we've ever played," Smith says with an air of delight. "We want to do something that people will meet with a bit of emotional impact. We plan to throw in three or four songs this band has never played before—things I haven't sung in 10 years."

Already, the Cure introduced "Galore" with two full-length, sold-out shows in October in Hollywood, Calif., and New York—its first U.S. club sets in a decade. The New York gig on Halloween was cybercast on the Internet and broadcast live on more than 60 radio stations nationwide. Both were primarily filled with songs from the collection. Reviews gushed about the band's tenacity and persistently tight live skills, and Smith's increasingly personable, energetic onstage demeanor.

"There was an upbeat vibe at those shows," he acknowledges. "It was good fun, just us onstage with our crowd."

That crowd today consists of many of the thirtysomethings that have held hands with the band since the '80s, as well as an influx of fresh-faced fans of the latest thing. "One reason we've been commercially successful over the years is that we've been able to hold on to that smattering of older people lined up against the wall avoiding the chance of physical harm," Smith says with a laugh.

In either case, young or old, Smith says that proponents of the band will likely remain attentive because, over the past 20 years, the Cure has not attempted to reinvent its mission.

"I would hate it if we matured into a middle-of-the-road rock act. That doesn't appeal to me," he says. "I feel the same as I did 10 years ago. I'm still doing it for the same reasons—that's to make something. We've been fortunate that a number of people have enjoyed what we've done through the years."

Hip-Hop Or Pop, Music's The Star At Stevens' 'PGC

JANUARY 1998 marks the seventh anniversary of Jay Stevens' U-Haul pulling up in front of WPGC-FM Washington, D.C. And what a long, strange trip it's been.

This spring, after routinely dominating the market for most of Stevens' tenure, WPGC found itself in the unfamiliar position of being tied for second behind R&B rival WKYS. After a research project and subsequent shift in WPGC's own internal mind-set, the

summer Arbitron results put WPGC in first place, up 5.8-6.3 12-plus—worlds away from six months ago, when, in Stevens' words, the station had bottomed out.

"We were playing too much pop," he says, specifically mentioning Hanson's "Mmmmbop," Bob Carlisle's "Butterfly Kisses," and the Blackout Allstars' "I Like It."

"We became swayed by phone reaction and went a little too far," he adds. "It was an awakening. Our core didn't expect that type of music from us any-

more, especially when it was already available on other outlets."

Times had indeed changed: In the not-too-distant past, WPGC sported double-digit shares. "We were also used to being No. 1 18-34 and 25-54," says Stevens. "Back then, we could afford to be more broad. Then we woke up one day and realized that the market had changed. We had to adapt, like it or not."

Part of that market shift coincided with the arrival of Bonneville top 40 WWZZ (Z104). "That's just the way things are going to be," Stevens says of the new market makeup. "Those other stations aren't going anywhere. Our job was to tighten the music and focus 18-34 and dominate well enough to get the spillover into 25-54. In order for us to survive economically, we must be top five 25-54." In the summer book, WPGC was No. 4 25-54.

One early sign that change was afoot was the late-August unveiling of WPGC's current slogan, "Representing R&B and hip-hop," coincidentally a slogan that Hot 97 has employed. "We had toyed with it before, but we decided not to dance around it any longer. Let's say what we are, be what we are, and brag about it. We'd been doing it all along anyway—it was just time to say it." But Stevens is careful to note, "This is part of an ongoing evolution; it's not a format change."

With the market's black population at more than 28% of the total survey area and 70% of the D.C. metro, "in order to win in this market, you must be urban-leaning," Stevens says. "The huge TSL [time spent listening] translates into huge ratings." And who exactly is that target WPGC listener? "Between 6 a.m. and 3 p.m., it's a 27-year-old black female; after 3 p.m., we tend to skew younger," he says.

So with that in mind, and with the

"R&B and hip-hop" sign out front, is WPGC finally regarding itself as an R&B outlet or does it still consider itself "top 40 for the market," a position that became increasingly difficult to defend once Z104 hit the air? "We don't care what the record companies or trade magazines call us," says Stevens. "We play hit records for this market . . . We're called on by label reps from both the R&B and pop side. We're open to anyone."



JAY STEVENS
Program Director
WPGC-FM Washington, D.C.

Although WPGC has refocused on the 18-34 demo, Stevens still relies on morning host Donnie Simpson's upper-demo appeal. "Donnie's 25-54 heritage means a lot to this station, and his name recognition is incredible," Stevens says. "The good news is that as we evolve, Donnie is also evolving. Playing today's hits now means less oldies, but, like it or not, that's what the market dictates."

To capture more of a street sound, and as a nod to Hot 97's successful artist-as-DJ

approach, Stevens recently hired MCA artist (and market native) Nonchalant for middays. Former late-nighter Adimu now covers afternoons, replacing Albie Dee. It's Tigger in the No. 1-rated night show, followed by "Love Talk And Slow Jams," hosted by Jeannie Jones and self-proclaimed "sexpert" Justine Love.

Dee left after seven years with WPGC for mornings at top 40 sister WXYV Baltimore. So what's the vibe around WPGC minus Albie? "Well, it's a lot quieter," Stevens jokes. To fill that void, he recently hired music director Maurice Devoe from KKBT (the Beat) Los Angeles. In between, Stevens relied on assistant music director/mixer Tracy Young, who "understands the concept of flow and will continue to be involved."

Here's a recent 3 p.m. hour on WPGC: Janet Jackson, "I Get Lonely"; Timbaland & Magoo, "Luv 2 Luv U"; Junior M.A.F.I.A., "Player's Anthem"; Mary J. Blige, "A Dream"; 2Pac, "Lost Souls"; BLACKstreet, "No Diggity"; Missy "Misdemeanor" Elliott with Da Brat, "Sock It 2 Me"; Foxy Brown with BLACKstreet, "Get Me Home"; Next, "Butta Love"; Puff Daddy, "All About The Benjamins"; and Somethin' For The People, "My Love Is The Shhh!"

"We're always looking for those active, aggressive records that make us stand out, and it's not always the singles," says Stevens, who loves to feature live or otherwise alternate versions of current hits. A live, bootleg version of "Tyrone" by Erykah Badu, taped at the station's birthday bash this past May, continues to light up the phones. "Those edgy, reaction records have been our trademark for 10 years," he adds. "At WPGC, the music is the star."

KEVIN CARTER

Pretty faces might conceal nasty traces—ulterior motives, if you know what I mean,” cautions new-generation Philly soulman G. Love. “Maybe your wildest fantasies are your worst nightmares.”

Love is talking about his No. 38 Modern Rock Tracks hit “Stepping Stones,” which comes from his third OKeh/Epic album, “Yeah, It’s That Easy.” “I wrote the song as a love story gone bad, thinking about a girl I knew,” he says. “But it’s also about a friend of mine who I thought was disrespecting me. Sometimes you try to give something to someone, and then they step on you. I guess when people get handed things on a silver platter they cease to appreciate them.”

“Yeah, It’s That Easy” is a loose concept album

about friendship, both the downs (“Stepping Stones,” “Pull The Wool”) and the ups (“I-76,” “Take You There”). The record marks the first time Love has crafted a full-on studio album rather than just going in and cutting live with his Special Sauce



“I wrote ‘Stepping Stones’ as a love story gone bad, thinking about a girl I knew” —G. Love

rhythm mates, drummer Jeff Clemens and bassist Jimmy Prescott. The new tracks feature Love playing with four band lineups, complete with contri-

butions on Hammond B-3 organ by a Zen master of funk, Dr. John.

Love is still tight with his high school buddies, although he points out that “as you get older and life changes and becomes more complex, you start to think about what’s going to make those relationships last. The way I see it, you got to respect people’s changing. And honesty is the recipe. In the long run, friendships take less time and energy if you just show respect and practice being honest no matter what.”

Love’s hometown of Philadelphia is a totem for him, musically and personally, as he draws inspiration from his circle and the city’s great legacy of soul music. “Philly has profoundly affected who I am,” he says. “It’s got rhythm, that town.”

Billboard®

DECEMBER 6, 1997

Mainstream Rock Tracks™

Wk.	Wk.	Wks.	Wks.	TRACK TITLE	ARTIST
1	2	3	ON	ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
				★★★ No. 1 ★★★	
1	1	1	20	TOUCH, PEEL AND STAND	DAYS OF THE NEW
				10 weeks at No. 1 ♦ DAYS OF THE NEW OUTPOST/GEFFEN	
2	2	2	15	MY OWN PRISON	CREED
				MY OWN PRISON WIND-UP	
3	4	3	6	BACK ON EARTH	◆ OZZY OSBOURNE
				THE OZZMAN COMETH EPIC	
4	6	7	4	THE GIRL I LOVE	LED ZEPPELIN
				BBC SESSIONS ATLANTIC	
5	3	8	3	THE MEMORY REMAINS	◆ METALLICA
				RELOAD ELEKTRA/VEEG	
6	5	4	11	SLOW RIDE	◆ KENNY WAYNE SHEPHERD BAND
				TROUBLE IS... REVOLUTION	
7	7	5	16	EVERLONG	◆ FOO FIGHTERS
				THE COLOUR AND THE SHAPE ROSWELL/CAPITOL	
8	8	6	6	DIRTY EYES	AC/DC
				BONFIRE EASTWEST/VEEG	
9	10	10	9	ALMOST HONEST	MEGADETH
				CRYPTIC WRITINGS CAPITOL	
10	12	22	6	3 AM	◆ MATCHBOX 20
				YOURSELF OR SOMEONE LIKE YOU LAVATLANTIC	
11	11	11	7	BOTH SIDES NOW	SAMMY HAGAR
				MARCHING TO MARS THE TRACK FACTORY/MCA	
12	9	9	8	JUNGLE	KISS
				CARNIVAL OF SOULS: THE FINAL SESSIONS MERCURY	
13	13	14	5	BLEED TOGETHER	SOUNDGARDEN
				A-SIDES A&M	
14	15	15	13	WALKIN' ON THE SUN	◆ SMASH MOUTH
				FUSH YU MANG INTERSCOPE	
15	16	19	7	RATTLESNAKE	LIVE
				SECRET SAMADHI RADIOACTIVE/MCA	
				★★★ AIRPOWER ★★★	
16	20	25	6	WASH IT AWAY	BLACK LAB
				YOUR BODY ABOVE ME DGC/GEFFEN	
17	14	12	12	HITCHIN' A RIDE	◆ GREEN DAY
				NIMROD REPRISE	
18	17	20	35	IF YOU COULD ONLY SEE	◆ TONIC
				LEMON PARADE POLYDOR/A&M	
19	31	34	3	FLIP THE SWITCH	THE ROLLING STONES
				BRIDGES TO BABYLON VIRGIN	
20	18	17	20	LIVE THROUGH THIS (FIFTEEN STORIES)	MIGHTY JOE PLUM
				THE HAPPIEST DOGS ATLANTIC	
21	25	28	8	HUSH	◆ KULA SHAKER
				"I KNOW WHAT YOU DID LAST SUMMER" SOUNDTRACK COLUMBIA	
22	22	21	11	EVERYTHING TO EVERYONE	◆ EVERCLEAR
				SO MUCH FOR THE AFTERGLOW CAPITOL	
23	24	23	9	THREE MARLENAS	◆ THE WALLFLOWERS
				BRINGING DOWN THE HORSE INTERSCOPE	
24	21	18	19	I CHOOSE	◆ THE OFFSPRING
				IKXNAY ON THE HOMBRE COLUMBIA	
25	23	16	12	ANYBODY SEEN MY BABY?	◆ THE ROLLING STONES
				BRIDGES TO BABYLON VIRGIN	
26	26	29	4	FORTY SIX & 2	TOOL
				AENIMA FREEWORLD	
27	30	35	4	ASHES TO ASHES	◆ FAITH NO MORE
				ALBUM OF THE YEAR SLASH/REPRISE	
28	29	31	5	WEEDS	LIFE OF AGONY
				SOUL SEARCHING SUN ROADRUNNER	
29	32	—	2	WITHOUT EXPRESSION	JOHN MELLENCAMP
				THE BEST THAT I COULD DO 1978-1988 MERCURY	
30	NEW ▶	1		THE UNFORGIVEN II	METALLICA
				RELOAD ELEKTRA/VEEG	
31	34	—	2	THE OAF (MY LUCK IS WASTED)	◆ BIG WRECK
				IN LOVING MEMORY OF... ATLANTIC	
32	27	24	11	BLAME	◆ COLLECTIVE SOUL
				DISCIPLINED BREAKDOWN ATLANTIC	
33	39	38	3	OPEN YOUR EYES	YES
				OPEN YOUR EYES BEYOND MUSIC	
34	28	26	9	GRADUATE	THIRD EYE BLIND
				THIRD EYE BLIND ELEKTRA/VEEG	
35	37	—	2	MOUTH	◆ BUSH
				"AN AMERICAN WEREWOLF IN PARIS" SOUNDTRACK TRAUMA/INTERSCOPE/HOLLYWOOD	
36	33	33	5	DROWN IN ME	THE JASON BONHAM BAND
				WHEN YOU SEE THE SUN MJJ/WORK	
37	NEW ▶	1		SO WHAT!	JANE'S ADDICTION
				KETTLE WHISTLE WARNER BROS.	
38	38	37	4	DON'T GO AWAY	◆ OASIS
				BE HERE NOW EPIC	
39	35	36	6	BURNING MY SOUL	DREAM THEATER
				FALLING INTO INFINITY EASTWEST/VEEG	
40	RE-ENTRY	15		AENEMA	◆ TOOL
				AENIMA FREEWORLD	

Billboard®

DECEMBER 6, 1997

Modern Rock Tracks™

Wk.	Wk.	Wks.	Wks.	TRACK TITLE	ARTIST
1	2	3	ON	ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
				★★★ No. 1 ★★★	
1	1	1	12	TUBTHUMPING	CHUMBAWAMBA
				6 weeks at No. 1 ♦ TUBTHUMPER REPUBLIC/UNIVERSAL	
2	2	3	13	EVERYTHING TO EVERYONE	◆ EVERCLEAR
				SO MUCH FOR THE AFTERGLOW CAPITOL	
3	4	4	19	EVERLONG	◆ FOO FIGHTERS
				THE COLOUR AND THE SHAPE ROSWELL/CAPITOL	
4	3	2	21	WALKIN' ON THE SUN	◆ SMASH MOUTH
				FUSH YU MANG INTERSCOPE	
5	6	7	7	MOUTH	◆ BUSH
				"AN AMERICAN WEREWOLF IN PARIS" SOUNDTRACK TRAUMA/INTERSCOPE/HOLLYWOOD	
6	7	10	8	3 AM	◆ MATCHBOX 20
				YOURSELF OR SOMEONE LIKE YOU LAVATLANTIC	
7	8	9	9	BITTER SWEET SYMPHONY	◆ THE VERVE
				URBAN HYMNS VCHUT/VIRGIN	
8	12	13	6	SEX & CANDY	◆ MARCY PLAYGROUND
				MARCY PLAYGROUND MAMMOTH/CAPITOL	
9	11	11	11	TOUCH, PEEL AND STAND	◆ DAYS OF THE NEW
				DAYS OF THE NEW OUTPOST/GEFFEN	
10	5	5	11	DON'T GO AWAY	OASIS
				BE HERE NOW EPIC	
11	10	8	8	WRONG NUMBER	◆ THE CURE
				GALORE FICTION/ELEKTRA/VEEG	
12	15	19	5	HOW'S IT GOING TO BE	◆ THIRD EYE BLIND
				THIRD EYE BLIND ELEKTRA/VEEG	
13	9	6	13	HITCHIN' A RIDE	◆ GREEN DAY
				NIMROD REPRISE	
14	13	12	20	CRIMINAL	◆ FIONA APPLE
				TIDAL CLEAN SLATE/WORK	
				★★★ AIRPOWER ★★★	
15	28	—	2	TIME OF YOUR LIFE (GOOD RIDDANCE)	GREEN DAY
				NIMROD REPRISE	
16	14	14	24	FLY	◆ SUGAR RAY
				FLOORED LAVATLANTIC	
17	27	34	3	BRICK	BEN FOLDS FIVE
				WHATEVER AND EVER AMEN 550 MUSIC	
18	17	18	9	ON AND ON	◆ LONGPIGS
				THE SUN IS OFTEN OUT MOTHER/ISLAND	
19	21	20	11	LUCKY	SEVEN MARY THREE
				ROCKCROWN MAMMOTH/ATLANTIC	
20	18	21	7	RATTLESNAKE	LIVE
				SECRET SAMADHI RADIOACTIVE/MCA	
21	19	17	9	THREE MARLENAS	◆ THE WALLFLOWERS
				BRINGING DOWN THE HORSE INTERSCOPE	
22	16	15	14	SUMMERTIME	◆ THE SUNDAYS
				STATIC & SILENCE DGC/GEFFEN	
23	24	28	9	DAMMIT (GROWING UP)	◆ BLINK 182
				DUDE RANCH CARGO/MCA	
24	22	25	5	DEADWEIGHT	◆ BECK
				"A LIFE LESS ORDINARY" SOUNDTRACK LONDON/ISLAND	
25	23	23	5	SWEET SURRENDER	SARAH MCLACHLAN
				SURFACING ARISTA	
26	26	29	5	SUGAR CANE	SPACE MONKEYS
				THE DADDY OF THEM ALL FACTORY/CHINGON/INTERSCOPE	
27	20	16	26	WRONG WAY	◆ SUBLIME
				SUBLIME GASOLINE ALLEY/MCA	
28	25	22	5	SO WHAT!	JANE'S ADDICTION
				KETTLE WHISTLE WARNER BROS.	
29	29	31	23	BUILDING A MYSTERY	◆ SARAH MCLACHLAN
				SURFACING ARISTA	
30	30	37	4	KARMA POLICE	RADIOHEAD
				OK COMPUTER CAPITOL	
31	33	36	4	BRIMFUL OF ASHA	◆ CORNERSHOP
				WHEN I WAS BORN FOR THE SEVENTH TIME LUAKA BOP/WARNER BROS.	
32	32	33	4	BLEED TOGETHER	SOUNDGARDEN
				A-SIDES A&M	
33	NEW ▶	1		CLUMSY	OUR LADY PEACE
				CLUMSY COLUMBIA	
34	31	24	18	THE RASCAL KING	◆ THE MIGHTY MIGHTY BOSSTONES
				LET'S FACE IT BIG RIG/MERCURY	
35	39	—	2	MY OWN PRISON	CREED
				MY OWN PRISON WIND-UP	
36	35	27	19	SUPERMAN'S DEAD	◆ OUR LADY PEACE
				CLUMSY COLUMBIA	
37	37	32	10	DOIN' TIME	SUBLIME
				SUBLIME GASOLINE ALLEY/MCA	
38	38	40	3	STEPPING STONES	G. LOVE & SPECIAL SAUCE
				YEAH, IT'S THAT EASY OKEHE/EPIC	
39	36	30	10	I CHOOSE	◆ THE OFFSPRING
				IKXNAY ON THE HOMBRE COLUMBIA	
40	40	39	22	BREATHE	◆ PRODIGY
				THE FAT OF THE LAND XL MUTE/MAVERICK/WARNER BROS.	

HITS! IN TOKIO

Week of November 16, 1997

- 1 Got 'Til It's Gone / Janet Jackson
Featuring Q-Tip And Joni Mitchell
- 2 I Do / Lisa Loeb
- 3 4 Seasons Of Loneliness / Boyz II Men
- 4 Only If / Enya
- 5 Spice Up Your Life / Spice Girls
- 6 Magic / D'Influence
- 7 Hitchin' A Ride / Green Day
- 8 Legend Of A Cowgirl / Imani Coppola
- 9 Stepping Stones / G. Love And Special Sauce
- 10 Tubthumping / Chumbawamba
- 11 Only When I Sleep / The Corrs
- 12 Anybody Seen My Baby? / The Rolling Stones
- 13 Dream / Forest For The Trees
- 14 Boyz And Girtz / Tony Toni Tone
- 15 Video Killed The Radio Star / The Presidents Of The United States Of America
- 16 Butterfly / Mariah Carey
- 17 Where's The Love / Hanson
- 18 Even After All / Finley Quayle
- 19 Kanashimi Johnny / UA
- 20 Groovy Tuesday / Swan Dive
- 21 Wish I Sang Like Marvin Gaye / Newtowne
- 22 The Birdmen / The Michelle Gun Elephant
- 23 Honey / Mariah Carey
- 24 Poisson Lune / Clementine With Gontiti
- 25 On My Own / Peach Union
- 26 Now / Sunnyday Service
- 27 When You Wanna Move / Adm
- 28 Milk / Chara
- 29 Feelin' Inside / Bobby Brown
- 30 Stand By Me / Oasis
- 31 Angel Of Mine / Eternal
- 32 Sunchyme / Dario G
- 33 Aini Tsuite / Shikao Suga
- 34 My Rhyme / Air
- 35 Bitter Sweet Symphony / The Verve
- 36 L-L-Lies / Diana King
- 37 Free / Ultra Nate
- 38 Joga / Bjork
- 39 One Week / Lisa Lindebergh
- 40 She's A Good Girl / Sleeper
- 41 I Care 'Bout You (from "Soul Food") / Milestone
- 42 32 Flavors / Alana Davis
- 43 Be The Man / Celine Dion
- 44 Say What You Say / Cath Coffey
- 45 Superstar / The Merrymakers
- 46 The Winner Takes It All / E-Rotic
- 47 You Should Be Mine (Don't Waste Time) Brian McKnight Featuring Mase
- 48 Shi . A . Wa . Se / Lisa Ono
- 49 Been Around The World / Puff Daddy Featuring The Notorious B.I.G. And Mase
- 50 Phenomenon / LL Cool J

Selections can be heard on "Sapporo Beer Tokyo Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3FM J-WAVE

Station information available at: <http://www.j-wave.co.jp>

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 104 Mainstream rock stations and 80 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1997, Billboard/BPI Communications.

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ON'S" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

Women's Portrayal In Vids Debated At Billboard Confab

SEXIST VIDEOS? The portrayal of women as sex objects in music videos sparked heated debate at many panel discussions during the 19th annual Billboard Music Video Conference, held Nov. 20-22 at the Beverly Hilton in Beverly Hills, Calif.

During the Nov. 22 "The Kids Speak" panel, which featured a focus group of 12 teenagers from diverse backgrounds, most of the teens complained about a double standard in music video. As one observed, "The men don't have to be good-looking, but women always have to be thin and look beautiful, like supermodels." Others

talked about how women in music videos often wear revealing clothes, while men don't seem to be held to the same fashion standards. The debate over female images in music video continued during the directors' panel held the same day. Nigel Dick of Squeak Pictures said, "During the '80s, I've certainly been guilty of doing those kind of [sexist] videos, but most of the time, it's the artist who demands that those kind of videos be made."

At the artists' panel, singer **Carnie Wilson**

said, "Let's face it: Sex sells. I didn't get into this business to make videos, but I know it comes with the package."

While many audience members and panelists called for artists and directors to take more responsibility for how they portray women in music videos, other conference attendees disagreed, saying that music videos are about escapism and that parents, not music video-makers, have the main responsibility in influencing kids.

THIS & THAT: Other issues addressed during the conference included the rising cost of producing videos at a time when record companies are beginning to cut back on video promotion and production budgets.

Modern rock artist **Poe**, who spoke at the Nov. 22 artists' panel, said her videos cost \$40,000-\$60,000—far below the six-figure range expected from many artists. "I think when you have less money, it forces you to be more creative," she said.

During the directors' panel, **Liz Friedlander** of D.N.A. commented, "I feel more responsible for a project if it's a great artist and song, as opposed to what kind of budget I've been given."

On how video treatments should be handled, director **Kevin Kerslake** of Silvey/Co. said, "If people come to you with ideas, people should respect the copyright boundaries. If it's your treatment, you should be compensated."

During the "Regional Programming" panel, where reps from videos shows faced off with reps from record companies, the consensus was that if a show wants more cooperation from labels, it has the responsibility to send more reports and air checks to the label. As panel moderator **Kevin Ferd** of Newark, N.J.-based "Power Play"

said, "Don't wait for the labels to come to you. You have to go to them."

The community/partnership theme was ever-present at the "Video Production And Programming" panel. When asked what it takes to get a video on a national network, panelist **Lewis Largent**, VP of music and artists at MTV, said: "It comes down to having a great song." As for making videos, Largent added that artists shouldn't be afraid to take chances and "do something different" that will stand out from the pack.

WHAT THE KIDS WANT: If the teenage focus group was any indication, MTV's popularity seems to be waning among its target demographic. Most of the panelists named **VH1** or **BET** as their favorite music video channel instead of MTV. One teenager summed up the reason why: "MTV doesn't show that much music anymore."

Nearly all the teenage panelists said that they bought an artist's album after they saw a video, and videos from a movie soundtrack were identified as particularly influential in choosing

what music to purchase. The panelists also cited bright colors and fashion as two of the main factors that capture their interest when watching music videos.

When asked what they would like to see more of in music videos, the majority of the teens called for better story lines, more eye-catching choreography, and having more "real people" in videos. One panelist concluded, "I'm sick of seeing men [in videos] who think they're pimps."

A NEW IMAGE: During the conference, a new music video coalition known as International Media & Advertising Group in Entertainment (I.M.A.G.E.) was announced during the "Urban Issues" panel. I.M.A.G.E., which is headed by president **Michael E. Kelly** of the Phoenix video shows "The Breeze" and "L.I.V.E.," is aimed at promoting and providing a voice for independently produced music video programs.

I.M.A.G.E. has several member programs, including New York's "Dare TV," Los Angeles' "Video 28," Philadelphia's "Urban X-Pressions," San Francisco's "California Music Channel," St. Louis' "Hot Expressions," and Asia's "Splash Tee Vee." I.M.A.G.E. hopes to offer group marketing and advertising rates for its program members. Membership is free and nonexclusive. For more information on I.M.A.G.E., contact **Chuck Williams**, VP of sales and marketing, at 850-894-3662 or visit the group's World Wide Web site at www.positiveprogression.com.

Assistance in preparing this column was provided by **Carrie Bell** and **Eileen Fitzpatrick** in Los Angeles.

THE EYE



by Carla Hay



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 Rakim, Guess Who's Back
- 2 Missy "Misdemeanor" Elliott, Sock It 2 Me
- 3 Queen Pen, Man Behind The Music
- 4 Nas, Foxy Brown, Az, Firm Biz
- 5 Erykah Badu, Tyrone
- 6 Mase, Feel So Good
- 7 Usher, You Make Me Wanna...
- 8 Janet, Together Again
- 9 Laurnea, Infatuation
- 10 Puff Daddy, It's All About The Benjamins
- 11 Salt-N-Pepa, R U Ready
- 12 Playa, Don't Stop The Music
- 13 Total, What About Us
- 14 Boyz II Men, A Song For Mama
- 15 Jay-Z, Sunshine
- 16 LSG, My Body
- 17 K-Ci & Jojo, Last Nights Letter
- 18 Dru Hill, We're Not Making Love No More
- 19 Erick Sermon, Keith Murray & Redman, Rapper's Delight
- 20 Next, Butta Love
- 21 Will Smith, Just Cruisin'
- 22 Common, Retrospect For Life
- 23 Changing Faces Feat. Jay-Z, All Of My Days
- 24 Mary J. Blige, Everything
- 25 Somethin' For The People, My Love Is The Shit!
- 26 Bone Thugs-N-Harmony, If I Could Teach The World
- 27 Immature, Give Up The Ghost
- 28 Toni Braxton, How Could An Angel Break My Heart
- 29 Rampage, We Getz Down
- 30 Rome, Crazy Love

★ ★ NEW ON'S ★ ★

- Mariah Carey, The Roof
MC Hammer, He Brought Me Out
Nancy Jackson, Free, Yes I'm Free
Frankie Cutlass, God Squad
Family Stand, You Don't Have To Worry
Brian McKnight, Anytime
Of Skool F/Escape & Keith Sweat, Am I Dreaming
Saison F/IV Example, Never Had A Chance



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Tim McGraw, Everywhere
- 2 Wynonna, When Love Starts Talkin'
- 3 Trace Adkins, The Rest Of Mine
- 4 Reba McEntire, What If It's You
- 5 Michael Peterson, From Here To Eternity
- 6 Mark Chesnut, Thank God For Believers
- 7 Martina McBride, A Broken Wing
- 8 Shania Twain, Don't Be Stupid
- 9 Kinleys, Please
- 10 Clint Black, Something That We Do
- 11 Trisha Yearwood & Garth Brooks, In Another's Eyes
- 12 Deana Carter, Did I Shave My Legs For This

- 13 Brooks & Dunn, Honky Tonk Truth
- 14 Shania Twain, Love Gets Me Every Time
- 15 David Lee Murphy, Just Don't Wait Around
- 16 Patty Loveless, You Don't Seem To Miss Me
- 17 Sherrie Austin, One Solitary Tear †
- 18 John Michael Montgomery, Angel In My Eye's †
- 19 Anita Cochran, What If I Said †
- 20 Blackhawk, Postmarked Birmingham †
- 21 Collin Raye With Jim Brickman, The Gift †
- 22 Dixie Chicks, I Can Love You Better †
- 23 Sammy Kershaw, Love Of My Life †
- 24 Chris Cummings, The Kind Of Heart That... †
- 25 Chely Wright, Just Another Heartache †
- 26 Bryan White, Love Is The Right Place
- 27 Kris Tyler, What A Woman Knows †
- 28 Paul Brandt, A Little In Love †
- 29 Neal McCoy, If You Can't Be Good †
- 30 Prairie Oyster, She Won't Be Lonely Long
- 31 Ty Herndon, I Have To Surrender
- 32 Big House, Love Ain't Easy
- 33 Clay Walker, Watch This
- 34 Ranch, Walkin' The Country
- 35 Ricochet, Blink Of An Eye
- 36 Sons Of The Desert, Hand Of Fate
- 37 John Anderson, Small Town
- 38 The Lynns, Nights Like These
- 39 Lonestar, You Walked In
- 40 The Tractors, The Last Time
- 41 James T. Horn, Geronimo
- 42 Rhett Atkins, More Than Everything
- 43 Michael Johnson W/Wilson Kraus, Whenever...
- 44 Delbert McClinton, Sending Me Angels
- 45 Jim Collins, The Next Step
- 46 Raybon Bros. W/Olivia Newton-John, Falling
- 47 Lila McCann, I Wanna Fall In Love
- 48 Tracy Byrd, Good Ol' Fashioned Love
- 49 David Kersh, If I Never Stop Lovin' You
- 50 Vince Gill, You And You Alone

† Indicates Hot Shots

★ ★ NEW ON'S ★ ★

- Bryan White, One Small Miracle
Deana Carter, Once Upon A December
Jo Jones, One Night
Milla Mason, Closer To Heaven
Reba McEntire, What If



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Mase, Feel So Good
- 2 Metallica, The Memory Remains
- 3 David Bowie, I'm Afraid Of Americans
- 4 Usher, You Make Me Wanna...
- 5 Chumbawamba, Tubthumping
- 6 Aerosmith, Pink
- 7 Days Of The New, Touch, Peel And Stand
- 8 The Verve, Bitter Sweet Symphony
- 9 Cornershop, Brimful Of Asha
- 10 Mariah Carey, Butterfly
- 11 Erick Sermon, Keith Murray & Redman, Rapper's Delight
- 12 Radiohead, Karma Police
- 13 Boyz II Men, A Song For Mama
- 14 Beck, Deadweight
- 15 Edwyn Collins, The Magic Piper

- 16 Janet, Together Again
- 17 Bush, Mouth
- 18 LL Cool J, Phenomenon
- 19 The Wallflowers, Three Marlenas
- 20 Ben Folds Five, Brick
- 21 Everclear, Everything To Everyone
- 22 Matchbox 20, 3 AM
- 23 Marilyn Manson & Sneaker Pimps, Long Hard...
- 24 Sheryl Crow, Tomorrow Never Dies
- 25 Robyn, Show Me Love
- 26 Sarah McLachlan, Sweet Surrender
- 27 Death In Vegas, Dirt
- 28 Jay-Z, Sunshine
- 29 Outkast, In Due Time
- 30 Green Day, Hitchin' A Ride
- 31 Hanson, I Will Come To You
- 32 Spice Girls, Spice Up Your Life
- 33 Robert Bradley, Once Upon A Time
- 34 Dru Hill, 5 Steps
- 35 U2, Please
- 36 Puff Daddy & Faith Evans (Feat. 112), I'll Be...
- 37 Blink 182, Dammit
- 38 Bone Thugs-N-Harmony, If I Could Teach The World
- 39 Missy "Misdemeanor" Elliott, Sock It 2 Me
- 40 Oasis, Don't Go Away
- 41 Aaliyah, The One I Gave My Heart To
- 42 The Notorious B.I.G., Mo Money Mo Problems
- 43 Allure, All Cried Out
- 44 Puff Daddy, It's All About The Benjamins
- 45 Master P, I Miss My Homies
- 46 Busta Rhymes, Dangerous
- 47 Lisa Loeb, I Do
- 48 Fiona Apple, Criminal
- 49 Sugar Ray, RPM
- 50 Wyclef Jean, Guantanamera

** Indicates MTV Exclusive

★ ★ NEW ON'S ★ ★

- Kottonmouth Kings, Suburban Life
Puff Daddy & The Family, It's All About The Benjamins
311, Beautiful Disaster
Backstreet Boys, As Long As You Love Me
LSG, My Body
U2, If God Will Send His Angel



30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Neal McCoy, If You Can't Be Good
- 2 Clint Black, Something That We Do
- 3 Trace Adkins, The Rest Of Mine
- 4 Patty Loveless, You Don't Seem To Miss Me
- 5 Shania Twain, Love Gets Me Every Time
- 6 Trisha Yearwood & Garth Brooks, In Another's Eyes
- 7 Alan Jackson, Who's Cheatin' Who
- 8 Reba McEntire, What If It's You
- 9 Deana Carter, We Danced Anyway
- 10 Michael Peterson, From Here To Eternity
- 11 Kinleys, Please
- 12 Martina McBride, A Broken Wing
- 13 Delbert McClinton, Sending Me Angels
- 14 Wynonna, When Love Starts Talkin'
- 15 John Michael Montgomery, Angel In My Eyes
- 16 Sammy Kershaw, Love Of My Life

- 17 Sawyer Brown, My Baby's Gone
- 18 Vince Gill, Pocket Full Of Gold
- 19 Patty Loveless, Jealous Bone
- 20 Billy Dean, Billy The Kid
- 21 Brenda Lee, Kitty Wells, Honky Tonk...
- 22 Brooks & Dunn, Rock My World
- 23 Clay Walker, What's It To You
- 24 Little Texas, God Blessed Texas
- 25 Faith Hill, Wild One
- 26 The Tractors, Baby Likes To Rock It
- 27 Faith Hill, Piece Of My Heart
- 28 John Michael Montgomery, Rope The Moon
- 29 Pam Tillis, Spilled Perfume
- 30 Collin Raye, Little Rock

★ ★ NEW ON'S ★ ★

- Shania Twain, Don't Be Stupid (You Know I Love You)
Deana Carter, Did I Shave My Legs For This?
Deana Carter, Once Upon A December



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Sugar Ray, Fly
- 2 Smash Mouth, Walkin' On The Sun
- 3 Fiona Apple, Criminal
- 4 Paula Cole, I Don't Want To Wait
- 5 LeAnn Rimes, How Do I Live
- 6 Chumbawamba, Tubthumping
- 7 Jewel, Foolish Games
- 8 Matchbox 20, Push
- 9 Elton John, Something About The Way You...
- 10 Sarah McLachlan, Building A Mystery
- 11 Fleetwood Mac, Silver Springs
- 12 Rolling Stones, Anybody Seen My Baby
- 13 Mariah Carey, Butterfly
- 14 Sarah McLachlan, Sweet Surrender
- 15 U2, Please
- 16 Harry Connick, Jr., Let's Just Kiss
- 17 Sheryl Crow, Tomorrow Never Dies
- 18 The Wallflowers, Three Marlenas
- 19 Meredith Brooks, What Would Happen
- 20 The Wallflowers, One Headlight
- 21 Janet, Together Again
- 22 Third Eye Blind, Semi-Charmed Life
- 23 Jewel, You Were Meant For Me
- 24 The Verve Pipe, The Freshmen
- 25 Savage Garden, I Want You
- 26 Robyn, Show Me Love
- 27 Amy Grant, Takes A Little Time
- 28 Jay, Believe
- 29 Boyz II Men, 4 Seasons Of Loneliness
- 30 Duran Duran, Electric Barbarella

★ ★ NEW ON'S ★ ★

- Savage Garden, Truly Madly Deeply
Boyz II Men, A Song For Mama
Mariah Carey, The Roof
Dru Hill, We're Not Making Love No More
Paul McCartney, Beautiful Night
Sister Hazel, Happy

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING DECEMBER 6, 1997.

THE BOX
MUSIC TELEVISION
YOU CONTROL

Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Erykah Badu, Tyrone

BOX TOPS

E-A Ski, Showdown
Next, Butta Love
LSG, My Body
Mase, Feel So Good
Missy "Misdemeanor" Elliott, Sock It 2 Me
Chico DeBarge, Iggin' Me
Eric Sermon, Keith Murray & Redman, Rapper's Delight
Aqua, Barbie Girl
Luniz, Jus Mee & U
Master P, I Miss My Homies
Rakim, Guess Who's Back
Master P, Ghetto D
Taja Seville, I & I
Usher, You Make Me Wanna
Mariah Carey, Butterfly
Toni Braxton, How Could An Angel...
Rappin' 4-Tay, Money Makes The Man
Backstreet Boys, As Long As You Love Me
Gracediggaz, The Night The Earth Cried

NEW

Aqua, Lollipop
Brian McKnight, Anytime
Busta Rhymes, Dangerous
Celine Dion, The Reason
EPMD, Richter Scale
Janet, It's Alright
Kenny Wayne Sheppard, Slow Ride
Lisa Loeb, I Do
Mariah Carey, The Roof
Metallica, The Memory Remains
Mic Geronimo, Nothin' Move But The Money
Reel Big Fish, Girlfriend
Roni Size/Reprazent, Brown Paper Bag
Sheryl Crow, Tomorrow Never Dies
Space Monkeys, Sugar Cane
Sugar Ray, RPM

The Licks, All Night
Will Smith, Gettin' Jiggy Wit It

M2
MUSIC TELEVISION
MOVIELET DREAM

Continuous programming
1515 Broadway
New York, NY 10036

Fatboy Slim, Going Out Of My Head
Bob Dylan, Not Dark Yet
Jay-Z, Streets Is Watchin'
Super Deluxe, All I Wanted Was A Skateboard
Space Monkeys, Sugar Cane
Tindersticks, Rented Rooms
Reel Big Fish, She Has A Girlfriend Now
Bis, Tell It To The Kids
Atari Teenage Riot, Atari Teenage Riot
Ash, A Life Less Ordinary
Aphex Twin, Come To Daddy

MUCHMUSIC

Treble Charger, Red
Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

Aqua, Lollipop (new)
Sarah McLachlan, Sweet Surrender (new)
Aerosmith, Pink (Version 2) (new)
Lias Loeb, I Do (new)
Sugar Ray, RPM (new)
Janet, Together Again (new)
Holly Cole, I've Just Seen A Face (new)
Junkhouse, Shine (new)
Tonic, Soldier's Daughter (new)
Metallica, The Memory Remains (new)
Mase, Feel So Good
Boyz II Men, 4 Seasons Of Loneliness
Chumbawamba, Tubthumping
LL Cool J, Phenomenon
Backstreet Boys, As Long As You Love Me
Usher, Make You Wanna
Green Day, Hitchin' A Ride
Spice Girls, Spice Up Your Life

Jann Arden, The Sound Of
The Tea Party, Babylon

MTV
MUSIC TELEVISION
LATINO

Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

Spice Girls, Spice Up Your Life
Ilya Kuryaki, Expedition Al Klama Hama
Hanson, Where's The Love
The Rolling Stones, Anybody Seen My Baby
Mana, Clavado En Un Bar
Oasis, Stand By Me
Green Day, Hitchin' A Ride
Chumbawamba, Tubthumping
Eros Ramazzotti, Quanto Amor Me Das
The Wallflowers, Three Marlenas
Bjork, Joga
Luis Alberto Spinetta, Tu Nombre Sobre Tu Nombre
Man Ray, Dejade Llevar
Aerosmith, Pink
Jamiroquai, Alright
Juana La Loca, Vida Modelo
Willy Crook & Funky Torinos, Seen Sin
Viejas Locas, Perra
Alejandro Sanz, Corazon Partio
Jon Bon Jovi, Janie, Don't Take You Love...

LIGHTMUSIC

1/2-hour show weekly
Signal Hill Dr
Wall, PA 15148

Al Denson, Take Me To The Cross
Jim Brickman, The Gift
Amy Grant, Stay For A While
dc Talk, Mind's Eye
Grover Levy, Part Of Life
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

Big Tent Revival, What Would Jesus Do
The Supertones, Supertones Strike Back
Grammatrion, Peace
Skillet, Saturn

Downbeat
MUSIC TELEVISION

Five hours weekly
223-225 Washington St
Newark, NJ 07102

Rolling Stones, Anybody Seen My Baby
Buster Poindexter, Ondine
Boyz II Men, 4 Seasons Of Loneliness
Misfits, Dig Up Her Bones
Cakelike, Wendy
Cornershop, Brimful Of Asha
Aaliyah, The One I Gave My...
Oasis, D'You Know What I Mean?
Third Eye Blind, How's it Going To Be
LL Cool J, Phenomenon
Duran Duran, Electric Barbarella
The Wallflowers, Three Marlenas
Shawn Colvin, You And The Mona Lisa
Janny Lang, Missing Your Love
Everclear, Everything To Everyone
Salt-N-Pepa, R U Ready
Joan Jett, Real Wild Child
Janet, Got 'Til It's Gone
Hanson, I Will Come To You

CMC
CALIFORNIA MUSIC CHANNEL

Total, What About Us
15 hours weekly
10227 E 14th St
Oakland, CA 94603

Missy "Misdemeanor" Elliott, Sock It 2 Me
Aaliyah, The One I Gave My...
Salt-N-Pepa, R U Ready
Luniz, Jus Mee & U
Rakim, Guess Who's Back
Bone Thugs-N-Harmony, If I Could Teach
Erykah Badu, Tyrone
Jan B, Don't Say
Usher, You Make Me Wanna
Eric Sermon, Keith Murray & Redman, Rapper's Delight

MICHAEL HUTCHENCE

JANUARY 22ND
1960

NOVEMBER 22ND
1997



a PolyGram company

ELECTRONICA'S LONG-TERM POTENTIAL NOW THE FOCUS

(Continued from page 5)

David Holmes on 1500/A&M; Josh Wink and Jamie Myerson on Ovum/Ruffhouse/Columbia; Mulu and Beth Orton on Dedicated; Talvin Singh and Howie B. on Island; Cornershop on Luaka Bop/Warner Bros.; Moloko on Warner Bros.; Roni Size & Reprazent and Lamb on Mercury; and Death In Vegas and Lionrock on Time! Bomb.

But for all of the product in the market, only Prodigy's Mute/Maverick set "The Fat Of The Land" and Portishead's eponymous set are currently on The Billboard 200, charted at Nos. 59 and 150, respectively. The Prodigy set made its chart debut July 19 at No. 1.

Regardless, the major signing spree continues. High on the list of hotly touted new projects due in '98 are famed producer/DJ Scott Hardkiss' act God Within on Columbia and recently signed Warner Bros. group Natural Born Chillers. DreamWorks is preparing to bring revered U.K. act Pro-Pellerheads to the States in early '98 with the debut album "Decksanddrum-sandroekandroll," while Virgin is eyeing a February release for the latest from Massive Attack. Sire will have an active first quarter with Jimi Tenor's "Intervision," as well as new albums by Broadcast and Morcheeba.

Arista will get a jump start on the competition Dec. 16 when it issues Robert Miles' "23AM," which shows the Italo-house star opting for a more ambient/electronic sound this time.

In light of this active product flow, it's no surprise that retailers are mildly concerned about there being too much of a good thing.

The bandwagon mentality of many labels, says Dave Levesque, a senior music buyer for the 37-store Harmony House chain, has wrought a flood of substandard product.

"As with any boom, whether it's a revival or interest in something new, you're going to see a glut of releases," says Levesque. "Some releases are an excellent representation of the style—and some are highly questionable."

JOINT-VENTURE APPROACH

Some majors have opted to combat this problem by tapping into a rich field of indie labels or individuals with an expert grasp of the electronic community. Evidence of this game of musical chairs can be seen in recent deals that include the Los Angeles-based Thrive Records joining the newly formed Sire Records Group. The first project from that deal is the multi-act compilation "Sampling The Future," beat-mixed by DJ Donald Glaude.

A&M tossed its hat in the ring by entering into a joint venture with electronic vets Philip Blaine and Gary Richards to form 1500 Records (Billboard, June 28). The imprint's first release, "Let's Get Killed" by Irish DJ/producer Holmes, bowed Oct. 6 and will be followed in March by a new album by former American act God Lives Underwater.

Buoyed by its success with Prodigy, Maverick has brought on new VP of A&R Jason Bentley. The noted club jock, Quango Records co-founder, and host of two L.A. radio shows was instrumental in the pairing of Madonna with electronic luminary William Orbit, who is contributing to the production of the pop icon's forthcoming album.

But while majors are scooping up as much street credibility as possible, the battle continues over what exactly "electronic music" is. As with most genre categories, it has fast become a catch-all umbrella for a variety of sounds. The subsections and stylistic

variations are endless, ranging from the hip-hop-influenced trip-hop and breakbeat to the reggae-spiced jungle and ethereal ambient. Aggressive, uptempo techno sounds previously aligned with the rave movement are now also classified as "electronic."

"There are a lot of people taking exception to the broadness of the category, but I think it's fine," says Mulu's Laura Campbell. "Quite frankly, the sound is evolving so quickly and mutating into so many different concepts that



MULU

it kind of makes sense to pull it all together for the world to consume."

Recent mainstream electronic music breakthroughs have been by acts creating a hybrid of sounds that also dabble in traditional pop elements. The most notable examples are Olive, who reached No. 9 on Billboard's Hot Dance Music/Maxi-Singles Sales Chart with "You Are Not Alone," and Sneaker Pimps, which topped the Heatseekers Album chart earlier this year with "Becoming X."

1500's Blaine says nuances of the genre are already becoming permanently entrenched in pop music. "Electronic music production will have a major influence on the future. Whether that music is classified as electronic or not, there will be bands using those elements. Techno will enhance, not replace."

On the other hand, others believe the genre will have a harder time fully connecting with mainstream audiences as more than a passing trend.

ROCK STILL RULES?

"Middle America still rocks, and they will always rock," says Arista A&R executive (U.S.) Jason Markey. "Yes, Prodigy does rock. But they're basically an English punk band with a lead singer and beats behind them. That's different than a DJ. Do you think the masses are going to get Howie B.?"

Indeed, programmers of mainstream video and radio outlets, unable or not committed enough to develop an audience in the genre, have relegated the majority of electronic acts to late-night airings and specialty programs.

KACD (Groove Radio) Los Angeles was among the stations that used to mix a healthy dose of electronic music into its playlist before switching to a more house- and hi-NRG-leaning format this summer. Jeff K., a former assistant MD at KACD, says the station suffered from imaging and support problems.

"When it came time for this electronic music phenomenon that had been built up in Time and USA Today to come in and save alternative radio, the record companies were not looking to dance stations," he says. "In America, most dance radio is R&B crossover, and we were perceived as this cheesy dance station. I always had a chip on my shoulder because we would be the first to play the lead track on an album, but when it came time to do a promo-

tion, we were always shat on and overlooked [for a modern rock station]. But it was also our fault, because we couldn't commit to a lifestyle. We were giving the owner a disco station during the day, and at night we would try to push forward the revolution with the alternative house."

BUT DOES IT SELL?

Despite a glut of product, Levesque says sales are brisker than ever—and not exclusively by the handful of acts that have been embraced by mainstream radio and video outlets.

"The visible artists are doing well, but we're also seeing sales out of some of the second- and third-level artists like Speedy J, Tricky, DJ Shadow, and Goldie," he says. The latter artist's next album, "Saturnz Return," is due out on London Jan. 27. "The kids that are into that have a scene of their own, and they're looking for stuff that's not on the charts or radio. Hip-hop is still that way. The kids are trying to one-up each other and get to things first."

The success of many acts, however, is affected by regional tastes, says Levesque. While acts that originate from Europe or Detroit's renowned warehouse and club scene sell well for the Troy, Mich.-based retailer, Los Angeles acts, for instance, have had little luck in the chain.

Still, not all retailers are convinced the genre is expanding sales. Chris Wester, music buyer for Minnesota-based Down in the Valley, says that while he has noticed increased media coverage and the renewed efforts of record labels, sales remain static.

"The dance samplers at developing-

artist prices do really well, but the ironic thing is we've laid out some of those individual artist's albums hoping for the kickback, and it hasn't happened," he says. "The artists who were already established in the genre still sell consistently, but the whole [electronic] music push hasn't done anything to assuage or contribute to sales."

THEY LIKE TO SCORE

As majors explore new areas of exposure for their electronic acts, the field of movie soundtracks is proving to be reasonably effective, if not extremely active. It's certainly a move that has met with positive response from the artists involved.

"It's a union that makes perfect sense," says Transeau, who is among the artists who contributed material to the soundtrack to "The Jackal." "Electronic music, by nature, is atmospheric and cinematic."

TVT Soundtrax is looking for an encore performance of its million-plus selling "Mortal Kombat" soundtrack with the follow-up, "Mortal Kombat: Annihilation," which features Juno Reactor, Future Sound Of London, and KMFDM.

The "Spawn" soundtrack, meanwhile, paired such unlikely cohorts as Atari Teenage Riot and Goldie with Korn and Henry Rollins, respectively, to create one of the more inventive film accompaniments of the year. One cut from that album, Filter and the Crystal Method's "(Can't You) Trip Like I Do," ended up with respectable airplay, peaking at No. 29 on the Modern Rock Track chart.

Taking a cue from the popularity of

raves, which frequently draw thousands of people, concert promoters are also attempting to exploit and expand this new audience niche.

This year saw several attempts at bringing the typically underground environs of live electronic shows to the road with festival-style tours. This summer saw the Electric Highway tour, featuring Crystal Method and Fluke, while the Big Top tour hit the road with 808 State and Loop Guru, among others. Another multi-artist tour, dubbed Chaotica, was canceled before it began.

THE ROAD MORE TRAVELED

L.A.-based indie Moonshine Music, which toured label acts this fall under its Moonshine Overamerica banner, announced plans this year to enter the touring fray by launching its own concert promotions arm, Overamerica LLC (Billboard, Nov. 15).

Moonshine president Stephen Levy considers these tours dubious, noting that there's a serious "lack of expertise" in reaching out to the genre's fans.

"There is a certain naiveté about what our market truly is and how to attack it," he says. "The other [tours] approached the electronic market as a rock market, and that's not relevant. Crowds go to raves because of the promoters putting them on—not because of the artists in general. That was missed, and there was an overestimation of how many people were going to show up."

In addition to a growing number of more engaging live acts, Levy says, fans are becoming more educated

(Continued on next page)

U.K. PONDS APPETITE IN U.S. FOR ITS ARTISTS

(Continued from page 5)

trend (Billboard, Feb. 15).

Now that bands that had been on such package tours as Electric Highway are back home, and Prodigy's startling No. 1 debut on The Billboard 200 for "The Fat Of The Land" is a summer memory, the notion of a new "British invasion" of electronic acts seems naive.

Still, labels in the U.K. are optimistic that American fans will warm to the music as it continues to get rougher and dirtier, creates albums, and develops a taste for gigging.

Apollo 440 (Epic), Bentley Rhythm Ace (Skint/Parlophone), Death In Vegas (Concrete), and Supercharger (IndoChina)—known in the U.S. as Supersonic—are among those in prime position to crack the States in coming months (see story, page 5).

From a British standpoint, it appeared strange that a new genre could encompass techno, drum'n'bass, breakbeat, and "chemical beats," as well as mainstream dance and pop.

Yet, paradoxically, the acts say, the wide boundaries of the U.S. concept of electronic music have allowed them to reach new audiences, free of preconceptions and endless creation of subgenres.

Paul Godfrey, programmer and writer with the three-piece Morcheeba, signed to China Records' IndoChina imprint here, found the U.S. a welcome shelter from the "trip-hop" tag with which British media had saddled them.

"It's quite refreshing to get out of here. America actually understands our music better," he says, noting that "The Big Calm," the new album they are now recording, will have country influences on it, among others. "People

there are generally open. It's just music to them."

Morcheeba vocalist Skye says that playing support on U.S. tours to both Live and Fiona Apple enabled the group to see new audiences. "Most of the gigs we do here are college gigs. The ones we did in America were different. We had rock audiences for the Live gigs, and for Fiona Apple there were anything from 16- to 17-year-old girls through to 40-year-olds."

The British music scene's diversity allowed these acts to develop, but the "train-spotting" obsession with creating new subgenres, tagging, and classifying can also limit creativity, say some musicians.

"Over here, everyone tends to deal with music by tempo," explains Griffin, "and if you're vacuous enough to do that, then it's ridiculous. People don't listen to music according to tempo."

Despite the initial U.S. success of Republica, or rather because of it, much of the British press was against the band, says the group's programmer/guitarist/songwriter Jonny Male. "They think that there's something suspicious about us. One critic said we come from the wrong side of lake Ultravox."

Labels, too, see the dreaded E-word as an advantage. Juliette Joseph, head of international at deConstruction Records, says, "If the term 'electronica' helps sell the music, then that helps us."

Vanessa Rand is head of A&R for deConstruction's Concrete imprint, which has such breakbeat and sample-driven acts as Dub Pistols and Death In Vegas on the roster. "It's a good thing that they bring it all under one banner," says Rand of the U.S. industry. "It's the new image of the dance

underground there."

Electronica was never tipped from here to take the U.S. by storm; the latest rock find, be it Suede, Blur, or Oasis, was expected to conquer America. For a decade, experimental "left-field" dance has been left to develop at its own pace, without being touted as any year's big thing.

Yet suddenly, within a few months, it was expected to take on the world's largest market. Music that was at home in clubs and small venues was suddenly thrust blinking into the U.S. limelight.

MODEST U.S. SUCCESS

Prodigy and Republica benefited from MTV play, and the Chemical Brothers doubled their U.S. sales to 600,000 units on their second album, "Dig Your Own Hole," but most other electronica acts have done more modestly there, according to Virgin, with Photek and Fluke notching up 14,000 sales each.

Because they are regarded as developing acts, such figures are not disillusioning, says Lorraine Barry, head of international for Virgin U.K., which looks after the Chemicals, Fluke, and Photek. "It will happen for Fluke in America because they will go back and get more and more exposure to that underground market," she says. "Those acts have been developing their sound for years. For them, promotion often comes second to making the music and playing or DJ'ing, and so a fan base existed before the media attention."

Fluke's Jon Fugler is still optimistic about the band's performance in America and realistic about why, as he sees it, the U.S. business could not get hold

(Continued on next page)

U.K. PONDER'S APPETITE IN U.S. FOR ITS ARTISTS

(Continued from preceding page)

of electronica.

"The expectations came from the people who [had] nothing to do with the music," he says. "It came from the business level, people not involved with it."

Morcheeba's Godfrey says, "Among the product managers in the U.S., I think there has been some misunderstanding. I don't think they understand that things have to be worked from the street up."

Daren Pickles, who with Dave Ranyard makes up Supercharger, says the U.S. business was expecting a creative and commercial movement on a par with grunge.

"The '80s soft rock scene was blown away by Nirvana and grunge. The problem with electronica was that it was not grunge," he says. "All these bands here are not trying to be the new grunge."

As a result, labels are heeding this message. John Loken is GM of China Records in the U.S., liaising between China's U.K. office and Sire Records, which handles the label's product in the U.S.

"With Supercharger, you can't follow the standard routes of radio [and] MTV exposure, which is how you normally cross over a record," Loken says. "Instead, it is using alternative dance zines such as LoTus in L.A. and On the One and XLR8R in San Francisco."

"You can spread your dollars a lot more thinly around the underground press, but the single most important factor is the word-of-mouth."

Says Supercharger's Pickles, "In America they started from the top down [with this music]. Here we started from the bottom up."

CULTURAL FACTORS

Other problems that British acts encountered in the U.S. includes differences in venues, as well as varying attitudes toward club life, alcohol, and drugs. The U.K. club scene in the '90s has allowed a counterculture to develop, where clubbers may go for a night out to see, be seen, and listen to the music; an underground scene that feeds influences into the mainstream.

By contrast, U.S. clubs are still in a separate world from mainstream music, says Concrete's Rand. "The club scene here is unlike anything else in the world," she says. "It's a self-perpetuating scene, and we're all so immersed in it. America doesn't have that—clubbing is a black, gay thing there."

Transporting the music out of its intimate, social British club setup into rock venues in the U.S. created the



MORCHEEBA

classic "fish out of water" syndrome—the network that had housed the scene did not exist in America.

Bookers and promoters were over-enthusiastic, says Fugler of his experience of touring in the U.S.

Of the Electric Highway tour, he says, "It was an ambitious tour. We had little contact with the people who love the music. When we moved out of those venues and into smaller places, the atmosphere started to swell."

U.S. restrictions on alcohol, separating under-21s from adults, dampened the atmosphere, maintains Fugler. "Here [in the U.K.] you have 15-year-old kids trying to blag their way into clubs alongside 40-year-olds who have been doing this for more than a decade."

Gigging, both indoors and outdoors, has been a part of life for many of the acts. Groups such as Orbital or the Orb have drawn ecstatic responses from festivalgoers over the years, pulling in an audience of disaffected or adventurous rock fans.

Fugler says, "Americans don't have the same kind of festival circuit. At festivals, you get builders rubbing shoulders with accountants. It's not a cliquey thing."

GUITARS COME TO FORE

It's unlikely to be a coincidence that U.S. audiences have taken to electronic music as the acts have developed a fascination with guitars and emerged as formidable performers.

Republica's Male says the band experienced fans jumping onstage and mobbing as their guitar-laden first single, "Ready To Go," powered up the U.S. charts during their tour earlier this year.

"People have said we opened the doors for other bands in America," says Male.

For all its grinding sound, the music is not "rock" as America knows it. Trying to promote it as rock is a mistake, says Pickles of Supercharger, whose IndoChina album "Wall To Wall Moustache" is as abrasive as that of any metal act. "For us, it's a reaction against house music here. Rock is where we've arrived at, but it's not

where we've come from."

Apollo 440's latest album, "Electro Glide In Blue," features a fuzziyboxed cover of Iggy & the Stooges' "Raw Power" as well as "Ain't Talkin' About Dub," which features a climbing Eddie Van Halen guitar riff over the top of clattering drum'n'bass.

Another factor that has allowed the U.S. business to warm to British left-field dance is that the music has developed into an album-friendly genre, as opposed to the militantly faceless, singles-driven world of acid house of the early '90s.

Says Rand, "It's about albums and building artists."

It is this line of thought that will ensure that this genre of music gets more than one shot at success in the U.S. market, observers say.

British acts also believe that the U.S. will in time develop a similar



SUPERCHARGER

music scene nationally. Says Republica's Male, "We've had 10 years of people pissing around with Atari computers, which only cost a few hundred pounds. People here are used to hearing those sounds. America is only just starting."

Supercharger's Pickles believes the current movement will "save music in the '90s and end up with the mainstreaming of house music."

SPAIN STRESSES LATIN LINKS

(Continued from page 5)

crossover star Gloria Estefan (Billboard Bulletin, Nov. 21).

"It's one of those things which is obvious, but which nobody until now had taken by the horns," says Tagarro of the drive to recognize the wider world of Latin talent. He was president of AFYVE, the Spanish affiliate of the International Federation of the Phonographic Industry (IFPI), when the idea for Premios Amigo and the strengthening of Latin American links was first conceived in June 1996. "You've only got to look at the unique historic, linguistic, and cultural links between Spain and Latin America, which go back centuries."

Current AFYVE chairman Claudio Condé, who also is president of Sony Music Spain, could not be reached for comment by press time. However, Sony Music Europe senior VP Richard Ogden, an Amigo attendee, praises Condé's contribution. "I was very proud because of Claudio's role as organizing chairman [of the awards]," he says. "They went off without a hitch, and I'm looking forward to this show as a regular occurrence." Industry sources say that the event cost approximately \$1 million to stage.

Premios Amigo was attended by three members of the Latin American federation of IFPI affiliates, FLAPF, including its president from Brazil, Manuel Valls Camero. The other two were the local association presidents from Portugal and Paraguay. "The first year was understandably limited, and our aims were maybe humble," says Tagarro, "but the idea from now on is for Latin American countries to have a much higher participation."

To ensure the awards ceremony's success for both a live and broadcast audience, AFYVE recruited Lisa Anderson, executive producer of the annual Brit Awards, as its organizer. "Although no decision has yet been taken," says Tagarro, "I think the great success of Amigo as a live and then televised event makes it indisputable that Lisa will be in charge next year."

The show was broadcast live on Spain's leading top 40 radio music network, Cadena SER's Los 40 Principales, and three nights later on public television's TVE 1. Ratings showed that the average audience for the 10 p.m.-12:30 a.m. TV show was 3.1 million, or 21% of audience share.

Tagarro comments, "These are good figures when you consider that

Sunday is a big cinema evening in Spain, the program was long, and other channels showed replays of that day's soccer and a good selection of movies."

Anderson is equally happy with results. Back in England Nov. 24, she said, "I've been beaming from ear to ear since the event. Considering it was the first show of its kind in Spain and my first big event outside the U.K., I am genuinely and absolutely thrilled. We slept three hours after the show, then spent 24 hours without sleep editing the TV program."

Spanish public television's international service, TVE Internacional, can air the event three times, and then AFYVE has the rights to sell the program to Latin American TV stations. "There is no doubt that interest will be high, as a third of the winners were from Latino markets," says Tagarro.

A special award for "the Latino artist with the greatest international impact" went to Martin, whose single "(Uno, Dos, Tres) María" has been a hit across Europe and whose Sony album "A Medio Vivir" (Living Low) is approaching the 1 million unit sales necessary to qualify for IFPI Platinum Europe certification.

Estefan won two awards, for Latino female artist and Latino album, "Abriendo Puertas" (Opening Doors). Her husband, Emilio Estefan, attended the show, while the singer herself offered videotaped thanks in the company of another Spanish crossover star, Julio Iglesias.

Spain's sales sensation of the past 15 months, Rosana, won two awards, for female star and for "Lunas Rotas" (Broken Moons), her debut album for Universal Music Spain, itself a fledgling company. "Lunas Rotas" has sold more than 1 million copies, according to the label.

Britain's Spice Girls reversed their fortunes just a week after hitting a career low point by being jeered at another awards ceremony in Spain, Barcelona's Premio Ondas, for refusing to play while photographers were in the hall (Billboard Bulletin, Nov. 14). This time, they were cheered during their performance of "Spice Up Your Life" and later collected the prize for international "revelation."

Other international awards went to Briton Paul Carrack (male artist), Canadian Celine Dion (female artist), and Ireland's U2 (group) and the Corrs (album). The remaining Latino winners were Luis Miguel (male

"The whole alternative dance thing has great parallels with the '60s," he adds. "The Beatles' rock took black American music, whitened it, and sold it back to them. House music comes from America, but it could not be sold to Americans because it was faceless and black."

Even if some acts fail to live up to the expectations of the U.S. market, labels here are confident that the infinite variety that the scene is throwing up is bound to create something that fits in with everything that American audiences want.

And in the worst case, if it doesn't, the rest of the world is taking an avid interest.

As Virgin's Barry notes of the Chemical Brothers, "They had much earlier and more widespread coverage in Japan before the American media knew who they were."

artist) and Donato Y Estéfano (group).

Sony's Ogden suggests that an even greater percentage of award winners could be present next time if Amigo organizers reconsider the show's place in the calendar. "It was a bit of an isolated moment this first year," he says. "They might want to think about moving it nearer, say, the San Remo event or the World Music Awards," thus allowing artists to organize their schedules accordingly.

Ogden adds that Sony Music "did everything we could" to get Dion to the ceremonies, but that her prior TV commitments in the U.S. made that impossible.

Spanish balladeer Sanz—celebrating his 11th straight week at the summit of local charts with his Warner Music album "Más" (More)—was recognized as best male artist. Other Spanish winners were Ella Baila Sola (group) and Jarabe De Palo (album).

There were stage performances from Martin, Sanz, the Corrs, Italy's Eros Ramazzotti and Nek, Ana Torroja, Jarabe El Palo, and Rosana, as well as Spice Girls. The master of ceremonies was singer/actor Miguel Bosé.

Label-by-label, Sony took five awards; Warner three; Universal, EMI, and Virgin two each; and PolyGram one.

AFYVE represents 97% of the Spanish music market, which IFPI figures show is the 11th largest in the world and which had grown 18% by October. In 1996, AFYVE reported sales of 51 million units worth 74 billion pesetas (\$507 million).

BMG CLASSICS

(Continued from page 12)

tain close contact with artists and BMG offices as well as European trading partners, such as key retailers and distributors."

BMG Classics includes the RCA Victor, RCA Red Seal, Unisphere, RCA Gold Seal, Living Stereo, and deutsche harmonia mundi labels. Distributed labels are Conifer Classics, ECM, and Melodiya. Acts include the Boston Pops, Don Braden, Montserrat Caballe, the Chieftains, Marianne Faithfull, James Galway, Evelyn Glennie, David Helfgott, Vesselina Kasarova, Evgeny Kissin, Keith Lockhart, Lorin Maazel, New York Voices, Leonard Slatkin, and Michael Tilson Thomas.

ELECTRONICA'S LONG-TERM POTENTIAL

(Continued from preceding page)

about the expertise of the artists' live talents, which makes the draw of tours more alluring.

"There is a wider acceptance of the concept of the DJ as a performer. It's assumed by younger audiences, and now older audiences are becoming more educated about why this isn't just some guy locked in a box spinning other people's records."

And that suits the artists just fine. "We want our audiences to have high expectations of us," says Ollie Jacobs of Arkarna. "The more they demand, the harder we're working. The days of getting over with a couple of turntables and some strobe lights is over."

Howard Gray from Apollo 440

agrees, adding that the genre's future relies on acts sticking together for longer than a couple of "quick-fix" singles.

"For a lot of bands, it's still early days, so making a sweeping decision about this movement right now seems unfair," he says. "A band needs time to truly develop your own voice, and that will take a few albums—that's certainly been the case for us."

"We're on our fourth album and have truly hit a stride that works. On the whole, it's exciting to be part of something perceived as the cool new thing," he continues. "I've got confidence in our records and of the records of this movement. We're more than a trend."

INTERNET EXPOSURE RAISES PROFILE OF MUSIC VIDS

(Continued from page 5)

as well as new technology companies seeking viable programming alternatives and online music sales.

In fact, music video "webcasting," as the delivery of video programming online is referred to, was a focal point of discussion at the 19th annual Billboard Music Video Conference, held Nov. 20-22 at the Beverly Hilton in Beverly Hills, Calif.

A keynote address delivered by the Box Worldwide president/CEO Alan McGlade focused on the shifting structure in the music industry wrought by new technology and alliances between such companies as the Box and Streamland through their parent company, Tele-Communications Inc.

Pointing to the progress being made with new digital, broad-band equipment, McGlade said, "The new paradigm is bringing us a broader outlet that allows a greater volume of music to pass through to consumers. Not only is the pipeline widening, but its capacity will continue to increase, making the idea of just programming a music television channel old-fashioned."

RealNetworks CEO/chairman Rob Glaser, who concentrated on the ramifications of Internet-delivered video during his keynote speech, also suggested that "channel locked" cable systems will compete, at least partially, with the customized playlists and interactive clips of the future.

While online video offered through standard 28.8 modems may still be pixelated and choppy, Glaser noted that viewings of video content on the Internet have increased more than 70% in the last two months.

"I don't think that there is any doubt, not in our minds, and hopefully not in the minds of the people here, that the Internet is really a new, transcendent medium that has a broad impact and is really only at the dawn of the impact it will have," said Glaser. "We think that '97 will be considered the year when video happened on the Internet, both in terms of the quality we can deliver and by taking an alternative approach to delivering video [through such means as] animation," he added. "The opportunity for the music video industry is just incredible."

FIRST ON LINE

This opportunity is being aggressively pursued by such companies as SonicNet, which reports that its new online video channel, Streamland (www.streamland.com) (Billboard, Nov. 15), was heavily trafficked during its first week of operation.

"As of [Nov. 21], we had 50,000 videos played," says SonicNet president/editor in chief Nicholas Butterworth. "It's awesome and way beyond our expectations."

Butterworth says feedback has been positive for the most part, although users are requesting clips from such mainstream acts as Spice Girls and Hanson as well as more dated material. "We've got people asking for Sly & the Family Stone [performing] on 'The Mike Douglas Show,'" he says. "I mean, really deep catalog."

Another company vying for a slice of the online video pie is start-up Vidnet (www.vidnetusa.com).

Vidnet VP/GM Mary Ann Collins says the site, which has yet to debut following the postponement of its planned Aug. 1 launch, is taking a patient approach.

"When we do go up, we want people to think that this is something that is cool, and it's not like the quality is decided yet," says Collins. "We're get-

ting closer to broad-band, and as much as it is a 'hurry up and do it' situation, you also have to take a 'sit back and wait' approach, because the technology keeps getting better."

Though Collins says Vidnet will be up and running sometime before the end of the year, the site will "float through the holidays" and begin its major promotional push in February, she says.

Telecommunications companies AT&T and MCI, which are providing technical support to Vidnet, will include notice of the new service in customer billings next year.

Vidnet users will eventually be required to pay a \$4.95 monthly subscription fee to view the 250 clips, which will be rotated on a monthly basis.

Online broadcaster AudioNet (www.audionet.com) also has plans to expand its involvement in video streaming.

AudioNet president Mark Cuban says reformulating its CD jukebox to include video content is a natural step.

"You have to look at where people are listening, so if you're trying to get a kid at home with a 28.8 modem, the quality is marginal," says Cuban. "But think about the white-collar worker who doesn't have a TV or radio in his office but may have plenty of bandwidth. These are people who spend a lot of money on music, and we can reach them better than ABC, CBS, and MTV combined during working hours. More importantly, there's no competition for that audience."

REGIONAL EXPOSURE

Regional programmers are also exploring online opportunities.

Spun off from "Are-Oh-Vee," an L.A. Sunday-night music video program, AltVideos (www.altvideos.com) began streaming clips online in 1996.

The site, which offers more than 500 clips in various genres, has 20,000 registered members and receives 1.5 million page views a month, according to AltVideos co-founders Peter Gorla and Greg Morrow.

While the site is cross-promoted with "Are-Oh-Vee" and generates some revenue through ad sales, Gorla says, the site hopes to boost profitability by adding an online retail function Jan. 15 called AltStore.

AltStore, which will fulfill its orders through an arrangement with Valley distribution, will be integrated into the AltVideos site and stand alone at www.altstore.com.

"What we're doing is developing a relationship between our videos and the users' ability to buy the CD," says Morrow. "In the future, we're also looking at people having the ability to buy the videos, whether it's on DVD or VHS."

The site, which is using Vivo streaming technology, will switch to Microsoft's NetShow program before the end of the year.

While activity is bound to increase, some say room for such programming is limited by demand and access to consumers.

"I would be surprised if there weren't dozens of video sites on the Net this same time next year," says Butterworth. "That said, this is hard to do and do well. There won't be hundreds [of sites], and there will be very few sites that have access to the best-quality videos and the largest number of users."

Atlantic artist Poe, who briefly joined Glaser during his keynote and credited the Internet with providing an

avenue for "global word-of-mouth," says the new channels are a vehicle to freedom.

Poe's videoclips for "Angry Johnny" and "Trigger Happy Jack" ran into problems at traditional music video outlets, which deemed the clips unacceptable because of lyrical and visual content. The artist also had little luck at radio when her album "Hello" was released in 1995.

"It's exciting for the artist in the sense that when you create something, you can liberate yourself from worrying about whether it's going to get played on the radio or MTV, because you have another method to get it out," she says.

While World Wide Web programmers and artists applaud online video outlets, others voice concerns over technology and intellectual-property issues.

Dave Goldberg, CEO/editor of entertainment CD-ROM magazine and Web site Launch, says that the online video revolution may be premature in terms of true consumer interest.

Video content, only when it's personalized for users and paired with editorial content or offering exclusive footage, will draw in users, he says.

"MTV looks good, it sounds good, and nobody is crashing," says Goldberg. "[With online video programming] even at higher quality levels, it's not enough in and of itself. There has to be a reason why people look at stuff on the computer other than the 'gee whiz' factor."

MTV VP of programming enterprises/M2 GM Matt Farber agrees that current video streaming technology leaves much to be desired for the vast majority of users.

MTV does not feel threatened by new entities such as Streamland. The music video network has a massive presence on the Internet but has yet to employ the streaming of full-length clips.

POSSIBLE SOLUTIONS

To overcome bandwidth shortcomings in the meantime, Glaser advocates new animation programs, such as the RealNetworks/Macromedia-developed RealFlash 5.0.

At less than \$40,000 for a clip and with only a 20 kilobits (kbs) requirement—as opposed to the more than 30 kbs needed for high-quality audio—Glaser says animation streaming provides an affordable, high-quality method of reaching the millions of users gathered on the Internet.

"We [don't have comparable] reach to MTV, which is the gold standard, but our reach is large enough that if I were a new artist trying to get attention, I would certainly think, 'If you're taking a large piece of my budget for a video, it should be optimized for the Net,'" says Glaser. "That's not necessarily doing cartoon animation, but something that costs less than half to one-third of average music video costs and has a promotional impact and broad reach is an incredible opportunity."

Labels, too, have expressed concern about online video channels in regard to whether the availability of artist clips on other services could detract from traffic on the labels' own sites.

"It's a concern for us the same way we have a concern for audio, and that's why we're being very careful with all the requests we're receiving," says Atlantic head of multimedia Nikke Slight, adding that it is still too early in the era of online video to determine Atlantic's future policy on servicing

online clips.

Currently, there are more than 100 full-length videos being streamed on Atlantic's Web site (www.atlanticrecords.com), while the label is offering 30-second audioclips to other Web sites.

Butterworth is sympathetic to the hesitancy on the part of some labels to supply clips but is confident that his service will soon be embraced.

"We're still in discussion with the label groups about what the right model is for their content," he says.

MTV, BOX TO BOW MULTIPLEX CHANNELS

(Continued from page 5)

the new channels are welcomed by cable operators and consumers, they will provide additional avenues for record labels to expose artists who may have been shut out of traditional music video outlets.

MTV Networks officially announced its plans for a seven-channel cable offering, called the Suite From MTV and VH1, Nov. 25 (Billboard Bulletin, Nov. 25). It consists of M2 (free-form music), MTV Rocks (hard rock/heavy metal), MTV Indie (music from independent labels), MTV Ritmo (Latin music), VH1 Soul (R&B/soul music), VH1 Country (country music), and VH1 Smooth (jazz, new age, and AC).

The Box Set was officially announced in a keynote address by the Box Worldwide president/CEO Alan McGlade at the 19th annual Billboard Music Video Conference Nov. 21 at the Beverly Hilton in Beverly Hills, Calif. (Billboard Bulletin, Nov. 24). The Box Set comprises four new music video channels focusing on classic rock, pop, and R&B (Classic); pop (Pulse); urban music (Urban); and alternative/modern rock (Edge).

"It's a great idea," says Wendy Griffiths, VP of video promotion for Reprise Records (U.S.). "This just means that more artists will be able to get more exposure and sell more records."

The Box Set officially debuted in November as part of TCI's Headend in the Sky service. MTV Networks projects that the Suite will be launched in July 1998. Initially, both the Box Set and the Suite will be commercial-free.

MTV Networks chairman/CEO Tom Freston says, "MTV and VH1 have now entered into three important realms: analog cable, the online world, and digital cable. The Suite is great news for our viewers and the music business. Everyone I've spoken to has uniformly liked the idea."

The Suite's programming will consist primarily of music videos and some concert footage, with "a possibility of showing full-length concerts in the future," Freston says. "There are no plans to have VJs, at least for the first year."

The Box Set will be programmed primarily by viewer phone requests, just like its predecessor, the Box. "In the digital world, successful music programming must rely on multiple delivery platforms," says McGlade. "It must provide a wide range of products targeted to specific buying audiences, allow for a great deal of consumer interaction, and satisfy consumers' demand for personal choice."

The new music video channels will be part of the digital upgrades that cable systems nationwide will gradually be offering to their subscribers. Most cable systems operate under an analog system. Under the new digital upgrade, cable subscribers will be able to receive dozens of new channels—

"We fully expect that labels will want to think long and hard about the implications of this new medium before they commit the videos, but we're confident this is a great new showcase for artists and a great promotional benefit, and we expect every label to get involved."

Adds RealNetworks' Glaser, "We worked with all the labels, and they are really starting to develop a deeper understanding of how this medium strikes a new relationship between the artists and the fans and creates alternatives to existing distribution methods."

including multiple feeds of existing cable networks—for an additional monthly fee on their cable bills.

"MTV Networks had this idea [for multiple channels] since 1991," adds Freston, "but there hasn't been the technology to offer all these channels on cable systems, until now."

Both the Box and MTV Networks are offering the channels as a package deal. However, M2 will continue to be offered separately as an optional service. M2 is available only via satellite dish, but at the Billboard Music Video Conference, MTV/M2 senior VP of music programming Patti Galluzzi said that MTV is close to securing its first cable distribution deal for the channel.

MTV has experienced heavy criticism over recent years for decreasing its music-related programming. Freston says he's aware of the criticism but counters, "MTV has actually shifted its focus recently to include more music, and we plan to have even more music programming in the future." He adds that the Suite will be a viable alternative for die-hard music lovers who want channels devoted entirely to their favorite genres.

MTV Networks projects that the Suite, due to M2's head start, will be available in "9 million homes by the end of 1998," says Freston.

The Box's McGlade declined to offer projected figures for the Box Set, saying that it was "too early to tell, but we're optimistic that we will reach as many people as possible."

Adds Freston, "I can't comment on the Box's plans, but there's a lot of room for these new channels, and [MTV Networks] plans to provide healthy competition. We're in the first stages of digital cable, but we're confident that this will reach critical mass."

McGlade predicted that in order for the music industry to progress, "We must think globally, act locally, and make communication personal." He added that the Box Set will offer localized features, such as concert updates and local promotions, to its regional viewers. Freston says that the Suite will also "probably offer short local segments, say, about one or two minutes out of the hour."

Arista Records director of video promotion (U.S.) Andrew Berkowitz says, "I hope these new channels are embraced by the public, because this can only be a good thing for music fans and the music industry. I have a feeling that the target audience will be more adult-skewed—people who are passionate, active music consumers."

Despite the enthusiasm, some observers have a "wait and see" attitude toward a multiplex music video world. "Once I see it and it becomes real, then I'll believe it," says Griffiths. "Once our salespeople start getting excited about it, then I'll really know it's had an impact."

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 listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	12	TUBTHUMPING	CHUMBAWAMBA (REPUBLIC/UNIVERSAL) 2 wks at No. 1
2	2	23	FLY	SUGAR RAY (LAVA/ATLANTIC)
3	3	20	WALKIN' ON THE SUN	SMASH MOUTH (INTERSCOPE)
4	4	19	HOW DO I LIVE	LEANN RIMES (CURB)
5	6	15	YOU MAKE ME WANNA...	USHER (LAFACE/ARISTA)
6	5	20	FOOLISH GAMES	JEWEL (ATLANTIC)
7	8	19	I DON'T WANT TO WAIT	PAULA COLE (IMAGO/WARNER BROS.)
8	7	27	PUSH	MATCHBOX 20 (LAVA/ATLANTIC)
9	10	15	ALL CRIED OUT	ALLURE FEAT. 112 (TRACK MASTERS/CRAVE)
10	9	36	SEMI-CHARMED LIFE	THIRD EYE BLIND (ELEKTRA/EEG)
11	12	31	IF YOU COULD ONLY SEE	TONIC (POLYDOR/A&M)
12	11	29	QUIT PLAYING GAMES (WITH MY HEART)	BACKSTREET BOYS (JIVE)
13	13	30	ALL FOR YOU	SISTER HAZEL (UNIVERSAL)
14	15	11	SHOW ME LOVE	ROBYN (RCA)
15	16	29	MO MONEY MO PROBLEMS	THE NOTORIOUS B.I.G. FEAT. PUFF DADDY & MASE (BAD BOY/ARISTA)
16	14	14	4 SEASONS OF LONELINESS	BOYZ II MEN (MOTOWN)
17	17	9	MY LOVE IS THE SHHH!	SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA (WARNER BROS.)
18	22	7	3 AM	MATCHBOX 20 (LAVA/ATLANTIC)
19	20	6	AS LONG AS YOU LOVE ME	BACKSTREET BOYS (JIVE)
20	18	14	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT	ELTON JOHN (ROCKET/A&M)
21	26	5	I DO	LISA LOEB (Geffen)
22	21	16	CRIMINAL	FIONA APPLE (CLEAN SLATE/WORK)
23	19	23	BUILDING A MYSTERY	SARAH MCLACHLAN (ARISTA)
24	24	15	TAKES A LITTLE TIME	AMY GRANT (A&M)
25	28	6	TOGETHER AGAIN	JANET (VIRGIN)
26	27	39	SUNNY CAME HOME	SHAWN COLVIN (COLUMBIA)
27	25	33	HOW BIZARRE	OMC (HUH/MERCURY)
28	30	19	LOVE YOU DOWN	INOJI (ISO SO DEF/COLUMBIA)
29	34	4	TRULY MADLY DEEPLY	SAVAGE GARDEN (COLUMBIA)
30	33	11	FEEL SO GOOD	MASE (BAD BOY/ARISTA)
31	31	49	ONE HEADLIGHT	THE WALLFLOWERS (INTERSCOPE)
32	23	10	BUTTERFLY	MARIAH CAREY (COLUMBIA)
33	41	4	HOW'S IT GOING TO BE	THIRD EYE BLIND (ELEKTRA/EEG)
34	32	52	BARELY BREATHING	DUNCAN SHEIK (ATLANTIC)
35	29	28	I'LL BE MISSING YOU	PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY/ARISTA)
36	35	22	2 BECOME 1	SPICE GIRLS (VIRGIN)
37	39	49	CRASH INTO ME	DAVE MATTHEWS BAND (RCA)
38	36	41	THE FRESHMEN	THE VERVE PIPE (RCA)
39	45	35	THE IMPRESSION THAT I GET	THE MIGHTY MIGHTY BOSSTONES (BIG RIG/MERCURY)
40	43	30	DO YOU KNOW (WHAT IT TAKES)	ROBYN (RCA)
41	58	6	SOCK IT 2 ME	MISSY "MISDEMEANOR" ELLIOTT FEAT. DA BRAT (EASTWEST/EEG)
42	51	5	BARELY BREATHING ALL THE RULES	SHE MOVES (Geffen)
43	54	6	I WILL COME TO YOU	HANSON (MERCURY)
44	40	60	DON'T SPEAK	NO DOUBT (TRAUMA/INTERSCOPE)
45	42	54	YOU WERE MEANT FOR ME	JEWEL (ATLANTIC)
46	38	24	MEN IN BLACK	WILL SMITH (COLUMBIA)
47	52	18	EVERLONG	FOO FIGHTERS (ROSWELL/CAPITOL)
48	49	12	EVERYTHING TO EVERYONE	EVERCLEAR (CAPITOL)
49	55	8	WHAT ABOUT US	TOTAL (LAFACE/ARISTA)
50	53	11	SUMMERTIME	THE SUNDAYS (DGC/Geffen)
51	44	14	PUT YOUR HANDS WHERE MY EYES COULD SEE	BUSTA RHYMES (ELEKTRA/EEG)
52	57	7	THREE MARLENAS	THE WALLFLOWERS (INTERSCOPE)
53	37	17	HONEY	MARIAH CAREY (COLUMBIA)
54	56	6	BITTER SWEET SYMPHONY	THE VERVE (VCHUT/VIRGIN)
55	60	7	HEAVEN	NU FLAVOR (REPRISE)
56	50	8	THE ONE I GAVE MY HEART TO	AALIYAH (BLACKGROUND/ATLANTIC)
57	67	3	SWEET SURRENDER	SARAH MCLACHLAN (ARISTA)
58	59	5	SO HELP ME GIRL	GARY BARLOW (ARISTA)
59	61	4	SEX & CANDY	MARCY PLAYGROUND (MAMMOTH/CAPITOL)
60	47	11	DON'T GO AWAY	OLUISA (EPIC)
61	48	21	INVISIBLE MAN	98 DEGREES (MOTOWN)
62	69	2	A SONG FOR MAMA	BOYZ II MEN (MOTOWN)
63	—	1	TIME OF YOUR LIFE (GOOD RIDDANCE)	GREEN DAY (REPRISE)
64	63	11	LEGEND OF A COWGIRL	IMANI COPPOLA (COLUMBIA)
65	—	1	I DON'T EVER WANT TO SEE YOU AGAIN	UNCLE SAM (STONECREEK/EPIC)
66	64	4	TOUCH, PEEL AND STAND	DAYS OF THE NEW (OUTPOST/Geffen)
67	70	14	SILVER SPRINGS	FLEETWOOD MAC (REPRISE)
68	65	7	MOUTH	BU\$H (TRAUMA/INTERSCOPE/HOLLYWOOD)
69	66	7	WRONG NUMBER	THE CURE (FICTION/ELEKTRA/EEG)
70	—	1	TYRONE	ERYKAH BADU (KEDAR/UNIVERSAL)
71	71	2	THE BEST OF LOVE	MICHAEL BOLTON (COLUMBIA)
72	—	1	MY BODY	LSG (EASTWEST/EEG)
73	—	1	NO TENGO DINERO	LOS UMBRELLOS (FLEX/EMI/VIRGIN)
74	62	18	EVERYTHING	MARY J. BLIGE (MCA)
75	—	1	GETTIN' JIGGY WIT IT	WILL SMITH (COLUMBIA)

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

HOT 100 RECURRENT AIRPLAY

1	—	1	RETURN OF THE MACK	MARK MORRISON (ATLANTIC)
2	3	8	I WANT YOU	SAVAGE GARDEN (COLUMBIA)
3	2	4	LOVEFOOL	THE CARDIGANS (TRAMPOLINE/STOCKHOLM/MERCURY)
4	1	17	UN-BREAK MY HEART	TONI BRAXTON (LAFACE/ARISTA)
5	4	36	I LOVE YOU ALWAYS FOREVER	DONNA LEWIS (ATLANTIC)
6	5	3	BITCH	MEREDITH BROOKS (CAPITOL)
7	6	15	CALL ME	LE CLUCK (LOGIC/RCA)
8	7	22	DON'T LET GO (LOVE)	EN VOUGUE (EASTWEST/EEG)
9	10	67	MISSING	EVERYTHING BUT THE GIRL (ATLANTIC)
10	—	1	I SAY A LITTLE PRAYER	DIANA KING (WORK)
11	18	59	ROLL TO ME	DEL ANTIKI (A&M)
12	19	40	COUNTING BLUE CARS	DISHWALLA (A&M)
13	14	41	YOU LEARN	ALANIS MORISSETTE (MAVERICK/REPRISE)
14	11	23	HEAD OVER FEET	ALANIS MORISSETTE (MAVERICK/REPRISE)
15	8	18	I BELIEVE I CAN FLY	R. KELLY (WARNER SUNSET/ATLANTIC/JIVE)
16	9	30	CHANGE THE WORLD	ERIC CLAPTON (REPRISE)
17	15	59	IRONIC	ALANIS MORISSETTE (MAVERICK/REPRISE)
18	24	59	BECAUSE YOU LOVED ME	CELINE DION (550 MUSIC)
19	21	14	WHERE HAVE ALL THE COWBOYS GONE?	PAULA COLE (IMAGO/WARNER BROS.)
20	13	2	WRONG WAY	SUBLINE (GASOLINE ALLEY/MCA)
21	17	17	EVERYDAY IS A WINDING ROAD	SHERYL CROW (A&M)
22	20	36	IF IT MAKES YOU HAPPY	SHERYL CROW (A&M)
23	—	69	YOU GOTTA BE	DES'REE (550 MUSIC)
24	23	8	DREAMS	THE CRANBERRIES (ISLAND)
25	16	28	NO TENGO DINERO	MIKI SCANDINAVIA, BMI/LEE, BMI/EMI Unart, BMI) HL/WBM

Recurrences 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.

33	2	BECOME 1	(Full Keel, ASCAP/Windswept Pacific, ASCAP/Polygram Int'l, ASCAP) HL/WBM
71	32	FLAVORS	(Righteous Babe, BMI)
11	4	SEASONS OF LONELINESS	(EMI April, ASCAP/Flyte Tyme, ASCAP) HL
95	12	BEFORE 6	(Gimme Some Hot Sauce, ASCAP/Tabulous, ASCAP/Hit Co. South, ASCAP/Tickle Box, ASCAP/EZ, ASCAP/A Salt On The Charts, ASCAP/Mo Better Grooves, ASCAP/Famous, ASCAP) HL
9	9	ALL CRIED OUT	(Careers-BMG, BMI/Mokajumbi, BMI/Zomba, BMI) HL/WBM
22	22	ALL FOR YOU	(Music Corp. Of America, BMI/Cherry, BMI/Crooked Chimney, Inc., BMI) HL
65	75	ALL OF MY DAYS	(Zomba, BMI/R. Kelly, BMI) WBM
52	52	AROUND THE WORLD	(Zomba, ASCAP) WBM
78	41	AT THE BEGINNING	(TCF, ASCAP) WBM
76	76	AVENUES	(Intersong, ASCAP/Warner/Chappell, ASCAP) HL
49	99	BACKYARD BOOGIE	(WB, ASCAP/Real An Ruff, ASCAP) WBM
99	99	BARBIE GIRL	(MCA, ASCAP/MCA Scandinavia AB, ASCAP/WB, ASCAP/Warner/Chappell, ASCAP/Warner Chappell Denmark, ASCAP) HL/WBM
46	46	BARELY BREATHING	(Duncan Sheik, BMI/Happ Dog, BMI/Careers-BMG, BMI) HL
35	35	BREAKING ALL THE RULES	(Shark Media, BMI/Warner-Tamerlane, BMI/Humassive, ASCAP) WBM
92	92	BRIAN WILSON	(Treat Baker, SOCAN/WB, ASCAP) WBM
27	27	BUILDING A MYSTERY	(Sony/ATV Songs, BMI/Tyde, BMI/Studio Nomade, SOCAN) HL
16	16	BUTTA LOVE	(Honey Jars And Diapers, ASCAP/Uh, Oh, ASCAP/Yah Yah, ASCAP/Do What I Gotta, ASCAP/WB, ASCAP/EMI April, ASCAP) WBM
59	59	COCO JAMBOO	(Hanseatic Musikverlag, GEMA/Warner-Tamerlane, BMI) WBM
21	21	CRIMINAL	(FHW, ASCAP)
87	87	DI KEEP PLAYIN' (GET YOUR MUSIC ON)	(P-Blast, ASCAP/Zomba, ASCAP/MCA) HL/WBM
66	66	DON'T BE STUPID (YOU KNOW I LOVE YOU)	(Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
64	64	DON'T GO	(Edition Beam, BMI/Neue Welt, BMI/Warner-Tamerlane, BMI) WBM
82	82	DON'T SAY	(Sony/ATV Songs, BMI/Yab Yum, BMI/Brownstown Sound, BMI/MCA, ASCAP/Universal, ASCAP/Personal 21, ASCAP/Stepping Into The Blue, ASCAP/Warner/Chappell, BMI) HL/WBM
85	85	DON'T STOP THE MUSIC	(Virginia Beach, ASCAP/Blasticious, ASCAP/Herbicious, ASCAP/Cavillious, ASCAP)
48	48	DO YOU KNOW (WHAT IT TAKES)	(Heavy Rotation, BMI/BMG, ASCAP/Choir, ASCAP/Mega, ASCAP) HL
84	84	DO YOU LIKE THIS	(Mike's Rap, BMI)
100	100	ELECTRIC BARBARELLA	(Private Parts, ASCAP/American Skin Trade, ASCAP/EMI April, ASCAP) HL
43	43	EVERYTHING	(EMI April, ASCAP/Flyte Tyme, ASCAP/Warner-Tamerlane, BMI/Dynatone, BMI/Beechwood, BMI) HL/WBM
8	8	FEEL SO GOOD	(Second Decade, BMI/Warner-Tamerlane, BMI/Foreign Imported, BMI) WBM
13	13	FOOLISH GAMES/YOU WERE MEANT FOR ME	(Wiggly Tooth, ASCAP/Polio Boy, BMI/Third Story, BMI/WB, ASCAP) WBM
79	79	FREE	(Ultra Blue, ASCAP/Commitment, ASCAP/Jessica Michael, ASCAP/Moody Black Keys, BMI/Conner Ryan, BMI)
50	50	THE FRESHMEN	(Sid Flips, ASCAP/EMI April, ASCAP) HL
98	98	GET IT WET	(Stay High, ASCAP/It's All Good!, ASCAP/Creator's Way, ASCAP)
68	68	HAVE A LITTLE MERCY	(Flyte Tyme, ASCAP/EMI April, ASCAP) HL
39	39	HEAVEN	(O.C.D., BMI)
88	88	HOME	(EMI, BMI/EMI Blackwood, BMI)
30	30	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
3	3	HOW DO I LIVE	(Realsongs, ASCAP) WBM
36	36	HOW'S IT GOING TO BE	(3EB, BMI/Cappagh Hill, BMI)
37	37	I CARE 'BOUT YOU	(Sony/ATV Songs, BMI/ECAF, BMI/Fox Film, BMI) WBM
29	29	I DON'T EVER WANT TO SEE YOU AGAIN	(Vanderpool, BMI/Ensign, BMI) HL
12	12	I DON'T WANT TO WAIT	(Hingface, BMI/Ensign, BMI) HL
24	24	I DO	(Furious Rose, BMI/Music Corp. Of America, BMI) HL
31	31	IF I COULD TEACH THE WORLD	(Ruthless Attack, ASCAP/Mo Thug, ASCAP/Keenu, BMI)
34	34	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
73	73	I'M AFRAID OF AMERICANS	(Tintoretto, BMI/Upala, BMI/RZO, BMI)
41	41	I MISS MY HOMIES	(Burrin Avenue, BMI/Big P, BMI/Warner-Tamerlane, BMI)
57	57	I'M NOT A PLAYER	(Let Me Show, ASCAP/Joe Cartegena, ASCAP/Jelly Jams, ASCAP/Old Nigga Spirituals, BMI/Warner-Tamerlane, BMI) WBM
93	93	I'M SO HAPPY I CAN'T STOP CRYING	(Magnetic, BMI/Regatta, BMI/Illegal, BMI) HL
83	83	IN HARM'S WAY	(EMI Blackwood, BMI/Benny's Music, BMI/WB, BMI/Rhett Rhyme, ASCAP/Margaret Bell-Byars Designee, BMI) HL/WBM
32	32	INVISIBLE MAN	(Banana Tunes, BMI/Stephen A. Kipner, ASCAP/Careers-BMG, BMI/Bubalas, SOCAN/On Board, BMI/EMI Blackwood, BMI) HL
25	25	IT'S ALL ABOUT THE BENJAMINS	(Sheek Louchion, ASCAP/Jae-wons, ASCAP/Panino's, ASCAP/Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Undeas, BMI/Crazy Cat Catalog, ASCAP)
10	10	I WILL COME TO YOU	(Jam N' Bread, ASCAP/Heavy Harmony, ASCAP/Dyad, BMI/MCA, ASCAP/Beef Puppet, ASCAP) HL/WBM
67	67	KISS THE RAIN	(EMI Blackwood, BMI/DESMOPHOBIA, ASCAP/Polygram Int'l, ASCAP/Human Boy, ASCAP/WB, ASCAP) HL/WBM
56	56	LAST NIGHT'S LETTER	(EMI April, ASCAP/LBN, ASCAP/Plaything, ASCAP/Too True, ASCAP/E Two, ASCAP/Cond Kayla, ASCAP) HL
45	45	LEGEND OF A COWGIRL	(Tsanododns, BMI/Ensign, BMI/Ash Belle, ASCAP/Gee Street, ASCAP/Famous, ASCAP/Donovan, BMI/Peer International, BMI) HL
72	72	L-L-LIES	(Dekopa, BMI/World Of Andy, ASCAP/Romanesque, ASCAP/Annotion, ASCAP/WB, ASCAP) WBM
42	42	LOVE GETS ME EVERY TIME	(Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
90	90	LOVE IS ALIVE	(MCA, ASCAP/Universal, ASCAP) HL
28	28	THE MEMORY REMAINS	(Creeping Death, ASCAP)
23	23	MO MONEY MO PROBLEMS	(Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Steven A. Jordan, ASCAP/Bernard's Other, BMI/Sony, ASCAP/Mason Betha, ASCAP/Tommy Jym, BMI) HL
51	51	MOURN YOU TIL I JOIN YOU	(Naughty, ASCAP/WB, ASCAP/iving, BMI) WBM
4	4	MY BODY	(Toni Robi, ASCAP/2000 Watts, ASCAP)
5	5	MY LOVE IS THE SHHH!	(Unichappell, BMI/Junkie Funk, BMI/Tam-Cat, BMI) HL
74	74	NEVER MAKE A PROMISE	(Warner-Tamerlane, BMI/Boobie-Loo, BMI) WBM
55	55	NO, NO, NO	(3 Boyz From Newark, ASCAP/Promiscuous, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/Sang Melee, BMI/Ms. Mary's, BMI/Milkman) WBM
47	47	NO TENGO DINERO	(EMI Scandinavia, BMI/Lee, BMI/EMI Unart, BMI) HL/WBM
14	14	THE ONE I GAVE MY HEART TO	(Realsongs, ASCAP) WBM
69	69	ONE MORE NIGHT	(Shark Media, BMI/Warner/Chappell, BMI) WBM

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)
1	1	9	★ ★ NO. 1 ★ ★	SOMETHING ABOUT THE WAY...CANDLE IN THE WIND 1997 ELTON JOHN (ROCKET/A&M) 9 wks at No. 1
2	3	6	MY BODY	LSG (EASTWEST/EEG)
3	2	16	YOU MAKE ME WANNA...	USHER (LAFACE/ARISTA)
4	6	6	FEEL SO GOOD	MASE (BAD BOY/ARISTA)
5	4	25	HOW DO I LIVE	LEANN RIMES (CURB)
6	5	15	MY LOVE IS THE SHHH!	SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA (WARNER BROS.)
7	10	2	I WILL COME TO YOU	HANSON (MERCURY)
8	9	14	BUTTA LOVE	NEXT (ARISTA)
9				



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				*** No. 1 ***		
1	1	1	9	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ▲ C.THOMAS,G.MARTIN (E.JOHN,B.TAUPIN)	ELTON JOHN (C) (D) (V) ROCKET 568108/A&M	1
2	2	2	16	YOU MAKE ME WANNA...▲ J.DUPRI (J.DUPRI,M.SEAL,USHER)	USHER (C) (D) (T) (X) LAFACE 24265/ARISTA	2
3	3	3	25	HOW DO I LIVE ▲ C.HOWARD,W.C.RIMES,M.CURB (D.WARREN)	LEANN RIMES (C) (D) (V) CURB 73022	3
4	5	5	6	MY BODY ● DELITE (D.ALLAMBY,L.BROWDER,A.ROBERSON)	LSG (C) (D) EASTWEST 64132/EEG	4
5	4	6	15	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)	◆ TRINA & TAMARA (C) (D) (T) WARNER BROS. 17327	4
6	6	8	13	TUBTHUMPING CHUMBAWAMBA (CHUMBAWAMBA)	◆ CHUMBAWAMBA (D) (T) REPUBLIC 56146*/UNIVERSAL	6
7	7	13	4	SHOW ME LOVE D.POP,M.MARTIN (ROBYN,M.MARTIN)	◆ ROBYN (C) (D) (T) (V) RCA 64970	7
8	10	10	6	FEEL SO GOOD ● D.ANGELETTE S.COMBS (R.E.BELL,R.BELL,G.BROWN,R.MICKENS,C.SMITH,D.THOMAS,R.WESTFIELD,L.DERMER)	◆ MASE (C) (D) BAD BOY 79122/ARISTA	8
9	9	4	15	ALL CRIED OUT ● M.CAREY,W.AFANASIEFF,M.ROONEY (FULL FORCE)	◆ ALLURE FEATURING 112 (C) (D) (T) (X) TRACK MASTERS 78578/CRAVE	4
10	15	—	2	I WILL COME TO YOU ● S.LIRONI (I.HANSON,T.HANSON,Z.HANSON,B.MANN,C.WEIL)	◆ HANSON (C) (D) (V) MERCURY 568132	10
11	8	7	11	4 SEASONS OF LONELINESS ▲ J.JAM,T.LEWIS (J.HARRIS III,T.LEWIS)	◆ BOYZ II MEN (C) (D) (V) MOTOWN 850684	1
12	12	15	6	I DON'T WANT TO WAIT P.COLE (P.COLE)	◆ PAULA COLE (C) (D) (V) IMAGO 17318/WARNER BROS.	12
13	11	11	54	FOOLISH GAMES/YOU WERE MEANT FOR ME ▲ B.KEITH,P.COLLINS (JEWEL,S.POLTZ)	◆ JEWEL (C) (D) ATLANTIC 87021	2
14	13	9	10	THE ONE I GAVE MY HEART TO ● G.ROCHE (D.WARREN)	◆ AALIYAH (C) (D) (T) (X) BLACKGROUND 98002/ATLANTIC	9
15	14	12	8	SOCK IT 2 ME ● ◆ MISSY "MISDEMEANOR" ELLIOTT FEATURING DA BRAT TIMBALAND (M.ELLIOTT,T.MOSLEY,W.HART,T.BELL,S.HARRIS)	◆ MISSY "MISDEMEANOR" ELLIOTT (C) (D) (M) (T) (X) EASTWEST 64144/EEG	12
16	17	17	14	BUTTA LOVE ● KAY GEE,D.LIGHTY,L.ALEXANDER,PROF. T. (L.ALEXANDER,T.TOLBERT,R.L.HUGGAR,A.CLOWERS,D.LIGHTY)	◆ NEXT (C) (D) (T) (X) ARISTA 13407	16
17	16	14	24	QUIT PLAYING GAMES (WITH MY HEART) ▲ M.MARTIN,K.LUNDIN (M.MARTIN,H.CRICHLOW)	◆ BACKSTREET BOYS (C) (D) (T) (V) JIVE 42453	2
18	19	18	23	SEMI-CHARMED LIFE ● S.JENKINS (S.JENKINS)	◆ THIRD EYE BLIND (C) (D) ELEKTRA 64173/EEG	4
19	20	16	15	WHAT ABOUT US ● TIMBALAND,M.ELLIOTT (T.MOSLEY,M.ELLIOTT)	◆ TOTAL (C) (D) (T) (X) LAFACE 24272/ARISTA	16
20	18	19	5	SPICE UP YOUR LIFE R.STANNARD,M.ROWE (SPICE GIRLS,R.STANNARD,M.ROWE)	◆ SPICE GIRLS (C) (D) (T) VIRGIN 38620	18
21	21	22	10	CRIMINAL A.SLATER (F.APPLE)	◆ FIONA APPLE (C) (D) CLEAN SLATE 78595/WORK	21
22	22	20	22	ALL FOR YOU P.EBERSOLD (K.BLOCK,SISTER HAZEL)	◆ SISTER HAZEL (C) (D) UNIVERSAL 56135	11
23	24	24	19	NO MONEY MO PROBLEMS ▲ ◆ THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) STEVIE J.,S.COMBS (C.WALLACE,S.JORDAN,M.BETHA,B.EDWARDS,N.RODGERS)	◆ THE NOTORIOUS B.I.G. (FEATURING 112) (C) (D) (T) (X) BAD BOY 79100/ARISTA	1
				*** Greatest Gainer/Airplay ***		
24	26	31	6	I DO J.PATINO,L.LOEB (L.LOEB)	◆ LISA LOEB (C) (D) GEFEN 19416	24
				*** Hot Shot Debut ***		
25	NEW ▶	1	1	IT'S ALL ABOUT THE BENJAMINS D.ANGELETTE S.COMBS (S.JACOBS,J.PHILLIPS,D.STYLES,C.WALLACE,K.JONES,S.COMBS,D.ANGELETTE)	◆ PUFF DADDY & THE FAMILY (C) (D) (T) (X) BAD BOY 79130/ARISTA	25
26	NEW ▶	1	1	TRULY MADLY DEEPLY C.FISHER (D.HAYES,D.JONES)	◆ SAVAGE GARDEN (C) (D) COLUMBIA 47823	26
27	23	21	14	BUILDING A MYSTERY P.MARCHAND (S.MCLACHLAN,P.MARCHAND)	◆ SARAH MCLACHLAN (C) (D) (X) ARISTA 13395	13
28	31	—	2	THE MEMORY REMAINS B.ROCK,HETFIELD,ULRICH (HETFIELD,ULRICH)	◆ METALLICA (C) (D) ELEKTRA 64128/EEG	28
				*** Greatest Gainer/Sales ***		
29	41	54	5	I DON'T EVER WANT TO SEE YOU AGAIN N.MORRIS (N.MORRIS)	◆ UNCLE SAM (C) (D) STONECREEK 78689/EPIC	29
30	25	23	13	HONEY ▲ S.COMBS (THE UMMAH STEVIE J.,M.CAREY (M.CAREY,S.COMBS & FAREED,S.JORDAN SHAGUE,B.ROBINSON,R.LARKINS,L.PRICE)	◆ MARIAH CAREY (C) (D) (T) (X) COLUMBIA 47816	1
31	27	27	8	IF I COULD TEACH THE WORLD ● D.J.U-NEEK (BONE,D.J.U-NEEK)	◆ BONE THUGS-N-HARMONY (C) (D) RUTHLESS 6344/RELATIVITY	27
32	28	25	22	INVISIBLE MAN ● D.DEVILLER,S.HOSEN (D.DEVILLER,S.HOSEN,S.KIPNER)	◆ 98 DEGREES (C) (D) (T) (V) MOTOWN 860650	12
33	30	28	17	2 BECOME 1 ● R.STANNARD (M.ROWE (SPICE GIRLS,R.STANNARD,M.ROWE)	◆ SPICE GIRLS (C) (D) (X) VIRGIN 38604	4
34	29	26	26	I'LL BE MISSING YOU ▲ ◆ PUFF DADDY & FAITH EVANS (FEATURING 112) S.COMBS,STEVIE J. (STING,T.GAITHER,F.EVANS)	◆ PUFF DADDY & FAITH EVANS (M) (T) (X) BAD BOY 79097*/ARISTA	1
35	37	40	5	BREAKING ALL THE RULES THE BERMAN BROTHERS (C.BERMAN,F.BERMAN,J.COPLAN,M.DEXTER)	◆ SHE MOVES (C) (D) (T) (X) GEFEN 19415	35
36	NEW ▶	1	1	HOW'S IT GOING TO BE S.JENKINS,E.VALENTINE,R.KLYCE (S.JENKINS,K.CADOGAN)	◆ THIRD EYE BLIND (C) (D) ELEKTRA 64130/EEG	36
37	32	29	15	I CARE 'BOUT YOU ● BABYFACE (BABYFACE)	◆ MILESTONE (C) (D) (T) (X) LAFACE 24264/ARISTA	23
38	36	34	22	SUNNY CAME HOME J.LEVENTHAL (S.COLVIN,J.LEVENTHAL)	◆ SHAWN COLVIN (C) (D) COLUMBIA 78528	7
39	39	39	9	HEAVEN G.ST.CLAIR (R.LUNA,F.PANGELINAN,J.CENICEROS)	◆ NU FLAVOR (C) (D) (T) (V) (X) REPRISE 17408	39
40	35	35	9	THEY LIKE IT SLOW D.CONNER (D.CONNER,S.CONNER,D.JACKSON)	◆ H-TOWN (C) (D) (T) RELATIVITY 1642	35
41	34	30	14	I MISS MY HOMIES ● ◆ MASTER P FEATURING PIMP C AND THE SHOCKER M.O.B. DICK,K.C.ODELL (MASTER P,PIMP C,THE SHOCKER,J.JEFFERSON,C.SIMMONS)	◆ MASTER P FEATURING PIMP C AND THE SHOCKER (C) (D) (T) NO LIMIT 53290/PRIORITY	25
42	38	33	9	LOVE GETS ME EVERY TIME ● R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY (NASHVILLE) 568062	25
43	33	32	11	EVERYTHING J.JAM,T.LEWIS (J.HARRIS III,T.LEWIS,R.EI,H.NAKAMURA,T.BELL,L.CREED,J.BROWN,F.WESLEY)	◆ MARY J. BLIGE (C) (D) (T) (X) MCA 55353	24
44	44	48	8	SO HELP ME GIRL D.FOSTER (H.PERDEW,A.SPOONER)	◆ GARY BARLOW (C) (D) ARISTA 13428	44
45	40	38	13	LEGEND OF A COWGIRL M.MANGINI (I.COPPOLA,M.MANGINI,D.LEITCH)	◆ IMANI COPPOLA (C) (D) (T) (X) COLUMBIA 78651	36
46	42	41	54	BARELY BREATHING R.HINE (D.SHEIK)	◆ DUNCAN SHEIK (C) (D) ATLANTIC 87027	16
47	47	49	15	NO TENGO DINERO K.BAGER,M.PFUNDHILLER (M.HADJIDAKIS,A.AGAMI,R.BALMORIAN,J.BALMORIAN)	◆ LOS UMBRELLOS (C) (D) (V) (X) FLEXEMI 58663/VIRGIN	47
48	43	36	28	DO YOU KNOW (WHAT IT TAKES) ● D.POP,M.MARTIN (ROBYN,D.POP,M.MARTIN,H.CRICHLOW)	◆ ROBYN (C) (D) (T) (V) RCA 64865	7

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
49	52	44	15	BACKYARD BOOGIE BOBCAT (D.ROLISON)	◆ MACK 10 (C) (D) (T) PRIORITY 53282	37
50	45	45	42	THE FRESHMEN ● J.J.PUIG,J.HARRISON (B.VANDER ARK)	◆ THE VERVE PIPE (C) (D) (X) RCA 64734	5
51	51	51	4	MOURN YOU TIL I JOIN YOU NAUGHTY BY NATURE (A.CRISS,K.GIST,V.BROWN)	◆ NAUGHTY BY NATURE (C) (D) (T) TOMMY BOY 7427	51
52	57	57	5	AT THE BEGINNING T.HORN (L.AHRENS,S.FLAHERTY)	◆ DONNA LEWIS & RICHARD MARX (C) (D) ATLANTIC 84037	52
53	46	37	14	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)	◆ BRIAN MCKNIGHT FEAT. MASE (C) (D) (T) MERCURY 574760	17
54	54	50	10	VALENTINE D.SHEA (J.BRICKMAN,J.KUGELL)	◆ MARTINA MCBRIDE WITH SPECIAL GUEST ARTIST JIM BRICKMAN (C) (D) (V) RCA (NASHVILLE) 64963	50
55	64	—	2	NO, NO, NO W.JEAN,V.HERBERT,R.FUSARI (V.HERBERT,R.FUSARI,M.BROWN,C.GAINES)	◆ DESTINY'S CHILD (C) (D) (T) (X) COLUMBIA 78618	55
56	55	53	10	LAST NIGHT'S LETTER L.STEWART (K.HAILEY,G.STEWART,L.STEWART)	◆ K-CI & JOJO (C) (D) (M) (T) (X) MCA 55380	46
57	62	63	6	I'M NOT A PLAYER MINNESOTA (C.RIOS,M.RICHARDSON,K.GAMBLE,L.HUFF)	◆ BIG PUNISHER (C) (D) (T) LOUD 64910/RCA	57
58	59	59	7	YOU'RE NOT ALONE R.TAYLOR-FIRTH,T.KELLET (T.KELLET,R.TAYLOR-FIRTH)	◆ OLIVE (C) (D) (T) (X) RCA 64999	58
59	56	52	19	COCO JAMBOO K.MATTHIEN (R.GAFFREY,K.MATTHIEN,D.RENNALLS,R.MASTERS)	◆ MR. PRESIDENT (C) (D) (V) WARNER BROS. 17331	21
60	NEW ▶	1	1	SKY'S THE LIMIT C.KENT (C.WALLACE,C.KENT,B.CALDWELL,H.EAVES,J.WILLIAMS)	◆ THE NOTORIOUS B.I.G. (FEATURING 112) (C) (D) BAD BOY 79131/ARISTA	60
61	61	61	6	SO GOOD DAVINA (DAVINA,LEWIS)	◆ DAVINA (C) (D) (T) LOUD 65303/RCA	61
62	53	47	9	TOO GONE, TOO LONG D.FOSTER (D.WARREN)	◆ EN VOGUE (C) (D) EASTWEST 64750/EEG	33
63	60	56	13	YOU LIGHT UP MY LIFE ● W.C.RIMES,C.HOWARD,M.CURB (J.BROOKS)	◆ LEANN RIMES (C) (D) (V) CURB 73027	34
64	66	66	11	DON'T GO BRENNER,SARAF (G.A.SARAF,M.S.APPLEGATE)	◆ LE CLICK FEATURING KAYO (C) (D) (T) (X) LOGIC 64975/RCA	62
65	69	88	5	ALL OF MY DAYS R.KELLY (R.KELLY)	◆ CHANGING FACES (FEATURING JAY-Z) (C) (D) (T) BIG BEAT 98000/ATLANTIC	65
66	NEW ▶	1	1	DON'T BE STUPID (YOU KNOW I LOVE YOU) R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY (NASHVILLE) 568242	66
67	71	76	5	KISS THE RAIN D.CHILD (B.MYERS,E.BAZILIAN,D.CHILD)	◆ BILLIE MYERS (C) (D) UNIVERSAL 56140	67
68	63	62	16	HAVE A LITTLE MERCY J.JAM,T.LEWIS (J.HARRIS III,T.LEWIS)	◆ 4.0 (C) (D) SAVVY/PERSPECTIVE 587580/A&M	46
69	81	84	8	ONE MORE NIGHT THE BERMAN BROTHERS (KAMA,A.CREMERS,F.BERMAN,CH.BERMAN)	◆ AMBER (T) (X) TOMMY BOY 786*	69
70	65	58	6	PHENOMENON S.COMBS,R.LAWRENCE (J.T.SMITH,S.COMBS,R.LAWRENCE,S.MCKENNEY,W.WITHERS)	◆ LL COOL J (T) DEF JAM 56808*/MERCURY	55
71	NEW ▶	1	1	32 FLAVORS E.TUTON (A.DIFRANCO)	◆ ALANA DAVIS (C) (D) ELEKTRA 54129/EEG	71
72	77	96	3	L-L-LIES A.MARVEL (D.KING,A.MARVEL,A.ROMAN)	◆ DIANA KING (C) (D) (T) WORK 78698	72
73	74	81	3	I'M AFRAID OF AMERICANS D.BOWIE (D.BOWIE,B.ENO)	◆ DAVID BOWIE (T) (X) VIRGIN 38618*	73
74	67	60	18	NEVER MAKE A PROMISE ● D.SIMMONS (D.SIMMONS)	◆ DRU LIL (C) (D) (T) ISLAND 572082	7
75	70	71	15	AROUND THE WORLD T.BANGALTER,G.DE.HOMEM-CHRISTO (T.BANGALTER,G.DE.HOMEM-CHRISTO)	◆ DAFT PUNK (C) (D) (T) SOMA 38608/VIRGIN	61
76	78	78	5	BABY YOU KNOW J.LITTLE III (J.LITTLE III,K.SWEAT,E.NICHOLAS)	◆ THE O'JAYS (C) (D) GLOBAL SOUL 34278/FREEWORLD	76
77	76	74	8	THE REST OF MINE S.HENDRICKS (T.ADKINS,K.BEARD)	◆ TRACE ADKINS (C) (D) (V) CAPITOL (NASHVILLE) 58680	70
78	75	68	12	AVENUES PRAKAZREL (E.GRANT)	◆ REFUGEE CAMP ALL STARS FEAT. PRAS (WITH KY-MANI) (C) (D) (T) (X) ARISTA 13411	35
79	82	79	16	FREE L.SPRINGSTEEN,J.CIAFONE (U.NATE,L.SPRINGSTEEN,J.CIAFONE)	◆ ULTRA NATE (C) (T) (X) STRICTLY RHYTHM 12512	75
80	72	67	10	PLEASE R.ZAVITSON,T.HASELDEN,P.GREENE (T.HASELDEN)	◆ THE KINLEYS (C) (D) EPIC (NASHVILLE) 78656	67
81	NEW ▶	1	1	YOU KNOW MY STEEZ DJ PREMIER (K.ELAM,C.MARTIN)	◆ GANG STARR (C) (T) (X) NOO TRYBE 38624/VIRGIN	81
82	84	77	15	DON'T SAY JON-JOHN,M.NELSON (J.ROBINSON,M.NELSON,D.SPENCER)	◆ JON B. (C) (D) (T) (X) YAB YUM 78614/550 MUSIC	68
83	87	89	3	IN HARM'S WAY R.LAWRENCE (B.WINANS,R.LAWRENCE,M.BELL-BYARS)	◆ BEBE WINANS (C) (D) ATLANTIC 34035	83
84	79	64	19	DO YOU LIKE THIS G.BAILLERGEAU,V.MERRITT (J.WOODS,V.MERRITT)	◆ ROME (C) (D) (V) GRAND JURY 64874/RCA	31
85	88	82	4	DON'T STOP THE MUSIC TIMBALAND (T.MOSLEY,B.BUSH,S.GARRETT,J.PEACOCK,S.STEWART)	◆ PLAYA (C) (D) (T) DEF JAM 571680/MERCURY	82
86	90	90	8	YOU'RE THE INSPIRATION D.HUFF,P.CETERA (P.CETERA,O.FOSTER)	◆ PETER CETERA FEATURING AZ YET (C) (D) RIVER NORTH 163018	77
87	94	95	4	DJ KEEP PLAYIN' (GET YOUR MUSIC ON) FULL FORCE (FULL FORCE,L.GEORGE III)	◆ YVETTE MICHELE (C) (D) LOUD 64988/RCA	84
88	NEW ▶	1	1	HOME T.SIMENON (M.L.GORE)	◆ DEPECHE MODE (C) (D) (T) (X) MUTE 17314/REPRISE	88
89	73	70	12	ON MY OWN PEACH UNION (P.GABRIEL,P.STATHAM,L.LAMB)	◆ PEACH UNION (C) (D) (T) (X) MUTE 78666/EPIC	39
90	68	65	11	LOVE IS ALIVE LCD (G.WRIGHT)	◆ 3RD PARTY (C) (D) (T) (X) DV8 582348/A&M	61
91	85	86	20	TO THE MOON AND BACK C.FISHER (D.HAYES,D.JONES)	◆ SAVAGE GARDEN (C) (D) (T) (V) (X) COLUMBIA 78576	37
92	92	92	3	BRIAN WILSON G.MACKILLOP (S.PAGE)	◆ BARENAKED LADIES (C) (D) (V) REPRISE 17290	92
93	NEW ▶	1	1	I'M SO HAPPY I CAN'T STOP CRYING J.STROUD,T.KEITH (STING)	◆ TOBY KEITH WITH STING (C) (D) (V) MERCURY (NASHVILLE) 568144	93
94	89	69	20	SOMEONE ● S.COMBS,J.DUB (S.COMBS,WALKER,GRAHAM,H.PIERRE,PRICE,WALLACE,MARTIN,SHAW)	◆ SWV (FEATURING PUFF DADDY) (C) (D) (T) RCA 64926	19
95	83	75	16	AFTER 12, BEFORE 6 TRICKY,S.HALL (C.A.STEWART,S.K.HALL,TAB,P.L.STEWART,S.SALTER)	◆ SAM SALTER (C) (D) (T) (X) LAFACE 24253/ARISTA	51
96	93	93	3	YOU WALKED IN D.COOK,W.WILSON (R.J.LANGE,B.ADAMS)	◆ LONESTAR (C) (D) (V) BNA 64942/RCA (NASHVILLE)	93
97	91	87	9	SPIN SPIN SUGAR LINE OF FLIGHT,J.ABBISS (HOWE,CORNER,PICKERING)	◆ SNEAKER PIMPS (C) (T) (V) (X) CLEAN UP 38590/VIRGIN	87
98	96	—	2	GET IT WET THE LEGENDARY TRAXSTER (TWISTA,MS. KANE)	◆ TWISTA (C) (D) (T) CREATOR'S WAY/BIG BEAT 98001/ATLANTIC	96
99	95	83	14	BARBIE GIRL J.JAM,DELGADO,S.RASTED,C.NORREEN (S.RASTED,C.NORREEN,R.DIF,L.NYSTROM)	◆ AQUA (C) (D) (T) (X) MCA 55392	7
100	86	72	9	ELECTRIC BARBARELLA TV MANIA (N.RHODES,CUCURULLO,S. LE BON)	◆ DURAN DURAN (T) (V) (X) CAPITOL 58674*	52

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.

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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



DECEMBER 6, 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
1	NEW	1	1	METALLICA ELEKTRA 62126*/EEG (10.98/16.98)	*** No. 1/Hot Shot Debut *** RELOAD	1
2	NEW	1	1	CELINE DION 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	2
3	1	—	2	BARBRA STREISAND COLUMBIA 66181 (10.98 EQ/17.98)	*** Greatest Gainer *** HIGHER GROUND	1
4	NEW	1	1	ERYKAH BADU KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE	4
5	2	2	3	SHANIA TWAIN MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98)	COME ON OVER	2
6	6	5	11	LEANN RIMES ² CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
7	NEW	1	1	HANSON MERCURY 536717 (11.98 EQ/17.98)	SNOWED IN	7
8	7	6	9	CHUMBAWAMBA [▲] REPUBLIC 53099*/UNIVERSAL (10.98/16.98)	TUBTHUMPER	6
9	5	1	4	MASE BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
10	4	—	2	LSG EASTWEST 62125*/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	4
11	8	8	3	SPICE GIRLS VIRGIN 45111 (11.98/17.98)	SPICEWORLD	8
12	NEW	1	1	LED ZEPPELIN ATLANTIC 83061/AG (19.98/24.98)	THE BBC SESSIONS	12
13	9	7	10	MARIAH CAREY [▲] COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	1
14	10	11	38	MATCHBOX 20 [▲] LAVA/ATLANTIC 92721/AG (10.98/15.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
15	11	10	11	AQUA [▲] MCA 11705 (10.98/16.98)	AQUARIUM	7
16	21	26	29	HANSON [▲] MERCURY 534615 (11.98 EQ/17.98)	MIDDLE OF NOWHERE	2
17	12	9	14	FLEETWOOD MAC [▲] REPRIS 46702/WARNER BROS. (10.98/17.98)	THE DANCE	1
18	23	19	7	JANET [▲] VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1
19	3	—	2	MYSTIKAL NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	3
20	NEW	1	1	MJG SUAVE HOUSE 53105*/UNIVERSAL (10.98/16.98)	NO MORE GLORY	20
21	16	16	93	JEWEL [▲] ATLANTIC 82700*/AG (10.98/15.98) HS	PIECES OF YOU	4
22	17	12	18	PUFF DADDY & THE FAMILY [▲] BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
23	19	18	42	SPICE GIRLS [▲] VIRGIN 42174* (10.98/16.98)	SPICE	1
24	15	13	9	BOYZ II MEN [▲] MOTOWN 530819* (11.98/17.98)	EVOLUTION	1
25	NEW	1	1	KENNY G ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	25
26	22	22	19	SMASH MOUTH [●] INTERSCOPE 90142 (8.98/12.98) HS	FUSH YU MANG	20
27	26	23	13	TRISHA YEARWOOD [▲] MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	4
28	20	14	10	SOUNDTRACK [▲] LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD	4
29	27	30	15	BACKSTREET BOYS [▲] JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	15
30	25	25	10	BROOKS & DUNN [▲] ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
31	13	—	2	OZZY OSBOURNE EPIC 67980 (10.98 EQ/17.98)	THE OZZMAN COMETH	13
32	14	4	3	RAKIM UNIVERSAL 53113* (10.98/16.98)	THE 18TH LETTER	4
33	NEW	1	1	JOHN MELLENCAMP MERCURY 536738 (11.98 EQ/17.98)	THE BEST THAT I COULD DO	33
34	29	27	10	USHER [●] LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	15
35	18	3	3	JAY-Z ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	3
36	24	15	13	MASTER P [▲] NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1
37	32	31	21	SOUNDTRACK [▲] COLUMBIA 68169* (10.98 EQ/17.98)	MEN IN BLACK—THE ALBUM	1
38	33	33	22	SUGAR RAY [▲] LAVA/ATLANTIC 83006/AG (10.98/15.98)	FLOORED	12
39	40	36	11	VARIOUS ARTISTS TOMMY BOY 1214 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOLUME 3	23
40	38	39	3	YANNI VIRGIN 44981 (11.98/17.98)	TRIBUTE	38
41	42	—	2	ENYA REPRIS 46835/WARNER BROS. (11.98/17.98)	PAINT THE SKY WITH STARS — THE BEST OF ENYA	41
42	NEW	1	1	PAUL SIMON WARNER BROS. 46814 (10.98/17.98)	SONGS FROM THE CAPEMAN	42
43	31	24	8	THE ROLLING STONES [▲] VIRGIN 44712* (11.98/17.98)	BRIDGES TO BABYLON	3
44	56	89	4	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 1997 (10.98/14.98)	CHRISTMAS LIVE	44
45	28	17	5	NAS ESCOBAR, FOXY BROWN, AZ AND NATURE AFTERMATH 90136*/INTERSCOPE (10.98/17.98)	THE FIRM — THE ALBUM	1
46	39	44	3	MICHAEL BOLTON COLUMBIA 68510 (10.98 EQ/17.98)	ALL THAT MATTERS	39
47	45	35	19	SARAH MCLACHLAN [▲] ARISTA 18970 (10.98/16.98)	SURFACING	2
48	30	20	4	DAVE MATTHEWS BAND BAMA RAGS 67587/RCA (19.98 CD)	LIVE AT RED ROCKS 8.15.95	3
49	37	28	10	BUSTA RHYMES [▲] ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	3
50	44	37	25	TIM MCGRAW [▲] CURB 77886 (10.98/16.98)	EVERYWHERE	2
51	41	29	6	LL COOL J [●] DEF JAM 539184*/MERCURY (11.98 EQ/17.98)	PHENOMENON	7
52	69	123	5	VARIOUS ARTISTS A&M 540764 (11.98/17.98)	A VERY SPECIAL CHRISTMAS 3	52
53	46	34	63	FIONA APPLE [▲] CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) HS	TIDAL	15

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
54	51	51	73	THE WALLFLOWERS [▲] INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	4
55	49	38	4	VARIOUS ARTISTS ARISTA 18988 (10.98/16.98)	ULTIMATE DANCE PARTY 1998	38
56	36	—	2	BUSH TRAUMA 90161*/INTERSCOPE (10.98/16.98)	DECONSTRUCTED	36
57	52	81	3	VARIOUS ARTISTS SPARROW 51629 (15.98/17.98)	WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	52
58	35	—	2	TIMBALAND AND MAGOO BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98)	WELCOME TO OUR WORLD	35
59	50	41	21	PRODIGY [▲] XL MUTE/MAVERICK 46606/WARNER BROS. (10.98/16.98)	THE FAT OF THE LAND	1
60	60	46	6	JOHN MICHAEL MONTGOMERY [●] ATLANTIC (NASHVILLE) 83060/AG (10.98/16.98)	GREATEST HITS	33
61	54	42	6	GREEN DAY REPRIS 46794/WARNER BROS. (10.98/16.98)	NIMROD.	10
62	34	—	2	LUNIZ NOO TRYBE 44939/VIRGIN (10.98/16.98)	LUNITIK MUZIK	34
63	57	52	72	LEANN RIMES [▲] CURB 77821 (10.98/15.98)	BLUE	3
64	59	54	13	DAYS OF THE NEW [●] OUTPOST 30004/GEFFEN (8.98/12.98) HS	DAYS OF THE NEW	54
65	66	68	89	CELINE DION [▲] 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
66	75	103	6	JIM BRICKMAN WINDHAM HILL 11242 (10.98/16.98)	THE GIFT	66
67	55	43	69	SUBLIME [▲] GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	13
68	43	21	3	JANE'S ADDICTION WARNER BROS. 46752 (10.98/16.98)	KETTLE WHISTLE	21
69	73	90	4	SOUNDTRACK [▲] TVT SOUNDTRAX 8200/TVT (10.98/16.98)	MORTAL KOMBAT: ANNIHILATION	69
70	47	32	7	SOUNDTRACK [▲] DEATH ROW 53509*/PRIORITY (12.98/19.98)	GANG RELATED — THE SOUNDTRACK	2
71	58	53	31	GEORGE STRAIT [▲] MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
72	53	—	2	HARRY CONNICK, JR. COLUMBIA 68787 (10.98 EQ/17.98)	TO SEE YOU	53
73	61	62	10	JARS OF CLAY [●] ESSENTIAL/SILVERTONE 41612/JIVE (10.98/16.98)	MUCH AFRAID	8
74	63	60	33	THIRD EYE BLIND [●] ELEKTRA 62012/EEG (10.98/16.98) HS	THIRD EYE BLIND	38
75	72	96	32	SAVAGE GARDEN [●] COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	25
76	156	189	3	SOUNDTRACK [●] ATLANTIC 83053/AG (10.98/17.98)	*** Pacesetter *** ANASTASIA	76
77	82	65	45	JAMIROQUAI [▲] WORK 67903/EPIC (10.98 EQ/16.98)	TRAVELING WITHOUT MOVING	24
78	62	50	13	OASIS [▲] EPIC 68530 (10.98 EQ/16.98)	BE HERE NOW	2
79	65	48	26	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION [▲] B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	3
80	71	73	11	AMY GRANT A&M 540760 (10.98/16.98)	BEHIND THE EYES	8
81	89	71	6	VARIOUS ARTISTS COLD FRONT 6254/K-TEL (12.98/17.98)	CLUB MIX '98	64
82	76	72	63	DEANA CARTER [▲] CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	10
83	70	47	17	BONE THUGS-N-HARMONY [▲] RUTHLESS 6340*/RELATIVITY (19.98/23.98)	THE ART OF WAR	1
84	67	106	14	BILLY JOEL COLUMBIA 67347 (10.98 EQ/17.98)	GREATEST HITS VOLUME III	9
85	86	59	5	WYNONNA CURB 53061/UNIVERSAL (10.98/16.98)	THE OTHER SIDE	38
86	NEW	1	1	CHICO DEBARGE KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	86
87	81	93	54	SOUNDTRACK [▲] WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	2
88	83	91	8	THE VERVE VC/HUT 44913/VIRGIN (10.98/16.98)	URBAN HYMNS	63
89	74	67	9	ELTON JOHN ROCKET 536266/A&M (11.98/17.98)	THE BIG PICTURE	9
90	NEW	1	1	AC/DC EASTWEST 62119/EEG (69.98 CD)	BONFIRE	90
91	102	86	36	THE NOTORIOUS B.I.G. [▲] BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
92	85	57	5	TRACE ADKINS CAPITOL NASHVILLE 55856 (10.98/16.98)	BIG TIME	50
93	87	66	31	MARY J. BLIGE [▲] MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
94	101	98	3	B.B. KING MCA 11711 (10.98/17.98)	DEUCES WILD	94
95	143	—	2	VARIOUS ARTISTS EPIC 68750 (10.98 EQ/17.98)	SUPERSTAR CHRISTMAS	95
96	68	45	4	THE CURE FICTION/ELEKTRA 62117/EEG (10.98/16.98)	GALORE: THE SINGLES 1987-1997	32
97	92	75	7	EVERCLEAR CAPITOL 36503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33
98	100	101	13	MARTINA MCBRIDE RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	80
99	NEW	1	1	AUDIO ADRENALINE FOREFRONT 25182 (10.98/15.98)	SOME KIND OF ZOMBIE	99
100	90	—	2	LISA LOEB GEFFEN 25141 (10.98/16.98)	FIRECRACKER	90
101	104	104	8	CREED WIND-UP 13049 (10.98/15.98) HS	MY OWN PRISON	93
102	77	76	30	VARIOUS ARTISTS [▲] VIRGIN 42186 (10.98/16.98)	PURE MOODS	10
103	110	110	51	DRU HILL [▲] ISLAND 524306 (10.98/16.98) HS	DRU HILL	23
104	88	97	5	STEVEN CURTIS CHAPMAN SPARROW 51630 (10.98/15.98)	GREATEST HITS	87
105	80	58	8	BOB DYLAN [●] COLUMBIA 68556 (10.98 EQ/16.98)	TIME OUT OF MIND	10
106	78	55	5	SALT-N-PEPA [●] RED ANT/LONDON 828959*/ISLAND (10.98/17.98)	BRAND NEW	37
107	111	108	22	ROBYN RCA 67477 (10.98/16.98) HS	ROBYN IS HERE	105

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
108	95	82	37	THE MIGHTY MIGHTY BOSSTONES	▲ BIG RIG 534472/MERCURY (10.98 EQ/16.98)	LET'S FACE IT 27
109	96	77	27	FOO FIGHTERS	● ROSWELL 55832*/CAPITOL (10.98/16.98)	THE COLOUR AND THE SHAPE 10
110	91	100	3	SAMMY KERSHAW	MERCURY 536318 (10.98 EQ/17.98)	LABOR OF LOVE 91
111	103	80	19	MISSY "MISDEMEANOR" ELLIOTT	▲ EASTWEST 62062*/EEG (10.98/16.98)	SUPA DUPA FLY 3
112	98	79	8	LUTHER VANDROSS	LV 68220/EPIC (10.98 EQ/17.98)	ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2 44
113	105	83	3	MINDY MCCREADY	BNA 67504/RLG (10.98/16.98)	IF I DON'T STAY THE NIGHT 83
114	84	87	5	SOUNDTRACK	CAPITOL 55631 (10.98/16.98)	BOOGIE NIGHTS 84
115	141	149	77	METALLICA	▲ ELEKTRA 61923*/EEG (10.98/16.98)	LOAD 1
116	94	64	22	WYCLEF JEAN FEAT. REFUGEE ALLSTARS	▲ WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	16
117	109	102	27	SISTER HAZEL	● UNIVERSAL 53030 (10.98/15.98) HS	SOMEWHERE MORE FAMILIAR 47
118	106	94	34	TONIC	▲ POLYDOR 531042/A&M (10.98/16.98) HS	LEMON PARADE 28
119	107	113	42	PAULA COLE	▲ IMAGO 46424/WARNER BROS. (10.98/15.98) HS	THIS FIRE 33
120	129	120	13	COLLIN RAYE	● EPIC (NASHVILLE) 67893/SONY (NASHVILLE) (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS 33
121	113	119	32	SOUNDTRACK	▲ EMI LATIN 55535 (10.98/16.98)	SELENA 7
122	120	130	31	BOB CARLISLE	▲ DIADEM 41613/JIVE (10.98/16.98) HS	BUTTERFLY KISSES (SHADES OF GRACE) 1
123	64	—	2	MC EHT	EPIC STREET 68041*/EPIC (10.98 EQ/16.98)	LAST MAN STANDING 64
124	117	105	8	LOREENA MCKENITT	WARNER BROS. 46719 (10.98/16.98)	THE BOOK OF SECRETS 60
125	126	118	56	ALAN JACKSON	▲ ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE 12
126	144	137	10	JON B.	YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX 121
127	121	115	36	AEROSMITH	▲ COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES 1
128	128	116	17	CLINT BLACK	● RCA (NASHVILLE) 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS 43
129	99	63	3	SOUNDGARDEN	A&M 540833 (10.98/17.98)	A-SIDES 63
130	142	142	29	MEREDITH BROOKS	▲ CAPITOL 36919 (10.98/15.98)	BLURRING THE EDGES 22
131	125	114	82	DAVE MATTHEWS BAND	▲ RCA 66904 (10.98/16.98)	CRASH 2
132	123	109	8	PATTY LOVELESS	EPIC 67997 (10.98 EQ/16.98)	LONG STRETCH OF LONESOME 68
133	124	99	17	JOE	● JIVE 41603* (11.98/16.98)	ALL THAT I AM 13
134	165	159	7	THE JERKY BOYS	RATCHET 536357/MERCURY (10.98 EQ/16.98)	THE JERKY BOYS 4 63
135	130	124	19	MICHAEL PETERSON	REPRISE (NASHVILLE) 46618/WARNER BROS. (NASHVILLE) (10.98/16.98) HS	MICHAEL PETERSON 115
136	134	127	57	ELTON JOHN	▲ MCA 11481 (10.98/16.98)	LOVE SONGS 24
137	139	132	41	LEANN RIMES	▲ CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS 1
138	93	78	41	ERYKAH BADU	▲ KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM 2
139	116	117	13	VARIOUS ARTISTS	ARISTA 18977 (10.98/16.98)	ULTIMATE HIP HOP PARTY 1998 46
140	115	84	10	MACK 10	● PRIORITY 50675* (10.98/16.98)	BASED ON A TRUE STORY 14
141	192	—	2	VARIOUS ARTISTS	HIP-0 40066/HI-POWERED (6.98/11.98)	A COUNTRY SUPERSTAR CHRISTMAS 141
142	79	—	2	NOFX	EPITAPH 86518* (10.98/16.98)	SO LONG...AND THANKS FOR ALL THE SHOES 79
143	133	121	75	BECK	▲ DGC 24823*/Geffen (10.98/16.98)	ODELAY 16
144	NEW	1	SOUNDTRACK	WALT DISNEY 60948 (9.98/15.98)	BEAUTY AND THE BEAST: THE ENCHANTED CHRISTMAS 144	
145	135	92	9	EPMD	● DEF JAM 536389*/MERCURY (10.98 EQ/16.98)	BACK IN BUSINESS 16
146	147	141	6	JOHN DENVER	LEGACY 65183 (9.98 EQ/13.98)	THE BEST OF JOHN DENVER LIVE 52
147	122	88	4	H-TOWN	RELATIVITY 1596 (10.98/15.98)	LADIES EDITION 53
148	140	173	3	RICHARD MARX	CAPITOL 21914 (10.98/16.98)	GREATEST HITS 140
149	138	128	23	SOUNDTRACK	● WORK 68166/EPIC (10.98 EQ/17.98)	MY BEST FRIEND'S WEDDING 14
150	119	111	8	PORTISHEAD	GO! BEAT 539189*/LONDON (10.98/16.98)	PORTISHEAD 21
151	148	131	9	BRYAN WHITE	● ASYLUM 62047/EEG (10.98/16.98)	THE RIGHT PLACE 41
152	127	107	9	THE SUNDAYS	DGC 25131/GEFFEN (10.98/16.98)	STATIC & SILENCE 33
153	131	74	3	MARC ANTHONY	RMM 82156 (9.98/14.98)	CONTRA LA CORRIENTE 74

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 193
311 159
5th Ward Boyz 180
AC/DC 90
Trace Adkins 92
Aerosmith 127
Allure 170
Marc Anthony 153
Fiona Apple 53
Aqua 15
Audio Adrenaline 99
Jon B. 126
Backstreet Boys 29
Erykah Badu 4, 138
Barney 168
Beck 143
Bjork 196
Clint Black 128
Mary J. Blige 93
Blink 182 166
Michael Bolton 46
Ray Boltz 186
Bone Thugs-N-Harmony 83
Boyz II Men 24
Toni Braxton 175

Jim Brickman 66
Brooks & Dunn 30
Meredith Brooks 130
Bobby Brown 197
Jackson Browne 174
Bush 56
Busta Rhymes 49
Mariah Carey 13
Bob Carlisle 122
Deana Carter 82
Steven Curtis Chapman 104
Chumbawamba 8
Paula Cole 119
Harry Connick, Jr. 72
Creed 101
The Cure 96
Days Of The New 64
Chico DeBarge 86
Oftones 157
John Denver 146
Celine Dion 2, 65
Oru Hill 103
Bob Dylan 105
Missy "Misdemeanor" Elliott 111
Enya 41

EPMD 145
NAS Escobar, Foxy Brown, AZ And Nature 45
Everclear 97
Alejandro Fernandez 156
Fleetwood Mac 17
John Fogerty 195
Foo Fighters 109
Kenny G 25
Ginuwine 194
God's Property From Kirk Franklin's Nu Nation 79
Amy Grant 80
Gravediggaz 164
Green Day 61
Hanson 7, 16
H-Town 147
Alan Jackson 125
Jamiroquai 77
Jane's Addiction 68
Janet 18
Jars Of Clay 73
Jay-Z 35
Wyclef Jean Featuring Refugee

Allstars 116
The Jerky Boys 134
Jewel 21
Joe 133
Billy Joel 84
Elton John 89, 136
K-Ci & Jojo 155
Sammy Kershaw 110
B.B. King 94
The Kinleys 185
Kiss 173
Denis Leary 169
Led Zeppelin 12
Live 189
LL Cool J 51
Lisa Loeb 100
Kenny Loggins 191
Patty Loveless 132
LSG 10
Luniz 62
Mack 10 140
Mannheim Steamroller 44
Marcy Playground 182
Mark & Brian 183
Richard Marx 148

Mase 9
Master P 36
Matchbox 20 14
Dave Matthews Band 48, 131
Martina McBride 98
Lila McCann 198
Neal McCoy 165, 178
Mindy McCready 113
MC Eht 123
Tim McGraw 50
Loreena McKennitt 124
Brian McKnight 158
Sarah McLachlan 47
Megadeth 190
John Mellencamp 33
Metallica 1, 115
The Mighty Mighty Bosstones 108
Luis Miguel 188
MJG 20
John Michael Montgomery 60
Mystikal 19
NOFX 142
The Notorious B.I.G. 91
Oasis 78
ORIGINAL BROADWAY CAST

The Lion King 200
Ozzy Osbourne 31
Sandi Patty 184
Michael Peterson 135
Phish 162
Portishead 150
Prodigy 59
Puff Daddy & The Family 22
Radiohead 171
Rakim 32
Collin Raye 120
LeAnn Rimes 6, 63, 137
Robyn 107
The Rolling Stones 43
Salt-N-Pepa 106
Adam Sandler 181
Savage Garden 75
Kenny Wayne Shepherd Band 154
Paul Simon 42
Sister Hazel 117
Smash Mouth 26
Somethin' For The People 192
Soundgarden 129
SOUNDTRACK
Anastasia 76

Beauty And The Beast: The Enchanted Christmas 144
Boogie Nights 114
Gang Related — The Soundtrack 70
Men In Black—The Album 37
Mortal Kombat: Annihilation 69
My Best Friend's Wedding 149
Selena 121
Soul Food 28
Space Jam 87
Spawn — The Album 179
Spice 1 187
Spice Girls 11, 23
Squirrel Nut Zippers 176
George Strait 71
Barbra Streisand 3
Sublime 67
Sugar Ray 38
The Sundays 152
Third Eye Blind 74
Wu-Tang Clan 163
Timbaland And Magoo 58
Tonic 118
Tool 167
Shania Twain 5

Usher 34
Luther Vandross 112
VARIOUS ARTISTS
Celtic Christmas III 160
Club Mix '98 81
A Country Superstar Christmas 141
ESPN Presents: Jock Jams Volume 3 39
Pure Disco 2 161
Pure Moods 102
Superstar Christmas 95
Ultimate Dance Party 1998 55
Ultimate Hip Hop Party 1998 139
A Very Special Christmas 3 52
Wow-1998: The Year's 30 Top Christian Artists And Songs 57
The Verve 88
The Wallflowers 54
Bryan White 151
BeBe Winans 177
Wu-Tang Clan 172
Wynonna 85
Yanni 40, 199
Trisha Yearwood 27

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
154	145	125	7	KENNY WAYNE SHEPHERD BAND	REVOLUTION 24689/WARNER BROS. (10.98/16.98)	TROUBLE IS... 74
155	146	140	23	K-CI & JOJO	● MCA 11613* (10.98/16.98)	LOVE ALWAYS 24
156	168	161	9	ALEJANDRO FERNANDEZ	SONY LATIN 82446/SONY (9.98 EQ/14.98) HS	ME ESTOY ENAMORANDO 125
157	118	69	4	DEFTONES	MAVERICK 46810/WARNER BROS. (10.98/16.98)	AROUND THE FUR 29
158	150	136	9	BRIAN MCKNIGHT	MERCURY 536215 (10.98 EQ/16.98)	ANYTIME 39
159	149	144	16	311	▲ CAPRICORN 536181*/MERCURY (8.98 EQ/17.98)	TRANSISTOR 4
160	185	—	2	VARIOUS ARTISTS	WINDHAM HILL 11233 (10.98/16.98)	CELTIC CHRISTMAS III 160
161	136	—	3	VARIOUS ARTISTS	POLYGRAM TV 555120/POLYDOR (10.98/17.98)	PURE DISCO 2 136
162	108	49	4	PHISH	ELEKTRA 62121/EEG (10.98/16.98)	SLIP STITCH AND PASS 17
163	97	40	3	THREE 6 MAFIA	RELATIVITY 1644 (10.98/15.98)	CHPT. 2: WORLD DOMINATION 40
164	112	70	6	GRAVEDIGGAZ	GEE STREET 32501*/V2 (10.98/16.98)	THE PICK, THE SICKLE AND THE SHOVEL 20
165	152	129	24	NEAL MCCOY	● ATLANTIC (NASHVILLE) 83011/AG (10.98/16.98)	GREATEST HITS 55
166	157	157	11	BLINK 182	CARGO 11624*/MCA (8.98/12.98) HS	DUDE RANCH 135
167	154	143	60	TOOL	▲ FREEWORLD 31087* (10.98/16.98)	AENIMA 2
168	180	—	2	BARNEY	BARNEY PUBLISHING 9517 (9.98/14.98)	HAPPY HOLIDAYS, LOVE BARNEY 168
169	NEW	1	DENIS LEARY	A&M 540832 (10.98/16.98)	LOCK 'N LOAD 169	
170	162	160	14	ALLURE	TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98) HS	ALLURE 108
171	166	155	21	RADIOHEAD	CAPITOL 55229 (10.98/15.98)	OK COMPUTER 21
172	151	126	25	WU-TANG CLAN	▲ LOUD 66905*/RCA (19.98/24.98)	WU-TANG FOREVER 1
173	137	85	4	KISS	MERCURY 536323 (11.98 EQ/17.98)	CARNIVAL OF SOULS: THE FINAL SESSIONS 27
174	158	138	9	JACKSON BROWNE	ELEKTRA 62111/EEG (10.98/16.98)	THE NEXT VOICE YOU HEAR — THE BEST OF JACKSON BROWNE 47
175	170	169	75	TONI BRAXTON	▲ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS 2
176	159	152	42	SQUIRREL NUT ZIPPERS	● MAMMOTH 0137* (10.98/16.98) HS	HOT 27
177	167	134	4	BEBE WINANS	ATLANTIC 83041/AG (10.98/16.98)	BEBE WINANS 125
178	163	135	4	NEAL MCCOY	ATLANTIC (NASHVILLE) 83057/AG (10.98/16.98)	BE GOOD AT IT 135
179	153	122	17	SOUNDTRACK	IMMORTAL 68494/EPIC (10.98 EQ/17.98)	SPAWN — THE ALBUM 7
180	NEW	1	5TH WARD BOYZ	RAP A-LOT/NOO TRYBE 45117/VIRGIN (10.98/15.98)	USUAL SUSPECTS 180	
181	161	133	10	ADAM SANDLER	WARNER BROS. 46738 (10.98/16.98)	WHAT'S YOUR NAME? 18
182	NEW	1	MARCY PLAYGROUND	CAPITOL 53569 (6.98/9.98) HS	MARCY PLAYGROUND 182	
183	48	—	2	MARK & BRIAN	OGGIO 86957/NAVARRÉ (15.98 CD)	YOU HAD TO BE THERE! 48
184	155	—	2	SANDI PATTY	WORD 68583/EPIC (10.98 EQ/16.98) HS	ARTIST OF MY SOUL 155
185	172	153	8	THE KINLEYS	EPIC (NASHVILLE) 67965/SONY (NASHVILLE) (10.98 EQ/16.98) HS	JUST BETWEEN YOU AND ME 153
186	197	—	2	RAY BOLTZ	WORD 68512/EPIC (10.98 EQ/16.98) HS	A CHRISTMAS ALBUM 186
187	114	56	4	SPICE 1	JIVE 41596 (10.98/16.98)	THE BLACK BOSSALINI (A.K.A. DR. BOMB FROM DA BAY) 28
188	171	150	15	LUIS MIGUEL	● WEA LATINA 19798 (9.98/15.98)	ROMANCES 14
189	174	170	40	LIVE	▲ RADIOACTIVE 11590*/MCA (10.98/16.98)	SECRET SAMADHI 1
190	182	172	23	MEGADETH	● CAPITOL 38262 (10.98/16.98)	CRYPTIC WRITINGS 10
191	194	—	31	KENNY LOGGINS	● COLUMBIA 67986 (10.98 EQ/17.98)	YESTERDAY, TODAY, TOMORROW: THE GREATEST HITS OF KENNY LOGGINS 39
192	188	182	9	SOMETHIN' FOR THE PEOPLE	WARNER BROS. 46753 (9.98/15.98) HS	THIS TIME IT'S PERSONAL 154
193	175	174	93	2PAC	▲ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME 1
194	169	154	59	GINUWINE	▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR 26
195	178	165	27	JOHN FOGERTY	● WARNER BROS. 45426 (10.98/16.98)	BLUE MOON SWAMP 37
196	164	145	9	BJORK	ELEKTRA 62061/EEG (10.98/16.98)	HOMOGENIC 28
197	132	61	3	BOBBY BROWN	MCA 11691 (10.98/16.98)	FOREVER 61
198	183	183	20	LILA MCCANN	ASYLUM 62042/EEG (10.98/16.98) HS	LILA 86
199	200	178	13	YANNI	PRIVATE MUSIC 82153/WINDHAM HILL (10.98/16.98)	DEVOTION: THE BEST OF YANNI 42
200	NEW	1	ORIGINAL BROADWAY CAST	WALT DISNEY 60802 (11.98/17.98)	THE LION KING 200	

JAMIROQUAI, ELLIOTT VIDS GET BILLBOARD HONORS

(Continued from page 5)

Nov. 22 at Billboard Live in West Hollywood, Calif.

The clip, featuring Jamiroquai front man Jason Kay slipping and sliding around a room with a moving floor, won the Maximum Vision Award and best clip honors in the alternative/modern rock field. It also earned Jonathan Glazer director of the year honors.



BR5-49

Missy "Misdemeanor" Elliott's Gold Mind/EastWest/EEG clip, "The Rain (Supa Dupa Fly)," which was named the year's best clip and best new artist clip in the rap field, was the only other multiple-award winner.

The Fantastic Video honor, a new award determined by visitors to Billboard Online, went to Spice Girls' Virgin clip "Say You'll Be There." All of the other winners were chosen in a vote by music video professionals.

Hosted by VH1 VJ A.J. Hammer, the Billboard Music Video Awards was sponsored by College Television Network and webcast live for the first time by JAMtv and Billboard Online.

Early in the ceremony, Hammer acknowledged the death of INXS singer Michael Hutchence (see story, page 13).

The show featured the presentation of 28 awards by Hammer and guest presenters Tommy Boy dance diva Jocelyn Enriquez, Jon Forte of Ruffhouse/Columbia act the Refugee All-



stars, RCA singer/songwriter Leah Andreone, and special guest star Dennis Hopper.

Following the presentation of the Maximum Vision Award, Hammer ribbed Hopper, saying that he didn't appear to be familiar with British act Jamiroquai. Hopper responded by quipping that he was very familiar with virtual insanity.

Performers at the ceremony included Buzztone/RCA hip-hop act Funkdoobiest, H.O.L.A.'s Veronica, and Mojo/Universal punk-ska outfit Reel Big Fish.

Taking the honors in the pop/rock field were No Doubt's Trauma/Interscope video "Don't Speak," which was

named best clip, and Fiona Apple's Clean Slate/Work/Epic video "Sleep To Dream," selected as best new artist clip.

In the contemporary Christian field, dc Talk's "Colored People" earned best clip, while Smalltown Poets' "Prophet, Priest & King" scored the nod for best new artist clip. Both acts record for Forefront/Chor-



ROBYN

dant.

In the jazz/AC field, "God Bless The Child," by Tony Bennett Featuring Billie Holiday (Columbia), won the best clip honors, while Jewel's Warner Sunset/Atlantic video for "Foolish Games" won best new artist clip.

In the hard rock division, Marilyn Manson's Nothing/Interscope clip "Beautiful People" won clip of the year, while Talk Show's Atlantic video "Hello Hello" garnered the best new artist honors.

RCA artist Robyn's "Do You Know (What It Takes)" earned the best new artist clip in the dance division, while "We Trying To Stay Alive," by Ruffhouse/Columbia act Wyclef Jean Featuring Refugee Allstars, won best clip.

In the country field, best clip honors went to "It's Your Love" by Curb artist Tim McGraw with Faith Hill, while "Even If It's Wrong," by Arista Nashville act BR5-49, won the best new artist clip.

The only tie was for best clip of the year in the R&B/urban field. "Mo Money Mo Problems" by Bad Boy/Arista act the Notorious B.I.G. Featuring Mase & Puff Daddy shared honors with "Men In Black" by Columbia rapper Will Smith. The best new artist clip in R&B/urban went to Kedar/Universal act Erykah Badu's "On & On."

The best new artist clip in the alternative/modern rock field went to Smash mouth's Interscope video "Walkin' On The Sun."

The following is a list of winners in the local/regional show categories, which were voted on by attendees at the Billboard Music Video Conference:

Pop/rock: "Power Play," Newark, N.J.

Hard rock: "Punk TV," Denver. **Alternative/modern rock:** "The Swindle," Bridgeport, Conn.

Jazz/AC: "The Breeze Video Program," Phoenix.

R&B/urban: "Urban X-expression," Philadelphia.

Rap: "Video Underground," New York.

Country: "The Country Music Channel," San Francisco.

TO OUR READERS

The Hot 100 Singles Spotlight will return next week.



by Geoff Mayfield

FIREWORKS: Metallica's "Re-Load" bows at No. 1 atop The Billboard 200. Its 435,500-unit total is smaller than the sums with which it debuted in 1991 (598,000 units) and 1996 (680,000 units), but nonetheless, the hard-rocking vet becomes the first non-rap act to top the 400,000 mark in '97.

Celine Dion's "Let's Talk About Love" (No. 2) makes noise with 334,000 units, far ahead of the 193,000 pieces that last year's "Falling Into You" notched in its first week. There was only one week—during Christmas, when it sold 371,000—when that title had a higher tally. That one was on the chart for 62 weeks before it fell out of the top 10.

Meanwhile, there were zero weeks when the first albums by Erykah Badu and Hanson rang more than their new ones do. Badu's live set chimes in at No. 4 with 177,500 units; Hanson's Christmas set wraps up at No. 7 with 125,000 units. "The BBC Sessions" of '70s gods Led Zeppelin, a double-length package, also exceeds 100,000 units at No. 12 (101,000 units).

WHO KNOWS? Now that the dust has cleared from Metallica's loud chart bow, the top of The Billboard 200 becomes a tug of war between a posthumous rap icon and the man who has spent more weeks at No. 1 than any other act in the '90s.

The dead rapper is 2Pac, whose last three albums debuted at No. 1 with average first-week sales of 480,000 units. Excluding 1995's "Me Against The World," his last two averaged more than 614,000, with his posthumous '96 Makaveli recording pulling about 664,000 units in week one.

Country superstar Garth Brooks is the guy who has worn The Billboard 200's crown more times, 33 weeks, than any other artist this decade. His last five non-Christmas sets have enjoyed an average first-week take in the neighborhood of 421,500 units.

It's been more than a year since 2Pac's death, so it's hard to say how much allure he still commands, just as the impact of Brooks' summertime HBO special is a wild card that is difficult to calculate. Due to Thanksgiving week's production schedule, this column is not armed with the first-day sales reports that it usually would command, so pick 'em.

CH-CH-CH-CHANGES: With this issue, the chart field previously identified as "Label" will now read "Imprint" (see story, page 8). Some of the companies listed as imprints, such as the Arista joint ventures Bad Boy and LaFace, are staffed. Others, such as Atlantic's Lava and Big Beat monikers, are not staffed.

However, Billboard's longstanding policy is that the listings found on our charts reflect the logos a consumer might find on product in the stores. Our charts' adoption of the "Imprint" category erases the sometimes thorny question of whether a label is indeed a label. Trust me when I tell you that question comes up more frequently than you might think... Also new with this issue, which starts the 1998 chart year, is the listing of EMI-Capitol Entertainment Properties as the distributing label for most of EMI Music Distribution's catalog fare. The original labels for those titles will continue to reside in the Imprint field on Top Pop Catalog Albums and Top Country Catalog Albums.

FUNERAL FOR A FRIEND: The Billboard/Airplay Monitor family grieves the untimely passing of Airplay Monitors editor in chief Heston Hosten (Billboard, Nov. 29), who recently succumbed to a long and courageous fight with cancer. As a co-worker, I'll miss his get-it-done attitude. As a friend, I'll never be able to replace that smile of his, which could brighten even the largest and most crowded room.

Heston checked in for what was ultimately his final hospital stay just before the Billboard/Airplay Monitor Radio Seminar & Awards convened Oct. 16-18 in Orlando, Fla. It was there that I learned from a mutual friend of his grave prognosis, but when I called him from the confab, I kept that knowledge to myself, preferring to let him decide when, or even if, he would share that.

The phone conversation offered me a lasting snapshot of Heston's dedication, because when I told him that lots of people at the conference missed him and wished he could be there, he put aside concerns about his own fate, worrying instead that his absence was serving as a distraction. When I assured him that things in Orlando were rolling along smoothly and that he would be pleased to see how well his charges were taking care of business, he was relieved, his voice hinting a bit of that priceless smile.

I happened to be working in our New York headquarters, where most of the staff who reported to Heston work, during the week that he passed away. I could not help but be impressed by how well the charts and Airplay Monitor crew bore up in the face of the very sad reality that we all had to embrace. It brought me back to that phone chat that Heston and I had during the Radio Seminar, and I realized that the staff's comportment in the face of dreary circumstances and unrelenting deadline pressure served as a living testimony to the professionalism that were hallmarks of his brief tenure here and his long stay at affiliated company Broadcast Data Systems. He would have been proud.

Over and above the professional example that he set, Heston's warmth, charm, and sincerity will forever touch those of us who were able to rub shoulders with him. Rest well, sweet prince.

MIDEM ASIA MOVING TO BALI

(Continued from page 12)

people who would not otherwise attend.

Other concerns include strict censorship laws governing importation into predominantly Muslim Indonesia. Some executives mention the prospect of bureaucratic hassles that could ensnare the sheer volume of music and, specifically, video product that accompanies a trade show of MIDEM Asia's size.

RMO's Whitfield says customs and censorship should not present problems, however. "We've already appointed a freight forwarder, and we will supply all delegates with customs-clearance forms which will be handled

also by a freight forwarder in Indonesia. As long as people fill things in correctly and don't abuse the rules, it will all be taken care of in advance."

This year's MIDEM Asia, held May 21-23 at the Hong Kong Convention and Exhibition Centre, drew 2,138 participants, representing 916 companies from 43 countries. This contrasts with 2,432 delegates in 1996 and 2,129 in 1995, the convention's first year. RMO had expected more than 2,500 attendees in 1997.

Assistance in preparing this story was provided by Jeff Clark-Meads in London.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	4	DON'T STOP	NO AUTHORITY (MJJ/WORK)
2	7	7	RISE	VERONICA (H.O.L.A./ISLAND)
3	5	3	UP & DOWN	BILLY LAWRENCE (EASTWEST/EEG)
4	3	3	SHOWDOWN	E-A-SKI FEAT. MONTEL JORDAN (RELATIVTY)
5	8	5	DID I SHAVE MY LEGS FOR THIS?	DEANA CARTER (CAPITOL (NASHVILLE))
6	1	7	MAN BEHIND THE MUSIC	QUEEN I'EN FEAT. TEDDY RILEY (LIL' MAN/INTERSCOPE)
7	13	4	INFATUATION	LAURNEA (Y&B YUM/EPIC)
8	9	6	WHAT IF I DO	MINDY MCCREADY (BNA/RCA(NASHVILLE))
9	4	3	COME ON EILEEN	SAVE FERRIS (STARPOOL/EPIC)
10	15	2	SOMETHING THAT WE DO	CLINT BLACK (RCA (NASHVILLE))
11	20	2	THA HOP	KINSU (BLUNT/TVT)
12	14	7	YOU DON'T SEEM TO MISS ME	PATTY LOVELESS (EPIC)
13	11	8	NEVER WANNA LET YOU GO	ABSOLUTE (DEF JAM/MERCURY)
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
14	—	1	ONLY IF	ENYA (REPRISE)
15	—	3	THE BREAKS	NADANUF FEAT. KURTIS BLOW (REPRISE)
16	16	3	SAY YOU'LL STAY	KAI (HBI/GEFFEN)
17	19	2	SAND AND WATER	BETH NIELSEN CHAPMAN (REPRISE)
18	21	26	ALIVE	PEARL JAM (EPIC)
19	—	4	CLOSER	CAPONE -N- NOREAGA (PENALTY/TOMMY BOY)
20	24	22	EVEN FLOW	PEARL JAM (EPIC)
21	18	2	PAPI CHULO	FURRODORIST FEAT. DAZ DILLINGER AND COBRA RED (BUZZ TONE/RCA)
22	23	3	MORE THAN EVERYTHING	RHETT AKINS (DECCA/MCA (NASHVILLE))
23	—	1	WHATEVER U WANT	LIGHTER SHADE OF BROWN (FEAT. DWAYNE WIGGINS) (GREENISIDE/THUMP)
24	25	13	DANCE HALL DAYS	WANG CHUNG (GEFFEN)
25	—	2	LOVE OF MY LIFE	SAMMY KERSHAW (MERCURY (NASHVILLE))

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

FOREIGN SIGNINGS PAYING OFF FOR GERMANY'S MAJOR LABELS

(Continued from page 5)

speaking world but that still have a solid following in the GSA region and Eastern Europe. Deep Purple last year signed with EMI Germany and will release an album in 1998.

EMI president, GSA, Helmut Fest, one of the more successful "importers" of non-German acts, says, "I have always been convinced that it makes sense to sign up U.K. and U.S. acts who have reached a difficult point in their careers in their home countries directly in Germany."

But a more recent development is the view of Germany as a place to break new acts, as a country with a well-developed production infrastructure and skills and A&R staffs that are in tune with the rest of the world markets' needs.

A shortage of suitable repertoire signed by affiliate companies has played some part in the development, says Fest.

"While it's not fair to say that little has come out of the U.S. over the past few years, the problem is that 'urban music' has taken a turn which does not necessarily allow it to be transplanted into the European market with the same degree of success," he says. "Rap or hip-hop acts only have any chance of success if they are melodic and, more importantly, form part of a trend."

ROCK THE VOTE

(Continued from page 12)

with Black Youth Vote, the National Assn. for the Advancement of Colored People, and other traditional organizations to get young people of color registered to vote.

"[Rock the Vote is] rejuvenating now, getting ready for the congressional elections and gearing up for '98," says Frisby. "We want to get young people registered and educated, train activists, get young people to the polls next year, and get them speaking out about issues that are important to [them]."

"[Rock the Vote is] different because we target young people using pop culture," continues Frisby. "We have at our fingertips the people who made Madonna and Sean 'Puffy' Combs, and this helps us get in the face of young people who might not otherwise be interested in politics."

Frisby admits that the organization could "do some things to get us in the media more," citing the strategic use of radio to give Rock the Vote a regional presence as well as the successful cooperation with MTV in the past to increase national exposure.

But even when the organization is flying under the media radar, the numbers indicate that Rock the Vote is getting the job done, Frisby says.

WORD NASHVILLE

(Continued from page 12)

positions when the label closed its doors. Teague will remain with the label through the end of the year.

Word Nashville's greatest successes were in taking mainstream country projects to Christian consumers, as evidenced by the reception the Kenny Rogers and Collin Raye albums received at Christian retail. Teague plans to continue that role with a new partner.

"I'm excited about the opportunity to try to build this dual-market music inside the country community," he says.

Fixation on domestic concerns by British and American labels has slowed the flow of international repertoire into continental Europe, maintains Fest. "There's some very commercial music made by talented musicians who do not get the attention they deserve musically because they are not in line with current trends in their home markets."

EMI Germany's direct signings include new acts and those without contracts in their home markets. Some of these acts—notably Chumbawamba in the U.K.—have returned to success in their home countries via Germany (Billboard, Nov. 8).

Martin Brem, managing director of Columbia Germany in Frankfurt, says, "If our tastes and market needs are not served by the U.S. mainstream, it just makes economic sense for us to fill the gaps." Among Columbia's direct signings is singer Anne Clark.

Brem notes that if Columbia were looking to sign overseas acts or projects, it would initially have to be successful in Germany. "That has to come first. If there is an exploitation angle, [so much] the better," says Brem.

Polydor Germany's signing of "Baywatch" star David Hasselhoff is one example of a German company selling records with a U.S. act. While American audiences have never been able to accept Hasselhoff as a singer, he has had chart success as a vocalist in many countries, with more than 5 million records sold worldwide, according to his previous label, BMG.

Polydor managing director Jorg Hellwig says, "If a foreign artist has a strong market in Germany and is no longer able to find a good deal in his own country, this represents an ideal constellation for a direct signing." If there is competition in the act's home market, such deals do not make sense, cautions Hellwig: "It would be ridiculous to compete with affiliates."

Epic Records in Frankfurt has

signed a distribution deal for Bad Religion for the world outside the U.S. and Canada and has already sold 500,000 copies total of three albums: "Tested," "Stranger Than Fiction," and "The Gray Race." Non-German dance acts, notably Run-D.M.C., whose latest single, "It's Like That," hit No. 1 on the DDC German Dance Chart, have performed well for Epic, and Boy George has a deal with dance label Epidrome as a DJ and dance act, as has New York rapper Mic Geronimo, a co-signing with Sony France.

Joerg Hacker, Epic's managing director, does not think foreign partners are angered by German companies signing foreign acts directly. "Given the low volumes concerned, foreign affiliates and partners are not overly worried. However, if a foreign signing proves to be a great success in Europe and Epic's foreign affiliates could have had the act, a conflict would be inevitable."

GERMANY AS A MARKET

One reason for Germany's emergence as Europe's first A&R stop off is its economic power. The GSA area is by far the continent's most important marketing region and has a receptive and nonjudgmental audience, especially for pop music.

BMG Ariola Munich found just how great a power it was when it launched Backstreet Boys, then licensed to the company from Jive/Zomba. Backstreet Boys' first album there, "Backstreet Boys," has sold more than 900,000 units, and the single "Everybody" has sold more than 350,000 units, says BMG.

Its own signing, 'N Sync, is following in Backstreet Boys' footsteps. With the group landing five singles on the German charts and its debut album, "'N Sync," hitting No. 1 on the album chart, BMG is now launching major promotion and marketing activities for

the releases in the U.K. and the U.S. To date, BMG has released "N Sync" in 29 countries and seen sales of 600,000 albums, a little more than half of them in Germany.

Germany offers greater potential for young artists than any other key market, notes Michael Haentjes, owner of edel records in Hamburg.

"The German market has increasingly liberated itself from its Anglo-American slant. Although artists from England and the U.S. are now being signed directly, production and marketing is now less oriented to foreign countries and more to the German market." Edal records has had great success with Aaron Carter and Trey D. from the U.S. Both acts are planned for international release by edel early next year, and Carter's single "Crush On You" is currently No. 40 in Germany and has already been released in most European countries.

It's not just U.K. and U.S. acts that are being snapped up by German A&R execs. Universal Germany managing director Heinz Canibol signed Swedish singer Pandora, who has sold more than 900,000 albums in Japan. Germany has now also become the strongest market for U.S. heavy metal legend Manowar, thanks to Universal's activities. However, Canibol says, "we do not actively seek such opportunities. They tend to happen coincidentally. In any case, we always consult with the relevant national companies in good time before taking any action."

Mercury Germany has signed Swedish group Together, which notched 150,000 sales in the German market with its album "To Be With You." Mercury marketing and A&R director Boris Lohe sees strong potential in Germany for European acts signed by German labels, as they are "specifically produced to optimum effect for the local market."

The nation's production base, which

has evolved along with the rise in national signings, is one factor helping to attract artists. Under managing director Bernd Dopp, WEA Germany has added three spectacular acts to its roster that have sold well in Germany and beyond.

Bootsy Collins' album "Fresh Outta 'P' University" and the single "I'm Leaving You" made it straight onto the national charts; the single currently stands at No. 60.

WEA produced Collins with MC Lyte, Thomas D. and S.M.U.D.O. of Die Fantastischen Vier, and Bernie Worrell and Fred Wesley of Parliament/Funkadelic.

Collins says about his experience of working in Germany, "I guess even if you don't know how to speak somebody's language, once you got a good vibe going on, that says it all" (see related story, page 23).

U.S. singer Randy Crawford signed to WEA Germany two years ago. With such renowned producers as Jens Krause and Mousse T. behind her, Dopp is convinced that the first single, "Are U Sure," is not the only potential hit on her new album, "Every Kind Of Mood," released in October in Germany. Crawford's 1996 album, "Naked & True," her first after signing with WEA Germany, has sold more than 400,000 units worldwide, says the label.

EastWest has also had great international success with direct signings, including Sarah Brightman, Willy DeVille, Bonnie Tyler, and Princessa. EastWest managing director Hubert Wandjo comments, "We have already the hottest U.S. labels in the world like Atlantic and Elektra, but there is a need to sign international artists."

KNIGHT'S LEGAL SETBACK

(Continued from page 12)

Crockett for \$2,500 sent via Western Union to Las Vegas.

Knight was arrested April 19, 1994, and pleaded guilty June 29, 1995, to one count of conspiracy to purchase firearms; the other four counts were dismissed. Nevada U.S. District Court Judge Philip M. Pro sentenced Knight to 30 days in a halfway house, fined him \$2,500, and placed him on three years of supervised release. Knight's case was transferred to the jurisdiction of the court's Central District of California in September 1995.

In August 1996, after he had tested positive for marijuana use in five court-mandated drug tests, Knight was ordered to show cause why his probation should not be revoked.

Before he could appear in court, however, his troubles with the law escalated rapidly.

On Sept. 7, 1996, Knight and rapper Tupac Shakur were involved in an assault on reputed gang member Orlando Anderson in the lobby of the MGM Grand Hotel in Las Vegas. Shakur was mortally wounded while riding in Knight's car on the Vegas strip later that night. No criminal charges were lodged in the beating incident, which was caught on a hotel security camera; however, Anderson, who was once considered a principal suspect in Shakur's still-unsolved murder, filed a civil suit against Knight, Death Row, and Shakur's estate in September (Billboard, Sept. 20).

After the MGM Grand assault came to light, Knight was jailed for violating his state probation in an armed assault on rappers Lynwood and George Stanley in 1992. On Feb. 28, Judge Czuleger sentenced Knight to serve his suspended nine-year sentence for the assault on the Stanleys (Billboard, March 15).

The revocation of Knight's probation in the assault case ultimately led to his Nov. 24 federal hearing, which had been pending since March.

Unlike Knight's February hearing, a daylong affair at which a parade of character witnesses appeared before a courtroom overflowing with supporters and press, the onetime rap mogul's federal hearing was a fast 15-minute formality. It took place in a small hearing room—U.S. District Court Judge William J. Rea's temporary courtroom—in the downtown Federal Building. A handful of journalists and TV news sketch artists witnessed the swift proceeding.

Knight—looking considerably thinner than he had at his February court appearance—was escorted into the room with his hands manacled to a chain around his waist. The once-flamboyant record exec was clad nondescriptly in a white T-shirt, blue jeans, and white athletic shoes.

After U.S. Attorney Gregory Jessner and Knight's lawyer David Chesnoff held a sidebar at Rea's bench to explain the sentencing arrangement, the judge

asked Knight to admit that his participation in the assault on Anderson had violated his state probation.

"I admit that, sir," Knight replied.

After Rea ruled that Knight had also violated his supervised release in the federal weapons case, Chesnoff, Jessner, and Bouchard expressed their mutual satisfaction with the proposed sentencing arrangement to the judge.

Before pronouncing his sentence, Rea asked Knight if he had anything to say.

"I've been incarcerated over a year now and felt that I've learned my lesson," Knight said. "I want to go on with my life."

Rea passed his sentence with the admonition, "Don't let me see you back here, Mr. Knight."

"You won't, Your Honor," Knight replied.

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BPI, N.Y. Times Launch Entertainment Web Site

BPI Communications Inc., parent company of the Billboard Music Group, and the New York Times Syndicate have joined forces to create Entertainment News Daily, a new Internet site devoted to entertainment news. The site (www.entertainment-newsdaily.com) provides news and other information from BPI publications—including Billboard, The Hollywood Reporter, and Back Stage—as well as consumer dailies from around the U.S.

Music coverage is a specialty of the new site. Music offerings include news stories from Billboard as well as highlights of several key Billboard charts.

The new site also includes coverage of films, video, theater, television, and books. Articles are gleaned from the BPI titles and from such Times-as-

sociated dailies as the Boston Globe and the San Francisco Chronicle. The site also carries the Times Syndicate's "TV Tonight" column and specialized fare such as a science fiction column.

The new site is advertiser-supported and free to all Internet users. It also has an archive, offering historical information on the entertainment business for a monthly fee of \$4.95.

Then there is the "City Scene" button on the site that links users with the entertainment-oriented Web pages of newspapers in 27 cities in the U.S. and Canada.

John Morgan, BPI's VP of electronic media, says plans are under way to broaden the site's news sources to include the Times' international publications.

'Top Pop Singles' Has More Info Than Ever

"Top Pop Singles 1955-1996" is the eighth edition of the most referred to book in the music industry. The updated edition offers more facts and features than ever before. This essential research tool contains two new significant additions which more than double the number of titles of the previous edition. For one thing, all B-sides are now included. Secondly, the flip side of every charted vinyl single, as well as additional tracks on charted cassette and compact disc singles make their debut in "Top Pop Singles 1955-1996."

Another first is the inclusion of all the hits of Billboard's Hot 100 Singles Airplay chart within the main artist and title sections. Now, all of the non-single

hits by artists such as No Doubt, Alanis Morissette and Smashing Pumpkins appear in chronological order with their Hot 100 hits.

Arranged alphabetically by artists, a typical entry in the book begins with an illuminating artist biography. Following in chronological sequence are the artist's hits with each hit's chart history (debut date, peak position and total weeks charted). Also included are indications of RIAA gold and platinum certifications plus thousands of notes of interest.

The new edition is available in selected bookstores or from Record Research at 800-827-9810 or fax 414-251-9452.



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LSG Is More Than Sum Of Its Parts

GERALD LEVERT, Johnny Gill, and Keith Sweat have all had top five hits on the Hot 100 before, but now that the three stars have teamed up to form a supergroup, they are back in the upper reaches of the chart. "My Body" by LSG (EastWest) bullets 5-4 in its sixth chart week. Of the three, Sweat has achieved the highest peak position, reaching No. 2 in 1996 with "Twisted." The follow-up, "Nobody," peaked at No. 3.

Gill has been to No. 3 with his "other" group, New Edition, for whom "Hit Me Off" was a top three hit in 1996. As a solo artist, Gill had another No. 3 track, with "Rub You The Right Way" in 1990. Levert's biggest hit until now was "Casanova," a No. 5 single in 1987 recorded with his group, Levert.

On The Billboard 200, the LSG album, "Levert, Sweat, Gill," entered at No. 4 last issue. That's a higher chart position than any of the artists have achieved on their own. Gill peaked at No. 8 in 1990 with a self-titled album, Levert went to No. 18 in 1994 with "Groove On," and Sweat hit No. 5 in 1996 with his self-titled album. Gill reached No. 1 as part of New Edition.

29 AND COUNTING: Now in his ninth week at No. 1 on the Hot 100 with "Something About The Way You Look Tonight," Elton John will probably still be in the top 10 come the beginning of 1998. That will extend his record of having at least one top 40 single every year to 29 consecutive years.

38 SPECIAL: Would you be impressed if an artist had 37 chart-topping albums, 34 of them consecutively? That's the record held by the most successful anthology series in history. "Now That's What I Call Music! 38" (EMI/Virgin/PolyGram) is No. 1 on the U.K. album chart compiled by Chart-Track (see Hits of the World, page 68). The series began in December 1983 as a joint venture between EMI and Virgin and has continued ever since, at the current

pace of three double-CDs a year. PolyGram became a partner in the venture in 1986. "Now That's What I Call Music! 4" is the only volume in the series to miss the No. 1 spot. That edition, released at Christmas 1984, peaked at No. 2.

ONE FINE 'DAY': Lou Reed's "Perfect Day" has charted in the U.K., but never by Reed. The song, originally heard on the 1972 album "Transformer," was a British chart entry for Duran Duran (No. 28) and Kirsty MacColl (No. 75, both in 1995). Now the song has been transformed into a charity recording, with proceeds going to the BBC Children in Need fund. Released on Chrysalis, the song moves 5-1 on the U.K. singles chart this issue.

BBC2: The BBC is also showing up on the U.S. chart this issue. The first Led Zeppelin album to chart in four years debuts at No. 12. "The BBC Sessions" (Atlantic) is the fourth entry for the group in the '90s and the most successful. The previous high was the No. 18 peak of the four-CD set "Led Zeppelin" in 1990. The BBC album is the highest-charting Zeppelin release since "Coda" went to No. 6 in 1983.

BROADWAY BOUND: Paul Simon's "Songs From The Capeman" (Warner Bros.), featuring songs from the forthcoming Broadway show, debuts at No. 42. The original-cast album of Broadway's newest hit, "The Lion King On Broadway" (Walt Disney) debuts at No. 200. And while "Beauty And The Beast" is still playing on Broadway, the soundtrack to "Beauty And The Beast: The Enchanted Christmas" (Walt Disney) opens at No. 144.

ACCURATE TITLE: "Long Time No See" is the name of Chico DeBarge's new album. The set enters The Billboard 200 at No. 86 and is the first album by him to appear on the chart since his eponymous debut in 1987. Unlike his siblings, Chico was never a member of the group DeBarge.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1996	1997
TOTAL	577,940,000	615,869,000 (UP 6.6%)
ALBUMS	475,779,000	499,674,000 (UP 5%)
SINGLES	102,161,000	116,195,000 (UP 13.7%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1996	1997
CD	341,407,000	381,402,000 (UP 11.7%)
CASSETTE	133,152,000	117,083,000 (DN 12.1%)
OTHER	1,220,000	1,189,000 (DN 2.5%)

OVERALL UNIT SALES THIS WEEK

14,094,000

LAST WEEK

13,103,000

CHANGE

UP 7.6%

THIS WEEK 1996

14,391,000

CHANGE

DOWN 2.1%

ALBUM SALES THIS WEEK

11,776,000

LAST WEEK

10,816,000

CHANGE

UP 8.9%

THIS WEEK 1996

11,859,000

CHANGE

DOWN 0.7%

SINGLES SALES THIS WEEK

2,318,000

LAST WEEK

2,287,000

CHANGE

UP 1.4%

THIS WEEK 1996

2,532,000

CHANGE

DOWN 8.5%

ALBUM SALES BY FORMAT

	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1996	CHANGE
CD	9,098,000	8,420,000	UP 8.1%	8,583,000	UP 6%
CASSETTE	2,650,000	2,374,000	UP 11.6%	3,248,000	DN 18.4%
OTHER	28,000	22,000	UP 27.3%	28,000	NONE

ROUNDED FIGURES

FOR WEEK ENDING 11/9/97

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



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Tony Bennett

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"The soundtrack, composed of Johnny Mercer classics, is splendid." —Liz Smith

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