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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT JANUARY 17, 1998



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LOOKING FORWARD
RESIGHT CONTINUITY COMMITMENT >

VISION ENDURES.





Dixie Chicks Album Marks Return Of Monument Label
PAGE 15

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

BY JOHN LANNERT

The U.S. record industry's overall sales increased in 1997 (see story, this page), but the market received no assistance from the Latin sector. SoundScan's 1997 distributor market-share report for the U.S. Latin industry shows a 12% drop-off in sales of Latino album product last year, compared with 1996. According to the report, the second of its kind to be released by SoundScan, the U.S. Latin market sold 13.2 million albums in 1997, down from 15 million in 1996. Contracting in conjunction with the Latin album sales was the album market-share percentage of indie labels, (Continued on page 69)

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

BY ED CHRISTMAN

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



HIGGINS

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

the 'Titanic' soundtrack all have legs, so we should have another up month." In February, Pearl Jam has a new album due for release, which Goman says sounds pretty good. "If Pearl Jam can hold us for February, and then we



have Van Halen at the end of that month and Madonna coming in early March, we could have a pretty good first quarter." Similarly, Rob Cain, at the Woodland, Calif.-based Valley Media (formerly Valley Record Distributors), says, "We had a real good holiday selling season, and you can't discount the business we had in the week after Christmas, which was real strong. The independent merchants in general did real well." Cain says that with sales currently humming, "we have hopes that busi-

ness will be strong" through the first quarter and throughout the year. In Albany, N.Y., Trans World Entertainment Corp. was blowing product out the door. It posted a 13% comparable-store gain for the five-week period that ended Jan. 3 and a total increase of 32% when compared with the same time period last year. For the period, total sales were \$145 million, as compared with \$110 million last year. Of the \$35 million increase, about \$16 million came from the recently acquired Strawberries chain, which has 90 stores. Bob Higgins, president/CEO of the 546-unit Trans World, says, "It was a great holiday season where there was product for everyone, and we were able (Continued on page 80)

Cole, Babyface Among Leaders In Grammy Nods

BY MELINDA NEWMAN

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



BABYFACE COLE

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

Hawaiian Music Making Waves In Rest Of U.S.

BY DOUG REECE

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



REICHEL

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

other 49 states. In 1997, there were only seven weeks when Hawaiian musicians—citizens of a state whose population is a fraction of all others—did not appear on the Top World Music Albums chart. Even more impressive was the individual tally scored by cherished, recently deceased vocalist Israel Kamakawiwo'ole. His album "N Dis Life" ran a remarkable 39 weeks on that chart, selling more than 61,000 units since its release in November 1996, accord- (Continued on page 87)

Thailand Music Biz Confronts Economic Woes

BY GEOFF BURPEE

HONG KONG—Financial markets continue to probe the soft spots in Thailand's frail economy, and as the music business assesses the damage wrought by the regional economic downturn in recent months, leading Thai companies have strengthened their positions by exploiting the market weakness. Though the fabric of the record industry is becoming somewhat threadbare, those companies that remain viable are aware that there has (Continued on page 86)

Austrian Labels Expect Boost From Private Radio

BY SUSAN L. SCHUHMYER

VIENNA—Austrian record company executives are hoping that private radio, due to begin nationwide in April, will help boost the profile of local artists at home and abroad. Labels are hoping that the long-awaited arrival of independent regional stations will break the dominance of state-owned broadcasters, which record companies say is a huge barrier to developing home-grown talent. The first stations are due to start (Continued on page 77)

broadcasting April 1, although given the tortuous history of private radio in this country, that date could prove to be a false dawn. Throughout the industry, criticism is harsh for Ö3, the state-owned national pubcaster and the country's only national outlet for pop. "Everyone involved with music in this country is longingly waiting for the opening of the new radio stations," says Alexander Spritzendorfer, label manager for Spritz Records, a unit of BMG Ari- (Continued on page 77)



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

TO ALL
 WHO MADE
 1997 OUR
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 THANK YOU.







LOOKING BACK...
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THE ENGINEERS AND STAFF OF
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PAST AND PRESENT,
WISH TO EXPRESS THEIR
APPRECIATION FOR HAVING
BEEN GIVEN THE OPPORTUNITY
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GREAT MUSIC.*

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Billboard Music Group

U.K. Culture Dept. Listening To Music Reps

Despite Absence Of Formal Review, Gov't Seeks Input

BY JEFF CLARK-MEADS

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

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

Rob Dickins, chairman of the British

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

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

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

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

U.K.

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

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

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

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

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

(Continued on page 86)

Jeff Gold Among Exec Departures At Warner Bros.

BY CRAIG ROSEN

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

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

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

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

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

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



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

LETTERS

DO YOU HEAR WHAT I HEAR?

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

Richard Recco
 Lynbrook, N.Y.

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

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

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

Recaps for The Billboard 200, Hot

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

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

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

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

BY SHAWNEE SMITH

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

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

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

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

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

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

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



ABNER

Music Business Mourns Passing Of Veteran Producer Nik Venet

BY CARRIE BELL

LOS ANGELES—The industry is mourning the death of veteran producer Nik Venet, who is credited with discovering the Beach Boys for Capitol Records and producing more than 300 albums. He was 61.

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

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

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

(Continued on page 80)



VENET

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Columbia House Joins Net Retailers Via Total E Site

■ BY DON JEFFREY

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

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

Columbia House, a 50/50 joint ven-

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

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

"It's an electronic retailer," says Richard Wolter, chairman/CEO of

(Continued on page 80)

Simitar Starts Compilation, Reissue Label

■ BY DON JEFFREY

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

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

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

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

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

Other titles planned for this year include four albums by the Raspberries

(Continued on page 83)

Lipmans' Republic Label Signs With Universal For Distribution

■ BY CRAIG ROSEN

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

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

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

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

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

Undaunted, the Lipman brothers

(Continued on page 79)

Almo Inks Distrib. Deal With Interscope

Pact Allows Label Flexibility In Exploring New Genres

■ BY CRAIG ROSEN

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

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

The new deal with Interscope allows

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

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

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

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

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

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

"One had nothing do to with the other," says Whalley. "They are two

(Continued on page 80)



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

Marketing The Focus At Atlantic

Exec Promotions Designed To Boost Dept.

■ BY CHUCK TAYLOR

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

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

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

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

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

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

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

All three senior VPs are based in

(Continued on page 80)

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

■ BY JEFF CLARK-MEADS

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

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

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

John Deacon, director general of the



JOHN

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

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

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

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

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

BMG Gets Velvel, Razor & Tie

Will Distribute Catalog, New Releases

■ BY LARRY FLICK

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

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

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

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

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

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

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

(Continued on page 80)

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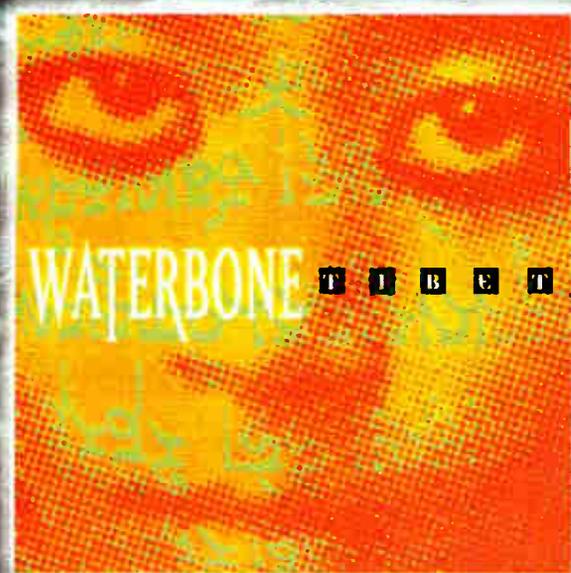
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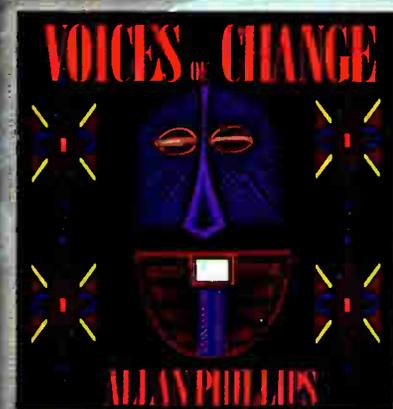
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TIBET by Waterbone

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

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



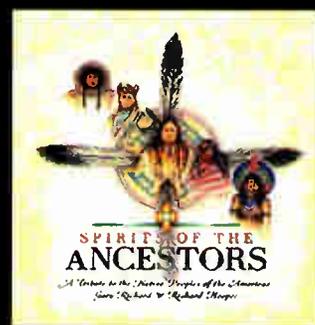
VOICES OF CHANGE by Allan Phillips

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



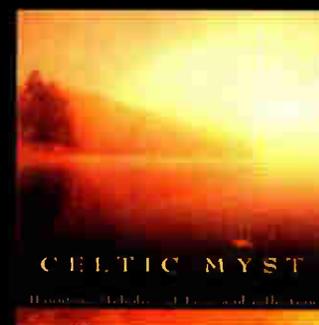
SUGAR CANE by Rafael Aragón

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



SPIRITS OF THE ANCESTORS by Gary Richard and Richard Hooper

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



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



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Dixie Chicks Get Monumental Kickoff On Revived Label

■ BY DEBORAH EVANS PRICE

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

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

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

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



DIXIE CHICKS

could have hoped."

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

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

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

■ BY DOUG REECE

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

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

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

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

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

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

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



BOCELLI

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

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

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

"What PBS has given to Americans

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

"We had a quantum leap in sales, not to say it was a quantum leap we didn't expect," she adds. "We've been working on this since the beginning of the year, so this is the result of several dots connecting."

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

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

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

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

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

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

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

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

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

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

(Continued on page 40)

Thirsty Ear Hopes U.S. Will Soften To Wyatt

■ BY CHRIS MORRIS

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

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

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

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

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

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

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

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

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

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

From autumn 1996 through spring 1997, Wyatt was granted the open use of Gallery Studio, a facility owned by former Roxy Music guitarist Manzanera. Armed with a brace of new songs—some somber, some witty, and many of them co-written by Wyatt's wife, Alfreda "Alfie" Bengé—Wyatt enlisted the aid of an eclectic group of musical collaborators.

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



WYATT

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

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

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

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

(Continued on page 83)

Owen Bradley, Legendary Music Row Producer, Dies

■ BY DEBORAH EVANS PRICE

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

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

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

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



BRADLEY

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

(Continued on page 87)

Bono Recalled As Politician And Performer Congressman Praised For Work On Behalf Of Artists

■ BY CHRIS MORRIS and BILL HOLLAND

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(Continued on page 83)

Nashville Vet Floyd Cramer, 64, Dies Pianist Helped Bring About Modern Nashville Sound

■ BY CHET FLIPPO

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

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

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

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

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

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

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

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

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

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

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

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



CRAMER

EXECUTIVE TURNTABLE

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

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

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

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



BOTWIN



INGRASSIA



BURKE



MASSEY



NOLAN



SOBO

Marathon.

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

BMG, and a sales rep at BMG.

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

32 Records in New York appoints Tim Brack director of alternative

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

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

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

BY MOIRA MCCORMICK

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

By "revenge thing," Iha is referring to rumors that have persistently dogged the Pumpkins: that front man



IHA

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

pre-production work while she is on the road, renting spaces to record between tour dates. She will use her working group for the record and hopes to reunite with engineer **Jim Ebert**, who worked on the platinum "Blurring The Edges." "The thing I missed on this last album that I reconnected with on this tour is my live performance," she says. "I am a band girl, always have been" . . . The members of Danish pop sensation **Aqua** say that they won't go on tour until they finish their second album, which they are scheduled to begin recording in April in Denmark. "We were supposed to do a big tour this autumn, but when everything went ballistic for us, we had to delay it," says singer **Lene Nyström**. "It's better to tour when you're ready for it. You shouldn't just go out to tour just to do it. It's better to tour with two albums." Even without a full tour, the band has been busy making promotional appearances and dealing with its success. "It's awesome," she says. "It's almost too much to swallow at once. So many things have happened to us in the last year."



by Melinda Newman

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

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

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

Vanguard Gives Peter Case Album The 'Full Service'

BY DAVID MENCONI

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

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

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

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

swing through Borders bookstores.

"There will definitely be more of a concentrated effort on this one than his previous records, because this record really showcases Peter's singer/songwriter skills so well," says Dan Sell, Vanguard VP of sales and marketing.

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

until he falls over."

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

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

"Full Service No Waiting" follows a two-year stretch in which the reunited Plimsouls (with Blondie's Clem Burke on drums) crisscrossed the world. While the Plimsouls remain inexplicably unsigned in the U.S., the group does have an album
(Continued on page 44)



CASE

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

■ BY STEVE KNOPPER

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

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

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

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

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

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

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



THANKS TO GRAVITY

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

Happel's laid-back whine of a voice is a perfect fit for his moody, highly detailed lyrics about crumbling relationships. In the catchy "Pulsar," he describes Beethoven with "greasy lips and fingertips on the jukebox volume." He also steps back to get a better view of the surroundings: "Deep out in space, we're in touch with a place where internal rhythms spin and pound at heartbreak pace." The drums, strings, keyboards, and bass
(Continued on page 41)

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

■ BY DOUG REECE

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

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

Calling that first effort "inevitably



FRETBLANKET

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

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

that sounds desperately pretentious."

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

The band also bears its contradictions lyrically.

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

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

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

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

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

"This is an amazing tool for us to
(Continued on page 21)

original

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

2: **unusual** and fresh; not secondary; *new*; not copied. 3: Able to present

new things; new **ideas**;

inventive and **creative**.

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

DIXIE CHICKS GET MONUMENTAL START ON REVIVED LABEL

(Continued from page 15)

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

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

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

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

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

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

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

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

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

allows us to do what we do best."

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

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

Even though the band had a strong

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

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

Kraske says other elements of the

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

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

JEFF GOLD AMONG EXEC DEPARTURES AT WARNER BROS.

(Continued from page 9)

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

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

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

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

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

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

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

one at Reprise.

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

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

326 East 11th Street
New York, NY 10003

LARRY DVOSKIN

January 1998
212.473.4119

Wishes everyone a Happy New Year.

Thanks to:

A&M Records
Greg Anderson
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Billboard Magazine
Jonathan Blaufarb
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Meredith Brooks
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Bug Music
Capitol Records
Daniel Cartier
Robin Godfrey-Cass
Fred Davis
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The Freston Family
Peter Lewit

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

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

Best Regards,



FRETBLANKET

(Continued from page 19)

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

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

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

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

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

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

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

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

FOR THE RECORD

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

amusement

business[®] BOXSCORE TOP 10 CONCERT GROSSES

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

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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.

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 Arises From Vaults
- ▶ Amy Grant Takes Orchestra On Tour
- ▶ Puffy Remixes 'Roxanne' For Police Set

Also today:

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Spotlight Reviews

Issue Date: October 18, 1997

BOB MARLEY / Dreams Of Freedom

PRODUCER: Bill Laswell
Island/A&M/Tuff Gong 524 419-2

Subtitled "Ambient Translations Of Bob Marley In Dub," this is a jaw-droppingly dazzling aural re-texturalization 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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SOUNDTRACKS

AND FILM SCORE NEWS

EDITED BY CATHERINE APPLEFELD OLSON

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

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

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

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

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

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

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

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

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

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



C.A.M.

C.A.M. / *n* 1: 37 year-old music publisher
and independent record label based in Rome;
2: catalog of over 2700 soundtracks of
Italian and international *films*; 3: over 200
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BILLBOARD'S HEATSEEKERS ALBUM CHART

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

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

26	27	10	WILL DOWNING MERCURY 536350 (10.98 EQ/16.98)	INVITATION ONLY
27	29	10	NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE NEW LIFE 43108/VERITY (10.98/16.98)	STRENGTH
28	43	7	MIC GERONIMO BLUNT 4930*/TVT (10.98/16.98)	VENDETTA
29	32	39	LESS THAN JAKE CAPITOL 37235 (6.98/9.98)	LOSING STREAK
30	18	74	JACI VELASQUEZ MYRRH/WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
31	23	19	DIANA KRALL IMPULSE! 233/GRP (16.98 CD)	LOVE SCENES
32	RE-ENTRY		OLIVE RCA 67507 (10.98/16.98)	EXTRA VIRGIN
33	14	11	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/12.98)	HOW BIG'A BOY ARE YA? VOLUME 3
34	33	23	98 DEGREES MOTOWN 530796* (8.98/14.98)	98 DEGREES
35	NEW		ANITA COCHRAN WARNER BROS. 46395 (10.98/16.98)	BACK TO YOU
36	RE-ENTRY		BIG BUB KEDAR 53074*/UNIVERSAL (10.98/16.98)	TIMELESS
37	RE-ENTRY		SAM SALTER LAFACE 26040/ARISTA (10.98/15.98)	IT'S ON TONIGHT
38	36	6	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA NEMO STUDIO 56511/ANGEL (16.98 CD)	TIME TO SAY GOODBYE
39	NEW		SEVENDUST TVT 5730 (10.98/16.98)	SEVENDUST
40	RE-ENTRY		SHERRIE AUSTIN ARISTA NASHVILLE 18843 (10.98/16.98)	WORDS
41	17	11	SANDI PATTY WORD 68583/EPIC (10.98 EQ/16.98)	ARTIST OF MY SOUL
42	38	21	CHARLIE ZAA SONOLUX 82136/SONY (8.98 EQ/14.98)	SENTIMIENTOS
43	NEW		COAL CHAMBER ROADRUNNER 8863 (10.98/15.98)	COAL CHAMBER
44	25	30	THE SUPERTONES BEC 17401 (10.98/15.98)	SUPERTONES STRIKE BACK
45	RE-ENTRY		CHRISTION ROC-A-FELLA/DEF JAM 536281*/MERCURY (10.98 EQ/17.98)	GHETTO CYRANO
46	42	29	BONEY JAMES WARNER BROS. 46548 (10.98/16.98)	SWEET THING
47	NEW		IMANI COPPOLA COLUMBIA 68541 (10.98 EQ/16.98)	CHUPACABRA
48	47	7	FIVE IRON FRENZY 5 MINUTE WALKS/SARBELLUM 46815/WARNER RESOUND (10.98/15.98)	OUR NEWEST ALBUM EVER!
49	NEW		LOS TIGRES DEL NORTE FONOVISA 6072 (8.98/13.98)	ASI COMO TU
50	49	2	LOS TUCANES DE TIJUANA EMI LATIN 23461 (7.98/11.98)	DE FIESTA CON...

POPULAR UPRIISINGS

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

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



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

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

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

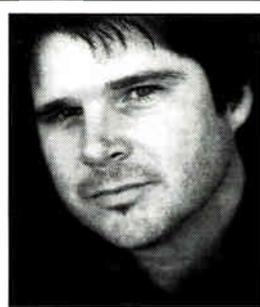
Indeed, the siblings' vibrant live energy has been a major contributing factor in their success on Canadian CMT, which in addition to airing a clip for album cut "Call To Dance" in heavy rotation, co-produced a half-hour program with the act called "Leahy Live."

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

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

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

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



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

the experience."

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

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

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

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

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

rock act **Purity's** new album in Britain.

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

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

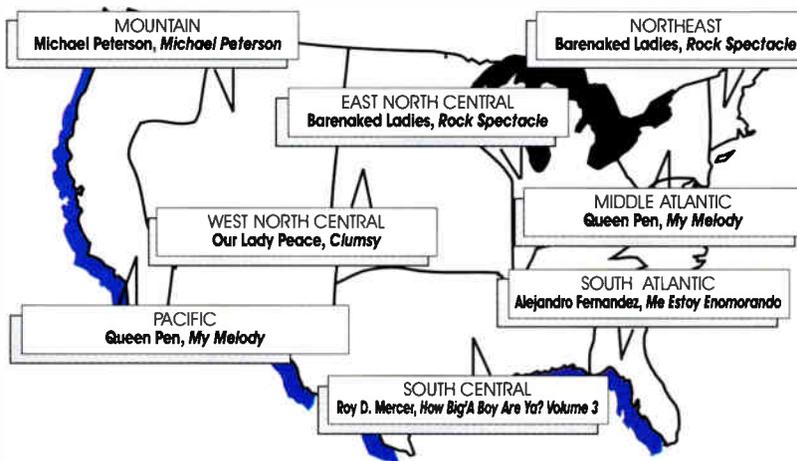


Giddyup. 16 Horsepower returns with "Low Estate," its follow-up to the critically acclaimed "Sackcloth N' Ashes," Jan. 27. The band, which replaced Rod Redrick with new members Pascal Humbert and Jeffrey Paul, sticks to its blazing, folk/rock guns. In addition to a tour, which begins in mid-February,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

direction is more of a coincidence than a concentrated effort.

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

REGIONAL HEATSEEKERS NO. 1s

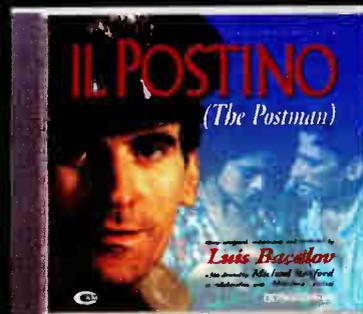


THE REGIONAL ROUNDUP

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

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

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

BY TRACY HOPKINS

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

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



SOMETHIN' FOR THE PEOPLE

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

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

"Vibe," hosted by Sinbad and affili-

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

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

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

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

INCREASED AWARENESS

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

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

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

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

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

MORE COMPETITION

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

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

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

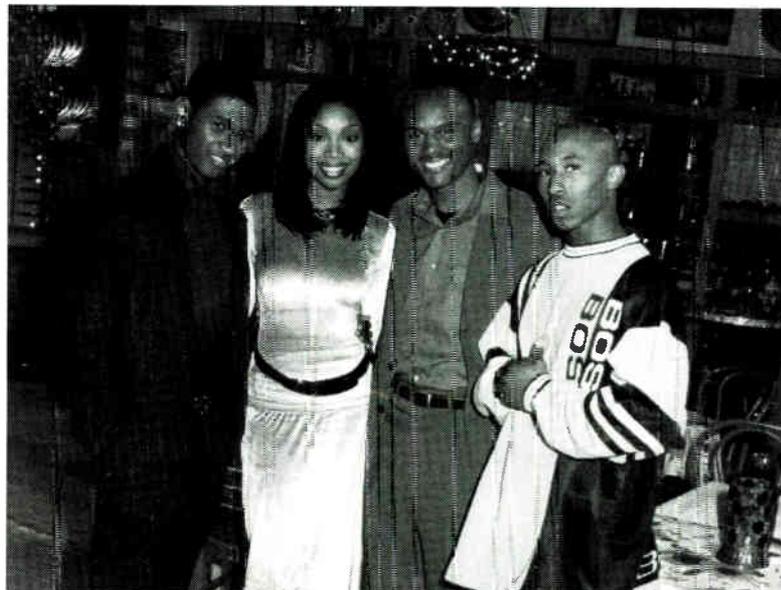
However, when an "R&B-TV" special went head-to-head with repeat broadcasts of those shows in Los Angeles, Frankel says it rated a 2.5 to "Vibe's" 2.4 and "Wayans'" 1.7.

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

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

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

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



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

RETAIL SALES TIED IN?

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

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

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

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

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

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

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

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

REACHING NEW AUDIENCES

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

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



ERYKAH BADU

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

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

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

TO OUR READERS

The Rhythm & The Blues column will return next week.



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

Billboard TOP R&B ALBUMS

JANUARY 17, 1998

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

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

(48)	61	65	21	SWV RCA 67525* (10.98/16.98)	RELEASE SOME TENSION	5
49	50	51	10	H-TOWN RELATIVITY 1596 (10.98/15.98)	LADIES EDITION	12
50	56	52	20	SOUNDTRACK ● ARISTA 18975 (10.98/16.98)	MONEY TALKS — THE ALBUM	6
51	34	33	14	LUTHER VANDROSS ● LV 68220/EPIC (10.98 EQ/17.983)	ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2	17
(52)	70	82	15	SOMETHIN' FOR THE PEOPLE WARNER BROS. 46753 (9.98/15.98) HS	THIS TIME IT'S PERSONAL	33
53	45	44	6	THE WHISPERS INTERSCOPE 90111 (10.98/16.98)	SONGBOOK VOLUME ONE — THE SONGS OF BABYFACE	27
54	62	75	14	NEXT ARISTA 18973 (10.98/15.98) HS	RATED NEXT	29
55	57	58	10	BEBE WINANS ATLANTIC 83041/AG (10.98/16.98)	BEBE WINANS	36
56	43	38	6	BABYFACE EPIC 68779 (10.98 EQ/16.98)	MTV UNPLUGGED NYC 1997	33
57	39	46	28	PATTI LABELLE MCA 11642 (10.98/16.98)	FLAME	10
58	72	67	33	SOUNDTRACK NO LIMIT 50643*/PRIORITY (10.98/16.98)	I'M BOUT IT	1
59	52	59	16	EPMD ● DEF JAM 53638*/MERCURY (10.98 EQ/16.98)	BACK IN BUSINESS	4
60	54	53	47	ERYKAH BADU ▲ KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	1
(61)	79	79	11	BIG BUB KEDAR 53074*/UNIVERSAL (10.98/16.98) HS	TIMELESS	15
62	64	69	84	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
63	51	55	10	ROBYN ● RCA 67477 (10.98/16.98) HS	ROBYN IS HERE	51
64	71	54	9	MIC GERONIMO BLUNT 4930*/TVT (10.98/16.98) HS	VENDETTA	20
65	69	73	46	TRU ▲ NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
66	47	57	31	WU-TANG CLAN ▲ LOUD 66905*/RCA (19.98/24.98)	WU-TANG FOREVER	1
67	68	72	12	GRAVEDIGGAZ GEE STREET 32501*/V2 (10.98/16.98)	THE PICK, THE SICKLE AND THE SHOVEL	7
68	67	68	16	MACK 10 ● PRIORITY 50675* (10.98/16.98)	BASED ON A TRUE STORY	5
69	44	56	15	IMMATURE MCA 11668 (10.98/16.98)	THE JOURNEY	20
70	59	64	11	SALT-N-PEPA ● RED ANT/LONDON 828959*/ISLAND (10.97/17.98)	BRAND NEW	16
71	74	70	100	2PAC ▲ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
72	73	81	92	MAXWELL ▲ COLUMBIA 66434* (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	8
73	80	84	38	ROME ▲ GRAND JURY 67441/RCA (10.98/15.98)	ROME	7
74	75	62	10	WILL DOWNING MERCURY 536350 (10.98 EQ/16.98) HS	INVITATION ONLY	30
(75)	89	96	28	TWISTA CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98) HS	ADRENALINE RUSH	13
76	78	76	62	MAKAVELI ▲ DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
77	77	63	81	TONI BRAXTON ▲ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	1
(78)	90	83	7	5TH WARD BOYZ RAP-A-LOT/NOO TRYBE 45117/VIRGIN (10.98/15.98)	USUAL SUSPECTS	26
79	82	78	8	MC EHT EPIC STREET 68041*/EPIC (10.98 EQ/16.98)	LAST MAN STANDING	13
80	66	77	35	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98) HS	ALLURE	23
81	87	86	19	VARIOUS ARTISTS ARISTA 18977 (10.98/16.98)	ULTIMATE HIP HOP PARTY 1998	32
82	88	97	61	LIL' KIM ▲ UNDEAS/ATLANTIC 92733*/AG (10.98/16.98)	HARD CORE	3
(83)	93	90	9	CHRISTION ROC-A-FELLA/DEF JAM 536281*/MERCURY (10.98 EQ/17.98) HS	GHETTO CYRANO	23
84	83	43	6	THE WHORIDAS HOBO/SOUTHPAW 71800*/DELICIOUS VINYL (10.98/16.98) HS	WHORIDIN'	43
85	96	85	8	LUKE LUKE 524448/ISLAND (10.98/16.98)	CHANGIN' THE GAME	49
86	86	91	28	VARIOUS ARTISTS SO SO DEF 67998*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS VOL. II	26
87	85	93	14	COMMON RELATIVITY 1535* (10.98/15.98)	ONE DAY IT'LL ALL MAKE SENSE	12
88	65	80	71	AALIYAH ▲ BLACKGROUND/ATLANTIC 92715/AG (10.98/16.98)	ONE IN A MILLION	2
(89)	99	—	13	SAM SALTER LAFACE 26040/ARISTA (10.98/15.98) HS	IT'S ON TONIGHT	41
90	81	87	25	MAXWELL COLUMBIA 68515 (7.98 EQ/13.98)	MTV UNPLUGGED EP	15
91	92	100	67	BLACKSTREET ▲ INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	1
(92)	RE-ENTRY	8		TOP AUTHORITY TOP FLIGHT/WRAP 8160/ICHIBAN (11.98/16.98)	TOP AUTHORITY UNCUT — THE NEW YEA	21
93	95	98	10	SPICE 1 JIVE 41596 (10.98/16.98)	THE BLACK BOSSALINI (A.K.A. DR. BOMB FROM DA BAY)	5
94	97	—	27	MIA X ● NO LIMIT 50705*/PRIORITY (10.98/16.98)	UNLADY LIKE	2
95	100	—	18	MR. SERV-ON NO LIMIT 50717*/PRIORITY (10.98/16.98) HS	LIFE INSURANCE	5
(96)	RE-ENTRY	8		RICK JAMES HIGHER SOURCE/PRIVATE 1 417070/MERCURY (10.98 EQ/16.98)	URBAN RAP SODY	31
97	76	60	57	SOUNDTRACK ▲ WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	5
(98)	RE-ENTRY	5		THE B.G. CASH MUSIC 9616 (10.98/16.98) HS	IT'S ALL ON YOU VOL. 2	20
(99)	RE-ENTRY	24		CAPONE -N- NOREAGA PENALTY 3041*/TOMMY BOY (10.98/15.98)	THE WAR REPORT	4
(100)	RE-ENTRY	7		BOBBY BROWN MCA 11691 (10.98/16.98)	FOREVER	15

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

NO LIMIT RECORDS WORLD'S #1 RAP LABEL

"HOW YA DO DAT" from the "Bout It" soundtrack

YOUNG BLEED

Featuring: Master P, Mystikal, Fiend, C-Loc & The Concentration Camp
(All I Have In This World Are...)

"MY BALLS AND MY WORD"

The New Album In Stores January 20

Executive producer:
MASTER P,
C-LOC MANAGEMENT





Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®					
1	1	1	7	***No. 1*** IT'S ALL ABOUT THE BENJAMINS/BEEN AROUND THE WORLD ▲ ◆ PUFF DADDY & THE FAMILY (C) (D) (T) (X) BAD BOY 79130/ARISTA	6 weeks at No. 1
2	7	—	2	***GREATEST GAINER*** DANGEROUS (C) (D) (M) (T) (X) ELEKTRA 64131/EEG	◆ BUSTA RHYMES
3	2	2	12	FEEL SO GOOD ● (C) (D) BAD BOY 79122/ARISTA	◆ MASE
4	4	4	12	I'M NOT A PLAYER (C) (D) (T) LOUD 64910/RCA	◆ BIG PUNISHER
5	3	5	7	GOING BACK TO CALI ● (C) (D) (T) (X) BAD BOY 79131/ARISTA	THE NOTORIOUS B.I.G.
6	5	3	6	JUST CLOWNIN' (C) (D) (T) PAYDAY/FFRR 570043/ISLAND	◆ WC FROM WESTSIDE CONNECTION
7	6	6	5	ROXANNE '97 - PUFF DADDY REMIX ◆ STING & THE POLICE (M) (T) (X) A&M 582449*	
8	8	7	5	SWING MY WAY (C) (D) (M) (T) (X) EASTWEST 64135/EEG	◆ K.P. & ENVYI
9	13	12	3	BURN (C) (D) (T) RED ANT 119006/MERCURY	◆ MILITIA
10	14	8	4	DEJA VU (UPTOWN BABY) (C) (D) (T) CODEINE 78755/COLUMBIA	LORD TARIQ & PETER GUNZ
11	9	9	14	IF I COULD TEACH THE WORLD ● ◆ BONE THUGS-N-HARMONY (C) (D) RUTHLESS 6344/RELATIVITY	
12	11	10	27	UP JUMPS DA BOOGIE ● ◆ MAGOO AND TIMBALAND (C) (D) BLACKGROUND/ATLANTIC 98018/AG	
13	10	11	8	YOU KNOW MY STEEZ (C) (D) (T) NDO TRYBE 38624/MIRGIN	◆ GANG STARR
14	12	13	11	MOURN YOU TIL I JOIN YOU (C) (D) (T) TOMMY BOY 7427	◆ NAUGHTY BY NATURE
15	16	18	14	MAN BEHIND THE MUSIC ◆ QUEEN PEN FEAT. TEDDY RILEY (C) (D) (T) LIL' MAN 97020/INTERSCOPE	
16	15	22	29	NOT TONIGHT ▲ ◆ LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MARTINEZ (C) (D) (M) (T) (X) UNDEAS/TOMMY BOY 98019/AG	
17	21	23	8	THA HOP (C) (T) (X) BLUNT 4417/TVT	KINSU
18	18	20	22	BACKYARD BOOGIE (C) (D) (T) PRIORITY 53282	◆ MACK 10
19	22	24	4	WE GETZ DOWN (C) (D) (M) (T) (X) ELEKTRA 64137/EEG	◆ RAMPAGE
20	NEW ▶		1	TWO WRONGS R&D PRODUCTIONS	HEAT
21	24	14	9	SHOWDOWN ◆ E-A-SKI FEATURING MONTELL JORDAN (C) (D) (T) RELATIVITY 1643	
22	17	19	20	I MISS MY HOMIES ◆ MASTER P FEAT. PIMP C AND THE SHOCKER (C) (D) (T) NO LIMIT 63290/PRIORITY	
23	20	21	32	I'LL BE MISSING YOU ▲ ◆ PUFF DADDY & FAITH EVANS (FEAT. 112) (M) (T) (X) BAD BOY 79097*/ARISTA	
24	27	27	12	CLOSER (C) (D) (T) PENALTY 7214/TOMMY BOY	CAPONE -N- NOREAGA
25	33	17	15	IMMA ROLLA (C) (T) (X) LOC-N-UP 70310	◆ MR. MONEY LOC
26	35	32	11	WHAT I NEED (C) (D) (T) STREET LIFE 78149/ALL AMERICAN	◆ CRAIG MACK
27	23	29	13	GET IT WET (C) (D) (T) CREATOR'S WAY/BIG BEAT 98001/ATLANTIC	◆ TWISTA
28	29	25	13	THE BREAKS ◆ NADANUF FEATURING KURTIS BLOW (C) (D) (T) REPRIS 17310/WARNER BROS.	
29	26	30	18	OFF THE BOOKS (C) (T) (X) RELATIVITY 1646	THE BEATNUTS
30	25	28	18	AVENUES ◆ REFUGEE CAMP ALL STARS FEAT. PRAS (WITH KY-MANI) (C) (D) (T) (X) ARISTA 13411	
31	32	16	10	BOUNCE BABY BOUNCE (C) BEFORE DAWN 111/TOUCHWOOD	FRAZE
32	19	26	4	4, 3, 2, 1 ◆ LL COOL J FEAT. METHOO MAN, REOMAN, DMX, CANIBUS ANO MASTER P (T) DEF JAM 568321*/MERCURY	
33	36	15	8	JUST BECAUSE (C) (T) (X) MIGHTY 0001	◆ SHAQUEEN
34	28	31	25	MO MONEY MO PROBLEMS ▲ ◆ THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (C) (D) (T) (X) BAD BOY 79100/ARISTA	
35	NEW ▶		1	MONEY CAN'T BUY ME LOVE (C) (T) (X) KC3 47300/GROUND LEVEL	◆ YOUNG DRE
36	38	39	28	TAKE IT TO THE STREETS ◆ RAMPAGE FEAT. BILLY LAWRENCE (C) (D) (M) (T) (X) VIOLATOR/ELEKTRA 64171/EEG	
37	30	36	32	LOOK INTO MY EYES ▲ ◆ BONE THUGS-N-HARMONY (C) (D) (T) RUTHLESS 6343/RELATIVITY	
38	31	—	2	BLOOD MONEY (PART 2) NOREAGA FEAT. NAS + NATURE (T) TOMMY BOY 425*	
39	37	34	6	I WONDER IF HEAVEN GOT A GHETTO ◆ 2PAC (T) AMARU 42500*/JIVE	
40	44	—	17	MEN OF STEEL ◆ SHAQUILLE O'NEAL, ICE CUBE, B REAL, PETER GUNZ & KRS-ONE (C) (D) (T) T.W./ISM/QWEST 17305/WARNER BROS.	
41	47	38	15	BLAZING HOT (C) (D) (T) STREET LIFE/DIVINE 78143/ALL AMERICAN	◆ NICE & SMOOTH
42	46	49	9	PAPI CHULO ◆ FUNKDOOBIEST FEAT. DAZ DILLINGER AND COBRA RED (C) (D) (T) BUZZ TONE 65317/RCA	
43	43	46	20	I GOT DAT FEELIN' (C) (D) (M) (T) CLR/AMERICAN 17329/WARNER BROS.	DJ KOOL
44	RE-ENTRY		11	PARTY PEOPLE (M) (T) (X) MCA 55304*	GP WU
45	49	—	61	HOW DO U WANT IT/CALIFORNIA LOVE ▲ ◆ 2PAC (FEAT. KC AND JOJO) (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND	
46	40	44	6	AZ SIDE NASTYBOY KLICK FEATURING MANDI (C) (D) (T) NASTYBOY/GLASSNOTE 568248/MERCURY	
47	39	35	8	MADAME BUTTAFLY (C) (D) OVERALL 7002	YOUNG MC
48	42	50	28	C U WHEN U GET THERE ● ◆ COOLIO FEAT. 40 THEVZ (C) (D) (T) (X) TOMMY BOY 7785	
49	48	42	24	DOWN FOR YOURS ◆ NASTYBOY KLICK FEAT. ROGER TROUTMAN (C) (D) (T) NASTYBOY/GLASSNOTE 574748/MERCURY	
50	34	33	4	CAN'T GO WRONG O.C. FEATURING CHANGING FACES (T) PAYDAY/FFRR 572269* ISLAND	

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

R&B

GOOD FOR R&B?

(Continued from page 26)

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

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

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

"Puffy was on like five shows in one week. It boggles the mind,"

gripes a source at one major label. "Neither show is opening up that much to new acts, and that's what people in the industry thought was going to happen."

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

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

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

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

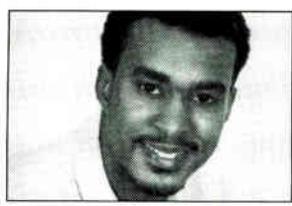
Violet Brown, urban music buyer for the Los Angeles based Wherehouse chain, says she's seen sales double for artists like Erykah Badu, Rakim, and DeBarge since they've performed on "Vibe" and "The Chris Rock Show."



USHER



RAKIM



DATU FAISON'S RHYTHM SECTION

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

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

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

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

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	—	3	THE UNIVERSAL MAGNETIC MOS DEF (OPEN MIC/RAWKUS)
2	3	14	HOLIDAY WITCHDOCTOR (ORGANIZED NOIZE/INTERSCOPE)
3	8	2	MONEY CAN'T BUY ME LOVE YOUNG DRE (KC3/GROUND LEVEL)
4	—	10	DO IT ON THE UPSIDE K-BALL (WARNER BROS.)
5	11	14	SO AMAZING TOTAL COMMITMENT (550 MUSIC/EPIC)
6	7	10	PAPI CHULO FUNKDOOBIEST FEAT. DAZ DILLINGER AND COBRA RED (BUZZ TONE/RCA)
7	19	9	IT'S RAINING MEN...THE SEQUEL MARTHA WASH FEAT. RUPAUL (LOGIC)
8	13	15	PARTY PEOPLE GP WU (MCA)
9	6	6	AZ SIDE NASTYBOY KLICK FEAT. MANDI (NASTYBOY/GLASSNOTE/MERCURY)
10	1	6	SADDLE YOU UP STRAWBERRI (JHR/EAST POINTE)
11	17	9	SO HOT DJ S&S FEATURING B.B.O. (LETHAL)
12	—	1	QUIET STORM 24 KARAT (GEMSTONE)
13	14	4	BABY IT'S ON BY CHANCE (PERSONA)
14	15	13	UM BAH AREAL (THATZ ENTERTAINMENT/COPPER SUN)
15	10	15	BE MY PRIVATE DANCER THE 2 LIVE CREW (LIL' JOE)
16	12	3	I'M IN LOVE SYLVIA SIMONE FEAT. C.L. SMOOTH (HMC)
17	9	9	PUFF IN... GOT TO GIVE IT UP RUSCOLA FEAT. BUZ (ROME/ALEXIA/ICHIBAN)
18	23	6	COME AND PARTY 2GM (MARASCHINO)
19	25	15	A SMILE LIKE YOURS NATALIE COLE (ELEKTRA/EEG)
20	18	10	WHATEVER U WANT LIGHTER SHADE OF BROWN (FEAT. DWYANE WAGGANS) (GREENSDOT/HUMP)
21	20	8	HARD TIMES LUNASCC FEAT. C-BO AND EPHRIAM GALLOWAY (ON THE RUN/WOL)
22	22	4	I CAN FEEL IT GHETTO MAFIA (DOWN SOUTH/FULLY LOADED)
23	24	18	PUT THE MONKEY IN IT DAZ AND SOOPAFLY (TOMMY BOY)
24	—	5	COME ON IN BO-SHED (WARNER BROS.)
25	21	17	SUPERNATURAL WILD ORCHID (RCA)

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				*** No. 1 ***		
1	1	2	13	MY BODY DELITE (D.ALLAMBY,L.BROWDER,A.ROBERSON)	◆ LSG (C) (D) EASTWEST 64132/EEG	1
2	2	1	6	A SONG FOR MAMA BABYFACE (BABYFACE)	◆ BOYZ II MEN (C) (D) (V) MOTOWN 860720	1
3	3	3	6	WE'RE NOT MAKING LOVE NO MORE BABYFACE,D.SIMMONS (BABYFACE)	◆ DRU HILL (C) (D) LAFACE 24295/ARISTA	2
4	14	—	2	DANGEROUS R.SMITH (T.SMITH,R.SMITH,H.STONE,F.STONEWALL)	◆ BUSTA RHYMES (C) (D) (M) (T) (X) ELEKTRA 64131/EEG	4
5	5	6	11	I DON'T EVER WANT TO SEE YOU AGAIN N.MORRIS (N.MORRIS)	◆ UNCLE SAM (C) (D) STONECREEK 78689/EPIC	5
6	4	4	22	YOU MAKE ME WANNA... J.DUPRI (J.DUPRI,M.SEAL,USHER)	◆ USHER (C) (D) (T) (X) LAFACE 24265/ARISTA	1
7	9	13	8	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	7
8	6	5	20	BUTTA LOVE KAY GEE,D.LIGHTY,L.ALEXANDER,PROF. T. (L.ALEXANDER,T.TOLBERT,R.L.HUGGAR,A.CLOWERS,D.LIGHTY)	◆ NEXT (C) (D) (T) (X) ARISTA 13407	4
9	13	12	21	WHAT ABOUT US TIMBALAND,M.ELLIOTT (T.MOSLEY,M.ELLIOTT)	◆ TOTAL (C) (D) (T) (X) LAFACE 24272/ARISTA	4
10	7	7	7	IT'S ALL ABOUT THE BENJAMINS/BEEN AROUND THE WORLD D.ANGELTTE,S.COMBS (R.BELL,R.BELL,G.BROWN,R.MICKENS,C.SMITH,D.THOMAS,R.WESTFIELD,L.DERMER)	◆ PUFF DADDY & THE FAMILY (C) (D) (T) (X) BAD BOY 79101/ARISTA	7
11	12	9	21	MY LOVE IS THE SHHH! SOMETHIN' FOR THE PEOPLE (J.BAKER,M.L.WILSON,J.YOUNG,T.POWELL,SAUCE,R.HOLIDAY)	◆ SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA (C) (D) (T) WARNER BROS. 17327	2
12	10	8	6	TOGETHER AGAIN J.JAM,T.LEWIS,J.JACKSON (J.JACKSON,J.HARRIS III,T.LEWIS,R.ELIZONDO, JR.)	◆ JANET (C) (D) (T) (V) (X) VIRGIN 38623	8
13	8	11	12	FEEL SO GOOD D.ANGELTTE,S.COMBS (R.BELL,R.BELL,G.BROWN,R.MICKENS,C.SMITH,D.THOMAS,R.WESTFIELD,L.DERMER)	◆ MASE (C) (D) BAD BOY 79122/ARISTA	5
14	11	10	14	SOCK IT 2 ME/THE RAIN (SUPA DUB FLY) TIMBALAND (M.ELLIOTT,T.MOSLEY,W.HART,T.BELLS,HARRIS,A.PEEBLES,B.MILLER,D.BRYANT)	◆ MISSY "MISDEMEANOR" ELLIOTT FEAT. DA BRAT (C) (D) (M) (T) (X) EASTWEST 64144/EEG	4
15	16	14	6	I WONDER IF HEAVEN GOT A GHETTO SOULSHOCK,KARLIN (T.SHAKUR,L.GOODMAN,M.MCDOWELL,R.TROUTMAN,L.TROUTMAN)(T) AMARU 42500*/JIVE	◆ 2PAC (C) (D) (T) (X) JIVE	14
16	17	17	17	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	5
17	19	19	21	I CARE 'BOUT YOU BABYFACE (BABYFACE)	◆ BEBE WINANS (C) (D) (T) (X) LAFACE 24264/ARISTA	10
18	15	15	16	THE ONE I GAVE MY HEART TO G.ROCHE (O.WARREN)	◆ AALIYAH (C) (D) (T) (X) BLACKGROUND 98002/ATLANTIC	8
19	18	16	16	THEY LIKE IT SLOW D.CONNER (D.CONNER,S.CONNER,D.JACKSON)	◆ H-TOWN (C) (D) (T) RELATIVITY 1642	12
20	35	41	55	IN MY BED D.SIMMONS (R.BROWN,R.B.STACY,D.SIMMONS)	◆ DRU HILL (C) (D) ISLAND 854854	1
21	20	20	17	4 SEASONS OF LONELINESS J.JAM,T.LEWIS (J.HARRIS III,T.LEWIS)	◆ BOYZ II MEN (C) (D) (V) MOTOWN 860684	2
22	24	25	4	ROXANNE '97 - PUFF DADDY REMIX THE POLICE,S.COMBS,STEVIE J. (STING,FULL FORCE,U.F.T.O.,G.REDD,J.CROSBY)	◆ STING & THE POLICE (M) (T) (X) A&M 582449*	20
23	22	18	6	JUST CLOWNIN' WC,CRAZY TOONES (W.CALHOUN,K.GILLIAM)	◆ WC FROM WESTSIDE CONNECTION (C) (D) (T) PAYDAY/FFRR 570043/ISLAND	18
24	25	21	12	IN HARM'S WAY R.LAWRENCE (B.WINANS,R.LAWRENCE,M.BELL-BYARS)	◆ BEBE WINANS (C) (D) ATLANTIC 84035	20
25	32	33	5	SWING MY WAY MIXZO (M.O.JOHNSON,J.HALL)	◆ K.P. & ENVYI (C) (D) (M) (T) (X) EASTWEST 64135/EEG	25
26	23	24	12	I'M NOT A PLAYER MINNESOTA (C.RIOS,M.RICHARDSON,K.GAMBLE,L.HUFF)	◆ BIG PUNISHER (C) (D) (T) LOUD 6491D	19
27	27	27	4	4, 3, 2, 1 E.SERMON (J.T.SMITH,E.SERMON,R.RUBIN,A.YAUCH,A.HORVITZ,R.MOBLE,C.SMITH,E.SIMMONS)	◆ LL COOL J FEAT. METHOD MAN, REDMAN, DMX, CANIBUS AND MASTER P (T) DEF JAM 56832*/MERCURY	27
28	28	28	20	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME) S.COMBS (S.COMBS,STEVIE J.)	◆ BRIAN MCKNIGHT FEAT. MASE (C) (D) (T) (X) MERCURY 574760	4
				*** Greatest Gainer/Airplay ***		
29	39	36	25	MO MONEY MO PROBLEMS STEVIE J.,S.COMBS (C.WALLACE,S.JORDAN,M.BETHA,B.EDWARDS,N.RODGERS)	◆ THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (C) (D) (T) (X) BAD BOY 79101/ARISTA	2
30	30	30	14	DEJA VU (UPTOWN BABY) KNS (D.FAGEN,W.BECKER)	◆ LORD TARIQ & PETER GUNZ (C) (D) (T) CODEINE 78755/COLUMBIA	30
31	36	38	19	HONEY S.COMBS (C.WALLACE,S.JORDAN,M.BETHA,B.EDWARDS,N.RODGERS)	◆ MARIAH CAREY (C) (D) (T) (X) COLUMBIA 78688	2
32	42	44	26	I CAN LOVE YOU/LOVE IS ALL WE NEED R.IERRE,J.JAM,T.LEWIS (M.J.BLIGE,L.BLIGE,DELICOSTA,R.JERKINS,C.BRODY,N.MYRICK,LIL' KIM,J.HARRIS III)	◆ MARY J. BLIGE (C) (D) (T) MCA 55362	2
33	21	22	6	TUCK ME IN E.PHILLIPS (E.PHILLIPS)	◆ KIMBERLY SCOTT (C) (D) (T) (X) COLUMBIA 78686	21
34	26	26	13	DON'T STOP THE MUSIC TIMBALAND (T.MOSLEY,B.BUSH,S.GARRETT J) PEACOCK,S.STEWART,L.SIMMONS,A.YARBROUGH,J.ELLIS)	◆ PLAYA (C) (D) (T) DEF JAM 571680/MERCURY	26
35	44	32	25	NEVER MAKE A PROMISE D.SIMMONS (D.SIMMONS)	◆ DRU HILL (C) (D) (T) ISLAND 572082	1
36	38	31	21	ALL CRIED OUT M.CAREY,W.AFANASIEFF,M.ROONEY (FULL FORCE)	◆ ALLURE FEATURING 112 (C) (D) (T) (X) TRACK MASTERS 78678/RAVE	9
37	29	23	12	SO GOOD DAVINA (DAVINA,LEWIS)	◆ DAVINA (C) (D) (T) LOUD 65303	23
38	31	35	7	GOING BACK TO CALI EASY MO BEE (C.WALLACE,O.HARVEY,R.TROUTMAN)	◆ THE NOTORIOUS B.I.G. (C) (D) (T) (X) BAD BOY 79131/ARISTA	31
39	41	42	27	UP JUMPS DA BOOGIE TIMBALAND (M.ELLIOTT,R.TEMPERTON)	◆ MAGOO AND TIMBALAND (C) (D) BLACKGROUND 98018/ATLANTIC	4
				*** Greatest Gainer/Sales ***		
40	40	40	3	BURN E.DEAN (D.SILAS,J.SMITH,E.DEAN)	◆ MILITIA (C) (D) (T) RED ANT 119006	40
41	43	45	29	NOT TONIGHT R.SMITH (A.COLON,K.JONES,M.ELLIOTT,L.ROPEZ,HARRIS,MARTINEZ,R.BELL,G.BROWN,M.MUHAMMAD)	◆ LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MARTINEZ (C) (D) (M) (T) (D) UNDEAD/THOMMY BOY 9801/ATLANTIC	3
42	48	43	12	PHENOMENON S.COMBS,R.LAWRENCE (J.T.SMITH,S.COMBS,R.LAWRENCE,S.MCKENNEY,W.WITHERS)	◆ LL COOL J (T) DEF JAM 568091*/MERCURY	16
43	33	29	16	LAST NIGHT'S LETTER L.STEWART (K.HAILEY,G.STEWART,L.STEWART)	◆ K-CI & JOJO (C) (D) (M) (T) (X) MCA 55380	15
44	46	48	32	I'LL BE MISSING YOU S.COMBS,STEVIE J. (STING,T.GAITHER,F.EVANS)	◆ PUFF DADDY & FAITH EVANS (FEATURING 112) (M) (T) (X) BAD BOY 79097*/ARISTA	1
45	34	34	5	YOUNG, SAD AND BLUE CARLOS,DADA (L.TITI,B.TILLMAN,C.THORNTON)	◆ LYSETTE (C) (D) (T) FREEWORLD 34277	34
46	37	39	7	YOU KNOW MY STEEZ DJ PREMIER (K.ELAM,C.MARTIN)	◆ GANG STARR (C) (D) (T) NOO TRYBE 38624/VIRGIN	32
47	45	47	14	IF I COULD TEACH THE WORLD D.J.U-NEEK (BONE,D.J.U-NEEK)	◆ BONE THUGS-N-HARMONY (C) (D) RUTHLESS 6344/RELATIVITY	20
48	50	55	21	BACKYARD BOOGIE BOBCAT (D.ROLISON)	◆ MACK 10 (C) (D) (T) PRIORITY 53282	23
49	47	52	16	MAN BEHIND THE MUSIC T.RILEY (T.RILEY,L.WALTERS,T.GAITHER,M.SMITH,J.BROWN,C.BOBBITT,J.BROWN,B.BIRD)	◆ QUEEN PEN FEATURING TEDDY RILEY (C) (D) (T) LIL' MAN 97020/INTERSCOPE	47

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
50	51	37	6	SO LONG (WELL, WELL, WELL) K.K. JACKSON,LIL' RICK (K.K.JACKSON,R.WHITE,E.ROBERSON)	◆ PHAJJA (C) (D) WARNER BROS. 17308	37
51	49	46	10	SHOW ME LOVE D.POP,M.MARTIN (ROBYN,M.MARTIN)	◆ ROBYN (C) (D) (T) (V) (X) RCA 64970	44
52	54	49	13	BABY YOU KNOW J.LITTLE III (J.LITTLE III,K.SWEAT,E.NICHOLAS)	◆ THE O'JAYS (C) (D) GLOBAL SOUL 34278/FREEWORLD	34
53	53	54	12	ALL OF MY DAYS R.KELLY (R.KELLY)	◆ CHANGING FACES (FEATURING JAY-Z) (C) (D) (T) BIG BEAT 98000/ATLANTIC	38
54	62	71	16	SUNSHINE PRESTIGE (S.CARTER,D.VANDERPOOL,D.BARKSDALE,M.ROBINSON,J.HARRIS III,T.LEWIS)	◆ JAY-Z FEATURING BABYFACE AND FOXY BROWN (T) ROC-A-FELLA/DEF JAM 574923/MERCURY	37
55	55	56	6	SILLY E.FERRELL,T.SHIDER (D.WILLIAMS)	◆ TARAL (C) (D) MOTOWN 860738	55
56	57	51	12	INFATUATION J.J.ROBINSON (J.J.ROBINSON)	◆ LAURNEA (C) (D) (X) YAB YUM 78708/EPIC	37
57	52	50	14	DJ KEEP PLAYIN' (GET YOUR MUSIC ON) FULL FORCE (FULL FORCE,L.GEORGE III)	◆ YVETTE MICHELE (C) (D) (T) LOUD 64985	36
58	56	57	11	MOURN YOU TIL I JOIN YOU NAUGHTY BY NATURE (A.CRISS,K.GIST,Y.BROWN)	◆ NAUGHTY BY NATURE (C) (D) (T) TOMMY BOY 7427	24
59	60	53	6	SO FLY H.HICKS,S.BROWN (M.DAVIS)	◆ MYRON (C) (D) (T) ISLAND 572178	53
60	59	58	20	I MISS MY HOMIES MO 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	16
61	61	59	14	RISE JELLYBEAN,D.MOET (A.MOODY,JOYA,M.THOMPSON)	◆ VERONICA (C) (D) (T) H.O.L.A. 341031	38
62	63	65	9	UP & DOWN R.SMITH,TONE (K.GREENE,B.LAWRENCE,R.SMITH,S.BARNES,D.ROMANI,W.GARFIELD,M.MALAVASI)	◆ BILLY LAWRENCE (C) (D) (T) (X) EASTWEST 64138/EEG	47
63	64	69	17	OFF THE BOOKS THE BEATNUTS (L.FERNANDEZ,J.TINEO,C.RIOS)	◆ THE BEATNUTS FEATURING BIG PUNISHER & CUBAN LINK (C) (T) (X) VIOLATOR 1646/RELATIVITY	52
64	58	60	15	HEAVEN G.ST.CLAIR (R.LUNA,F.PANGELINAN,J.CENICEROS)	◆ NU FLAVOR (C) (D) (T) (V) (X) REPRISE 17408/WARNER BROS.	58
65	67	68	11	WHAT I NEED EASY MO BEE (C.MACK)	◆ CRAIG MACK (C) (D) (T) STREET LIFE 78149/ALL AMERICAN	55
66	66	66	8	THA HOP DANNY D (J.MARRS)	◆ KINSU (C) (T) (X) BLUNT 4417/TVT	64
67	68	72	4	WE GETZ DOWN T.RILEY (R.MCNAIR,T.RILEY,L.BLACKMON,N.LEFTENANT,C.SINGLETON,T.JENKINS)	◆ RAMPAGE (C) (D) (M) (T) (X) ELEKTRA 64137/EEG	67
68	71	75	9	L-L-LIES A.MARVEL (D.KING,A.MARVEL,A.ROMAN)	◆ DIANA KING (C) (D) (T) (X) WORK 78698/EPIC	68
				*** Hot Shot Debut ***		
69	NEW	1		TWO WRONGS NOT LISTED (NOT LISTED)	◆ HEAT R&D PRODUCTIONS	69
70	96	97	18	ME AND MY CRAZY WORLD DJ RON G (T.KELLY,R.BOWSER)	◆ LOST BOYZ (C) (D) (T) UNIVERSAL 56131	23
71	65	61	9	SHOWDOWN E-A-SKI,CMT (E-A-SKI,CMT,M.JORDAN)	◆ E-A-SKI FEATURING MONTELL JORDAN (C) (D) (T) RELATIVITY 1643	54
72	76	80	3	JUST A MEMORY STEVE J. (S.JORDAN,K.GREENE)	◆ 7 MILE (C) (D) CRAVE 78733	72
73	80	79	10	AIN'T NO LIMIT KLC (MYSTIKAL,SILKK THE SHOCKER)	◆ MYSTIKAL (T) NO LIMIT 42492*/JIVE	63
74	79	82	19	IT'S ALRIGHT D.MCCLARY,M.ALLEN (F.EVANS,D.MCCLARY,M.ALLEN,K.MCCORD,K.WHITEHEAD)	◆ QUEEN LATIFAH (C) (D) (T) TOMMY BOY 7402	31
75	70	78	15	TOO GONE, TOO LONG D.FOSTER (D.WARREN)	◆ EN VOGUE (C) (D) EASTWEST 64150/EEG	25
76	RE-ENTRY	9		LOVE BY A REAL PLAYER G.WILLIS (G.WILLIS)	◆ WILLIS (C) (D) (T) VIKING 2900	76
77	88	93	3	THE CITY IS MINE T.RILEY (S.CARTER,T.RILEY,K.GAMBLE,L.HUFF,G.FREY,J.TEMPCHIN)	◆ JAY-Z FEATURING BLACKSTREET (T) ROC-A-FELLA/DEF JAM 568055*/MERCURY	77
78	74	77	15	NEVER WANNA LET YOU GO J.WALKER (C.GREENE,C.WARD,L.MAXWELL,B.CASEY,J.WALKER)	◆ ABSOLUTE (C) (D) DEF JAM 574925/MERCURY	51
79	73	76	4	ARE U BOUT IT? D.LYNCH,M.PALMER,G.SMITH,T.KIMBLE (T.ASHOTON,D.LYNCH)	◆ TINA (C) (D) J-TOWN 2325/MALACO	73
80	81	83	12	CLOSER S.SNEED (V.SANTIAGO,S.ANDERSON,L.VANDROSS,R.WYATT JR.,C.PERRIN)	◆ CAPONE -N- NOREAGA (C) (D) (T) PENALTY 7214/TOMMY BOY	63
81	75	70	8	RICHTER SCALE E.SERMON (E.SERMON,J.P.SMITH,STUART,GORRIE,MCINTRYE,MCINTOSH,DUNCAN,BALL)	◆ EPMD (T) DEF JAM 568057*/MERCURY	62
82	NEW	1		TEAR DA CLUB UP '97 J.PAUL,JUICY J (GANGSTA BOO,CRUNCHY BLACK,LORD INFAMOUS,JUICY J,D.J.PAUL,C.KINCCA)	◆ THREE 6 MAFIA (T) RELATIVITY 1657*	82
83	89	64	15	IMMA ROLLA E.COSTON,M.CITY (MR. MONEY LOC,E.COSTON,M.CITY)	◆ MR. MONEY LOC (C) (T) (X) LOC-N-UP 70310	61
84	72	85	13	GET IT WET THE LEGENDARY TRAXSTER (TWISTA,MS. KANE)	◆ TWISTA (C) (D) (T) CREATOR'S WAY/BIG BEAT 98001/ATLANTIC	62
85	82	73	13	THE BREAKS BABYBOY (R.FORD,R.SIMMONS,J.B.MOORE,K.WALKER,L.SMITH,R.STERLING,A.GRIFFIN,M.STANOFFER)	◆ NADANUF FEATURING KURTIS BLOW (C) (D) (T) REPRISE 17310/WARNER BROS.	58
86	98	98	14	BABY, BABY DJ TAZ (A.ROGERS,T.MCINTOSH)	◆ KILO ALI (T) ORGANIZED NOIZE 95010/INTERSCOPE	77
87	78	84	18	AVENUES PRAKAZREL (E.GRANT)	◆ REFUGEE CAMP ALL STARS FEATURING PRAS (WITH KY-MANI) (C) (D) (T) (X) ARISTA 13411	28
88	87	63	10	BOUNCE BABY BOUNCE DISCO RICK (S.JOHNSON,D.MINCEY)	◆ FRAZE (C) BEFORE DAWN 111/TOUCHWOOD	63
89	93	89	20	NEED YOUR LOVE T.JEFFERSON,BIG BUB (L.DRAKEFORD,T.JEFFERSON,L.SINGLETARY,B.EDWARDS,N.RODGERS)	◆ BIG BUB FEATURING QUEEN LATIFAH & HEAVY D (C) (D) (T) KEAR 56129/UNIVERSAL	26
90	84	86	11	CAN'T STOP NO PLAYER C.DORSEY (C.LASTER,J.DORSEY,T.PETTIGREW,D.WILLIAMS,C.DORSEY,J.SEALS,D.CROFT)	◆ DA ORGANIZATION (C) (D) PROPHETS OF RAGE/WRAP 97452/ICE-BAN	83
91	NEW	1		PLAYER HATERS D.FLOYD (D.FLOYD,D.PAIGE,D.FRAZIER,K.WOOD,M.BAKER)	◆ RARE ESSENCE (M) (T) (X) RARE ONE 930*/LAISON	91
92	91	62	7	JUST BECAUSE K.OOL T (S.PEARCE,T.WILSON,M.RAPLEY)	◆ SHAQUEEN (C) (T) (X) MIGHTY 0001	62
93	92	90	16	AIN'T NUTHIN' BUT A JAM Y'ALL B.HARRIS (B.HARRIS,M.MCCLELLAN,N.PHILLIPS,S.MARTIN,G.CLINTON, JR.)	◆ GEORGE CLINTON WITH THE DAZZ BAND (C) INTERSOND 9286	58
94	94	88	6	NEVER HAD A CHANCE A.ROLLINS (J. JORDAN CLINE,R.HAMMON,A.ROLLINS)	◆ SAISON (C) (D) KAT'S EYE 17770/ULG	88
95	95	81	5	OOH AHH OOH C.STOKES,C.CUENI (C.STOKES,K.ASKEW,C.CUENI)	◆ WATAZ (C) (D) FULLY LOADED 4041	81
96	83	100	19	I'M NOT A FOOL C.STOKES,B.JAMES,SPEEDY (C.STOKES,B.JAMES,J.L.HARRINGTON)	◆ IMMATURE (C) (D) MCA 55367	19
97	97	91	7	I'M THINKING J.VON (C.HENRY,J.VON)	◆ CARL HENRY (C) (D) (T) CMC MUSIC 0106/TOUCHWOOD	70
98	86	92	3	BLOOD MONEY (PART 2) J.C.OLIVIER (V.SANTIAGO,N.JONES,J.BAXTER,S.BARNES,J.C.OLIVIER)	◆ NOREAGA FEATURING NAS + NATURE (T) TOMMY BOY 425*	86
99	90	—	2	CAN'T GO WRONG O.GEE (O.CREDLE,G.SCOTT)	◆ O.C. FEATURING CHANGING FACES PAYDAY/FFRR 570069*/ISLAND	90
100	99	99	7	MADAME BUTTFLY M.YOUNG (M.YOUNG,T.PERLMAN)	◆ YOUNG MC (C) (D) OVERALL 7002	86

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. © 1998, 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. 95 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 hits like 'MY BODY' by LSG and 'NICE & SLOW' by Usher.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs that have been on the chart for 20 weeks or more.

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

R&B SINGLES A-Z

Table listing R&B singles A-Z with columns: TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like '4 SEASONS OF LONELINESS' and 'ALL MY LIFE'.

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). Shows sales performance for top R&B singles like 'MY BODY' and 'NICE & SLOW'.

Records with the greatest sales gains. © 1998 Billboard/BPI Communications and SoundScan, Inc.

Table listing R&B singles A-Z with columns: TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'TAMELA' and 'OFF THE BOOKS'.

Grammy Noms: Reasons To Kvetch And Celebrate

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

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



by Larry Flick

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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



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

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



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

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

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

Billboard. Dance HOT Breakouts

JANUARY 17, 1998

CLUB PLAY

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

MAXI-SINGLES SALES

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

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

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

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

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

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

Singletary Gets At The 'Truth'

3rd Giant Set Seen As Ripe With Several Hits

■ BY DEBORAH EVANS PRICE

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

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

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

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



SINGLETARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

PEOPLE: Grandpa

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

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

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

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



by Chet Flippo



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

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.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
*** No. 1 ***						
1	6	7	24	JUST TO SEE YOU SMILE B.GALLIMORE,T.MCGRAW (M.NESLER,T.MARTIN)	TIM MCGRAW CURB ALBUM CUT	1
2	3	5	15	I'M SO HAPPY I CAN'T STOP CRYING J.STROUD,T.KEITH (STING)	TOBY KEITH WITH STING (C) (D) (V) MERCURY 568114	2
3	2	3	15	BETWEEN THE DEVIL AND ME K.STEGALL (H.ALLEN,C.CHAMBERLAIN)	ALAN JACKSON (V) ARISTA NASHVILLE 13067	2
4	1	2	19	A BROKEN WING M.MCBRIDE,P.WORLEY (J.HOUSE,S.HOGIN,P.BARNHART)	MARTINA MCBRIDE (C) (D) (V) RCA 64963	1
5	5	6	14	HE'S GOT YOU D.COOK,K.BROOKS,R.DUNN (R.DUNN,T.MCBRIDE)	BROOKS & DUNN (V) ARISTA NASHVILLE 13101	5
6	4	1	9	LONGNECK BOTTLE A.REYNOLDS (S.WARINER,R.CARNES)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	1
7	7	4	16	ANGEL IN MY EYES C.PETOCZ (B.DALY,T.MULLINS)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	4
8	8	9	13	LOVE OF MY LIFE K.STEGALL (K.STEGALL,D.HILL)	SAMMY KERSHAW (C) (V) MERCURY 568140	8
9	9	10	15	ON THE SIDE OF ANGELS W.C.RIMES (G.BURR,G.HOUSE)	LEANN RIMES CURB ALBUM CUT/MCG	9
10	11	15	17	I WANNA FALL IN LOVE M.SPIRO (M.SPIRO,B.BROCK)	LILA MCCANN ASYLUM ALBUM CUT	10
11	10	14	12	IMAGINE THAT M.D.CLUTE,DIAMOND RIO (D.GEORGE,J.TIRRO,B.WHITE)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	10
12	13	16	10	DON'T BE STUPID (YOU KNOW I LOVE YOU) R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN (C) (D) (V) MERCURY 568242	12
13	14	17	12	YOU'VE GOT TO TALK TO ME M.WRIGHT (J.O'HARA)	LEE ANN WOMACK (V) DECCA 72023	13
*** AIRPOWER ***						
14	17	20	11	WHAT IF I SAID J.E.NORMAN,A.COCHRAN (A.COCHRAN)	ANITA COCHRAN (DUET WITH STEVE WARINER) (C) (D) (V) WARNER BROS. 17263	14
15	12	8	19	FROM HERE TO ETERNITY R.E.ORRALL,J.LEO (M.PETERSON,R.E.ORRALL)	MICHAEL PETERSON REPRISE ALBUM CUT	1
16	15	11	20	THE REST OF MINE S.HENDRICKS (T.ADKINS,K.BEARD)	TRACE ADKINS (C) (D) (V) CAPITOL NASHVILLE 58680	4
17	16	12	21	YOU WALKED IN D.COOK,W.WILSON (R.J.LANGE,B.ADAMS)	LONESTAR (C) (D) (V) BNA 64942	12
18	19	19	16	LOVE GETS ME EVERY TIME R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN (C) (D) (V) MERCURY 568062	1
19	18	13	20	LAND OF THE LIVING B.J.WALKER, JR., P.TILLIS (W.PATTON,T.SILLERS)	PAM TILLIS (V) ARISTA NASHVILLE 13096	5
20	20	18	18	I HAVE TO SURRENDER D.JOHNSON (P.BUNCH,D.JOHNSON)	TY HERNDON EPIC ALBUM CUT	17
21	21	22	15	A CHANCE B.CANNON,N.WILSON (D.DILLON,R.PORTER)	KENNY CHESNEY (V) BNA 64987	21
22	24	27	8	ONE SMALL MIRACLE B.J.WALKER, JR., K.LEHNING (B.ANDERSON,S.WARINER)	BRYAN WHITE ASYLUM ALBUM CUT	22
23	23	23	11	ONE OF THOSE NIGHTS TONIGHT J.STROUD,L.MORGAN (S.LONGACRE,R.GILES)	LORRIE MORGAN (V) BNA 65333	23
24	29	31	6	LITTLE RED RODEO C.RAYE,P.WORLEY,B.J.WALKER, JR. (C.BLACK,P.VASSAR,R.M.BOURKE)	COLLIN RAYE EPIC ALBUM CUT	24
25	26	28	14	IF YOU CAN'T BE GOOD (BE GOOD AT IT) K.LEHNING (T.SEALS,B.MILLER)	NEAL MCCOY ATLANTIC ALBUM CUT	25
26	25	26	5	WHAT IF R.MCENTIRE,D.MALLOY (D.WARREN)	REBA MCENTIRE (C) (D) (V) MCA NASHVILLE 72026	25
27	28	29	9	STILL IN LOVE WITH YOU D.WAS,T. TRITT (T. TRITT)	TRAVIS TRITT WARNER BROS. ALBUM CUT	27
28	27	25	21	SOMETHING THAT WE DO C.BLACK,J.STROUD (C.BLACK,S. EWING)	CLINT BLACK (C) (D) (V) RCA 65336	2
29	31	32	6	COME SOME RAINY DAY B.MAHER (B.MCGRATH,B.KIRSCH)	WYNONNA CURB ALBUM CUT/UNIVERSAL	29
30	22	21	18	YOU DON'T SEEM TO MISS ME E.GORDY, JR. (J.LAUNDERDALE)	PATTY LOVELESS (C) (D) EPIC 78704	14
31	30	33	13	I CAN LOVE YOU BETTER P.WORLEY,B.CHANCEY (KOSTAS,P.B.HAYES)	DIXIE CHICKS (C) (D) MONUMENT 78746	30
32	33	34	12	THE DAY THAT SHE LEFT TULSA (IN A CHEVY) D.COOK (M.D. SANDERS,S.DIAMOND)	WADE HAYES (C) (D) COLUMBIA 78745	32
33	32	24	20	TODAY MY WORLD SLIPPED AWAY T.BROWN,G.STRAIT (M.WRIGHT,V.GOSDIN)	GEORGE STRAIT (V) MCA NASHVILLE 72019	3
34	34	35	11	THE NOTE D.JOHNSON,J.HOBBS (B.MOORE,M.RAY)	DARYLE SINGLETARY (C) (D) (V) GIANT 17268/REPRISE	34
35	35	39	5	JUST BETWEEN YOU AND ME R.ZAVITSON,T.HASELDEN,P.GREENE (H.KINLEY,R.ZAVITSON,J.KINLEY,D.ZAVITSON)	THE KINLEYS (C) (D) EPIC 78766	35
36	45	72	4	ROUND ABOUT WAY T.BROWN,G.STRAIT (S.DEAN,W.NANCE)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	36
37	36	38	6	IT'S NOT OVER MARK CHESNUTT (FEAT. VINCE GILL AND ALISON KRAUSS) M.WRIGHT (L.KINGSTON,M.WRIGHT)	MARK CHESNUTT (V) DECCA 72032	36
38	38	41	7	IF I NEVER STOP LOVIN' YOU P.MCMACKIN (D.KEES,S. EWING)	DAVID KERSH CURB ALBUM CUT	38

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

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3000 detections for the first time. Titles below the top 30 are removed from the chart after 20 weeks. Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications.

Billboard Top Country Singles Sales

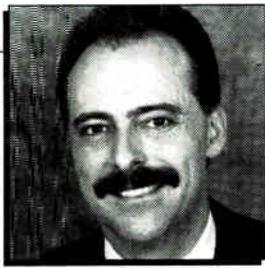
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	1	1	31	HOW DO I LIVE ▲ ² CURB 73022 24 weeks at No. 1	LEANN RIMES
2	2	2	8	DON'T BE STUPID (YOU KNOW I LOVE YOU) MERCURY 568242	SHANIA TWAIN
3	4	5	6	WHAT IF MCA NASHVILLE 72026	REBA MCENTIRE
4	3	3	19	YOU LIGHT UP MY LIFE ● CURB 73027	LEANN RIMES
5	5	4	15	LOVE GETS ME EVERY TIME ● MERCURY 568062	SHANIA TWAIN
6	8	11	7	WHAT IF I SAID WARNER BROS. 17263 ANITA COCHRAN (DUET WITH STEVE WARINER)	ANITA COCHRAN (DUET WITH STEVE WARINER)
7	7	7	36	IT'S YOUR LOVE ▲ CURB 73019	TIM MCGRAW (WITH FAITH HILL)
8	6	6	8	SOMETHING THAT WE DO RCA 65336/RLG	CLINT BLACK
9	9	8	15	THE REST OF MINE CAPITOL NASHVILLE 58680	TRACE ADKINS
10	10	9	12	DID I SHAVE MY LEGS FOR THIS? CAPITOL NASHVILLE 58672	DEANA CARTER
11	14	21	13	WHAT IF I DO BNA 64990/RLG	MINDY MCCREADY
12	11	12	10	I'M SO HAPPY I CAN'T STOP CRYING MERCURY 568114	TOBY KEITH WITH STING
13	17	17	5	THE DAY THAT SHE LEFT TULSA (IN A CHEVY) COLUMBIA 78745/SONY	WADE HAYES

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

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

COUNTRY CORNER



by Wade Jessen

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

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

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

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

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

SINGLETARY GETS AT THE 'TRUTH'

(Continued from page 35)

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

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

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

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

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

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

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

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

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

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

The label plans "win it before you

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

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



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

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

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

- | | | | |
|---|--|--|--|
| 7 ANGEL IN MY EYES (Reynolds, BMI/Knob Twister, ASCAP) HL/WBM | 72 FROM THIS MOMENT ON (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM | 64 ONE NIGHT (Polygram Int'l, ASCAP/P S O Limited, ASCAP) | 42 THEN WHAT (Wedgewood Avenue, BMI/Arelis, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Minnesota Man, BMI) WBM |
| 60 BELLEAU WOOD (Cool Hand, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) WBM | 71 THE GIFT (Sony/ATV Tree, BMI/Multisongs, SESAC/Careers-BMG, SESAC/Brickman Arrangement, SESAC) HL/WBM | 23 ONE OF THOSE NIGHTS TONIGHT (Sea Acre, ASCAP/Famous, ASCAP/Careers-BMG, BMI/Hamstein Cumberland, BMI/Mike Curb, BMI/Diamond Struck, BMI) HL/WBM | 45 THERE'S ONLY YOU (Acuff-Rose, BMI) WBM |
| 3 BETWEEN THE DEVIL AND ME (Coburn, BMI/Ten Ten, BMI/Songs Of PolyGram Int'l, BMI/Colt-N-Twins, BMI) HL/WBM | 5 HE'S GOT YOU (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM | 22 ONE SMALL MIRACLE (Sony/ATV Songs, BMI/Mr. Bubba, BMI/Steve Wariner, BMI) HL | 33 TODAY MY WORLD SLIPPED AWAY (Songs Of PolyGram Int'l, BMI/Hookem, BMI/Polygram Int'l, ASCAP) HL |
| 63 BROKEN ROAD (Careers-BMG, BMI/Floyd's Dream, BMI/Jeff Diggs, BMI/Bug, BMI) | 31 I CAN LOVE YOU BETTER (Songs Of PolyGram Int'l, BMI/Polygram Int'l, ASCAP) HL | 9 ON THE SIDE OF ANGELS (Red Brazos, BMI/Housenotes, BMI/Gary Burr, ASCAP/MCA, ASCAP) HL/WBM | 65 TWO PINA COLADAS (Foreshadow, BMI/EMI, BMI/Shawn Camp, BMI/Good, ASCAP) |
| 4 A BROKEN WING (Sony/ATV Tree, BMI/Sam's Jammin', BMI/Suffer In Silence, BMI) HL | 38 IF I NEVER STOP LOVIN' YOU (Acuff-Rose, BMI) WBM | 61 PERFECT LOVE (Starstruck Angel, BMI/Missoula, BMI/EMI Blackwood, BMI/Singles Only, BMI) | 46 WHAT A WOMAN KNOWS (Atlantic, BMI/Paint & Primer, BMI/EMI April, ASCAP/Desmobile, ASCAP/Gary Burr, ASCAP/MCA, ASCAP) HL |
| 59 BYE, BYE (EMI April, ASCAP/Phil Vassar, ASCAP/Rory Bourke, BMI) | 25 IF YOU CAN'T BE GOOD (BE GOOD AT IT) (Irving, BMI/Baby Dumplin', BMI/Warner-Tamerlane, BMI/Songs Sung Blue, BMI) WBM | 57 POSTMARKED BIRMINGHAM (EMI April, ASCAP/Phil Vassar, ASCAP/Milene, ASCAP/EMI Blackwood, BMI/Phil This, BMI) HL/WBM | 68 WHAT IF I DO (Starstruck Angel, BMI/Malloy's Toys, BMI/New Haven, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL/WBM |
| 21 A CHANCE (Acuff-Rose, BMI/Sony/ATV Cross Keys, ASCAP) HL/WBM | 20 I HAVE TO SURRENDER (Pat Price, BMI/Sydney Erin, BMI) | 16 THE REST OF MINE (WB, ASCAP/Sawing Campny, ASCAP/Milene, ASCAP/Lobby Bayou, ASCAP) WBM | 14 WHAT IF I SAID (Warner-Tamerlane, BMI/Chenowee, BMI) WBM |
| 44 CLOSER TO HEAVEN (Careers-BMG, BMI) HL | 11 IMAGINE THAT (Seventh Son, ASCAP/New Hayes, ASCAP) WBM | 36 ROUND ABOUT WAY (Tom Collins, BMI/Still Working For The Man, BMI/O-Tex, BMI) WBM | 48 WHAT IF IT'S YOU (Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP/EMI April, ASCAP/IKids, ASCAP) HL/WBM |
| 29 COME SOME RAINY DAY (Red Brazos, BMI/Kidbilly, BMI/Salziello, BMI/Millermoo, BMI/Wanted Woman, BMI) WBM | 2 I'M SO HAPPY I CAN'T STOP CRYING (Magnetic, BMI/Regatta, BMI/Illegal, BMI) HL | 70 SENDING ME ANGELS (Howlin' Hits, ASCAP/His Majesty, ASCAP/Jerr, ASCAP/Frankie Miller, ASCAP) WBM | 26 WHAT IF (Realsongs, ASCAP) WBM |
| 32 THE DAY THAT SHE LEFT TULSA (IN A CHEVY) (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Diamond Three, BMI/Seven Summits, BMI) HL | 7 IT'S NOT OVER (Songs Of PolyGram Int'l, BMI) HL | 58 SHAME ABOUT THAT (Sony/ATV Songs, BMI/Magic Knee, BMI) | 49 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 |
| 51 DID I SHAVE MY LEGS FOR THIS? (Polygram Int'l, ASCAP/Door Number Two, ASCAP/Millermoo, BMI) HL | 10 I WANNA FALL IN LOVE (M. Spiro, BMI/Hidden Words, BMI) WBM | 53 SHE'S GONNA MAKE IT (Careers-BMG, BMI/A Hard Day's Write, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) WBM | 62 THE WISH (Sony/ATV Tunes, ASCAP/Sony/ATV Cross Keys, ASCAP/Sony/ATV Songs, BMI/Sony/ATV Tree, BMI/Katy's Rainbow, BMI/Suffer To Silence, BMI) HL |
| 12 DON'T BE STUPID (YOU KNOW I LOVE YOU) (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM | 41 JUST ANOTHER HEARTACHE (New Haven, BMI/Music Hill, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP/MCA, ASCAP) HL/WBM | 56 SOMEBODY WILL (Rick Hall, ASCAP/Watertown, ASCAP/BMG, ASCAP) HL/WBM | 30 YOU DON'T SEEM TO MISS ME (Mighty Nice, BMI/Laudersongs, BMI/Blue Water, BMI) HL |
| 69 DRIVE ME CRAZY (Sony/ATV Cross Keys, ASCAP/Sleep-over Boy, ASCAP/Cogent, BMI/Hobo Arms, BMI) HL | 35 JUST BETWEEN YOU AND ME (We've Got The Music, BMI/Songs Of PolyGram Int'l, BMI/Tazmaraz, BMI/For The Music, ASCAP/Polygram Int'l, ASCAP) HL | 28 SOMETHING THAT WE DO (Blackened, BMI/Acuff-Rose, BMI) WBM | 52 YOU'LL NEVER KNOW (Mighty Nice, BMI/Wait No More, BMI/Polygram Int'l, ASCAP) |
| 15 FROM HERE TO ETERNITY (Warner-Tamerlane, BMI/EMI April, ASCAP/IKids, ASCAP) HL/WBM | 40 JUST DON'T WAIT AROUND TIL SHE'S LEAVIN' (Did Desperados, ASCAP/N2 D, ASCAP) | 27 STILL IN LOVE WITH YOU (Post Oak, BMI) HL | 13 YOU'VE GOT TO TALK TO ME (Sony/ATV Tree, BMI/Magic Knee, BMI) HL |
| | | 73 TAKIN' THE COUNTRY BACK (Famous, ASCAP/Curtis Wright, ASCAP/Warner-Tamerlane, BMI/Marty Party, BMI) | 17 YOU WALKED IN (Zomba, ASCAP/Badams, ASCAP/Sony/ATV Tunes, ASCAP) HL/WBM |
| | | 39 OF COURSE I'M ALRIGHT (Sony/ATV Tree, BMI/Salziello, BMI/Kidbilly, BMI) HL | |
| | | 47 MORE THAN EVERYTHING (Warner-Tamerlane, BMI/Golden Wheat, BMI/New Haven, BMI) HL/WBM | |
| | | 55 THE NEXT STEP (Careers-BMG, BMI/Floyd's Dream, BMI/BMG, ASCAP) HL | |
| | | 75 NICKAJACK (Warner-Tamerlane, BMI/Rancho Belita, BMI/Yatata, BMI) WBM | |
| | | 34 THE NOTE (Sledge Stars, BMI/Walter Haynes, BMI/EMI, BMI) HL | |
| | | 43 NOTHIN' BUT THE TALLIGHTS (Blackened, BMI/Steve Wariner, BMI) WBM | |

Billboard TOP COUNTRY ALBUMS

JANUARY 17, 1998

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
39	32	33	61	REBA MCENTIRE ▲ MCA NASHVILLE 11500 (10.98/16.98)	WH-AT IF IT'S YOU	1
(40)	50	58	17	CHELY WRIGHT MCA NASHVILLE 70003 (10.98/16.98) HS	LET ME IN	25
41	49	61	88	MINDY MCCREADY ▲ BNA 66806/RLG (9.98/15.98) HS	TEN THOUSAND ANGELS	5
42	45	51	21	LORRIE MORGAN BNA 67499/RLG (10.98/16.98)	SHAKIN' THINGS UP	9
43	39	35	11	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	35
*** PACESETTER ***						
(44)	73	75	68	VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	17
45	44	45	38	SAWYER BROWN CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	8
46	54	56	29	LONESTAR BNA 67422/RLG (10.98/16.98)	CRAZY NIGHTS	16
47	43	48	15	MARK CHESNUTT DECCA 70006/MCA NASHVILLE (10.98/16.98)	THANK GOD FOR BELIEVERS	25
(48)	70	70	5	ANITA COCHRAN WARNER BROS. 46395 (10.98/16.98) HS	BACK TO YOU	48
49	59	62	64	KEVIN SHARP ● 143/ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	4
50	62	65	39	WYNONNA CURB 11583/MCA NASHVILLE (10.98/16.98)	COLLECTION	9
51	56	54	8	JOHN DENVER RCA 66837 (23.98/29.98)	THE ROCKY MOUNTAIN COLLECTION	51
(52)	67	68	24	SHERRIE AUSTIN ARISTA NASHVILLE 18843 (10.98/16.98) HS	WORDS	41
53	42	42	39	ALABAMA RCA 67426/RLG (10.98/16.98)	DANCIN' ON THE BOULEVARD	5
54	51	55	14	VARIOUS ARTISTS BEYOND MUSIC 3055/TOMMY BOY (11.98/16.98)	STONE COUNTRY: COUNTRY ARTISTS PERFORM THE SONGS OF THE ROLLING STONES	22
55	52	50	51	BILL ENGVALL ● WARNER BROS. 46263 (10.98/16.98) HS	HERE'S YOUR SIGN	5
56	46	53	89	GEORGE STRAIT ▲ ² MCA NASHVILLE 11428 (10.98/16.98)	BLUE CLEAR SKY	1
57	55	49	35	ROY D. MERCER CAPITOL NASHVILLE 54781 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	49
58	48	47	13	VARIOUS ARTISTS SPARROW 51583 (10.98/15.98)	AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSPEL	40
59	61	63	93	BRYAN WHITE ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
60	60	52	31	ROY D. MERCER CAPITOL NASHVILLE 54782 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 2	52
61	53	59	90	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18810 (10.98/15.98)	BORDERLINE	1
62	65	72	41	TRACY LAWRENCE ● ATLANTIC 82985/AG (10.98/16.98)	THE COAST IS CLEAR	4
(63)	RE-ENTRY	4	PAUL BRANDT REPRIS 46635/WARNER BROS. (10.98/16.98) HS	OUTSIDE THE FRAME	50	
64	71	71	73	TY HERNDON ● EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6
65	69	74	27	CHRIS LEDOUX CAPITOL NASHVILLE 52775 (10.98/16.98)	LIVE	26
66	72	—	55	MARK CHESNUTT ● DECCA 11529/MCA NASHVILLE (10.98/16.98)	GREATEST HITS	18
67	66	67	71	TRAVIS TRITT ● WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7
68	57	60	84	VINCE GILL ▲ MCA NASHVILLE 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
69	68	64	41	ALISON KRAUSS & UNION STATION ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	4
(70)	RE-ENTRY	30	AARON TIPPIN RCA 67427/RLG (10.98/16.98)	GREATEST HITS...AND THEN SOME	17	
(71)	RE-ENTRY	72	ALABAMA RCA 66848/RLG (4.98/9.98)	SUPER HITS	47	
(72)	RE-ENTRY	65	SAMMY KERSHAW ● MERCURY 528893 (10.98 EQ/16.98)	POLITICS, RELIGION AND HER	17	
73	75	66	18	VARIOUS ARTISTS EDEL AMERICA 3699 (10.98/16.98)	COWBOY UP — THE OFFICIAL PRCA RODEO ALBUM	44
74	74	—	62	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	5
75	38	29	9	VARIOUS ARTISTS BNA 67518/RLG (8.98/16.98)	COUNTRY CARES FOR KIDS: A HOLIDAY ALBUM TO BENEFIT ST. JUDE CHILDREN'S RESEARCH HOSPITAL	24

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

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
JANUARY 17, 1998

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

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
14	14	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	276
15	12	GARTH BROOKS ▲ ¹¹ CAPITOL NASHVILLE 96330/EMI-CAPITOL (10.98/15.98)	ROPIN' THE WIND	202
16	19	GARTH BROOKS ▲ ⁶ CAPITOL NASHVILLE 80857/EMI-CAPITOL (10.98/16.98)	IN PIECES	140
17	23	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	116
18	3	KENNY ROGERS ● MAGNATONE 108 (10.98/16.98)	THE GIFT	19
19	24	GEORGE STRAIT ▲ ³ MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	514
20	—	PATSY CLINE ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	168
21	17	REBA MCENTIRE ▲ ⁴ MCA NASHVILLE 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	218
22	22	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	111
23	18	ALABAMA ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	162
24	—	GEORGE STRAIT ▲ ² MCA NASHVILLE 5567 (7.98/12.98)	GREATEST HITS	592
25	—	VINCE GILL ▲ ³ MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	183

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

U.S. Latino Market Could Rebound

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

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

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

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

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

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



by John Lannert

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

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

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

Following are 1998 capsule prognostications for the seven largest labels.

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

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

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

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

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

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

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

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

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

Hot Latin Tracks™



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

POP		TROPICAL/SALSA		REGIONAL MEXICAN	
26 STATIONS		23 STATIONS		70 STATIONS	
1	ALEJANDRO FERNANDEZ FEAT. GLORIA ESTEFAN SONY DISCOS/SONY	1	GRUPO MANIA SONY DISCOS/SONY	1	GRUPO LIMITE POLYGRAM LATINO
2	LUIS MIGUEL WEA LATINA	2	VICTOR MANUELLE SONY DISCOS/SONY	2	VICENTE FERNANDEZ SONY DISCOS/SONY
3	CRISTIAN ARIOLA/BMG	3	LA MAKINA J&N/SONY	3	MARCO ANTONIO SOLIS FONOVI SA
4	JOSE JOSE ARIOLA/BMG	4	MARC ANTHONY RMM	4	ANA GABRIEL SONY DISCOS/SONY
5	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	5	JUANMA Y SU TUNA PARA TODO EL AÑO DIGI LATIN	5	BANDA EL RECODO FONOVI SA
6	ANA GABRIEL SONY DISCOS/SONY	6	MARC ANTHONY RMM	6	INTOCABLE EMI LATIN
7	LUIS MIGUEL WEA LATINA	7	GILBERTO SANTA ROSA SONY DISCOS/SONY	7	BANDA EL LIMON FONOVI SA
8	CRISTIAN ARIOLA/BMG	8	DOMINGO QUINONES RMM	8	BANDA ARKANGEL R-15 LUNA/FONOVI SA
9	MDO SONY DISCOS/SONY	9	GISSELLE RCA/BMG	9	ALEJANDRO FERNANDEZ SONY DISCOS/SONY
10	JUAN GABRIEL ARIOLA/BMG	10	ALEJANDRO FERNANDEZ FEAT. GLORIA ESTEFAN SONY DISCOS/SONY	10	LOS TEMERARIOS FONOVI SA
11	ENRIQUE IGLESIAS FONOVI SA	11	ALTO VOLTAJE FONOVI SA	11	LA VENIA BENDITA FONOVI SA
12	FEY SONY DISCOS/SONY	12	JERRY RIVERA SONY DISCOS/SONY	12	TIRANOS DEL NORTE SONY DISCOS/SONY
13	PEDRO FERNANDEZ POLYGRAM LATINO	13	MDO SONY DISCOS/SONY	13	BOBBY PULIDO EMI LATIN
14	EROS RAMAZZOTTI DDD/BMG	14	INDIA RMM	14	LOS TEMERARIOS FONOVI SA
15	JUAN GABRIEL/ROCIO DURCAL ARIOLA/BMG	15	CRISTIAN ARIOLA/BMG	15	LOS ANGELES AZULES DISA/EMI LATIN

Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Greatest Gainers indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1998 Billboard/BPI Communications, Inc.



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

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Artists & Music

Classical KEEPING SCORE



by Bradley Bamberger

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

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

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

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

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

staunchest traditionalists.

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

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

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

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

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

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

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

LATIN TRACKS A-Z

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	13	EL RELOJ (Peer Int'l., BMI)	9	NOS ESTORBO LA ROPA (TN Ediciones, BMI/M.A.M.P., BMI)
2 A PESAR DE TODOS (Sony Discos, ASCAP)	1	EN EL JARDIN (FIPP, BMI)	29	NUBE VIAJERA (Rightsongs, BMI)
14 ASI ES LA MUJER (New Edition Emoa, SESAC)	34	ENSENATE A VIVIR (P.O.W.)	22	POR DOS PULGADAS (Digi Latin)
18 COMO EL PRIMER DIA (Fonometric, SESAC)	39	ES ASI (EMI April, ASCAP)	24	QUE SE LO LLEVE EL RIO (Lida Socapi, ASCAP)
37 COMO TE VOY A OLVIDAR (Edimonsa, ASCAP)	6	HASTA MANANA (Warner Chappell)	23	QUE SE TE OLVIDO (Unimusica, ASCAP)
40 CON QUE DERECHO (TN Ediciones, BMI)	11	LA VENIA BENDITA (Crisma, SESAC)	28	QUIERO ESTAR CONTIGO (Unimusica, ASCAP)
4 CONTIGO (ESTAR CONTIGO) (P.S.O. Limited, ASCAP/EMI April, ASCAP)	35	LE PEDIRE (Copyright Control)	8	SI TU ME AMARAS (Rubet)
36 CUANTO AMOR ME DAS [QUANTO AMORE SEI] (EMI Blackwood, BMI)	7	LLUVIA CAE (Fonometric, SESAC)	3	SI TU SUPIERAS (FIPP, BMI)
12 DESPACITO (Peer Int'l., BMI)	15	LO MEJOR DE MI (JKMC)	30	SUBIDON (Sony Discos, ASCAP)
21 DONDE ESTAS? (Ser-Ca, BMI)	10	ME MIRAS Y TE MIRO (Sony Latin)	5	TE SIGO AMANDO (BMG Songs, ASCAP)
32 EL AMOR NUNCA PREGUNTA (Rubet)	17	ME VOY A REGALAR (New Edition Emoa, SESAC)	25	VOLVERAS A MI (Ole Ole, ASCAP/Lanfranco, ASCAP)
19 EL MAS FELIZ DEL MUNDO (SGAE, ASCAP)	16	NADIE SE MUERE (J&N, ASCAP)	27	VOY A PINTAR MI RAYA (De Luna, BMI)
	38	NO ME QUIERAS TANTO (Peer Int'l., BMI)	20	Y HUBO ALGUIEN (New Edition Emoa, SESAC)
	26	NO VOY A DEJARTE IR (Vioriti, ASCAP)	31	YO SIN TU AMOR (M.A.M.P.)

THE Billboard Latin 50

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ ★ No. 1 ★ ★ ★					
1	1	15	ALEJANDRO FERNANDEZ	SONY DISCOS 82446/SONY	ME ESTOY ENAMORANDO
2	2	9	MARC ANTHONY	RMM 82156	CONTRA LA CORRIENTE
3	3	22	LUIS MIGUEL	WEA LATINA 19798	ROMANCES
4	4	13	MANA	WEA LATINA 20430	SUENOS LIQUIDOS
5	5	15	BUENA VISTA SOCIAL CLUB	WORLD CIRCUIT/NONESUCH 79478/AG	BUENA VISTA SOCIAL CLUB
6	6	29	CHARLIE ZAA	SONOLUX 82136/SONY	SENTIMIENTOS
7	12	3	LOS TIGRES DEL NORTE	FONOVISA 6072	ASI COMO TU
8	8	6	LOS TUCANES DE TIJUANA	EMI LATIN 23461	DE FIESTA CON...
9	7	21	GIPSY KINGS	NONESUCH/ATLANTIC 79466/AG	COMPAS
10	15	17	INDIA	RMM 82157	SOBRE EL FUEGO
11	9	14	CRISTIAN	ARIOLA 52205/BMG	LO MEJOR DE MI
12	11	10	ANA GABRIEL	SONY DISCOS 82563/SONY	CON UN MISMO CORAZON
13	14	11	GRUPO LIMITE	POLYGRAM LATINO 539331	SENTIMIENTOS
14	10	13	MARCO ANTONIO SOLIS	FONOVISA 0514	MARCO
15	17	31	VICTOR MANUELLE	SONY DISCOS 82334/SONY	A PESAR DE TODO
16	13	49	ENRIQUE IGLESIAS	FONOVISA 0001	VIVIR
17	19	9	GRUPO MANIA	SONY DISCOS 82438/SONY	ALTO HONOR
18	22	36	OLGA TANON	WEA LATINA 18733	LLEVAME CONTIGO
19	20	5	JOSE LUIS RODRIGUEZ WITH LOS PANCHOS	SONY DISCOS 82635/SONY	INOLVIDABLE
20	16	8	PEDRO FERNANDEZ	POLYGRAM LATINO 539222	CANTA A JOSE ALFREDO JIMENEZ
21	31	6	SHAKIRA	SONY DISCOS 82512/SONY	THE REMIXES
22	23	27	THALIA	EMI LATIN 57977	AMOR A LA MEXICANA
23	24	9	EROS RAMAZZOTTI	DDD 53047/BMG	EROS
24	26	4	GILBERTO SANTA ROSA	SONY DISCOS 82566/SONY	DE CORAZON
25	29	21	DLG	SONY DISCOS 82340/SONY	SWING ON
26	18	59	JULIO IGLESIAS	COLUMBIA 67899/SONY	TANGO
27	28	49	FEY	SONY DISCOS 82059/SONY	TIERNA LA NOCHE
28	34	96	SHAKIRA	SONY DISCOS 81795/SONY	PIES DESCALZOS
29	21	15	BOYZ II MEN	MOTOWN 530823/POLYGRAM LATINO	EVOLUCION
30	35	17	CARLOS VIVES	EMI LATIN 59452	TENGO FE
31	36	64	GRUPO LIMITE	POLYGRAM LATINO 533302	PARTIENDOME EL ALMA
★ ★ ★ GREATEST GAINER ★ ★ ★					
32	44	8	LA MAKINA	J&N 82492/SONY	LOS REYES DEL RITMO
33	RE-ENTRY		GISSELLE	RCA 52734/BMG	QUIERO ESTAR CONTIGO
34	37	10	CRISTIAN	UNIVERSAL LATINO 40092	MIS MEJORES MOMENTOS
35	38	15	JERRY RIVERA	SONY DISCOS 82435/SONY	YA NO SOY EL NINO AQUEL
36	RE-ENTRY		ALEJANDRO SANZ	WEA LATINA 20281	MAS
37	25	15	BOBBY PULIDO	EMI LATIN 57522	LLEGASTE A MI VIDA
38	49	4	RUBEN GONZALEZ	WORLD CIRCUIT/NONESUCH 79477/AG	INTRODUCING...RUBEN GONZALEZ
39	40	37	LOS TUCANES DE TIJUANA	EMI LATIN 56921	TUCANES DE ORO
40	30	30	LOS TIGRES DEL NORTE	FONOVISA 80711	JEFE DE JEFES
41	42	4	EDDIE GONZALEZ	SONY DISCOS 82430/SONY	MI CHARCHINA
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
42	NEW		BANDA ARKANGEL R-15	LUNA 7049/FONOVISA	LA 4 X4
43	41	6	VARIOUS ARTISTS	J&N 82379/SONY	MERENHITS '98
44	45	14	DOMINGO QUINONES	RMM 82219	SE NECESITA UN MILAGRO
45	RE-ENTRY		LAURA FLORES	UNIVERSAL LATINO 40004	ME QUEDE VACIA
46	39	6	SPARX	FONOVISA 9594	TIENE QUE SER AMOR
47	27	52	SELENA	EMI LATIN 53585	SIEMPRE SELENA
48	32	36	JUAN GABRIEL/ROCIO DURCAL	ARIOLA 47305/BMG	JUNTOS OTRA VEZ
49	RE-ENTRY		VARIOUS ARTISTS	MAX 2040	MERENGUE MIX 3
50	47	5	AFRO-CUBAN ALL STARS	WORLD CIRCUIT/NONESUCH 79476/AG	A TODA CUBA LE GUSTA
POP		TROPICAL/SALSA		REGIONAL MEXICAN	
1	ALEJANDRO FERNANDEZ	1	MARC ANTHONY	1	LOS TIGRES DEL NORTE
2	LUIS MIGUEL	2	BUENA VISTA SOCIAL CLUB	2	LOS TUCANES DE TIJUANA
3	MANA	3	CHARLIE ZAA	3	ANA GABRIEL
4	GIPSY KINGS	4	INDIA	4	GRUPO LIMITE
5	CRISTIAN	5	VICTOR MANUELLE	5	PEDRO FERNANDEZ
6	MARCO ANTONIO SOLIS	6	GRUPO MANIA	6	GRUPO LIMITE
7	ENRIQUE IGLESIAS	7	OLGA TANON	7	BOBBY PULIDO
8	JOSE LUIS RODRIGUEZ WITH LOS PANCHOS	8	GILBERTO SANTA ROSA	8	LOS TUCANES DE TIJUANA
9	SHAKIRA	9	DLG	9	LOS TIGRES DEL NORTE
10	THALIA	10	CARLOS VIVES	10	EDDIE GONZALEZ
11	EROS RAMAZZOTTI	11	LA MAKINA	11	BANDA ARKANGEL R-15
12	JULIO IGLESIAS	12	GISSELLE	12	SPARX
13	FEY	13	JERRY RIVERA	13	SELENA
14	SHAKIRA	14	RUBEN GONZALEZ	14	JUAN GABRIEL/ROCIO DURCAL
15	BOYZ II MEN	15	VARIOUS ARTISTS	15	VICENTE FERNANDEZ

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

In the SPIRIT



by Lisa Collins

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

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

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

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

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

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

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

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

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

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

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

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

NOTAS

(Continued from page 37)

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

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

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

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

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

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

wearing for the parade.

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

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

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

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

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

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

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

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

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

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

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

Top Gospel Albums

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

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

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& The Gospel Keynotes
do just that, in their exciting
new release from
The Malaco Music Group.
Give it a listen and you might
just join them.

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**Willie Neal Johnson
& The Gospel Keynotes**
THE COUNTRY
BOY GOES HOME...II

HIGHER GROUND



by Deborah Evans Price

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

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

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

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

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

Christ-centered products for the consumers.

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

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

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

ANDREA BOCELLI

(Continued from page 15)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Top Contemporary Christian

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

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THANKS TO GRAVITY BIDES TIME

(Continued from page 19)

fall in behind his voice instead of driving the music.

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

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

for traditional album rock radio.

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

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

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

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

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

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

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

TOP REGGAE ALBUMS™

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

TOP WORLD MUSIC ALBUMS™

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

TOP BLUES ALBUMS™

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

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

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Songwriters & Publishers

ARTISTS & MUSIC

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

BY DEBORAH EVANS PRICE

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

"We couldn't be happier," Maher says. "Freddy is a legend. The whole concept of that company and how they built it over the years [and] our vision here is basi-

cally identical. We want to stay independent. We like the entrepreneurial sense of publishing. And I don't know anybody that has done what Freddy's done on the scale that he's done it. I think the vision that he has and how they feel about songs is the important issue for us."

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

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

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

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

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

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

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

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

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

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

BMI Music Offering Sonic Escape At 1998 Sundance Film Festival

BY IRV LIGHTMAN

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

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

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

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

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

Appeals Court Rules On Webber Suit

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

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

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

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

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

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

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

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

NO. 1 SONG CREDITS

TITLE - WRITER - PUBLISHER

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

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

HOT R&B SINGLES
MY BODY • Darrell Allamby, Lincoln Browder, Antonette Roberson • Toni Robi/ASCAP, 2000 Watts/ASCAP

HOT RAP SINGLES
IT'S ALL ABOUT THE BENJAMINS/BEEN AROUND THE WORLD • S. Jacobs, J. Phillips, D. Styles, Christopher Wallace, K. Jones, Sean "Puffy" Combs, Deric Angeletti, David Bowie • Sheek Louchion/ASCAP, Jae'wons/ASCAP, Paniro's/ASCAP, Big Poppa/ASCAP, EMI April/ASCAP, Undeas/BMI, Crazy Cat Catalog/ASCAP

HOT LATIN TRACKS
EN EL JARDIN • Kike Santander • FIPP/BMI

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

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

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

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

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

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

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

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

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

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

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

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

WILD(HORN) ABOUT HIM: Bronx Flash

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

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

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

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



by Irv Lichtman

Studio Action

ARTISTS & MUSIC

G-Wiz Scores In Hollywood Hip-Hop Producer Thrives On Film Work

BY SCOTT RUBIN

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

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

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

"There was a wide array of scoring sections needed for that film," he observes. "Chuck and I had everything from gospel music to a full orchestral section, which I wrote. In addition, there were urban sections of the film." G-Wiz also worked with Chuck D. on the recent Paramount film "Mad City," starring Dustin Hoffman and John Travolta. It features the track "Sides," with Chuck on vocals three times during the movie, including the coveted end-credit roll.

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

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

much more conventional scoring."

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

Creating scores has been facilitated by a recent upgrade of G-Wiz's home studio facility, including the installation of an Akai DR-16 hard-disc recorder with 24 tracks of DigiDesign ProTools software and hardware and a Sony 3/4-inch videotape machine that allows him to pre-produce his film sessions. Other equipment includes a 32-channel Soundcraft Ghost console with MIDI Automation, Urei 809 monitors, a rack of synthesizer modules, and a collection of vintage keyboards including Wurlitzer and Fender Rhodes electric pianos, a Moog Minimoog analog synth, and an assortment of vintage mikes.

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

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

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

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

samples.

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

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

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

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

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



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

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

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

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

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

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JANUARY 10, 1998)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/ CANDLE IN THE WIND 1997 Elton John/Chris Thomas (Rocket/A&M)	MY BODY LSG/ Darryl "Delite" Allamby (EastWest/EEG)	A BROKEN WING Martina McBride M. McBride, P. Worley (RCA)	IT'S ALL ABOUT THE BEN- JAMINS (ROCK REMIX)/BEEN AROUND THE WORLD Puff Daddy & The Family/ Sean "Puffy" Combs, Deric "D-dot" Angelettie (Bad Boy/Arista)	TOUCH, PEEL, AND STAND Days of the New/ Scott Litt (Outpost/Geffen)
RECORDING STUDIO(S) Engineer(s)	TOWNHOUSE STUDIOS (London, England, U.K.) Pete Lewis	SOUNDTRACK STUDIOS/ SOUTHERN TRACKS/ (New York, NY/Atlanta, GA) Ben Arrindell, Carl Heilbron	THE MONEY PIT (Nashville, TN) Kevin Beamish	DADDY'S HOUSE/ROOM WITH A VIEW (New York, NY) Carl Glanville/Doug Wil- son	WOODLAND STUDIOS/ ALLEN-MARTIN STUDIOS (Nashville, TN/Louisville, KY) Bill Klatt
RECORDING CONSOLE(S)	SSL 4072G+ w/Ultimation	SSL 4072G+ w/Ultimation/ SSL 4000G+	Trident 80	Neve VR60/Protools	Neve 8068/Sony MPX 3000
RECORDER(S)	Sony 3348 digital	Studer 827	Sony 3348	Studer A800 iil/Protools	Otari MTR 100A/ Studer A827
MASTER TAPE	BASF 931	Ampex 499	Sony 1460	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	TOWNHOUSE STUDIOS (London, England, U.K.) Pete Lewis	SOUNDTRACK STUDIOS (New York, NY) Ben Arrindell	THE MONEY PIT (Nashville, TN) Clarke Schleicher	ELECTRIC LADY/ DADDY'S HOUSE (New York, NY) Michael Barbiero/Tony Maserati	AXIS (New York, NY) Bill Klatt
CONSOLE(S)	SSL 4072G+ w/Ultimation	SSL 4072G+ w/Ultimation	Trident 80	SSL 9000/Neve VR60	SSL E/G
RECORDER(S)	Sony 3348 digital	Studer 827	Sony 3348	Sony 3348/Studer A800 III	Studer A820
MASTER TAPE	DAT	Ampex 499	Sony 1460	Ampex 499	Apogee DAT/Ampex 499
MASTERING Engineer	TOWNHOUSE STUDIOS Frank Arkwright/Pete Lewis	POWERS HOUSE OF SOUND Herb Powers	GEORGETOWN MAS- TERS Denny Purcell	HIT FACTORY James Cruz POWERS HOUSE OF SOUND Dave Kutch	GATEWAY Bob Ludwig
CD/CASSETTE MANUFACTURER	PDO-HTM	WEA	BMG	BMG	WEA

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

LIFELINES

BIRTHS

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

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

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

DEATHS

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

Robert Cook, 80, of an undisclosed illness, Dec. 23 in Franklin, Tenn. A former board member of the Country Music Assn., he was president of RCA Records International until 1980. He joined RCA in 1943 and spent seven years as head of RCA in Argentina, five years as VP of RCA Ltd. in Canada, and three years in charge of Asian operations. He is survived by daughters Sarah and Susan, six grandchildren, and five great-grandchildren.

J. Martin "Marty" Emerson, 85, of a heart attack, Dec. 23 in Martinsville, W.Va. Emerson was president of the American Federation of Musicians from 1987 to 1991 after serving 10 years as the union's secretary. He began playing trombone in the Washington Boys Independent Band at age 12, eventually touring with bandleaders Tommy Dorsey, Gene Krupa, and Paul Tremaine. He began his labor career in 1950 as secretary of a local musicians' union in Washington, D.C. He is survived by his wife, a son, and a daughter.

Kent Robbins, 50, in an automobile accident, Dec. 27 in Clanton, Ala. A prolific Nashville songwriter, Robbins was represented on the country charts in 1997 with Trace Adkins' recording of "Every Light In The House Is On" and Gary Allen's version of "Her Man." A native of Mayfield, Ky., Robbins moved to Nashville in 1974 after serving in the U.S. Air Force and signed with Charley Pride's Pi-Gem Music. Pride recorded Robbins' "(When I Stop Leaving) I'll Be Gone," and Robbins began to click with other artists such as Dotts and John Anderson. Robbins

formed his own publishing company in 1981 and two years later joined Irving Music, where he remained for the rest of his career. He is survived by his wife, Kathy; a daughter, Katy, and a son, Jonathan. Donations may be made in his name to the Arthritis Foundation of Tennessee at 1719 West End Ave., Nashville, Tenn. 37203 or to the Hendersonville Samaritan Center at 108 Midtown Court, Hendersonville, Tenn. 37075.

Don Brody, 44, of natural causes, Dec. 27 in Mansfield, Ohio. Brody, national sales director at Razor & Tie Records, was a member of Hoboken, N.J.-based band the Marys for more than a decade. The act's latest album, "Back This Way," was recently released on Zesty Records. Prior to Razor & Tie, Brody worked at Roadrunner and TTV Records.

Julie Hall, 27, of complications from an asthma attack, Dec. 29 in Nashville. She was marketing manager for MCA Records Nashville. Hall, a native of Lexington, Ky., joined TNN in 1991 after graduating from Western Kentucky University and won several advertising awards while at the cable channel. At MCA, Hall worked on marketing programs for such artists as Vince Gill and Reba McEntire. She is survived by her parents, Don and Sharon Hall; her grandfather Howard Perry; and her companion, Patrick Cunningham.

Buck Ramsey, 59, of natural causes, Jan. 3 in Amarillo, Texas. A cowboy poet and musician, Ramsey performed at the Smithsonian, the Barns of Wolf Trap, the Gene Autry Western Heritage Museum, and the Buffalo Bill Cody Museum. He is survived by his wife, Bette; daughter Amanda Ramsey; his mother, Pearl; sisters Wanda Pirtle, Ellen Watson, and Sylvia Askew; and brother Charles.

John Gary, 65, of cancer, Jan. 4 in Dallas. A popular baritone singer during the '60s and '70s, Gary performed with Ken Murray's Blackouts revue in Hollywood, Calif., as a teenager. He was also a regular on Don McNeill's "Breakfast Club" radio show in Chicago. Gary recorded 50 albums throughout his career, including "Catch A Rising Star." He is survived by his wife, Lee; eight children; two brothers; and a sister.

Barry Lazell, 50, of a heart attack, Jan. 5 in London. A British music archivist and chart expert, Lazell was a fixture in the U.K. record industry through his work with research firm MRIB and the Guinness series of chart books, among other projects.



Master Class. Steve Rodby, bassist with the Pat Metheny Group, led a clinic last November at the Berklee College of Music in Boston. Rodby discussed his work writing and producing with Metheny and answered questions about the music industry, performing, and recording. Rodby co-produced the Metheny Group recordings "Letter From Home" and "Still Life (Talking)" and Metheny's solo album "Secret Story."

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

JANUARY

Jan. 7-10, **International Assn. Of Jazz Educators 25th Annual Conference**, Marriott Marquis Hotel, New York. 913-776-8744.

Jan. 8-11, **International Consumer Electronics Show Conference**, sponsored by Consumer Electronics Manufacturers Assn., Las Vegas Convention Center, Sands Exposition Center, Las Vegas Hilton, Alexis Park Hotel, Las Vegas. 703-907-7674, <http://www.cemacity.org>.

Jan. 13, **Michael F. Sukin Presents What A Publisher Needs To Know About Record Deals**, sponsored by Assn. of Independent Music Publishers, ASCAP Building, New York. 212-758-9400/6157.

Jan. 15, **Making It Real: Live Music On Television**, seminar presented by the Museum of Television and Radio and the New York chapter of the National Academy of Recording Arts and Sciences. 212-621-6600.

Jan. 15, **Copyright Infringement Litigation—What Makes Or Breaks A Case**, seminar sponsored by National Music Publishers' Assn., New York Helmsley Hotel, New York. 212-370-5330.

Jan. 15-17, **NeMO Music Showcase And Conference/Kahlua Boston Music Awards**, Copley Plaza Hotel, Orpheum Theatre, Boston. 617-338-3144.

Jan. 18-22, **MIDEM '98**, Palais des Festivals, Cannes. 212-689-4220.

Jan. 20, **25th Annual Songwriter Showcase**, sponsored by the Songwriters' Hall of Fame and the National Academy of Music, Life nightclub, New York. 212-957-9230.

Jan. 20-22, **Mobile Beat DJ Show And Conference**, Tropicana, Las Vegas. 716-385-9920.

Jan. 22, **Graphic Details/Graphic Design: CD Packaging Now, The Year 2000 And Beyond**, seminar presented by the New York chapter of the National Academy of Recording Arts and Sciences. 212-245-5440.

Jan. 22, **BUZZ Breakfast—The Evolution Of Gospel Music: Past, Present & Future**, BUZZ breakfast sponsored by the Los Angeles chapter of the National Academy of Recording Arts and Sciences, Billboard Live, Los Angeles. 310-392-3777.

Jan. 25-28, **Summit '98**, sponsored by Performance magazine, Universal City Hilton, Los Angeles. 817-338-9444.

Jan. 26, **25th Annual American Music Awards**, Shrine Auditorium, Los Angeles. 818-841-3003.

Jan. 28, **Real Stories: Producers**, ASCAP Building, New York. 914-354-4154.

FEBRUARY

Feb. 4-7, **Gavin Seminar**, Hyatt Regency, San Diego. 415-495-1990, extension 632.

Feb. 11-13, **Networked Entertainment World Conference**, Beverly Hilton, Beverly Hills, Calif. 212-840-7280, extension 104.

Feb. 12, **Folk Alliance Fourth Lifetime Achievement Awards**, Cook Convention Center, Memphis. 202-835-3655.

Feb. 12-15, **10th Anniversary Folk Alliance Conference**, Cook Convention Center, Holiday Inn Crowne Plaza, Memphis. 202-835-3655.

Feb. 25, **40th Annual Grammy Awards**, Radio City Music Hall, New York. 310-392-3777.

Feb. 25, **Real Stories: Video**, ASCAP Building, New York. 914-354-4154.

Feb. 25-28, **Country Radio Seminar**, Nashville Convention Center, Nashville. 615-327-4487.

Feb. 27, **12th Annual Soul Train Music Awards**, Shrine Auditorium, Los Angeles. 310-859-1633.

Feb. 28, **How To Start & Run Your Own Record Label**, sponsored by Revenge Productions. New Yorker Hotel, New York. 212-688-3504.

MARCH

March 5-7, **Million Dollar Black College Radio And Music Conference '98**, Sumner Suites Atlanta Airport Hotel, Atlanta. 404-766-1275.

March 7-11, **Winter Music Conference '98**, Fontainebleau Hilton Resort & Towers, Fort Lauderdale, Fla. 954-563-4444.

March 14-17, **40th Annual National Assn. Of Recording Merchandisers Convention**, San Francisco Marriott & Moscone Center, San Francisco. 609-596-2221.

March 18-22, **International Recording Media Assn.'s 28th Annual Seminar**, Ritz Carlton, Laguna Niguel, Calif. 609-279-1700.

March 25, **Real Stories: Groups**, ASCAP Building, New York. 914-354-4154.

March 26-27, **BraInCamp**, Coleman Center, New York. 516-593-5494.

APRIL

April 29, **Real Stories: What A&R Reps Have To Say**, ASCAP Building, New York. 914-354-4154.

VANGUARD GIVES PETER CASE ALBUM THE 'FULL SERVICE'

(Continued from page 18)

out in Europe—"Kool Trash" on the French label Musicdisque.

Noting that, Case says, "There's no point in breaking up the Plimsouls twice." The group is scheduled to do a European tour this month. But Case's priority for 1998 is his solo career, which will require some psychological gear switching. It's a long way from the Plimsouls to such "Full Service No

Waiting" songs as "Beautiful Grind," a perfectly detailed ode to the beneficial rigors of family life.

"It confuses people that I do both," Case admits. "It even confuses me a little. I go through this Jekyll and Hyde thing, because the inspiration for both comes from very different places. When I'm on a solo tour and it's time to do the Plimsouls, I'll be kicking and screaming that I don't want to. But once I start, I love it. Then I'm kicking and screaming when it's time to go back to doing the solo thing."

Case manages himself nowadays and feels that the rejuvenated Vanguard is the ideal label for this phase of his career. His initial contact with Vanguard was by chance; he met the label's then publicist Michelle Anderson on a bus in Los Angeles. Vanguard subsequently picked up his self-released 1993 covers collection, "Peter Case Sings Like Hell," and issued 1995's "Torn Again."

Prior to Vanguard, Case put out

three albums on Geffen, which also released the Plimsouls' 1983 album "Everywhere At Once" (featuring the minor hit "A Million Miles Away"). Though critically acclaimed, none of Case's Geffen albums broke through. The experience left him frustrated.

"One time, I sat down and told them, 'Look, there's this group called R.E.M. who are successful because they tour,'" Case recalls. "I tour a lot, too. I don't have a big single, but I can make it happen by touring if I get some support.' Somebody at Geffen, who shall remain nameless, said, 'Nah, R.E.M. doesn't sell records.' That's the way they treated me there.

"I'm glad that's over. I'm happier at Vanguard, where I can do things on my own terms. I can make the record I want, and they'll back me up. They're working hard on it, which is unheard of for me. I've made a record that my record company actually likes. Jeez, imagine that."

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January 10, 1998

Dear Ahmet,

We met over 30 years ago and have been friends ever since.

I may not have always agreed with everything you said, but I always listened with the utmost respect.

My family and I would like to congratulate you on 50 years of brilliance, performed with charisma, class and style. We wish you many, many more.

*with love,
The Goldstein Family
Jerry, Claire,
Jackie, Jeremy & Tessie*



Dear Ahmet,

*Much love and appreciation for the
great years and times at Atlantic.*

*You are the genesis and the launching
pad for a work still in orbit and progress.*

*Much love always,
Aretha*



ATLANTIC 1948



ATLANTIC 1998

A



BILLBOARD SALUTES
AHMET ERTEGUN AND ATLANTIC RECORDS'

JUST SEEING THE FAMILIAR RED AND BLACK LABEL STIRS CHERISHED MEMORIES FOR ANY ATLANTIC FAN. AND MANY PEOPLE WHO WORK IN THE BUSINESS ARE FANS OF THE IMPRINT THAT IS CELEBRATING ITS GOLDEN ANNIVERSARY. IT'S RARE IN AN INDUSTRY WHERE LABELS COME AND GO FOR ONE COMPANY TO FLOURISH FOR SUCH A LONG TIME, LET ALONE BE GUIDED BY ITS FOUNDING FORCE FOR 50 YEARS. BUT HALF A CENTURY AFTER ITS HUMBLE ORIGINS AS AN INDEPENDENT R&B LABEL STARTED BY JAZZ AFICIONADOS, THE ATLANTIC LOGO IS FAMILIAR TO RECORD COLLECTORS AND MUSIC FANS THE WORLD OVER, WHETHER THEY LIKE JAZZ, R&B, POP, HARD ROCK, HEAVY METAL, COUNTRY, BLUES, HIP-HOP, SOUNDTRACKS OR BROADWAY MUSICALS. ON THE OCCASION OF ATLANTIC'S 50TH ANNIVERSARY, BILLBOARD SALUTES THE LABEL AND PAYS TRIBUTE TO ITS BELOVED GUIDING SPIRIT, AHMET ERTEGUN.



THE ATLANTIC STORY

From the start, it's been about ears and instinct and an abiding love of music.

BY FRED BRONSON

When Munir Ertegun was appointed Turkey's ambassador to the United States in 1934, his youngest son Ahmet moved with him to Washington, D.C. Ahmet was just 10 years old, but he had already become fascinated with jazz music while his father was in his previous post as ambassador to Britain. A janitor at the Turkish Embassy in Washington, Cleo Payne, befriended the young jazz aficionado and introduced him to American R&B music. When he was 14, Ahmet traveled to New York with the chief of the Turkish Air Force and managed to slip away long enough to visit night clubs in Harlem.

Munir passed away in 1944. While their mother and sister returned home to Turkey, Ahmet and older brother Nesuhi, who had moved to the U.S. in the late '30s, elected to stay in America. With a \$10,000 investment from his dentist, Dr. Vahdi Sabit, Ahmet partnered with Herb Abramson of National Records to launch

Continued on page A-32

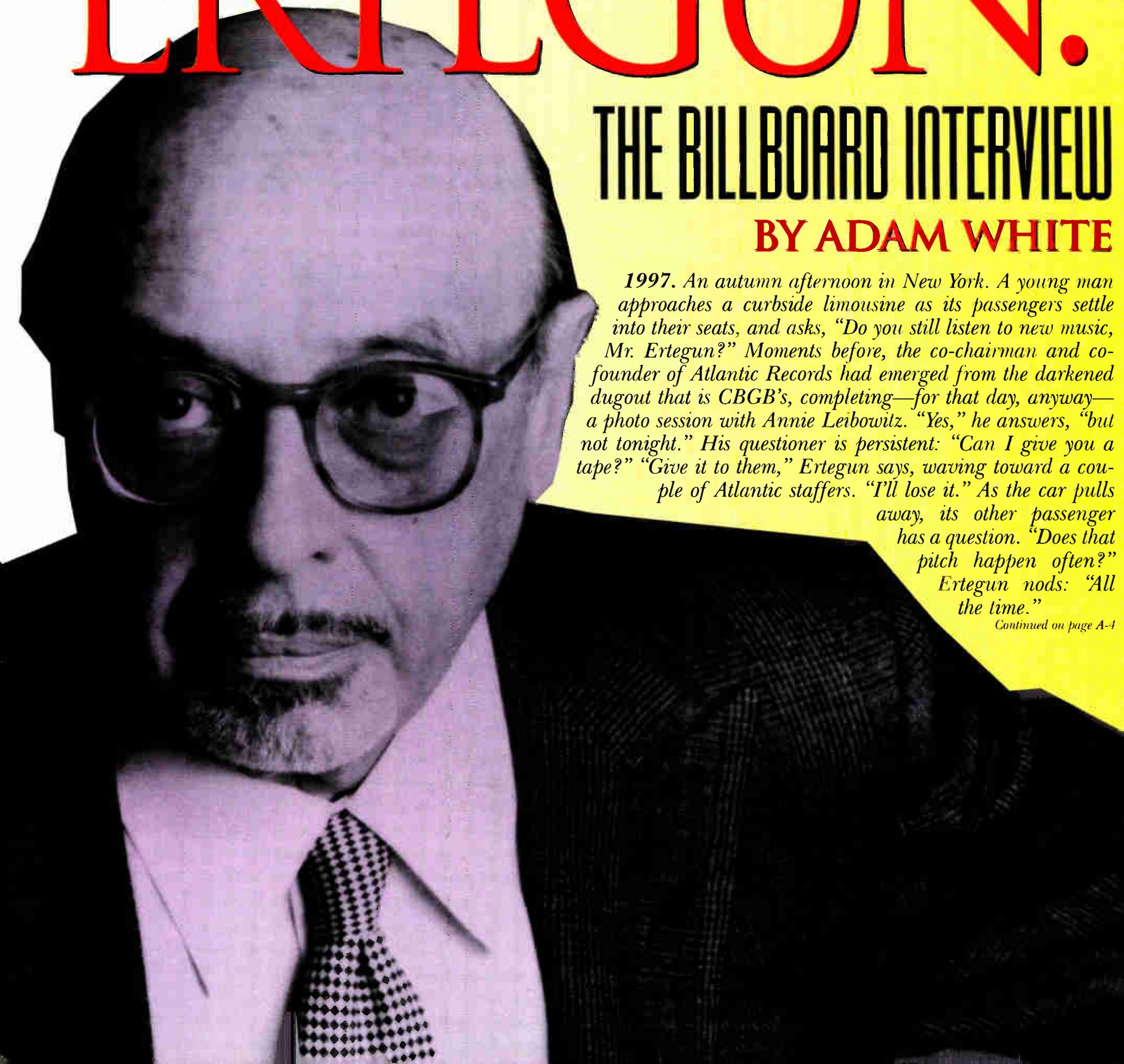
AHMET ERTEGUN:

THE BILLBOARD INTERVIEW

BY ADAM WHITE

1997. An autumn afternoon in New York. A young man approaches a curbside limousine as its passengers settle into their seats, and asks, "Do you still listen to new music, Mr. Ertegun?" Moments before, the co-chairman and co-founder of Atlantic Records had emerged from the darkened dugout that is CBGB's, completing—for that day, anyway—a photo session with Annie Leibowitz. "Yes," he answers, "but not tonight." His questioner is persistent: "Can I give you a tape?" "Give it to them," Ertegun says, waving toward a couple of Atlantic staffers. "I'll lose it." As the car pulls away, its other passenger has a question. "Does that pitch happen often?" Ertegun nods: "All the time."

Continued on page A-1





AHMET ERTEGUN INTERVIEW
Continued from page A-3

1947. An autumn night in New York. Joe Morris, who has left Lionel Hampton's orchestra, assembles a new combo—saxmen Johnny Griffin (tenor) and Bill McLemore (baritone), pianist Wilmus Reeves, guitarist George Freeman, drummer Leroy Jackson and bassist Embra Daylie—to cut some sides for Atlantic Records, a brand-new company. The diskery's principals, Ahmet Ertegun and Herb Abramson, prepare for another sleep-deprived night as they rush to beat the forthcoming AFM strike, which starts Jan. 1.

Between those two Manhattan autumns, Ahmet Ertegun has owned, operated, transacted and navigated Atlantic Records to the pinnacle of the modern record business. He and his erstwhile partners—among them, Herb Abramson, Jerry Wexler and his brother, the late Nesuhi Ertegun—did so with dedication and integrity, sophistication and street savvy. And by listening to new music.

Since the 1950s, generations of musicians, singers, songwriters and producers have traveled by the light of such Atlantic beacons as "Sh-Boom," "What'd I Say," "There Goes My Baby,"

In 1960, Ahmet Ertegun walked into my life and left footprints on my heart, after which I was never the same. I treasure his friendship and can only hope he lives forever, for I prefer a world with Ahmet in it. I could never put, in the small space slotted to me, any of the truly wonderful stories I love to tell about my adventures with Ahmet, nor could I fully explain the impact Ahmet has had on me, and how much he has enriched my life. He is, of course, both the quintessential friend and business executive, and I wish him congratulations on Atlantic's 50th anniversary, which could not have been possible without him. Ahmet and Atlantic Records are synonymous.

Since I know of nobody else who has helped so many others fulfill their dreams, it is only fitting that in addition to my congratulations goes my wish for all of Ahmet's dreams to come true. It is, indeed, both an honor and a privilege to be a part of this tribute to him, and as the writer of the song, I feel I can quote from it, about Ahmet, and say, without any reservation, To Know Him Is To Love Him.—Phil Spector



Executive Digs: Ertegun at Atlantic reception desk, early 1950s

ON THE APOLLO THEATER

I used to go there every Friday to see the new show; the first show was at noon. I went to see our own acts, and to see if there was anybody new coming up: a great guitar player in Amos Milburn's band, for instance.

You had to keep your finger on what was going on. How else would I hear Amos Milburn or Joe Liggins or Charles Brown?

All these California bands and Texas bands used to come through the Apollo, and you wanted to make sure your own [label's] acts were as sharp as they were, because those California acts really looked so sharp. They were more modern and more bluesy than our acts.



Ahmet Ertegun (left) with Duke Ellington, Bill Gottlieb and Nesuhi Ertegun, 1940s

"Respect," "For What It's Worth," "Stairway To Heaven" and "Good Times."

The beacon still shines. During an interview for Billboard's salute to a half-century of Atlantic, Ertegun rustled through the pile of cassettes on his office desk, then played one featuring the powerful pipes of a teenage newcomer. "Listen to that diction," he declares. "Perfect." Then he fingered a shrink-wrapped compact disc, factory fresh. "This is another of our new bands..."

The Atlantic Records enterprise and Ertegun, who turns 75 this year, have been the subject of more volumes, magazine articles, newspaper reports and trade-press clippings than most people could imagine. Among the books: Bill Millar's pioneering "The Drifters," Charlie Gillett's admiring "Making Tracks," Justin Picardie and Dorothy Wade's affectionate "Music Man" and

Jerry Wexler's intense "Rhythm And The Blues." Not to mention The New Yorker's celebrated "Eclectic, Reminiscent, Amused, Fickle, Perverse" profile in 1978.

In those tomes and elsewhere are Ertegun anecdotes which have passed into music business lore: the youngster seeing Duke Ellington for the first time at the London Palladium and being captivated by the style and the music; the teenager "disappearing" in Harlem to hear night music, while the Turkish general who was supposed to chaperone him searched high and low; the driven competitor playing jokes on his peers in the indie-label wars of the 1950s; the Anglophile hearing Eric Clapton in a London club, thinking the musician was Wilson Pickett's guitarist.

Today, for Billboard, Ertegun is gracious and relaxed in discussing the music business of now

Continued on page A-8

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Congratulations Ahmet, 1000 fond memories and more to come



Richard Chadwick, Opium (Arts) Ltd
George Fearon



AHMET ERTEGUN INTERVIEW
Continued from page A-4

and then and his part in it. Some recollections may have dimmed (was that \$2,500 he offered for Ray Charles' contract, or \$3,000?) while others remain as sharp and cool as any record by Clyde McPhatter or the Coasters. Many are endearing, like the admission that he recorded the Boyd Raeburn Orchestra in the 1940s because the bandleader's wife was "a beautiful girl" on whom he had a crush. Other reminiscences are wicked, as when he publicly embarrassed a talent manager during a NARM convention, because Atlantic's interest in the artist—still a top-drawer attraction—was used as leverage for a contract renegotiation with another label.

Still, the existence of many Ertegun chronicles is just as well. The man himself says he has no plans for an autobiography. "A lot of people have asked me to write a book," he says. "To do that, you have to take two years off. I'm not about to take two years off."

In the early years, did you and Herb Abramson model Atlantic Records on any particular company?

No, not really. Of course, we were the smallest company in the world, so all the [other] companies looked good to us. They all had one or two stars. I was hoping we could make records like Fats Domino or Amos Milburn or Charles Brown. But it wasn't easy. We made whatever we could.

We also made a lot of records that weren't rhythm and blues. We did an album—albums in those days were collections of 78 rpm records—of a book of poetry, "This Is My Beloved," which was very popular during the war. I

We at Time Warner are proud of Atlantic Records' status as one of the world's most successful recording companies. But Atlantic is also much more than that. For half a century, Atlantic and its artists have helped nurture and define our culture. The innovative and seminal music it has produced has given voice and significance to some of the world's greatest musicians and artists. Atlantic's success—a paradigm of how to mix business with creative expression—is inextricably linked with its founder, Ahmet Ertegun. Ahmet's vision, energy and compassion have shaped and propelled Atlantic. Though many will continue to try to emulate Atlantic's success, they will never surpass the impact it has had on our country and our world.

—Gerald M. Levin, chairman and CEO, Time Warner Inc.

had Vernon Duke, who was a friend of mine, write the score for that. [Alfred Ryder narrated.] That sold quite well.

We also had an idea to do Shakespeare on record, the whole library. We figured out that if each college bought one...[laughs]. We embarked on that, doing the music and everything, with a large orchestra. We had Eva La Galleane, a very famous American Shakespearean actress, and a couple of well-known British Shakespearean actors. They were all much older; Eva La Galleane was in her 60s, and she was playing Juliet! Of course, it didn't sell at all.

We had a magic album for children [with Burt Hiller]. By having the record hit accidental grooves—parts one, two, three and four—we had all these stories. There would be a different story every time you played it. On four records, you got 296 stories or something. That sold fairly well.

We made a square-dance record with Chubby Jackson, who had been a player with Woody Herman's band. We recorded a guy called Vince Mondy, who used to go around New York as a one-man band, playing drums, harmonica, guitar, all at the same time. We tried [sighs] a lot of things. Anything that was unusual. Many of those were Herb's ideas.

The sax seemed to symbolize much of what you were doing in rhythm and blues in the late '40s. There was Johnny Griffin in Joe Morris' band, Red Prysock in Tiny Grimes' group, and Frank Culley.

That's what everybody was buying: simple sax riffs. That lasted for a while. The vocalists we had at the beginning were not very outstanding, then we hit a good string of them: Joe Turner, LaVern Baker, Ruth Brown.

You wrote "Chains Of Love" for Joe Turner [in 1951]. Was necessity the mother of invention?

Exactly. Because I'm not really a composer [chuckles]. I had to write songs because we had no songs, and the singers didn't write in those days. The music-publishing establishment didn't have any songs for us.

We had a group of writers: Danny "Run Joe" Taylor, Otis Blackwell, Rudy Toombs. They would come down, sit around. None of them played any instrument, but they would clap hands and sing, "I've got fever," or whatever. Miriam [Abramson] chased Otis out of the office because he asked for \$10 for "Fever." That's how we didn't get that song.

We used to cut people in. I wrote "Chains Of Love." [Harry] Van Walls

Continued on page A-12



Ertegun, Miriam Abramson, Jerry Wexler, mid-'50s

ON DINING WITH SIDNEY POITIER

Jumbo Jack Walker was an important disc jockey in New York; he had a very good rhythm & blues and jazz show. One night, after he finished his show at the Palm Cafe, where I used to go to eat spaghetti, he said, "Listen, there's a new rib joint up the street. Let's go get some ribs." It was opened by Sidney Poitier. He had made one film, then he hadn't gotten any other parts. He'd come to New York trying to get into something, and I guess nothing was going on, so he opened this rib joint. It was a very small place, like a small tunnel, and Sidney was behind the counter, with his partner. We were sitting there, having some ribs, when a comedy-type couple came in, a tiny man and a big, fat woman. As he walked in the door, the man said, "My God, look, that's Sidney Poitier, a famous movie actor." So the woman said, "Shit, if he's an actor, how come he ain't in Hollywood?"



Shake, Rattle And Roll: Ertegun, Wexler and Big Joe Turner address pressing issue.

Ahmet Ertegun and Atlantic Records

THE MAN AND HIS MUSIC

congratulations on

50 years



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and went where the music was
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so the rest of us could hear it too

thanks for 50 years of inspired risk-taking





AHMET ERTEGUN INTERVIEW

Continued from page A-8

played such a beautiful introduction that I gave him half the song. Five years later, he called me and said he was going to sell his half of the song for \$200 or \$500 or something. I said, "Please don't, it's something I gave you, and I don't want you to sell it."

He said he needed the money, so I said, "Well, I'll come down and see you." He was playing in Asbury Park or one of those New Jersey summer places, with some little R&B band, so I gave him \$500 and bought it back.

Now people say he wrote the song and I put my name on it. He never wrote a song in his life—lyrics, I mean. He was a beautiful pianist, still is. I'm going to record him, playing solo, just for fun.

How would you usually compose?

I'd get an idea, hum the song to myself and go down to Times Square where they had these arcades with slot machines and so on. They had a record-making machine: You could put in a quarter and sing. A little record came out.



Ruth Brown goes gold.

ON YESTERDAY'S GOLD

When an artist was told by rival record companies or by anybody who wanted to become their manager, "Hey, somebody should look after you, man, you sold millions of records"... Well, nobody sold millions of records. We used to give gold records, before there was any RIAA certification or anything. So if we [had a hit with] Wynonie Harris, he was given a gold record for a release that sold 75,000 copies. If we had a record which sold 100,000 copies, we would give them a platinum award. You just gave them out, on the stage of the Apollo, saying, "You've sold a million records." Well, nobody sold a million records in those days, except "White Christmas" by Bing Crosby, or something like that.



Genius At Work: Ray Charles, 1950s

That's how I would remember [a song] because, you know, I couldn't write it down, I couldn't play it. So I sang it [into the machine]. Then I'd write out all the lyrics, and have Howard Biggs or Jesse Stone or someone like that write down the chords. I'd sing the song to the singer, and the singer would learn it.

Sometimes, I'd make a [demo] record. In the case of Ray Charles, I'd make records of the songs so he would have the lyrics. Also, for Joe Turner, because Joe couldn't read.

Did it bother you when white pop acts covered your records? That's what happened with Joe Turner's "Shake, Rattle And Roll."

What bothered me was when we couldn't get our records on white stations. We couldn't get any of the major stations to play "Sh-Boom" [by the Chords, in 1954]. I was going crazy, because it was a pop hit.

Then the Crew-Cuts made it; they were an unknown group of four Canadians, who just copied it exactly. It was like real discrimination. For once, I could feel what black people feel every day, because I was being discriminated against. The only reason [pop stations] wouldn't play our record was because the group was black.

What did it take to sign artists in the early '50s?

We'd sign them up to record for, say, eight sides a year. Which meant four records. We'd usually not release four in one year, but we'd release two or three. There was a

Ahmet cared about artists. He was in every facet of their lives. It wasn't just "Come in and record and get your royalty and bye." Ahmet is my best friend. I made some lifelong friends and met people I would never have gotten close to if it had not been for him. I'd like to do it all over again.—Noreen Woods

Ahmet Ertegun is totally unique, and his boundless passion for all genres of music has made the history of Atlantic Records as rich and historic and wonderful as it is. Whether it's been R&B or jazz or rock or pop, he's been there casting an indelible stamp with impeccable and penetrating taste.—Clive Davis, president, Arista Records

minimum of [recording] eight sides a year. We'd sign them up with options. They would get a royalty, which was usually around 3% or 4%. The top royalty in those days was 5%; that was the top for everybody—all the pop stars and everything. Not all of them got 5%; they would usually start with 2% and gradually go up.

That was 2% or 3% or 4% of retail, which was 75 cents, so it wasn't that much. You'd have to sell a lot of records to make any royalties. We followed the business practices of the day, and we were in line with all the other record companies. I'm talking about the majors. Many of the independents didn't pay anything at all.

We worked on very low salaries. All our artists made much more money than we did. We wouldn't take any money out of the company—we didn't make enough to take out, because we needed all the cash to finance our growth.

The distributors would pay us three or four months after we delivered the records. But we had to pay on time to get pressings done, to get a discount. The later you paid, the more you had to pay. So we needed the cash for financing the two or three months between the time we paid and the time we got paid. We never borrowed money from the bank. I remember once when royalty time came, and we didn't have enough money to pay—we were four partners at that time—we all went to the bank and took out our personal money in order to pay

royalties, because we always wanted to pay those on time.

And when you wanted Elvis Presley for Atlantic, you couldn't raise the money.

I tried to sign him up. Colonel Parker needed \$45,000, and we didn't have \$45,000. Our biggest purchase of a contract was when we paid \$3,000 to get Ray Charles from Jack Lauderdale [of Swingtime Records], through a booking agent, Billy Shaw, in New York. He knew of my enthusiasm for Ray, because I talked so much about him. Since we had so many artists Billy was booking, he thought that if Atlantic got the artist, he would be able to book him. So he was the middleman who told Jack Lauderdale that he thought he could sell the contract. Lauderdale, who had probably lost money with Ray Charles, was happy to get something out of it.

Had you seen Ray perform?

I never saw him live [at that time]. I met him after we signed the contract.

How was he to work with?

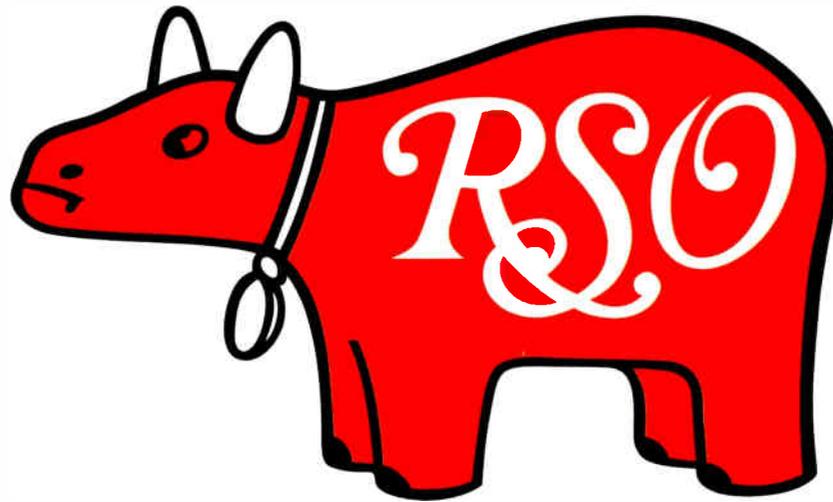
I thought we would do the same thing we did with Joe Turner or Ivory Joe Hunter or whoever: put them into the Atlantic thing. So we had Jesse Stone do the arrangements, I wrote a couple of songs. Ray had a few songs, and we got our usual band together.

Continued on page A-42

DEAR AHMET

We are so happy that your remarkable achievements are being honoured by the industry and all your friends.

We treasure all the fantastic memories.



**Much love from Robert
and all at RSO (including Pinky)**



ATLANTIC RIGHT NOW: Co-Chairman And Co-CEO Val Azzoli On Work And Winning

BY PAUL VERNA

Val Azzoli's illustrious career in the music business started 20 years ago, when the restless young Canadian immigrant landed a job at the ATV Music Publishing operation in his hometown of Toronto. Azzoli admits he "knew nothing" about publishing at the time, but his love of the music business and his willingness to learn made up for his lack of knowledge.

Although the ATV gig gave Azzoli entrée into the business, it was not glamorous enough for a young man who aspired to be in the center of things. Within three years, he left to join Ray Danniels' SRO Management and Anthem Entertainment, home to the up-and-coming trio Rush.

The SRO gig, which Azzoli says he accepted without hesitation, turned out to be the opportunity of a lifetime. During Azzoli's tenure as GM, from 1980 through 1989, Rush broke through as an international phenomenon, selling millions of records and influencing a generation of musicians.

Rush's success established Azzoli as one of the industry's most savvy managers—an executive who was willing to persevere for his clients even in the face of seemingly insurmountable odds. That reputation attracted the management team of Cliff Burnstein and Peter Mensch—aka Q-Prime—who handled the likes of Metallica, Def Leppard, Queensryche and Bruce Hornsby, many of whom, like Rush, had substantial fan bases but relatively little airplay.

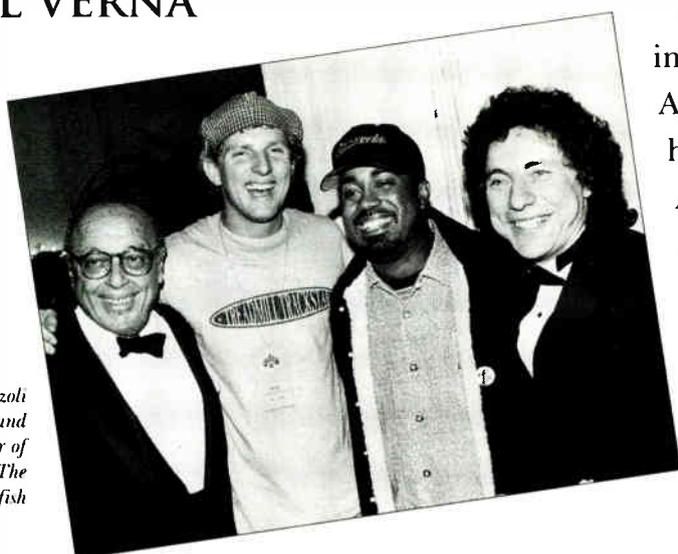
Azzoli joined Q-Prime in 1989 and, for the next year, helped steer the careers of the company's roster and was instrumental in such projects as the Rolling Stones' "Steel Wheels" tour. Besides expanding his horizons as a professional, the Q-Prime stint gave Azzoli his ticket to New York. As with most milestones in his career, he knew instinctively it was the right move.

Despite a fruitful relationship with Burnstein and Mensch—one that continues today—Azzoli felt his aspirations lay on the label side of the business, and in 1990 he joined Atlantic Records in a marketing position. Within months, he was named VP, still responsible for the label's marketing activities, and in October 1991 Azzoli was promoted to senior VP/GM, overseeing the company's day-to-day operations.

In August 1993, he was promoted to executive VP/GM, taking on additional responsibilities in virtually every area of Atlantic's operations. Then, in January 1996, Azzoli rose to his current position as co-chairman and co-CEO of the Atlantic Group, sharing the position with label founder Ahmet Ertegun.

Following a year in which the Atlantic Group enjoyed the distinction of being the top label in the industry in the first six months, according to SoundScan, Azzoli reflected on his career and his vision for Atlantic. Following are excerpts from an in-depth interview with Azzoli at his New York office.

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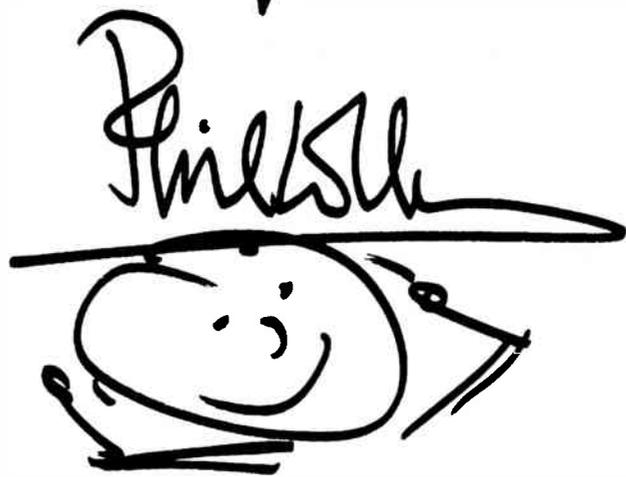


Ertegun and Azzoli with Mark Bryan and Darius Rucker of Hootie & The Blowfish

Dear, dear Ahmet,
... I love you!

You've helped me, encouraged me,
loved me, criticised me, laughed
with me, and much much more.
I'll always be in your debt, for your
friendship and inspiration.

Love always





TEAM ATLANTIC '98

Realigned Management Preps For An Aggressive Year

BY DOUG REECE

VAL AZZOLI INTERVIEW
Continued from page A-14

You've very quietly and unassumingly built up this label to be a powerhouse. For the year just ended, you were the top imprint in the industry. How did you do it?

[Laughs]. That's a good question. I used to be a manager. One of the hardest things about being a manager is you realize that you can't do everything on your own. What makes a good manager is that he or she has to realize what tools they have to work with and get the highest level of performance from everybody. I tried to do that at Atlantic, and fortunately it's working. The industry has changed so much. It's not about one person anymore; it's about a team, and I've really, really spent a lot of time and effort building a team. I'm happy to say we have probably the best team of executives in the industry right now, and no one individual's stronger than the team.



Azzoli with Jewel

When you look at some of the artists who are now the core of the label—Jewel, Tori Amos, Duncan Sheik, Stone Temple Pilots—they had the odds stacked against them from the beginning because it seemed no one, except your team, believed in them. Tell me how those careers were built.

Any artists that have lasted the test of time, the odds were stacked against them. Remember those four long-haired idiots from England? Remember that guy from the South that would shake his hips and had the devil in him? Or the five guys from England who wore beat-up, dirty shirts and now are the biggest rock 'n' roll band ever? Every successful artist, the odds are against you. We changed our philosophy here. We only sign and develop acts we think are great acts—not sounds, not flavor-of-the-month, but great acts that we feel could hit a nerve. I would sit with the team and go, "This is great. I don't know if it's going to take a month, two months, three months, 12 months, three years, but if we all believe it's great, we're all going to have to keep going and going and going, literally one brick at a time." Sometimes you flatline, sometimes you drop and sometimes you drop some more. But if you stick it out long enough and it truly is good, it'll come back around.

I went to this camp with my kids, and they had one of those climbing walls. They'd strap you in and you would climb the wall, and when you couldn't climb anymore they'd let you down. But before they would let you down, you would have to climb one more rock. So when the kids would say, "I can't do it anymore," it'd be like, "OK, climb one more, and then we'll let you down." Well, most of them, when they said they couldn't do it anymore, once they'd climb that one more they went all the way up. So now when promotion or marketing or sales comes in and

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While the idea that the whole is greater than the sum of its parts has not always prevailed in the ego-driven realm of record labels, key executives at Atlantic say the company owes much of its recent success to a renaissance that has brought employees to the forefront in terms of cooperative decision-making and project deployment.

At the very core of Atlantic's current regime—under the guidance of Atlantic group co-chairman/co-CEO Val Azzoli—are executive VP/GM Ron Shapiro, executive VP/office of the chairman Craig Kallman, and executive VP, promotion, Andrea Ganis.

According to Azzoli, the promotions of each of these individuals over the past two years have cemented the foundation on which Atlantic hopes to build its future achievements.

"What I really wanted to pull together at Atlantic was a team atmosphere," says Azzoli. "Everyone uses that word, but to actually create a team is very difficult. Ron and Andrea and Craig all have a different personality and style that they bring to the table, and what I want to do is hear them all and work it out so that, ultimately, we make decisions collectively," he adds. "It's very time-consuming, but also very important for today's young, intelligent executives that you don't just hand down orders."

"The industry is changing. The icons of the past and all those ruling leaders, their style isn't going to be pertinent in forthcoming years. Music is too diversified."

RESPECT AND COMPLEMENTARY TALENTS

While Atlantic has endured its share of emotionally challenging executive- and roster changes in the past few years, what has resulted is a leaner, more focused and more compatible group, says Shapiro.

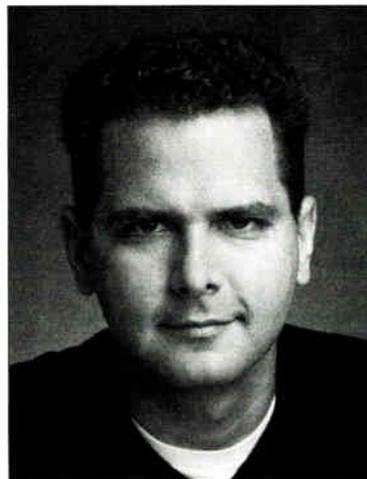
"In the wake of the turmoil that occurred three years ago, those of us that were left behind really bonded together," he says. "There is a sincere respect for each other, and a complement of each other's talents that makes this core executive group able to work so intimately and successfully. I'd be bold enough to say that we're more cohesive than any team in the American record business."

It was shortly after being named co-chairman and co-CEO of the Atlantic Group in January 1996 that Azzoli began aligning the players who would carry the label through inevitable future triumphs and setbacks.

The first appointment came to Andrea Ganis, who was upped to executive VP, promotion. Ganis, who is the most tenured member of Azzoli's team, with more than 15 years



Ron Shapiro



Craig Kallman



Andrea Ganis

at Atlantic, has steadily risen through the ranks of the company's promotions department.

Under her supervision, Atlantic has claimed recent victories by being named Airplay Monitor's No. 1 mainstream top-40 promotion label for three years running and the No. 1 mainstream rock label for two years in a row. Atlantic is also No. 1 at top 40 adult this year.

FIGHTING JEWEL'S BATTLE

Hard-won radio battles with artists such as Jewel and Everything But The Girl, coming during a time when group ownership contributed to tightened playlists, have been essential in building Atlantic's reputation as a steadfast artist-developer.

"Everyone is working hard these days, but I'd like to think that we work smart," says Ganis of her promotions team. "We isolate the hits, make sure that they are delivered and work extremely hard on the mid-charts for artist development."

"I think we're going into '98 with a lot of credibility in terms of what we lie down on the tracks for," she adds. "Every record isn't always a given radio hit, but we're hoping that the past few years have built our reputation to the point where programmers will see fit to give us the benefit of the doubt."

Next on Ganis' agenda is breaking a hard-rock band, a challenge handed down to her by Azzoli.

This summer, Azzoli installed longtime colleague Craig Kallman as executive VP/office of the chairman. Kallman, whose main duties lie in overseeing A&R and acquisitions, is responsible for building Big Beat, which he began while still a student at Brown University, into a highly regarded hip-hop and R&B label.

Kallman joined Atlantic when the label acquired Big Beat in 1991 and has expanded his reach into several areas. In addition to building the label's soundtrack divisions through such projects as "Space Jam," Kallman initiated Atlantic's partnership with Blackground. He also remains active in Atlantic Theatre.

EGGS AIN'T POULTRY

The label's trend toward limiting signings and working acts longer will take even deeper root under Kallman's supervision. "If you're going to put all your eggs in one basket, they better be great eggs," says Kallman. "What we've done is raised the bar, whether it's rock, modern

rock, R&B, jazz or any genre in between. "We're not going to be the label that picks up all sorts of records that are simmering and bubbling under," he adds. "That was a successful philosophy five years ago, but nowadays even great stuff needs nurturing and care and time. The trends have changed, and in years past we were

Continued on page A-24

“What
would
we be
without
the a?”

Congratulations Atlantic on your 50th Anniversary

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Warner Media
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Manufacturing



Atlantic's Greatest Hits

Atlantic's biggest hits on the Hot 100 and The Billboard 200 were compiled by Chart Beat columnist Fred Bronson. The Atlantic Hot 100 is based on a point system devised by Bronson. Eligible singles included all titles released on the Atlantic and Atco labels during the rock era. Peak positions were rewarded as well as chart longevity. For those who think Jewel topped the list because her latest single is a two-sided hit, it's interesting to note that the single accumulated enough points to be Atlantic's No. 1 single even before "Foolish Games" was listed on the Hot 100. The top 50 Atlantic albums list was compiled according to peak position, with length of stay on the chart as well as length of stay in the peak position used as tie-breaking information.

THE ATLANTIC HOT 100

- "You Were Meant For Me / Foolish Games" Jewel Atlantic (1997)
- "Mack The Knife" Bobby Darin Atco (1959)
- "I Love You Always Forever" Donna Lewis Atlantic (1996)
- "Return Of The Mack" Mark Morrison Atlantic (1997)
- "Missing" Everything But The Girl Atlantic (1996)
- "Le Freak" Chic Atlantic (1978)
- "Barely Breathing" Duncan Sheik Atlantic (1997)
- "Only Wanna Be With You" Hootie & The Blowfish Atlantic (1995)
- "The First Time Ever I Saw Your Face" Roberta Flack Atlantic (1972)
- "Hold My Hand" Hootie & The Blowfish Atlantic (1995)
- "Searchin' / Young Blood" The Coasters Atco (1957)
- "To Be With You" Mr. Big Atlantic (1992)
- "Killing Me Softly With His Song" Roberta Flack Atlantic (1973)
- "People Got To Be Free" The Rascals Atlantic (1968)
- "I Wanna Be Down" Brandy Atlantic (1994)
- "How Can You Mend A Broken Heart" Bee Gees Atco (1971)
- "Against All Odds (Take A Look At Me Now)" Phil Collins Atlantic (1984)
- "Stand By Me" Ben E. King Atco (1961/1986)
- "Another Day In Paradise" Phil Collins Atlantic (1989)
- "My Lovin' (You're Never Gonna Get It)" En Vogue Atco/EastWest (1992)
- "Gloria" Laura Branigan Atlantic (1982)
- "Waiting For A Girl Like You" Foreigner Atlantic (1981)



Jewel

- "Shine" Collective Soul Atlantic (1994)
- "Let Her Cry" Hootie & The Blowfish Atlantic (1995)
- "Owner Of A Lonely Heart" Yes Atco (1984)
- "December" Collective Soul Atlantic (1995)
- "Save The Last Dance For Me" The Drifters Atlantic (1960)
- "Who Will Save Your Soul" Jewel Atlantic (1996)
- "I Want To Know What Love Is" Foreigner Atlantic (1985)
- "Groovin'" The Young Rascals Atlantic (1967)
- "Lost In Your Eyes" Debbie Gibson Atlantic (1989)
- "Black Velvet" Alannah Myles Atlantic (1990)
- "Separate Lives" Phil Collins & Marilyn Martin Atlantic (1985)
- "Need You Tonight" INXS Atlantic (1988)
- "St. Elmo's Fire (Man In Motion)" John Parr Atlantic (1985)
- "Baby" Brandy Atlantic (1995)
- "A Lover's Question" Clyde McPhatter Atlantic (1959)
- "Stranger On The Shore" Mr. Acker Bilk Atco (1962)
- "I Got You Babe" Sonny & Cher Atco (1965)
- "Good Times" Chic Atlantic (1979)
- "The Rubberband Man" Spinners Atlantic (1976)
- "Dancing Queen" ABBA Atlantic (1977)
- "Tighten Up" Archie Bell & The Drells Atlantic (1968)
- "Two Hearts" Phil Collins Atlantic (1989)
- "One More Night" Phil Collins Atlantic (1985)
- "Giving Him Something He Can Feel" En Vogue Atco/EastWest (1992)
- "Wind Beneath My Wings" Bette Midler Atlantic (1989)
- "From A Distance" Bette Midler Atlantic (1990)
- "Groovy Kind Of Love" Phil Collins Atlantic (1988)
- "The Rose" Bette Midler Atlantic (1980)
- "Hold On" En Vogue Atlantic (1990)
- "Take A Chance On Me" ABBA Atlantic (1978)
- "Working My Way Back To You/Forgive Me, Girl" Spinners Atlantic (1980)
- "Respect" Aretha Franklin Atlantic (1967)
- "Urgent" Foreigner Atlantic (1981)
- "If Wishes Came True" Sweet Sensation Atco (1990)
- "Then Came You" Dionne Warwick & Spinners Atlantic (1974)
- "Until You Come Back To Me (That's What I'm Gonna Do)" Aretha Franklin Atlantic (1974)
- "Sussudio" Phil Collins Atlantic (1985)
- "Wild, Wild West" Escape Club Atlantic (1988)
- "Pick Up The Pieces" Average White Band Atlantic (1975)
- "Time" Hootie & The Blowfish Atlantic (1996)
- "Self Control" Laura Branigan Atlantic (1984)
- "The Living Years" Mike + The Mechanics Atlantic (1989)
- "Cold As Ice" Foreigner Atlantic (1977)
- "Dance, Dance, Dance (Yowsah, Yowsah, Yowsah)" Chic Atlantic (1978)

- "When A Man Loves A Woman" Percy Sledge Atlantic (1966)
- "Sending All My Love" Linear Atlantic (1990)
- "Mr. Lee" The Bobettes Atlantic (1957)
- "The Winner Takes It All" ABBA Atlantic (1981)
- "Hold On" Jamie Walters Atlantic (1995)
- "Dream Lover" Bobby Darin Atco (1959)
- "The Closer I Get To You" Roberta Flack & Donny Hathaway Atlantic (1978)
- "Cupid/I've Loved You For A Long Time" Spinners Atlantic (1980)
- "You Can't Hurry Love" Phil Collins Atlantic (1983)
- "No Son Of Mine" Genesis Atlantic (1992)
- "Good Lovin'" The Young Rascals Atlantic (1966)
- "Foolish Beat" Debbie Gibson Atlantic (1988)
- "Cars" Gary Numan Atco (1980)
- "Feels Like The First Time" Foreigner Atlantic (1977)
- "I Can't Dance" Genesis Atlantic (1992)
- "That's All!" Genesis Atlantic (1984)
- "The Lion Sleeps Tonight" Robert John Atlantic (1972)
- "The World I Know" Collective Soul Atlantic (1996)
- "Hot Blooded" Foreigner Atlantic (1978)
- "Charlie Brown" The Coasters Atco (1959)
- "You Are The Woman" Firefall Atlantic (1976)
- "Devil Inside" INXS Atlantic (1988)
- "Shake Your Love" Debbie Gibson Atlantic (1987)
- "Whole Lotta Love" Led Zeppelin Atlantic (1970)
- "Feel Like Makin' Love" Roberta Flack Atlantic (1974)
- "Take A Letter Maria" R.B. Greaves Atco (1969)
- "Invisible Touch" Genesis Atlantic (1986)
- "Patches" Clarence Carter Atlantic (1970)
- "I Can't Wait" Nu Shooz Atlantic (1986)
- "Love Won't Let Me Wait" Major Harris Atlantic (1975)
- "Boy From New York City" Manhattan Transfer Atlantic (1981)
- "Only In My Dreams" Debbie Gibson Atlantic (1987)
- "Don't Lose My Number" Phil Collins Atlantic (1985)
- "What You Need" INXS Atlantic (1986)

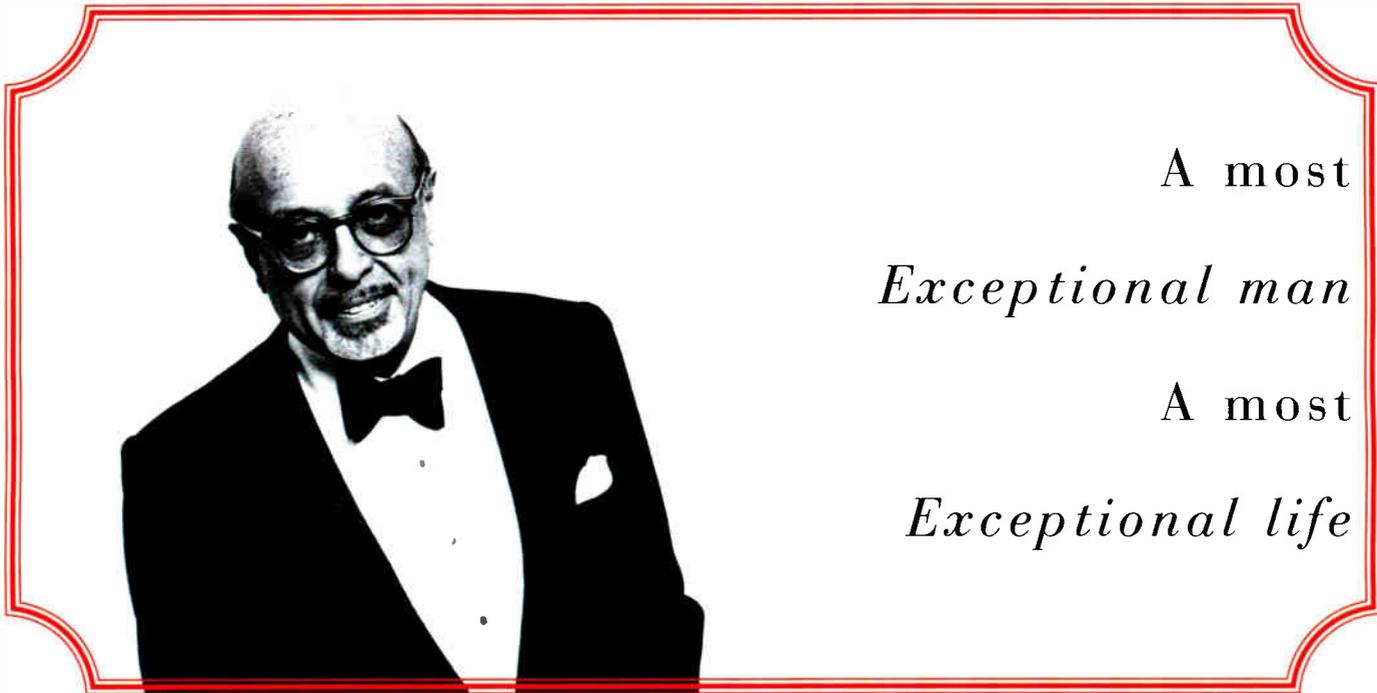


Foreigner

THE TOP 50 ATLANTIC ALBUMS

- 4 Foreigner Atlantic (1981)
- Cracked Rear View Hootie & The Blowfish Atlantic (1995)
- No Jacket Required Phil Collins Atlantic (1985)
- Led Zeppelin II Led Zeppelin Atlantic (1969)
- First Take Roberta Flack Atlantic (1972)
- Electric Youth Debbie Gibson Atlantic (1989)
- Woodstock Various Artists Cotillion (1970)
- Wheels Of Fire Cream Atco (1968)
- Led Zeppelin III Led Zeppelin Atlantic (1970)
- ...But Seriously Phil Collins Atlantic (1990)
- Purple Stone Temple Pilots Atlantic (1994)
- For Those About To Rock We Salute You AC/DC Atlantic (1981)
- Fairweather Johnson Hootie & The Blowfish Atlantic (1996)
- Blind Faith Blind Faith Atco (1969)

Continued on page A-22



A most
Exceptional man

A most
Exceptional life

Ahmet,

You've done what seems impossible.

You've crossed boundaries, broken rules, created trends

and influenced the course of modern music,

all the while maintaining impeccable grace and style.

We're proud that you're a part of our family.



WARNER MUSIC GROUP





WARMEST CONGRATULATIONS
TO AHMET AND ATLANTIC RECORDS ON FIFTY GOLDEN YEARS

TONY SMITH, GENESIS, PHIL COLLINS, MIKE & THE MECHANICS AND ALL AT HIT AND RUN MUSIC

98



You know the stories about the record-company bad guys? It hasn't been true at Atlantic. They're good people, and they manage to do their business and care about music too.—*Jewel*

Atlantic Records is one of the foundation blocks of today's music. The Ertegun brothers and their associates nurtured America's music roots and made that music popular worldwide. Atlantic Records blazed the trail for all who followed and helped make the music business the multinational phenomenon it is today.—*Dick Clark*

TOP 50 ALBUMS

Continued from page A-18

15. DeJa Vu	Crosby, Stills, Nash & Young	Atlantic (1970)
16. Kickin' It Up	John Michael Montgomery	Atlantic (1994)
17. Time Peace/The Rascals' Greatest Hits	The Rascals	Atlantic (1968)
18. Slave To The Grind	Skid Row	Atlantic (1991)
19. The Crow	Original Soundtrack	Atlantic (1994)
20. AWB	Average White Band	Atlantic (1975)
21. 4 Way Street	Crosby, Stills, Nash & Young	Atlantic (1971)
22. Briefcase Full Of Blues	Blues Brothers	Atlantic (1979)
23. So Far	Crosby, Stills, Nash & Young	Atlantic (1974)
24. Look At Us	Sonny & Cher	Atco (1965)
25. Led Zeppelin IV (Untitled)	Led Zeppelin	Atlantic (1971)
26. CSN	Crosby, Stills & Nash	Atlantic (1977)
27. Beaches	Bette Midler/Soundtrack	Atlantic (1989)
28. I Never Loved A Man The Way I Love You	Aretha Franklin	Atlantic (1967)
29. Aretha: Lady Soul	Aretha Franklin	Atlantic (1968)
30. Goodbye	Cream	Atco (1969)
31. The Razor's Edge	AC/DC	Atco (1990)
32. Boys For Pele	Tori Amos	Atlantic (1996)
33. Counterparts	Rush	Atlantic (1993)
34. Core	Stone Temple Pilots	Atlantic (1993)
35. Double Vision	Foreigner	Atlantic (1978)
36. Invisible Touch	Genesis	Atlantic (1986)
37. Dirty Deeds Done Dirt Cheap	AC/DC	Atlantic (1981)
38. Killing Me Softly	Roberta Flack	Atlantic (1973)
39. Best Of Cream	Cream	Atco (1969)
40. Ball	Iron Butterfly	Atco (1969)
41. Roll The Bones	Rush	Atlantic (1991)
42. Roberta Flack & Donny Hathaway	Roberta Flack & Donny Hathaway	Atlantic (1972)
43. Stephen Stills	Stephen Stills	Atlantic (1971)
44. Aretha Now	Aretha Franklin	Atlantic (1968)
45. Close To The Edge	Yes	Atlantic (1972)
46. Stranger On The Shore	Mr. Acker Bilk	Atco (1962)
47. In-A-Gadda-Da-Vida	Iron Butterfly	Atco (1968)
48. Back In Black	AC/DC	Atlantic (1980)
49. Foreigner	Foreigner	Atlantic (1977)
50. Pieces Of You	Jewel	Atlantic (1997)

VAL AZZOLI INTERVIEW

Continued from page A-16

says, "This is it," I say, "OK, fine, give it three more weeks." And a lot of things happen in three more weeks.

The hardest thing for any record is the first 50,000 records. So we have a whole department now that all they do is concentrate on zero to 50. When we put out a Hootie & The Blowfish record or a Jewel record and the promotion department says to me, "I got 100 adds the first week," I say, "That's Fed Ex—getting 100 adds. That's the mailman. Because the band is already big. What radio station isn't going to play it?" It's the new acts, those are the hard ones. I figure my job is to build the catalog of the future, because we really really concentrate on breaking new acts, to the point where I drive everybody crazy because that's all I think about. So all this fundamental grass-roots marketing I did as a manager I applied to Atlantic, and it worked.

But there must be times when you have to say, "OK, that's all we're going to do here, because we can't make every record a hit."

Yeah, every once in a while I have to pull the plug. Sometimes the hard part is they're not hits. But one of the things we've done dramatically over the last couple of years is put out fewer releases. So, if you put out fewer releases, you have to work what you have longer because there's nothing coming behind you. That sense of urgency isn't there, the sense that something else is coming, so it's do or die because you need to break a record.



Azzoli with Pete Townshend

For the past two years, you've been co-chairman and co-CEO with Ahmet Ertegun. When you talk about the legends of the business, no one's greater than Ahmet. What has that been like?

The guy truly is a legend, and there ain't nobody like him and there never will be. But I was never intimidated by him, because he's such a warm guy, and he reassured me. One day, when they gave me the gig, I got a call from Ahmet. He was out in the Hamptons and he called me on a Sunday and said, "You know, I'm proud that you're my partner." Well, that blew my mind. That's the highlight of my career. He said, "It's going to be great having you as my partner," and I'm thinking, "I should be washing this guy's cars, let alone being his partner!" We have a great relationship. I have a lot of respect for him, and I get the same respect back. It's been great, and I hope we do it for another 20 years.

I'd like to talk about the diversity of Atlantic Records. You're not just a pop label or an alternative-rock label or an R&B label. You're all of those, plus country, new age, jazz, classical—pretty much across the board. Are there areas of music that you feel you could still do better in?

Yeah, I think we can do better in classical. We're certainly doing well with it, I just think there's growth there. Eventually, I think world music will be bigger than it is now. It'll never be as big as pop music or country, but I think there's growth there. I think there's going to be growth in Christian music, and there's still growth in country music. We have this thing called Division I [headed by Karen Colamussi], in which we put classical, jazz and world music. That division is doing well but can and will do better in the future, because we're really focusing on that now as opposed to it being an appendage to the label.

I'd like to go back to the early stages of your career and learn more about how you got where you are today. Tell me about your time at Q-Prime.

Q-Prime was a turning point in my career because it got

Atlantic Records came into my life during my DJ days in Boston in the '50s. I was playing R&B records without much knowledge when Ahmet Ertegun and Jerry Wexler came calling. They were hip, talented, funny and totally familiar with the music. Later, I met Nesuhi Ertegun, and through the years and our partnership at Warners, I came to realize that these three men were the greatest combination of record-company management there ever was. They could write the songs, produce the records and go on the road to promote and sell their goods. They knew it all and did it all with impeccable taste and constant humor. It was fun and educational to be around those guys. It's highly unlikely that another record company will have the track record and continuity over 50 years. The legacy of the brothers Ertegun and Mr. Wexler is a treasure of this industry.—*Joe Smith*

me from Canada to the U.S. [Q-Prime principals] Cliff Burnstein and Peter Mensch were friends for a long time. We used to go to Spring Training together every year, and one year while we were there they said, "Why don't you come work with us in New York?" And the thought of moving to New York had never even crossed my mind, ever, but there I was. I went back home, and it wasn't a hard decision. I talked to my wife, and she was supportive, so we packed up and we moved down here. I felt right from the beginning: it was the right thing to do. And then after I made that commitment and the months between saying "yes" and doing it, all the naysayers said, "What are you doing? You're going to pack up? It's not gonna work! What assurances do you have?" So I started to worry a little bit, but I figured, what the hell. I'm working with two of the smartest people in the industry, and we were friends and we still are friends, so I said, "Shit, this can't be all that bad. How bad can it be working with Cliff Burnstein and Peter Mensch?" And it was a great experience. As a manager, I learned a lot from them, and I thought I knew it all.

How would you describe your style compared to their style?

Peter is a much more in-your-face kind of a guy. I would always be amazed when we'd be sitting in a meeting and someone would say, "We should talk to so-and-so," and automatically he would turn around and start dialing the number, no matter what time of the day. And if the person wasn't there he'd say, "OK, what's his home number?" What I learned from Cliff is that it's not always the band that's right and the record company that's wrong. To this day, that certainly has helped me, because when you're involved with the band, you're so close with them. You're there when they conceive the song, when they make the demos, when they're in the studio recording, mixing, mastering it. You become so familiar with the songs it's like giving birth. And you think, "God, I can't have an ugly child! This is the smartest, most beautiful kid in the world. What do you mean it's ugly and stupid?"

Let's talk about SRO. Those had to be formative years for you.

Yeah, those were great years. I've been fortunate that I've worked with great people. Ray Danniels taught me a whole bunch of other things I didn't know. Ray's whole thing was he was the best dealmaker I've ever, ever, ever seen in my life. Ray would go every which way but loose. He knew how to squeeze the most amount of money from a promoter to a record company to merchandising. I spent most of my time with Rush—again, I was fortunate to work with three really intelligent, respectful individuals that put a lot of care in what they did, cared a lot for other people and were perfectionists, and I mean that in a complimentary way. Everything had to be great. Those were great years because they were a rite of passage not only professionally but personally. The world opened up to me. We went through everything together—marriages, births. It was a very fond time in my life. We're still friends; they're on the label.

Continued on page A-24



Ahmet,

Congratulations

for

Atlantic's 50 years

of musical glory.

I am so proud to

have been part of

the history created by

you, Jerry and Nesuhi.

Arif



As an artist on Atlantic Records, I cannot thank Atlantic and the entire staff enough for what they have done for me over the last seven years. Looking forward to the future.—Tracy Lawrence

Many of the artists Atlantic has are legendary. This is because, throughout the years, Atlantic has been led by, and staffed with, people of exceptional talent and style.—Ina Lea Meibach, attorney

TEAM ATLANTIC '98 Continued from page A-16

putting out more records than we could physically work 100%. Now we're in a position to give 110% to every album we put out."

Capping off this series of appointments was the promotion of Ron Shapiro to executive VP/GM in October. Shapiro, along with Ganis and Kallman, has helped overseen changes at Atlantic that resulted in the label's No. 1 standing this year.

Still, Atlantic's best days could be yet to come under this new executive team. Shapiro points out that, in addition to a select number of new releases by act such as Tea Party, the label will be bolstered in '98 by a slew of return talent. Along with the third album from Hootie & The Blowfish, the fourth by Tori Amos and sophomore entries from newly established acts Donna Lewis, Duncan Sheik, Brandy and Poe, 1998 is shaping up to be another banner year for the label.

"It's nice knowing that next year we are not only going to be breaking a lot of new acts, which is how we have chiefly arrived at our success this year," Shapiro says, "but that we'll be coming with all these successful acts from the past five years and taking them to the next level."

As part and parcel of this plan, Shapiro and Azzoli both mention an imperative mission to break new talent on a global level.

Other areas, such as the soundtracks and theater division, will also be more active in the label's future. Still, Shapiro says a lean and mean attitude will rule even while Atlantic expands its reach. "Our goal is to grow the core business without empire-building," he says. "Rather, we're hoping to refine everything, be that urban music, soundtracks, theatre or by experimenting in new areas such as Christian music. At the same time, we're going to take our recent stars to new levels and continue breaking new talent."

THE INCLUSION PRINCIPLE

While Shapiro, Ganis, and Kallman are all guardedly optimistic about the label's future and hesitant to proclaim a new Camelot, there is, they say, an underlying sense of contentment not found in earlier years. Perhaps, as their boss suggests, inclusion has made the difference.

"There's a sense that this is [the employees' company] now," says Azzoli. "It's not the property of someone else they work for. Each person will be a part of the next 50 years here and help contribute to building their own company." ■

VAL AZZOLI INTERVIEW Continued from page A-22

Were you instrumental in bringing Rush to Atlantic?

No, but it's interesting, because they almost came here in '82—that's how I got to know Doug Morris. But they decided to re-sign with Mercury. Then I left Atlantic, and their deal was up with Mercury, and Doug came back into the picture. I wasn't working at Atlantic at the time, but one of the reasons I eventually came here is that Rush were here, and I thought, "It's nice to be back in familiar stomping grounds."

How did you first get involved with Ray Danniels?

I was working at a publishing company called ATV. It was a successful publishing company, but I was young, and when you're young in the music business the most unglamorous part of the business is publishing. I mean, I learned about the importance of the song, but when you're 22 years old, you want to party. I was getting bored of it all. Ray had a partner at the time, and they weren't getting along. I guess I was the hot kid in town—Toronto's not that big of a town—and we would all run across each other at clubs. He got wind that I was getting bored, and he had worked out an arrangement to end his partnership, and he and I were talking over beers one night and he said, "Have you tried management?" I had managed a band prior to my publishing days, so it was a part of the business I always wanted to get back into. It was a small band called Charity Brown from Canada. I always liked it, so when Ray asked me if I'd come work with him I said, "Yeah," and I never regretted a day of it.

It was interesting, because when I was managing this small band, Charity Brown, we were playing bars from the East Coast to the West Coast of Canada, hitting every mining town and mill town in Canada, and you never got paid. None of us made any money. And when I was



Collective Soul and Azzoli

offered this job at the publishing company, the guy said, "I'll give you \$175." I said, "A week?" He said, "Yeah." "Every week?" He said, "Yeah, you get paid every week." I said, "Yeah, I'm in." What a concept! And I kept saying, "So, every week I get paid?" And he kept looking at me like I was from Mars.

When you joined Atlantic Records, the press portrayed you as a "marketing wiz," and I'm not sure they paid much attention to the fact that you had been in management and publishing, and even running a small label, because Rush had its own label, Anthem Records, which had a licensing deal with Mercury.

Well, it's funny, this thing about being a marketing wiz. I'm not sure what that means, but in a sense every good manager is a marketing wiz. It goes with the job. Especially the bands I was managing. They didn't get a lot of airplay, so we as managers had to find ways to sell records other than airplay. Rush never got airplay, so we did everything but get airplay, and when they did get a little bit of airplay their records just zoomed up. Same thing with Metallica.

Atlantic, at the time I got here, was a very A&R-, promotion-driven company. Sign an act, get it on the radio, and WEA will sell it. Bam bam bam. There was nothing in between. So I developed a marketing department, product managers, a press department, a progressive marketing department and a stronger, more reactive sales department. Before, WEA used to do all the selling, but I developed guys that would work in conjunction with WEA. In essence, they would be at the accounts with the WEA guys. That's basically where this mystique of the marketing wiz came from. As an ex-manager, I did all the

The incredible success that Atlantic Records has had in producing smash-hit recordings of rhythm and blues, rock 'n' roll and pop music is well-known the world over.

The world is not aware that the whole guts and heart and soul and creativity and love for music was rooted in jazz. Ahmet Ertegun and Jerry Wexler were actually the equivalent of jazz scholars. They were record collectors who literally knew all there was to know about this great American music. It was the prime force in their lives, and they fed upon it and were nurtured by it. When they were joined by Ahmet's brother, Nesuhi, the concern for jazz at Atlantic Records was enhanced. As much as Ahmet and Jerry were knowledgeable about jazz, unbelievably, Nesuhi had an even more developed background of the music. When Nesuhi came to Atlantic Records, he started at the bottom. The first album he was asked to record was "Wein, Women and Song," featuring yours truly on vocals accompanied by Bobby Hackett and Ruby Braff and others. From there everything went uphill. The names of the great jazz artists that Nesuhi recorded are legendary. The spirit of jazz has never left Atlantic Records. Nesuhi has passed away, and Jerry is no longer with the company. But, as long as Ahmet Ertegun remains in any way connected with this great company, the energy and love and emotion that jazz contributes will always be felt in most any type of music that Atlantic might record.—George Wein, CEO, Festival Productions, Inc.

things that when I was managing bands. I'd say, "I can't believe record companies don't do this." It was a no-brainer. I did these things, and they all worked.

Give me an example.

Well, we spend millions of dollars a year on tour support, but no one would oversee tours. Now we have a guy here, Steve Davis, who oversees all these tours we give tour support to. He works with the agents, the club owners and the promoters, and he helps the band get more money and then plugs in with the marketing department and the sales department and the press department, to make sure there's press, posters, records, etc. He's the conduit to the road.

So when you were a manager you thought, "Why the hell can't the label have someone doing this?"

Yeah. I used to think, "Why am I going around checking stores? Why is it so difficult?" When I was a manager, I used to tell the record company: "I'm landing in Chicago at 10 o'clock, and my hotel is the Hyatt downtown. I'm going to be at this Tower store at 10:30, and at 10:45 I'm going to go to Rose's store, and at 3 o'clock I'm going to this other store." Well, you would think they'd put posters in all those stores, but for the longest time they never did, and I would raise so much hell.

Tell me more about yourself: where you grew up, etc.

I grew up in Toronto in a very poor household in a very typical Italian household—very emotional, a lot of yelling, a lot of food and a lot of wine. My parents worked their ass off. Never really were successful, but that's where I learned my work ethic. I never did well in school. I was always interested in things other than algebra. I didn't actually finish high school, but I ended up doing an entrance exam to get into a small college in Toronto, and I got into that small college because I realized I was just fucking around doing a lot of stupid jobs not making anything.

Continued on page A-26

Congratulations to Atlantic Records & Ahmet Ertegan on 50 Years of Music!

No one will ever accomplish what you have accomplished in the last 50 years. We're proud to be associated with you. You set the standard that has inspired the entire industry.

Mike Curb
& Curb Records

CURB
RECORDS



VAL AZZOLI INTERVIEW
Continued from page A-24

Music was a big part of my life growing up. I would listen to music all the time. It was my escape from the world. I'd go to my room at night and get under the covers and listen to AM radio all night long. Then I started smoking pot and listening to Jimi Hendrix and the Beatles and Led Zeppelin and the Stones—all those heavy rock bands. And I'd sit at home listening to that music for hours and hours. Then when I got into headphones, pot and headphones opened my mind to a whole new thing.

So anyway, I went back to school, graduated from this college and worked for a meat-packing company. I was sharing an apartment with a guy I went to high school with, and he was in a rock band and I was on the road all the time with this company; I was a salesman. And he was on the road too, so we'd never see each other. But once in a while when we would run into each other; he'd bitch about how his manager was stealing money from him, blah blah blah, and of course at this age I knew everything, so I would give him all this great advice, like "Why don't you do this and this and that?" So he said, "Well, why don't you manage me?" And I said yes. It took me about 13 seconds to decide. I went back to my job and I told my boss that I was quitting, and he thought I was going to the competitor across the street. He said, "How much are they paying you?" And I said, "No, you don't understand. I'm leaving to manage a rock 'n' roll band." And he looked at me like I had two heads. "That's bullshit. How much?" he said. And I kept saying, "I'm going to manage a rock 'n' roll band." And to this day he probably still thinks I went across the street and changed my name [laughs].

So I started managing Charity Brown, but I wasn't really a manager; I was a glorified roadie. I drove the truck, I loaded the equipment, I fought with club owners. Those were grueling years. We used to play literally every club in Canada. We'd go from the Atlantic all the way across the country and then back again, and you would never eat properly so you were always fighting some kind of flu or cold. I remember coming back from British Columbia in the truck, driving through the Rockies. In the back of the mind, I was thinking, "Should I go back to school?" And at that point something came over me and I said, "I want to stay in the music business no matter what. This is now my career." And it was like a 16-ton weight off my shoulders. Yeah! That's it, that's who I am. And I felt fantastic. Once I accepted that, I felt so much better.

And then you joined ATV, which had the Beatles catalog, right?

Yeah. So here I was, this 22-year-old shmuck running ATV in Canada with the Beatles catalog. And I'm telling you, I had no idea what I was doing [laughs]. I was such a bad publisher at the beginning, because I had no idea what a publisher did. I was the first publisher in Canada to sign bands to production deals, because in my naïveté I thought, "This is great. I'll sign the band, we'll make a record, I'll take them over to a label, I'll take two or three points for being the production company, plus we get all

the publishing." No one was doing that. There are probably many reasons why you shouldn't do that, but none of us knew what we were doing, so we became a successful company.

I used to go to BMI to get the money for performance for the Beatles. And again, not knowing anything, I'd say, "How do you come to this number?" And it was a big number. So they'd said blah, blah, blah, and I knew nothing about what they were talking about. So I said, "I've gotta get another big catalog on ASCAP," and we got John Denver's publishing for Canada. I used to take whatever I got for the Beatles for BMI, say \$100,000 a year for argument's sake. Then I'd say to BMI, "How big are the Beatles?" And they'd say, "Well, they're the biggest band in the world!" So I'd say, "Well, John Denver at ASCAP gave me \$90,000, so something's not right here." And every time, they gave me more money.

So I figured, "Aah, I need more catalogs to compare." So we got John Denver, some old rock 'n' roll catalogs, and then the production thing was working. And then my big break was getting Pat Benatar to do "Hit Me With Your Best Shot," which was by a writer of ours in Canada. And then I got bored and went over to SRO.

Do you have any hobbies or interests outside of the music business?

Yeah, I've got lots of hobbies and interests. Absolutely! I learned a long, long, long time ago that the music industry can be very consuming and that it can fuck you up, so I'm really conscientious of a life other than the music business. Most of my friends aren't in the music business. I've always said that the music business is a great business and I love being in it, but there is a whole other life, and when the day comes—and hopefully it won't be for a very long time—when I'm no longer part of it, I'm not going to be one of those guys who sits around saying, "I got screwed," because I have not been screwed. I've done very well financially. And I always feel sorry for these older guys who are still trying to be in it who are bitter, and that's because they don't have a life.

I do photography. I enjoy hiking, I'm an avid tennis player, I bird-watch. I have a bird feeder and binoculars and I take pictures of them. I can tell you every different bird that's in my backyard at any given time.

My idea of a Saturday night is not necessarily going to a club to see a band or a concert. Come the weekends, I really become

another person and I try not to mix business with pleasure at all. I enjoy reading.

Do you have role models?

Yes, I do. I look up to a lot of people. I try to get a little bit from everybody. There's a lot that I get from Ahmet. There's a lot that I get from Bob Daly and Terry Semel. There's a lot I get from Gerry Levin at Time Warner. I like Doug Morris. I try to take these guys who have had a big influence on my life. I don't have a particular person that I want to emulate my life after because I don't think you can do that. Everybody's life is so different, and you never know what's in the inner workings of people.

I'm the consummate opening act who looks at the headlining band and goes, "I love what they did with this, but I hate everything else." Then you open up for another band and you go, "Oh, I really like this part, but I don't like that." And then you take a little bit of everybody that you've opened up for and, hopefully, if you put it all together you have a great headlining show.

Which is what you're doing now, right?

Yeah, knock on wood [laughs].

One last question. Speaking of artist development and how you've built these careers, I happened to see you last week on a Saturday night at a showcase in a high-school auditorium. Now, if that's not a grassroots story in the making, then what is?

Yeah. I go to a lot of those shows. To be honest, I enjoy that more than going to see one of our bands at Madison Square Garden, because you don't need me at Madison Square Garden. You've made it. It's these early grassroots acts that I get the most enjoyment out of. ■



Azzoli's break was Benatar's "Best Shot."

"Atlantic Records leads the field in Rhythm & Blues." That slogan during my years growing up probably had more impact on me than "Pepsi-Cola hits the spot, 12 full ounces, that's a lot" or "Rice Krispies, the cereal that goes snap, crackle and pop." It's the music that you hear when you are young that stays with you throughout your life, and so it is with my love affair with Atlantic Records. Very often, I would walk into a record store and inquire what was new on Atlantic or Atco. That is how I first found records like "Stormy" by the Prophets and "Mr. Lee" by the Bobbettes.

By the time I made my way to Billboard in 1957 and was working part-time while in high school, Atlantic had put together an executive and management team that was not only the envy of the indies, but of the then-four major labels. First of all, there were the partners, Ahmet, Herb Abramson, Jerry Wexler and Nesuhi, arguably the greatest jazz-music executive and producer ever. But that was only the beginning of Atlantic's incredible staff. Deserving of special mention is Noreen Woods, longtime assistant not only to Ahmet, with whom she still works, but to Jerry and Nesuhi as well. I consider myself extremely fortunate to have been able to seek the advice and counsel of Nesuhi Ertegun regarding the international music industry on numerous occasions. I was lying in my hospital bed, after meeting Madonna and offering her a contract, and it was Nesuhi who put up the money for Sire to sign her. He had never heard a note, but could tell from the sound of my voice that this was a major priority. Nesuhi was very intuitive. Herb Abramson left Atlantic and started a succession of small labels. It was while I was on a trip to Cincinnati in 1962 to meet with Sid Nathan that Herb altered the course of my career by offering me a job in New York. Although I loved Sid and King, I missed the excitement of New York and leapt at the opportunity. The job never panned out, but it eventually led me to George Goldner and Red Bird Records, located in the Brill building. This was where I met Richard Gottelher of F.G.G. Productions. In 1966, we started Sire Records and, as they say, the rest is history. In my 1976 negotiations with Mo Ostin to move Sire Records to Warner Bros, it was Jerry Wexler's strong support that helped push the deal through. Working closely with Ahmet over the past 15 years at the Hall Of Fame has been a never-ending source of satisfaction and joy. All four of the early partners in Atlantic have greatly influenced my life and career. I feel blessed that since my teenage years I have known—and worked closely with, on occasion—two of the greatest living record men: Ahmet Ertegun and Jerry Wexler. They are among the greatest raconteurs of all time, and I am proud to call both of them my friends.

—Seymour Stein, president & CEO,
Sire Records Group and president,
The Rock And Roll Hall Of Fame

THE ROLLING STONES
CONGRATULATE
AHMET & ATLANTIC
ON
50 YEARS OF MUSIC & PARTIES

WE WERE THERE!!





LOSE A GRAPE, GAIN THE GIBBS

With Ertegun as the key influence, Atlantic signed the Rascals, Cream (after seeing Eric Clapton play at the famous Scotch Club in London) and Buffalo Springfield. Although he recalls losing Moby Grape to Columbia, he got the BeeGees through Michael Butler, a good friend. "Michael had put 'Hair' on London's West End and Stigwood wanted the U.S. rights for Broadway," Ertegun relates. "However, Stigwood had taken on Brian Epstein, manager of the Beatles, who wanted the BeeGees on Capitol. We brokered the deal that got Stigwood the American rights to 'Hair,' and in return, Atlantic got the BeeGees for the U.S."

The label next asserted its international muscle in 1968 with the worldwide signing of Led Zeppelin, inked directly by Atlantic in the U.S. "Peter Grant had recommended Jimmy Page to us as a huge potential star," Ertegun recalls. "His band was the New Yardbirds then, but it was

INTERNATIONAL AFFAIRS

From the beginning, Atlantic planned for two-way musical traffic between its home office and the rest of the world.

BY STEVE TRAIMAN

After a successful first decade in the U.S., Ahmet Ertegun, who remembered how hard it was to find American records during his youth in Turkey, turned his attention toward increasing the label's international activity.

Ertegun recalls that one of the first people to become aware of Atlantic overseas was Nicole Barclay, owner of the French Blue Star label. "She was a great jazz fan, particularly of some of the black musicians that Atlantic was recording," he says. "On her first visit to America, she came by our old Jefferson Hotel office, and we made a deal to trade records. That led to the release of Errol Garner and Tiny Grimes in Europe. Her husband, bandleader Eddie Barclay, got involved with the label, and we're still very good friends."

By the early '60s, Atlantic began acquiring rights to some top European artists. Among the first international acts to release records on the label were skiffle star Lonnie Donegan, an important influence on The Beatles; the Shadows, Hank Marvin's guitar-instrumental combo; and Dixieland jazz clarinetist Acker Bilk, who had a U.S. chart-topper in 1962 with "Stranger On The Shore."

Like other American independent labels at the time, Atlantic had set up a licensing arrangement—initially with British Decca—to release Atlantic records in the U.K. "It was the start of the rock'n'roll explosion," Ertegun notes, "but they had their own U.S. imprint with London Records to release their top artists over here."

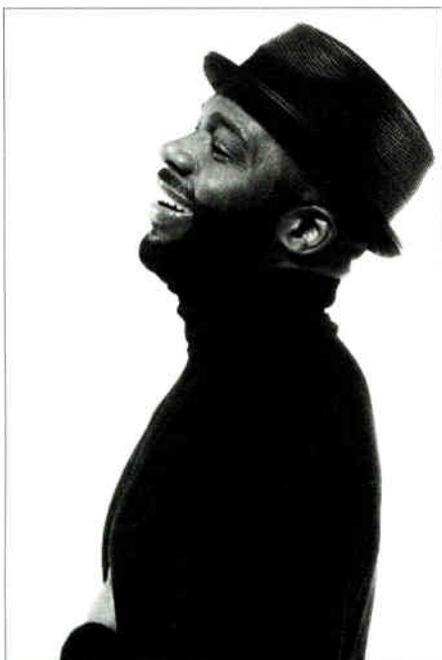
"In 1962, we decided to make a change to make it a two-way street. PolyGram had been looking to start a U.K. branch and approached us to build the label. The deal gave Atlantic first call on their artists for the U.S. Roland Rennie, their first managing director, lured Robert Stigwood, who already had made a name with pop successes in Australia, as a key A&R man, and there are thousands of stories after that."

changed before their first release for us. It is still the most influential band among younger rock 'n' roll bands today and remains the biggest international seller on the Atlantic label."

During the same period, Atlantic set up a London-based A&R department that signed such artists as Yes to worldwide deals, after Ertegun auditioned them in another London club. Other licensing arrangements increased Atlantic's global profile. After hearing ABBA at London's Royal Albert Hall when the group was a worldwide hit, Ertegun made a deal with Stig Anderson for American rights. "It was a totally different audience," Ertegun recalls, "families with kids of all ages. I went backstage and saw the same stage crew for the Rolling Stones in suits and ties and commented 'My, how you've changed!'" A union with Chris Blackwell and his Island Records gave Atlantic the American rights to Emerson, Lake & Palmer, Mott The Hoople and King Crimson, among others. "Chris and I have been friends since his first visit to New York in the '60s," Ertegun notes. "I admire him very much as a great A&R person."



The Logical Choice: Nesuhi Ertegun



International Push: BeBe Winans

STONES AND SERGIO

Upon setting up their own Rolling Stones Records label in 1971, the Stones teamed up with Atlantic, which served as the new label's worldwide distributor. "All these deals we made at that time helped Atlantic become known as the label that broke new English bands [in America]," Ertegun says.

Meanwhile, Atlantic's Nesuhi Ertegun, Ertegun's brother and partner at the label since 1953, began to dramatically expand the company's international business. "As an example of our Latin deals," Ertegun notes, "Nesuhi heard Sergio Mendez in Brazil and signed him as jazz artist. We loaned him to A&M for pop records, and after 'Brasil '66,' the rest is history. My one major 'deal' in Japan was as a stand-in for Nesuhi, to

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Atlantic's International Best-Sellers

(Sales outside the U.S., by Atlantic artist, as of December 1997. Totals represent combined units for CDs, cassettes and albums. Source: Warner Music International)



Led Zeppelin

1. Led Zeppelin	29,553,665
2. Original Soundtracks*	18,154,712
3. Foreigner	12,304,065
4. AC/DC	10,541,235
5. Yes	6,657,149
6. Mr. Big	6,108,451
7. Bette Midler	5,458,289
8. Phil Collins	4,878,697
9. Skid Row	4,458,393
10. Alannah Miles	4,215,174
11. Genesis	4,211,375
12. Manhattan Transfer	3,958,326
13. Blues Brothers	3,854,504
14. Crosby, Stills, Nash & Young	3,740,902
15. Various Artists†	3,692,977
16. Debbie Gibson	3,622,777
17. Anita Baker	3,579,043
18. 4 Non-Blondes	3,423,564
19. John Miles	3,342,590
20. All-4-One	3,143,422
21. Laura Branigan	3,022,932
22. Robert Plant	2,909,020
23. Stone Temple Pilots	2,818,300
24. Tori Amos	2,515,129
25. Twisted Sister	2,470,319
26. Hootie & The Blowfish	2,400,100
27. the Corrs	2,280,382
28. Roberta Flack	2,244,239
29. Man O War	2,009,032
30. INXS	2,001,337
31. Emerson, Lake & Palmer	1,819,937
32. Ratt	1,722,068
33. Otis Redding	1,717,259
34. Mick Jagger	1,676,154
35. Collective Soul	1,664,969
36. White Lion	1,475,000
37. Aretha Franklin	1,375,040
38. Testament	1,333,146
39. Crosby, Stills & Nash	1,325,300
40. Jewel	1,317,163
41. David Foster	1,310,752
42. Percy Sledge	1,196,077
43. Iron Butterfly	1,093,969
44. Lemonheads	1,068,514
45. Snoop Doggy Dogg	1,042,812
46. Stevie Nicks	1,035,445
47. Rush	995,747
48. Michael Crawford	975,088
49. Pete Townshend	936,087
50. Marc Cohn	859,958

* Includes such top soundtracks as "The Blues Brothers," "Space Jam," "Beaches," "Lost Boys," "The Crow" and "Woodstock."

† Includes such top artist compilations as "Encomium: A Tribute," "Woodstock II," "Grammy's Greatest Moments" and "Tapestry."

WHAT DO YOU CALL A GENTLEMAN WHO'S RELEASED HUNDREDS OF MILLIONS OF THE HIPPEST RECORDS KNOWN TO MANKIND?

50 YEARS

OTIS REDDING LIKED TO CALL HIM "OMELET."

WE'LL JUST STICK WITH "MAESTRO"

**congratulations to ahmet ertegun
and atlantic records on fifty
years of the finest music we could
have ever hoped to hear.**





INTERNATIONAL AFFAIRS

Continued from page A-28

sign the contracts with Pioneer and the Watanabe Group that created Warner Pioneer."

The efforts paid off, and Atlantic was soon at the forefront of American companies in the competition for the rapidly growing world market. Nesuhi became the logical choice to create a worldwide distribution network for the three music companies which now came under the Warner Communications Inc. umbrella—Warner Bros., Elektra and Atlantic. Nesuhi left Atlantic in 1971 to establish WEA International, known today as Warner Music International (WMI).

"Ramon Lopez has expanded WMI and has done a remarkable job," Ertegun notes. "While we're still behind several other major-label groups, we have the chance to expand our International Department's efforts and build WMI into a force similar to what we are in the U.S."

GOING GLOBAL

Headed by senior VP Fran Lichtman for more than 22 years, Atlantic International has changed dramatically over the last five years, greatly increasing its focus on the global marketplace. The department serves as the liaison between the domestic operation and its foreign affiliates, exporting the label's American repertoire to WMI's 47 affiliates and 17 licensees in 64 countries around the world.

"The goal of the department continues to be breaking Atlantic artists globally," Lichtman says, "with an emphasis on those already broken in the U.S. Until recent years, we've been the stepchild, but changes in senior management, most notably the support from Ron Shapiro, executive VP and GM, have been the key to the turnaround."

"He's been travelling a lot to get a feel for the 'needs' that are out there," she adds. "He is helping convince our other executives to get the 'Jewels' of the label outside [the U.S.] when and where they're needed."

At the beginning, Lichtman had just three other people in the department, but that has increased to about a dozen as the level of involvement in putting together the promotional plans for all global markets has increased. "We do a little bit of everyone's work," Lichtman explains. "This includes publicity, promotion and product management, as well as supplying every marketing tool that domestic puts together."

SELLING BRANDY OVERSEAS

Atlantic International reflects the recent changes in the music world, such as the rise in popularity of R&B and hip-hop around the globe. The department has seen such American artists as Jewel—who recently passed the 1 million sales mark internationally—succeed outside their native country, particularly in Australia, New Zealand, Canada and Europe. American pop-metal combo Mr. Big have become superstars in Southeast Asia, especially Japan, where their latest greatest-hits collection has sold

more than 700,000 copies. All-4-One is also big in Japan and Southeast Asia, with its eponymously titled first album, released three years ago, surpassing the 1-million-units mark abroad, according to Lichtman.

Other current American artists getting a global push include Matchbox 20, just starting to work internationally after their breakthrough first album was released in September 1996; Sugar Ray; Duncan Sheik; Bebe Winans and Brandy, among a growing list, she notes.

"Among artists coming from abroad, AC/DC has been one of Atlantic's biggest-selling international acts," Lichtman says. "The entire Led Zeppelin catalog remains our top international seller."

CORRS CAUGHT FIRE

The department also focuses on Atlantic's internationally based artists. The Irish sibling group The Corrs, a 1996 U.S. signing, caught fire when International began to aggressively develop their profile outside of America. Lichtman relates, "We sat down with their manager, John Hughes; Brian Avnet from 143 Records; and Jason Flom from Lava Records, and came up with a coordinated effort to map out a global plan that everyone stuck to!"

"That's the key," she emphasizes, "as so often we put plans together that are great on paper but never materialize. You need 'true commitment' to set aside a block [of time] for international exposure in such key regions as Europe, Australia/New Zealand, Japan and Canada among others. And you need a willingness 'to do whatever it takes,' which covers such things as doubling up in rooms or riding in a van across Europe instead of a chartered jet."

As a result, The Corrs have become stars around the world, most notably in Australia, New Zealand, Spain, France and their native Ireland. With the quartet's new, sophomore effort, "Talk On Corners," International released the album overseas six months in advance of the U.S. release. "This gave the band flexibility to respond fully to international demands 'out of the box,'" Lichtman observes. "Then they will have the freedom to focus on the U.S. when the album is released Stateside."

She sees that more artists' managers are much more receptive to "getting involved," as they realize the strength of, and opportunities in the global marketplace. "We get the managers in a few months before the album release to set up promotional plans that will best support the necessary international lead time," she adds.

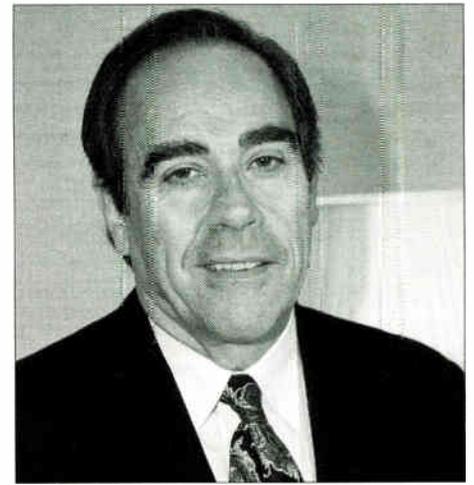
ATLANTIC GOES TO THE MOVIES

Atlantic's soundtracks have demonstrated great success internationally, with the multi-artist companion to "Space Jam" the No. 1 global seller for the year from November 1996 through October 1997. Other top-selling soundtracks have

been "The Blues Brothers," "Platoon" and "The Crow." The International department is mounting major campaigns behind the recently released "Anastasia" and "Great Expectations," due in January.

In addition, the Warner Music Group World Wide Web site is being used to actively promote the International department's efforts. Most Atlantic artists are up, some like The Corrs with their own dedicated site. International touring dates and promotions are plugged in, and special tidbits to entice visitors to the site are constantly being added. "Recently, there has been a much greater effort to keep the International Department out front in cyberspace," she says.

Looking ahead to the 21st century, Lichtman sees a very exciting future for International. "The company has reached the greatest heights ever in the U.S.," she says. "With the stature of Atlantic's roster, the growth area is clearly in the global marketplace. With the continuing commitment from senior management that is so critical, there are no boundaries as to how far we can go. I look forward to sharing many more successes." ■



Ramon Lopez

"Warner Music International and Atlantic Records operate as sister companies within the Warner Music Group, alongside Warner Bros. Records and Elektra Entertainment, and there is a longstanding, reciprocal relationship between us, covering the delivery and sharing of repertoire and releases."

"Atlantic's 50th birthday comes just three years after the 25th anniversary of WMI's founding by Nesuhi Ertegun, brother of Atlantic co-founder Ahmet Ertegun, and we are proud of that long association with Atlantic Records and its roster of artists."

"Co-chairman and co-CEO Val Azzoli now leads a new regime at Atlantic, which has successfully responded to the demands of the 1990s and resulted in its current position as the No. 1 label in America. And the benefit of still having Ahmet on hand to lend a hand (and an ear!) is enormous; he is a giant of the music industry and a great man to work with, and his understanding of the international aspects of the music business has always been appreciated by our people around the world."

"The future relationship between WMI and Atlantic will, I'm sure, continue along the same lines, with more success coming to Atlantic artists around the world through WMI affiliates and our own roster of artists achieving U.S. recognition."

"New artists such as Jewel (who has passed the million-unit sales mark outside the U.S.) and The Corrs are the latest in a long list of internationally successful Atlantic artists that features Led Zeppelin, Foreigner, AC/DC, Mr. Big and Bette Midler. And the past global performances of "The 3 Tenors 1994" and Phil Collins are perfect examples of the joint cooperation that exists between WMI and Atlantic."

—Ramon Lopez, chairman/CEO, Warner Music International



Big In Japan: All-4-One



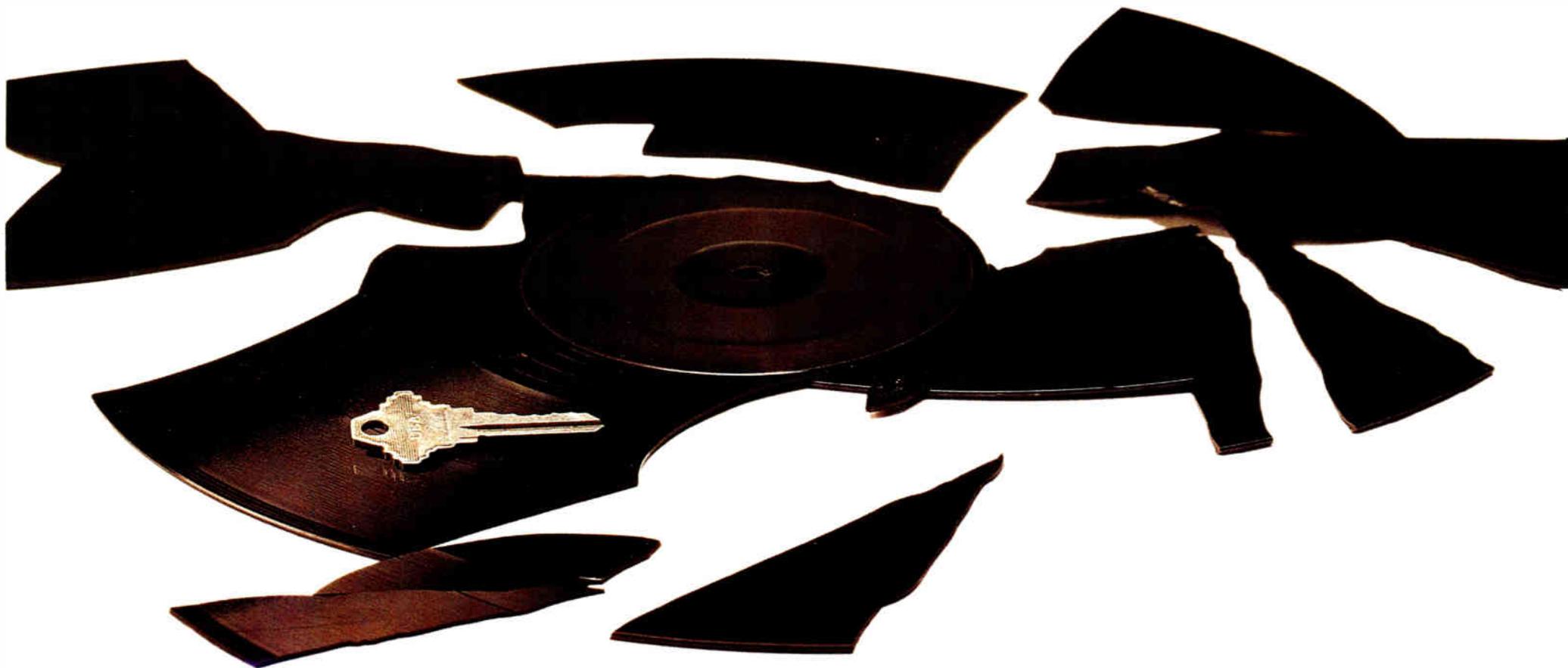
Breaking Global: Brandy

AHMET,

YOU'VE ALWAYS HAD

THE KEY TO THE

RECORD BUSINESS.



MUCH LOVE FROM YOUR FRIENDS AT ELEKTRA.





SYNONYMOUS TO A 'T': ATLANTIC AND R&B

BY CHRIS MORRIS

The numbers tell the story. The most recent edition of Joel Whitburn's compendium of Billboard chart data "Top R&B Singles 1942-1995" places Atlantic at No. 1 among the top 30 R&B labels through 1995. The company charted a staggering 794 hits; Columbia, its closest competitor, charted 633. And Atlantic's total does not include singles on Atco, its subsidiary label, or Stax, which Atlantic distributed through 1968.

How does one explain the unique alchemy that has kept Atlantic at the top of the R&B game for half a century?

Jerry Wexler, one of the key Atlantic executives and producers from 1953 to 1975, offers, "One guy asked me, 'To what do you attribute the success, 'cause you're turning out nothing but hits and you're running away with the game.' I said, 'It all has to do with the nature and the character of the ownership, which is characterized by probity, taste and intelligence.' I said that kidding, on the square."



Ben E. King did supernatural things at Atlantic.

That ownership included co-founder Ahmet Ertegun and his brother Nesuhi, who also joined the label in 1953. "Ahmet, Nesuhi and I were college graduates, and we were music fans," Wexler says. "This is the hallmark. Think of the people in the business who led the business. John Hammond—music fan. George Avakian—music fan. Bob Thiele—music fan. Milt Gabler—music fan. We were fans who chased the musicians around and used to have record sessions, playing Louis Armstrong and King Oliver, and we imagined that we could make records as well as they could, which was pretty stupid. But somehow we found ourselves in a position to make records, and we learned how."

Atlantic became active in the R&B market during a period—the late '40s and early '50s—when a number of other

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THE ATLANTIC STORY

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Atlantic Records in October 1947.

At first, the independent label concentrated on jazz, a field largely ignored by the major record companies. In 1949, Atlantic had its first national hit, with an R&B song, "Drinking Wine, Spo-Dee-O-Dee, Drinking Wine" by Stick McGhee. The single broke in New Orleans, so Ahmet and Herb rented a car and drove through the South looking for new talent to sign. Their travels led them to Blind Willie McTell and Professor Longhair (Roy Byrd). After "Drinking Wine" spent four weeks at No. 2 on Billboard's Rhythm & Blues Records chart, Atlantic expanded its R&B base, adding artists like Ruth Brown, Joe Turner and the Clovers to its roster. That last act was the first to record a song written by Ahmet: "Don't You Know I Love You" boasted a songwriter credit for "Nugetre," Ertegun spelled backward. Ahmet later wrote for other artists, including Joe Turner and Ben E. King. In 1952, Herb's wife Miriam, who ran a tight ship as office manager, told Ahmet about an artist she liked on the Swingtime label. Ahmet and Herb paid Swingtime \$3,000 for Ray Charles, and a year later Ertegun signed Clyde McPhatter, who became the lead singer for the Drifters before breaking out as a solo star.

ENTER WEXLER

Abramson was drafted in 1953. His place at Atlantic was filled by a former Billboard reporter who was working for a music publisher. Like the Erteguns, Jerry Wexler was an avid record collector and music lover. With chief engineer Tom Dowd promoted to producer, Ertegun and Wexler



Jerry Wexler

turned out R&B hits like "Shake, Rattle And Roll" for Joe Turner and "Tweedle Dee" for LaVern Baker, but these songs and many others were covered by white artists, whose reproductions outsold the originals. Abramson returned to Atlantic in 1955, but Wexler was now an integral part of the company and wasn't willing to give up his desk next to Ertegun. Abramson was given his own company to run, a subsidiary label named Atco. One of that label's first releases was "Smokey Joe's Cafe" by the Robins, originally issued on Spark, a label owned by writer-producers Jerry Leiber and Mike Stoller. The Robins metamorphosed into the Coasters, and in 1957 they had a two-sided smash with "Searchin'" and "Young Blood." It marked the beginning of a long association between Atlantic and the Leiber/Stoller team. "They were great," acknowledges Ahmet.

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I'm thankful for my longtime relationship and friendship with Ahmet Ertegun. I'm indebted to Atlantic for all that has happened to me in my entire career since signing with them in 1958.—Ben E. King

Due to Ahmet's vision and leadership, the history of Atlantic Records, like the history of American music, is rich in talent, courage, creativity and flair. Atlantic has recorded the music of the nation—in L.A., Memphis, Muscle Shoals, Miami, New Orleans, New York and elsewhere—and from a variety of genres: rock 'n' roll, rhythm and blues, soul, jazz, country and gospel. It is Ahmet's insight and his relationships with such industry giants as Nesuhi Ertegun, Arif Mardin and Jerry Wexler, combined with the artistry of a brilliant roster of songwriters and performers, that ensure the popular music of the 20th century will last forever.—Frances Preston, president/CEO, BMI

"They were blues lovers, like a later version of me. They were real songwriters, with great lyrics. They were an incredible team with a great sense of humor."

"Searchin'" spent 12 weeks at No. 1 on Billboard's R&B chart. Atco's fortunes were later assured when Ertegun



Tom Dowd

signed an artist who had been dropped from Decca. Bobby Darin wanted to go in an R&B direction, but Ertegun decided to produce the artist himself and used Atlantic's new eight-track machine to record a pop song with R&B overtones, "Splish Splash." Certain that the novelty number would flop and that his contract would not be picked up, Darin recorded "Early In The Morning" for Brunswick. When "Splish Splash" became a hit, Brunswick issued their Darin recording under the name "Rinky Dinks." Atco demanded that the Brunswick single be recalled, and it was released by Buddy Holly instead. At the same time, Abramson left the company, his share bought out for \$300,000.

NESUHI AND ALL THAT JAZZ

Nesuhi officially joined the company to supervise jazz recordings and quickly established the label as a major player in the genre, producing artists like John Coltrane, Ornette Coleman, Charles Mingus, Eddie Harris and the Modern Jazz Quintet.

Leiber and Stoller, now staff producers, turned their attention to the Drifters. They put strings on a song called "There Goes My Baby," and the single went to No. 2 on the Hot 100 in 1959. A year later, Atlantic had its first No. 1 title on the Hot 100 with the Drifters' "Save The Last Dance For Me."

The company lost two of its biggest artists, as Ray Charles received a generous offer from ABC Paramount that Ertegun couldn't match, and Bobby Darin left for Capitol. But Atlantic prospered with R&B artists like Wilson Pickett and Solomon Burke and would benefit from its association with Jim Stewart and Estelle Axton's Memphis-based Stax Records. That brought talented artists like Otis Redding, Carla

Continued on page A-34

Billboard TOP 100

FOR THE WEEK ENDING OCTOBER 11

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	Label, Number (Dist. Label)
1	5	5	THE ROLLING STONES	Tattoo You	Rolling Stones Records CBS 14953 (Atlantic)
2	2	12	FOREIGNER		Atlantic SD 10999
3	4	9	STEVE NICKS	Bella Donna	Mercury Records MR 38133 (Atlantic)
4	3	10	BOB SEGER AND THE SILVER BULLET BAND	One Night at a Time	Capitol CM 32182
5	7	5	DAN FOGLERBERG	The Innocent Age	Fall Music/Emc. REC 37393
6	10	10	ROCKIE LEE JONES	Pirates	Warner Bros. WBS 3432
7	8	12	RAY CHARLES	Genie Time	Charisma CM 1346
8	11	8	AL JARREAU	Breakin' Away	Warner Bros. WBS 3576
9	22	2	BILLY JOEL	Songs In The Attic	Columbia TC 37461
10	11	18	MOODY BLUES		

STAR PERFORMERS showed the greatest upward progress on the Hot 100 this week.

Indicates that STEREO SINGLE version is available.

TITLE, Artist, Company, Record No.

THIS WEEK	ONE WEEK AGO	TWO WEEKS AGO	THREE WEEKS AGO	TITLE	Artist, Company, Record No.	STEREO	WEEKS ON CHART	THIS WEEK	ONE WEEK AGO
1	2	7	9	MACK THE KNIFE	Bobby Darin, A&O 6147		7	46	46
2	7	10	29	PUT YOUR HEAD ON MY SHOULDER	Paul Anka, ABC-Paramount 10040		6	35	34
3	1	1	2	SLEEP WALK	Santo and Johnny, Canadian-American 183		11	36	27
4	4	4	5	(TIL) I KISSED YOU	Everly Brothers, Cadence 1369		8	37	32
5	3	2	1	THE THREE BELLS	Browns, RCA Victor 7565		11	38	28
6	9	15	28	TEEN BEAT	Sandy Nelson, Original Sound E		5	39	22
7	5	3	3	I'M GONNA GET MARRIED	Lloyd Price, ABC-Paramount 10032		9	40	25
8	12	16	34	MR. BLUE			5	41	48

Win, Place And Show:
Atlantic atop the charts

In a world of
extraordinary talents and
unforgettable characters,
Ahmet, you stand in your
Lobb shoes,
head and shoulders
above the crowd.

We are so lucky to have you
and Mica in our lives.

All of our love,
Bette, Martin & Sophie



ATLANTIC JAZZ: FIVE DECADES OF "AIR MOVING" WITH 'TRANE, MINGUS, MJQ AND MORE

BY JOE GOLDBERG

Although much of Atlantic Records' reputation, and certainly most of its financial success, has come from the music that evolved from rhythm and blues into rock 'n' roll and then into rock, it is also one of the most prestigious independent labels in the history of jazz. As an index of the label's position in its greatest days, a book I wrote called *Jazz Masters of the Fifties* contains 12 chapters, each of which, except for the one on the



The Modern Jazz Quartet

Modern Jazz Quartet, focuses on a single musician. Eight of them (counting the MJQ) appear on Atlantic, and five of them could arguably be said to have done their finest work on the label. Ahmet Ertegun, founder of the label and now its co-chairman and co-CEO, and his late brother Nesuhi were already jazz fans when they moved to the United States, and were fortunate enough to be able to invite jazz musicians to play at their home, which was the Turkish Embassy in Washington, D.C., where their father was Ambassador. This remarkable life, and Ahmet's ability to function on all social levels, are documented in an extraordinary two-part *New Yorker* profile by George W.S. Trow. (I remember that the mystery writer Donald Westlake and I had been discussing the articles when we walked into Carroll O'Connor's restaurant in Beverly Hills. Ahmet Ertegun was sitting there. Westlake didn't know who the elegant man in the blazer was, and when I told him, he called his wife in New York to tell her who he had seen.)

GARNER, GRIMES AND GRIFFIN

Jazz was not the first thing on the minds of Atlantic's
Continued on page A-70

THE ATLANTIC STORY

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Thomas and Sam & Dave into the Atlantic fold. It was also the reason Jerry Wexler called engineer Tom Dowd and asked him to fly down to Memphis and find out why the Stax folks hadn't sent any new material in three months. Dowd remembers what he discovered when he walked into the Stax office: "I walked into the way I had been recording in 1951. They were still on a mono Ampex, with a little portable mixer attached to it. That's how they were getting their sound." Dowd appraised the situation and went looking for the equipment he needed to modernize the studio. But what he needed wasn't to be found in the Memphis of that time, so he called the Atlantic office in New York: "I said, 'Go to Harvey Radio first thing in the morning. Then go to LaGuardia and find out when the next plane is to Memphis. Give the stewardess \$10 and tell her I'll give her another \$10 when she delivers the equipment to me. I'll be waiting at the airport.'" Dowd asked Stax founder Jim Stewart to drive him to the airport, and on the way back they stopped at Radio Shack and bought a soldering gun. Back at Stax, Dowd went to work while the musicians kept playing. The next day, Rufus Thomas was driving home from church when he passed Stax and noticed all the cars in the parking lot and thought something must be happening. "So I met Rufus for the first time," says Dowd. "He had this song, so I said, 'Let's make a record.' I came back to New York with this silly thing under my arm, and Jerry Wexler said, 'Let's master it.' And that was 'Walking The Dog.'"

SPAGHETTI OUT WEST

Atlantic's success extended beyond R&B. The label's pop success can be traced back to Darin, according to Wexler. "Working with Bobby, Ahmet met one of the studio musicians, Nino Tempo," the former Billboard



They've Got You, Babe: Sonny & Cher with Ertegun

reporter recalls. Tempo played a horn lick on Darin's "Irresistible You" that Ertegun liked, and the label founder asked the musician if he did more than play the sax. Tempo said he was putting together an act with his sister April Stevens. Ertegun was already a fan, based on her 1959 recording of "Teach Me Tiger," and when he was invited to April and Nino's parents' home [in Los Angeles] for a spaghetti dinner, came armed with a contract. "Nino introduced Ahmet to Sonny and Cher," Wexler continues, "and through him we met [Charlie] Greene and [Brian] Stone." Greene and Stone managed the Bonos and had another group they thought Atlantic might be interested in. "Charlie called me and asked me to come and listen to this group [in Los Angeles]. Ahmet was in Acapulco, so he went [to L.A.] and the group turned out to be Buffalo Springfield," reveals Wexler. Out of Buffalo Springfield came Stephen Stills and Neil Young, who joined forces with Graham Nash of the Hollies and David Crosby of the Byrds to form the supergroup of Crosby, Stills, Nash and Young. "It all started with Bobby Darin working with L.A. session musicians and opening the curtain on the pop world. When Ahmet took the shot with
Continued on page A-36

Atlantic Records gave me the first chance to record on a full-scale, and they also gave me full sway in terms of material. I was able to do just what I wanted to do, and Ahmet and Nesuhi took delight in it. Atlantic has one of the biggest catalogs of cabaret music around.

—Bobby Short

Atlantic is one of the great contemporary labels of our time. My greatest admiration has to do with what they did for black music and for jazz. They've always had a vision for signing important and special artists. Atlantic, no doubt, is a big part of the Great American Record Company legacy.—Bruce Lundvall, president, Blue Note Records, GM/ Capitol Records



Above: Bobby Darin. Below: Crosby, Stills & Nash

AHMET ERTEGUN



STILL NUMBER 1 AFTER ALL THESE YEARS



WHAT THE SOUND LOOKED LIKE

The label's logo and classic covers put a face on the music that said "This is a classy record."

BY JOE GOLDBERG

The company wasn't supposed to be called Atlantic. The company was supposed to be called Horizon. But Horizon was a name already on file with the musicians union, as was the next name and the one after that. Ahmet Ertegun recalls that Atlantic was the 15th choice of names, inspired by a small jazz label on the West Coast, Pacific.



The original logo, the one where the "A" in Atlantic swooped down below the line of type like a note placed below the staff in music, was drawn up by the Ertegun brothers together. Since then, the label has undergone many permutations—black and red, black and silver, red and green, blue and tan. Later, after the introduction of the LP, and especially after the introduction of the 12-inch LP,

the look of records became more and more important. Nesuhi Ertegun was placed in charge of design.

Not all record companies saw the artistic and promotional potential of the LP jacket. The original 12-inch classical covers for Columbia Records, for instance, were simply medium-blue paper jackets with a white space in the middle where the titles and artists' names were put. The independent labels were more innovative. Atlantic soon became one of the design leaders.



John Coltrane

The Atlantic look was instantly recognizable. The album came packaged in sturdy cardboard with a transparent overlay, probably cellophane, that gave the same illusion of depth, of looking down into the cover, that you get from the paint jobs on expensive foreign cars. The back liner had three columns of type for the notes, with a box in the middle column for the titles and credit. Everything about an Atlantic cover said, "This is a classy record."

The art director in those days was Marvin Israel, since deceased, a serious painter who also had worked as an art director for *Harper's Bazaar* and *Seventeen*. The photographer was Lee Friedlander. Both of them worked as freelancers, there never being enough work at Atlantic for the company to employ them full-time.

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THE ATLANTIC STORY

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Bobby and recorded 'Splish Splash,' that was a very defining moment," Wexler concludes.

Atlantic delved deeper into the pop world with the signing of the Young Rascals in 1965. Working with the group proved to be a turning point for Arif Mardin, who had arrived in the U.S. from his native Turkey in 1958, as a recipient of a scholarship at Berklee College in Boston. Mardin met Nesuhi, who invited him to work at Atlantic as a vault researcher, looking for unreleased jazz masters. Mardin was promoted to studio manager, and his arrangements for King Curtis led to work with other artists on the label roster, including Wilson Pickett and the Sweet Inspirations. "The Rascals needed Tom Dowd's musical expertise. He was fabulous in A&R and engineering," explains Mardin. "They also needed someone with a



Groovin': Rascals



Regal: Lady Soul

musical background, so [Dowd and I] formed a team." After years of working with jazz and R&B artists, Mardin enjoyed working with the Rascals. "It was the first time I was bitten by the pop bug," says the man who went on to produce many of Atlantic's leading artists.

SOUL ON THE SHOALS

In November 1966, Wexler persuaded Ahmet to sign a woman who had been recording on Columbia for six years with little success. Wexler, Dowd and Arif Mardin brought Aretha Franklin to Rick Hall's Fame studios in Muscle Shoals, Alabama, for her first Atlantic session. She recorded the song that would establish her on the Hot 100, "I Never Loved A Man (The Way I Love You)," but when she tried to record a second track, "Do Right Woman-Do Right Man," an argument between Hall and Franklin's husband, Ted White, ensued and Aretha left town with only the first song completed. Wexler brought some of the Muscle Shoals musicians to New York to finish the session. Aretha's second single, a remake of Otis Redding's "Respect," brought her to the top of the Hot 100 in June of 1967.

Four months later, Atlantic was sold to Warner Bros.—Seven Arts for \$17.5 million. Some people, including Miriam Abramson, thought the company was worth twice that much. When Ertegun tried to buy the label back a year later for \$40 million, he was turned down. But after another year, Ahmet forced a renegotiation by threatening a mass exit of Atlantic's top executives. He still wasn't thrilled with the head of Warner-Seven Arts, but then the

If you grew up around the music business in New York as I did, Atlantic Records' executives—Ahmet, Nesuhi, Arif Mardin and Jerry Wexler—embodied everything that made you want to be in this business. As for me personally, my schooling came from 1841 Broadway at the old Atlantic offices when I was a young manager, managing two unknowns named Daryl Hall and John Oates. I owe a lot of musical training and experience to all the great people at Atlantic Records. Atlantic was the coolest and hippest label out there, and it was the blueprint all of us followed—and I mean all of us. I celebrate them.

—Thomas Mottola, president and CEO, Sony Music

Entertainment



Wicked: Pickett

corporation was sold to Kinney National Services, a company chaired by Steve Ross. Ertegun would later say that the only reason he stayed was because of Ross, who lived up to his promises and gave Ahmet total autonomy to run the record company.

GINGER, GRAHAM AND THE GIBBS

Well-established in R&B, Atlantic expanded its pop base in the last half of the '60s. Buffalo Springfield was signed to Atco, and from that band came Stephen Stills and Neil Young. At a party held to honor Wilson Pickett in England, Ertegun met a guitarist named Eric Clapton. When Clapton teamed up with Ginger Baker and Jack Bruce to form Cream, the trio was signed to Atco. Through their A&R man, Robert Stigwood, Atco signed the Bee Gees for North America. Atlantic also had the British group Yes, and after recording the critically acclaimed "Dusty In Memphis" album, Wexler took Dusty Springfield's suggestion and signed Led Zeppelin.

Atlantic did not ignore its R&B roots. Just the opposite in the '70s, as the label heeded Aretha's advice to sign Motown's Spinners, who had a succession of top 10 hits, including "I'll Be Around" and "Could It Be I'm Falling In Love."

PLAY MISTY

One of Atlantic's leading artists in the '70s came to the label after newly signed jazz musician Les McCann called producer Joel Dorn. On McCann's recommendation, Dorn signed Roberta Flack without even hearing her sing. Two years after recording the "First Take" album, Dorn received a phone call from Clint Eastwood. On his way to work that day, the film star heard Flack's "The First Time Ever I Saw Your Face" on a jazz station and wanted it for the soundtrack of a film he was directing, "Play Misty For

Continued on page A-38

ARISTA RECORDS, INC.
Arista Building
6 West 57th Street
New York, NY 10019

Clive Davis
President

Dear Ahmet:

This is an historic occasion and I wanted to communicate personally my feelings that you are totally unique. Your boundless passion for all genres of music has made the history of Atlantic so rich and special and wonderful. Whether it's been R&B or jazz or rock or pop, you've been there casting an indelible stamp with impeccable and peerless taste. May you continue to make competition so much fun for many more years.

With Love and admiration,

Clive



ATLANTIC ROCKS

From AC/DC to Zeppelin, from Butterflies to Blowfish and beyond, the label hasn't missed a beat.

BY CRAIG ROSEN

It would be impossible to write the history of rock music without writing about the history of Atlantic Records. In its 50 years of existence, the label has had a connection to some of the most significant acts in rock, from the Buffalo Springfield and Crosby, Stills, Nash & Young in the '60s; Led Zeppelin, Yes and AC/DC in the '70s and '80s; to Stone Temple Pilots and Hootie & The Blowfish in the '90s.



Stone Temple Pilots

Atlantic's rock roots can be traced as far back as 1954 with R&B legend Big Joe Turner's recording of "Shake, Rattle And Roll." Bill Haley & The Comets' cover of the song is usually cited as one of the first rock 'n' roll records.

While Atlantic's attempt to sign Elvis Presley failed, it did find its own early rock'n'roll sensation in Bobby Darin, who recorded the 1958 hit "Splish Splash" for the Atlantic subsidiary Atco before abandoning rock for middle-of-the-road fare.

While Capitol was scoring big with the Beatles in the mid-'60s, Atlantic found its answer to the British invasion in the New York-based Young Rascals, whose classic sides, including "Good Lovin'," combined R&B and soul with rock 'n' roll energy.

BUFFALOED IN L.A.

It wasn't until 1966, however, that Atlantic made its most important foray into the rock 'n' roll marketplace. Atlantic Records founder and co-chairman/co-CEO of the Atlantic Group Ahmet Ertegun still remembers that fateful day when, while he was on vacation in Mexico, he received a phone call from Atlantic VP/producer Jerry Wexler. "He said that there was a terrific new band in L.A., so instead of flying back to New York, I flew to L.A.," he says.

There he met with Charlie Greene and Brian Stone, who managed Buffalo Springfield. "We sat and listened to their music," Ertegun recalls. "They knew about me and Atlantic Records, and, although other people wanted them, I managed to sign them up."

With three singers-guitarists in Stephen Stills, Neil
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THE ATLANTIC STORY

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Me." "He said he was out of money and all he could offer was a thousand dollars," Dorn recalls. "It was a shot for Roberta, and Nesuhi said to do it." After the film was released, New Orleans program director Bobby Mitchell played the track and called Dorn to ask if there would be a single. "It was too long for radio play," says Dorn. "So I edited it and sent that version to Mitchell to see if it would translate on the radio." Mitchell called and said his secretary wanted to talk to Dorn. She asked who made the edit and Dorn said he did. "She said, 'You did a lousy job. It's completely wrong. Here's how you do it. Got a pencil?' She was 100% right. I edited it based on her version, sent it back, and it broke out in New Orleans and we released it nationally. When the album went platinum, we gave the awards to Mitchell and his secretary."

GENETIC MUTATION

After long negotiations with the Rolling Stones, Ertegun brought them to Atlantic on their own custom label, Rolling Stones Records. In 1973, label president Jerry Greenberg closed the deal with Charisma label founder Tony Stratton-Smith that brought Genesis to Atlantic. After Peter Gabriel left the band, Ertegun worked closely with the remaining members on their "...And Then There Were Three" album, developing a mutual-admiration society with the drummer and Gabriel's replacement on lead vocals, Phil Collins. Ertegun listened to a demo tape of some material Collins had recorded on his own, and—

I was the agent for a lot of Atlantic's original acts, such as Solomon Burke and Joe Tex. I have fond memories, and I still talk to Jerry and Ahmet and continue to have a wonderful relationship with them. I remember when they had two rooms on Broadway and they'd have to move the desks away so they could record at night.—

Dick Allen, senior VP and personal-appearance agent, William Morris Agency

Atlantic started my career. We were Ahmet's discovery back in 1967, and we worked very closely with him on our second album, in particular, "The Beat Goes On." It was such a wild concept album, and Ahmet thought it would be huge although it was not commercial. Vanilla Fudge was also the first band to break the top 10 without a top-10 single to go with it. To me, Atlantic defined R&B.—

Carmine Appice, Vanilla Fudge



The Rolling Stones



Genesis

believing he could make an album that would be very different from his Genesis work—encouraged Collins to record a solo album. The artist took Ertegun's suggestion to add extra drums to "In The Air Tonight" to give it a commercial backbeat that would be attractive to radio programmers.

Genesis and the Stones weren't the only international acts signed to Atlantic in the '70s. "I got a record in the

mail from Phil Carson [head of Atlantic's U.K. office]," Greenberg remembers. "Epic had it for the U.K., but he said it could be available for the States. I flipped over it—thought it was an absolute smash. It reminded me of Phil Spector's sound." Greenberg made a deal with Stig Anderson of Polar Records in Sweden, giving Atlantic the North American rights to ABBA. That first single, "Waterloo," was a top-10 hit on the Hot 100.

EXORCISM AND ENVELOPES

In 1976, Greenberg was on his way to hear a new band audition when he announced he was going to sign the group without even hearing them. But the label prexy knew the group's manager, Bud Prager, and thought his time was due. "I knew he was a great manager and had a hunch," says Greenberg. "After I saw the band play, it only confirmed that I wanted to do this deal." The Anglo-American outfit was named Foreigner, and Greenberg made a bet with them: If their first album went gold, they had to let him play drums with them on stage at Madison Square Garden. "And they did," Greenberg laughs. "They carried a second drum set with them on tour so whenever I showed up, I could sit in with the band."

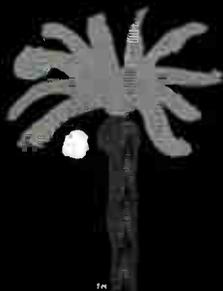
During Greenberg's tenure, Atlantic distributed two labels in their nascent days. "We had Island for a while, and I gave Richard Branson his first gold record," says the
Continued on page A-40

CONGRATULATIONS AHMET



You've been a hero, a model, an inspiration.

One love, Chris



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ATLANTIC COUNTRY: AFTER SOME ROUGH STARTS, THE LABEL GOES TO TOWN BIG- TIME IN MUSIC CITY

BY CHET FLIPPO

Atlantic Records Nashville, now observing its official eighth birthday, is enjoying an unusually prolific history for such a young firm. As a fledgling start-up label, it presents a textbook example of a young entity muscling its way into the forefront of major country-music labels with an immediate platinum presence.

It was not quite all that simple, as Atlantic Group founder and co-chairman/co-CEO Ahmet Ertegun points out. "We had tried for years to get something going in



"Shotgun Willie" fired up the label in the '70s.

Nashville," Ertegun says. "Herb [Abramson, formerly of Atlantic] and I had tried, because we knew we should be there; that Atlantic should be represented in all music. You wouldn't have expected a little R&B label from the '40s to do that. But we went on to do it and now, besides Atlantic Nashville, we have our successful involvement with Curb Records."

WILLIE'S BENCHMARKS

To recap Atlantic's Music City activity, in the '70s, Jerry Wexler [former Atlantic executive] started up an Atlantic Nashville division briefly and had some critical success with Willie Nelson. In fact, Nelson's two Atlantic albums from the '70s, "Shotgun Willie" and "Phases And Stages," are heralded today as landmark recordings in Nelson's
Continued on page A-90

THE ATLANTIC STORY

Continued from page A-38

man who now runs Michael Jackson's MJJ label. Greenberg received a copy of Mike Oldfield's "Tubular Bells" from Phil Carson. "He thought it could do well in America. [Atlantic executive] Jim Delehant came up with the idea of sending it to Bill Friedkin for 'The Exorcist.' Friedkin loved it and put it all in the movie. We titled the album 'Soundtrack for "The Exorcist" and it went gold. Then I made a deal with Richard to distribute Virgin in the early days, 1974 to '75," says Greenberg.

The Atco label, dormant for several years, was reactivated in 1977. One of the first acts pacted to the resurrected imprint was Australia's AC/DC. "Phil Carson signed AC/DC," Ahmet recalls. "They played at CBGBs, and I was really struck by the incredible Angus Young. He plays such great blues guitar. But I'm not sure I would have signed them when I first heard them. They were very modern; they were pushing the envelope. They were very young-looking then, and very ratty-looking. A lot of those bands had disdain for anything that resembled authority. When Bad Company first started, I used to tell them how



Cornflake Girl: Tori Amos

great they were, and they looked at me as if to say, 'What the fuck do you know, you old bastard!'"

AC/DC moved over to Atlantic, but the reborn Atco continued to thrive. The logo returned to the top 10 of the Hot 100 in 1980 thanks to Gary Numan's electronic opus "Cars." A re-formed Yes gave the label its first No. 1 title on the Hot 100 in 13 years with "Owner Of A Lonely Heart."

GARDEN PARTY DIVERSITY

The diversity of the Atlantic roster was best demonstrated in 1987 at the marathon Madison Square Garden concert that celebrated the label's 40th anniversary. The all-day, all-night gala featured everyone from Ruth Brown and LaVern Baker to the Manhattan Transfer and the Rascals, from the label's youngest artist at the time, Debbie Gibson, to a reunion of the legendary Led Zeppelin.

The label has gone from strength to strength in the '90s. The decade began with a tremendous growth spurt. "In 1990, Ahmet wanted me to expand the company," says Doug Morris, president of Atlantic during this period. "I made the deal with Curb Records, started EastWest, which gave birth to Sylvia Rhone's reign, and we opened A*Vision." Morris also brought Rhino into the fold and started a country division under the aegis of Rick Blackburn. Atlantic went from a \$350-million-a-year company to a billion-dollar label. It was during this period that Morris hired the people who are among those guiding Atlantic today, including Val Azzoli, Craig Kalman, Ron Shapiro, Andrea Ganis, Danny Buch, Jason Flom and Vicky Germaise. "You need to surround yourself with the best people," explains Morris. "But you need the music. There's nothing else to sell. Ahmet and I both knew that, and we connected on that level immediately," says the 20-year Atlantic veteran, now chairman of Universal Records

Atlantic Records has been so successful for so long because of the quality music they continue to offer. They are a driving force in our business. Ahmet always had his platinum thumb on the pulse of music, and now Val has the same touch with artists like Jewel and Sugar Ray. Atlantic Records must be a great place to work because they've always had great talent on the label and great talent working for the company. Atlantic has a very special place in the hearts of anyone who cares about music.—Les Bider, chairman/CEO, Warner Chappell
Music

and CEO of the MCA Music Group.

Music was never a problem for Atlantic, and the label has continued to break new artists in the '90s. The first time Morris heard Tori Amos' debut album, "Silent All These Years," he didn't know how he was going to break the album in the U.S. "I didn't get the album and I told her that. And then I fell in love with it, listening to it quietly at home. I called her back and said, 'It's beautiful. It's going to be hard to break here, and if you have the courage, I'm asking you to go to England for a year and live and work there and we'll put the record out there.'" The album went directly into the U.K. top 10, and Amos was later established in America.

Another new act blasted out of the University of South



Flipped For Foreigner: '70s Atlantic president Jerry Greenberg



Totally '80s: Debbie Gibson

Carolina. Hootie & The Blowfish scored two No. 1 albums in 1995 and 1996.

Alaska's Jewel made a stunning debut with her "Pieces Of You" album. Three of the longest-running singles in the history of the Hot 100 were all issued by Atlantic in the '90s: "Missing" by Everything But The Girl, "Barely Breathing" by Duncan Sheik and "You Were Meant For Me"/"Foolish Games" by Jewel. As of the Hot 100 for the week ending at press time, all three had hit the 55-week mark, a longevity record for a single in one chart run. And not that the label needed to prove itself, but 50 years after its founding, it was the No. 1 pop imprint in Billboard's year-end recap of 1997. ■

— 50 —
AMAZING YEARS

Congratulations to

Ahmet Ertegun

Val Azzoli

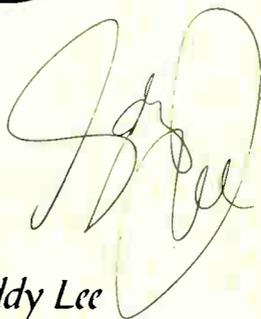
Ron Shapiro

& the entire Atlantic Team

Rush



Alex Lifeson



Geddy Lee



Neil Peart

Ray Danniels for SRO Management Inc.



THE LABEL'S "DIVISION 1" MARKETS SPECIAL IMPRINTS THAT MAKE "MUSIC FOR PEOPLE WHO HAVEN'T HEARD IT ALL"

BY JIM MACNIE

Those who cherish obscure music often believe the world is missing out on something amazing. And those who sell it, according to Karen Colamussi, must not only be zealots, but educators as well.

Colamussi is senior VP at Atlantic Records, and the head of what is known in-house as Division 1. The imprints she and her team shepherd to the marketplace—Teldec, Erato, Disques, Finlandia, Nonesuch, Mesa/Blue Moon and



Enigmatic Experimentalist: Moondog

Atlantic's jazz titles—are miles from the pop mainstream. But she hasn't a doubt that each record under her purveyance can thrive in its own little corner of the world.

Atlantic's dedication to diversity is being dusted off for a new century, and the division's objective is to enhance the appreciation of odd music.

MOONDOG AND THE BOSTON CAMERATA

"Some of this stuff is so genre-defying that no one knows quite what to call it," Colamussi says. "It isn't merely classics and jazz—that's too normal a name. In a way, that's

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AHMET ERTEGUN INTERVIEW

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But it didn't click right away?

It hit enough that Billy Shaw was able to book him. When he booked him, Ray got a band together. He made that band an instrument in the same way Duke Ellington made his band an instrument for his music. The whole orchestra became part of what he was saying. He had them play exactly what he wanted.

The first time I went to record him on the road, he said, "I've got the stuff, it's ready." Everything hit. Working with him, I learned so much about how to make a record. We go around, saying we produced Ray, [but] we were the producers in name. He was really self-produced.

Jerry and I made all the records, except the ones that Nesuhi made, "The Genius Of Ray Charles," and some of the jazz recordings. "The Genius Of Ray Charles" was maybe the greatest record of his career.

I love Ray Charles. He can still teach everybody a lot about how to make great music. Not necessarily how to make hits, but how to make great music. Of course, part of it is his incredible talent. Who are the greatest jazz singers in the world? Louis Armstrong, Billie Holiday and Ray Charles.

It's been well-documented that you and your brother Nesuhi were jazz record collectors while you were living in Washington, D.C. in the 1930s and '40s, and that you used to organize concerts in the Turkish Embassy.

We had an integrated audience and a mixed black and white orchestra, a group of musicians, and we ran several jam sessions.

Did that integration cause a stir?

Not really, because we only had 700 or 800 people at those concerts. What caused a stir was when some Southern Senators sent my father notes saying that it had been brought to their attention that black people were coming to our embassy, and that, in America, black people



The brothers Ertegun, 1960s

used the service entrance rather than the front entrance. My father replied that he grew up in a monastery, and that, in Turkey, beggars were allowed in the front entrance as well.

Anyway, it was a very exciting time. Jelly Roll Morton was in Washington, down and out, and Alan Lomax and his father brought Leadbelly out of jail. We had a group of friends in Baltimore and Washington who were jazz fans, and we had amassed a collection of some 20,000 or 25,000 jazz and blues records, and jazz music had become very much part of our lives.

How did you hear this music? On the radio?

Oh, no. In those days there were no stations playing jazz. There was one program, "Saturday Night Swing Session," which would have some sort of semi-Dixieland band once in a while, or Billie Holiday, Ella Fitzgerald as guests. But there was very little you could hear on the air. What you would hear was dance bands. They would do remotes, so late at night, you could turn on the radio and they'd have a dance band playing, somewhere. Tommy Dorsey or Casa Loma, even sometimes black orchestras. You could hear some jazz on those. But mostly they were

It was sometime in 1987, and we were playing in Allentown, Penn. Atlantic and a couple of other labels wanted to sign us, and we still hadn't decided who was best for the band. About 45 minutes before we went on, I happened to look out the front window of the club and saw a helicopter landing in the parking lot. Out climbs Ahmet and Tunc and their entourage with all the bells and whistles. They hung out afterwards and told some amazing Rolling Stones stories, and we drank far too much vodka. That's when I knew that any label that can show that much interest in us would be cool to work with. A night I'll never forget.—Rachel Bolan, Skid Row

playing pop songs, the hits of the day.

I became good friends with Max Silverman, the man from whom we used to buy so many used records. [His] was a radio repair shop, a block away from the Howard Theater; they used to buy used records from jukebox dealers, and we'd go through those, a bunch of old records they'd sell for a nickel or a dime.

It was a very hot place, a place where people met and so forth. It was right in the center of Washington's Harlem. I used to go there every evening and actually work. I mean, I wasn't employed, but I used to help out Max. The shop closed around 11 o'clock at night, and then we used to go out to dinner.

I used to meet a lot of people in the independent record business, because they came by Max's to promote their records. I noticed that most of them didn't know a trumpet from a saxophone. They were ex-jukebox dealers, or

people who had bought a piece of property somewhere outside of Pittsburgh, several blocks of factories, and found they had a [record] pressing plant.

Al Green of National Records was one of those: a paint maker from Chicago...

Herb Abramson worked for him, he was his A&R man. When we had jam sessions in Washington, Herb used to bring the musicians down from New York. We'd tell him who we wanted, he'd gather all these guys and bring them down on the train.

Hal Cook, who used to be the publisher of Billboard, told me he thinks that your grounding in retail was one of the reasons Atlantic survived in the early days.

Also, what we had was a complete knowledge of pop music from 1920 on. We listened to all those records! We listened to a lot of straight pop records, hoping to find a bit of Bix Beiderbecke or something. We listened to all the race records, so we knew the history of the music.

I remember one day—this must be around 1941—John Hammond and George Avakian—came to visit us at the

Continued on page A-44

ATLANTIC
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50
year legacy



John Michael Montgomery



Tracy Lawrence



Neal McCoy



Mila Mason



The Great Divide



Matt King



Ricky Skaggs



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MUSIC



Congratulation
Ahmet
and
Atlantic Records
on your
50th Anniversary.
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Ahmet Ertegun epitomizes all things right about our business. Class, dignity, vision, integrity and an honest love for music and its makers. Ahmet and his brother Nesuhi had a dream and invested their time and energies toward bringing black music to the doorsteps of white America. This opened the first real multicultural door in this country to make this music a marvelous bridge to connect our people. Today, the legacy goes on as Atlantic continues to create trends, take artistic risks, develop artists and grow in the inspired image of its dynamic founder, Ahmet Ertegun.—*Michael Greene, president, NARAS*

AHMET ERTEGUN INTERVIEW
Continued from page A-42

embassy. The jazz world was so small that everyone knew everyone. They came down to hear some records they'd never heard, because we had very rare records—we knew very obscure things about jazz. George, who was Armenian, looked very nervous. Many years later, he told me, "If my father had known I had been to the Turkish Embassy, he would have killed me."

With Herb Abramson, you started a record label before Atlantic.

When he was working at National, he used to come down to Waxie Maxie's to see how his records were doing, to promote and to get ideas about making records. So we decided we would start a label with Max Silverman, called Quality.

That was the name of Max's store, Quality Music Store; it later changed to Waxie Maxie's. We also started up a label called Jubilee, which was just supposed to make gospel records. We recorded a band called Ernie Fields, who had a vocalist of some following. We recorded Sister Ernestine Washington with the Bunk Johnson Orchestra. Records we thought were great ideas. But the Bunk Johnson Orchestra meant nothing to people, although they were important records. Didn't sell at all. Max turned off the cash supply, Herb somehow managed to keep Jubilee; he sold the name and the label to Jerry Blaine, who [later] became Atlantic's distributor, Cosnat. So that was the end of that.

I really had the bug to go into the record business. I approached several of my father's friends. Everybody laughed at the idea. I'd never had a job. Who was going to invest in some crazy kid who didn't have any background in business?

Your dentist.

We had this Turkish dentist [Dr. Vahdi Sabit]. He mortgaged his house and invested \$10,000. Then I got Herb Abramson.

Was Dr. Sabit a jazz fan?

No, he didn't know anything about music. He was like a family friend. He just took a chance; he was a gambler. I think he must have gotten over \$2 million or \$3 million over a few years [as an Atlantic partner]. He quit dentistry and moved to the south of France, gambled away all his money and died penniless.

Continued on page A-46

Congratulations

on a 50 year Legacy of

Amazing Music

A Warm Thank You
to
Ahmet Ertegun
and
our friends at

Atlantic Records

STONE TEMPLE PILOTS



AHMET ERTEGUN INTERVIEW
Continued from page A-44

How closely was he involved with the record company?
He became a partner. He wasn't difficult, but he insisted on getting a salary, which is how over the years he got quite a lot of money. But, eventually, we bought him out.

Why the name Atlantic?
We tried 15 other names first. Horizon was one. Every name we tried, we'd call the [American Federation of Musicians] and they'd say, "Oh, there's already a company registered by that name." All the companies used to register with the union. Anyway, there was Pacific Jazz Records, so I thought we'd call ourselves Atlantic, since we were on the other coast. And it turned out to be a lucky name.

Jerry Wexler joined as a partner in 1953. How did that come about?

Jerry was a reviewer at Billboard. He seemed to know more than the other reviewers; we'd become quite good friends.

Wexler worked for Billboard's music editor, Paul Ackerman, who you also knew well.
Of all the people I knew in this business, Paul Ackerman

was closest to an angel. He was extremely witty, perspicacious, a lover of beauty, a man of extreme sensibility, of incredible goodness and very charitable in his assessment of others.

I loved that man very much. As did Jerry Wexler, who developed under his tutelage, as well as Seymour Stein and many others. He appreciated the fact that we were attempting to present to the world a music which the majors really overlooked. He had that feeling about country music, about rhythm and blues. He was, I guess, as close as you can get—as anyone ever got—to being a philosopher of the music business.

So when Wexler joined, the principals at Atlantic were you and he, Herb and Miriam. And Nesuhi joined in 1954.

I think we'd bought out Dr. Sabit. Herb was in Germany. Atlantic had become the R&B label. Lew Chudd—who owned Imperial Records and was one of those people who knew nothing about music but had a nose, somehow, for what would happen, or had advisors or God knows what—said, "If this Turkish kid can do it, maybe his brother can do it." He offered Nesuhi a partnership in Imperial. So we offered him a partnership in Atlantic.

Did that suit Nesuhi?

I don't think he was that happy to leave California. Anyway, he came and sort of changed the whole image of Atlantic. Because he started to make some recordings which gave us class with a capital 'K.'

He got the cool jazz guys from the West Coast: Jimmy Giuffre, Shorty Rogers, that whole crew. He produced the Drifters. He recorded Bobby Short, Mabel Mercer. He also revised our arrangements about foreign distribution. And he produced possibly the best record we ever made at Atlantic, "The Genius Of Ray Charles."

You looked up to him, as your older brother?

Nesuhi was my mentor since I was a child. He was about four years older than me, and at age 10 it meant a great deal. I didn't spend too much time with my parents because they were very busy. My father was a diplomat and really didn't have very much time to spend with us
Continued on page A-48

On Phil Spector and Bobby Darin

We went to see Bobby Darin, and I said, "This is my new assistant, Phil Spector."

Bobby had just married a movie actress [Sandra Dee], had made a movie, and here he was, sitting by the pool in Beverly Hills, a butler serving him drinks. He had a guitar, and he played: "This is a new song I wrote which I think you'll like." I said, "That's very nice, what else have you got?" He played another; I was waiting to hear a great song. So after the third song, I said, "That's great, what else?" And Phil Spector said, "That's great? Are you crazy or am I crazy? These are the worst fucking songs I've ever heard!" So Darin said, "Who the fuck is this kid?" We had to leave in a hurry. I said, "I'll be back tomorrow." Without Phil.

JOE LEWIS DEFENDS THE
HEAVYWEIGHT CHAMPIONSHIP

BEN HOGAN, PGA MONEY LIST WINNER

GANDHI SHOT IN AN ASSASSINATION ATTEMPT

"DEWEY DEFEATS TRUMAN"

BEBE SHOPP, MINNESOTA, WINS MISS AMERICA PAGEANT

CLEVELAND INDIANS BEAT
THE BOSTON BRAVES IN
THE WORLD SERIES

LAURENCE OLIVIER AND "HAMLET" SWEEP THE OSCARS

U.S. POPULATION 151,325,798

TENNESSEE WILLIAMS GETS THE PULITZER
FOR "A STREET CAR NAMED DESIRE"

**CONGRATULATIONS ATLANTIC RECORDS AND
AHMET ERTEGUN ON 50 YEARS OF MUSICAL HISTORY**

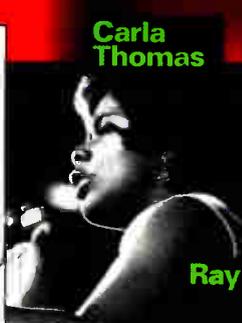
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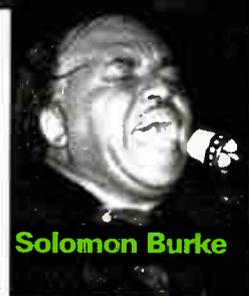
Aretha Franklin



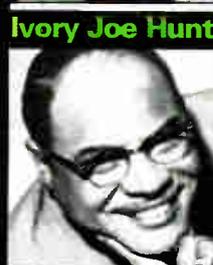
Ben E. King



Wilson Pickett



Solomon Burke



Ivory Joe Hunter



Clyde McPhatter



Otis Redding



LaVern Baker



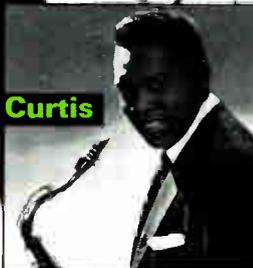
Clarence Carter



Professor Longhair



Ruth Brown



King Curtis



Booker T. & the MG's



The Spinners



The Drifters



Brook Benton



Sam & Dave

CONGRATULATIONS to the ATLANTIC FAMILY
and a **SPECIAL SALUTE** to **AHMET ERTEGUN**
on **50 LEGENDARY YEARS.**

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AHMET ERTEGUN INTERVIEW
Continued from page A-46

kids, except at meals. But my brother was a sort of role model to me. He was precocious as a young man, and he was especially interested in philosophy, literature and the arts. He was responsible for awakening me to the delights of poetry, literature, avant garde painting and sculpture.

When we came to Washington, my brother stayed on in Europe, because he was going to the Sorbonne. While he was in Paris, he befriended several of the people around Andre Breton and that whole group, and he knew some of the expatriate Turkish artists who were living in Paris. They were all intellectuals and leftists, a large number of them.

He introduced me to the works of Picasso, Klee, Léger and Modigliani. I remember he sent a letter to my father while he was in Paris, asking for \$500 because he had an opportunity to buy directly from Modigliani a nude oil. My father got very angry and wrote him a telegram, saying, "Please stop all this nonsense, and if you don't pass all your grades, I'll yank you right back to America."

It sounds like a very serious adolescence.

This started when I was 7 or 8. Nesuhi was very early into all of this, and as many young people were then,

slightly intrigued by communism and a left-wing point of view. Around 1938 or '39, he rejoined the family in America. I was 15 or 16, he was around 19 or 20. We would go to various meetings of Spanish loyalists around Washington. Who's always there? Leadbelly and Woody Guthrie. We thought that Woody was kind of corny next to Leadbelly, because of his superior playing, but we were also very much touched by Guthrie's lyrics. Nesuhi started to give lectures on jazz at a place called the Washington Bookshop, which I guess was a left-wing front.

At that time, Washington was totally Jim Crow. People don't realize how strange it was for foreigners to come and see this incredible apartheid. Black people were not allowed in department stores, theaters, movie theaters, restaurants.

Nesuhi had made friends with Benny Carter in France. When the war started, the expatriates came back. Benny had come back, formed a band and was touring. We invited him out to dinner—and we couldn't find any place. The only place we could go was Union Station, where they had to allow black people in the restaurant.

Did the fact that you were European set you apart, as far as the music business was concerned? Did black artists feel more comfortable with you?

That was a fortunate accident. The black artists felt especially comfortable with Nesuhi. He had more of an accent than I did; he was more foreign. Jerry once said to me, "All these records we make, [but] the person who will be remembered eventually will be Nesuhi. Because he's making records that will live on, whereas our records will just go by."

Bobby Darin's "Mack The Knife" was the first Atlantic single to reach No. 1 on the Billboard pop charts. Did Herb Abramson find Darin?

When Herb came back from the army [in Germany], the company had grown a great deal. It was tough to reintegrate him, especially since there was a great deal of open hostility between Miriam and Herb.

They were still married?

Herb fell in love with some German girl when he was there, and that caused the split. By that time, Jerry and I

Continued on page A-50

On Bob Dylan

My brother wanted to sign Bob Dylan originally. He talked about it, but at that time, everybody said, "It's a folk thing, it's not [Atlantic's] thing." It was dropped. Later, David Geffen went after Dylan and got him. I became friends with Dylan after that, but the [subject of joining Atlantic] never came up. He was always under contract. It would have been great to have had Bob Dylan, especially at the beginning. I think Nesuhi had brought this up, but he didn't bring it up to me, it was to whoever was around at the time.



CONGRATULATIONS TO AHMET
AND ATLANTIC RECORDS FOR
50 YEARS OF GREAT MUSIC.
I AM PROUD TO BE PART
OF THE ATLANTIC FAMILY.

Jewel

Happy 50th Birthday To Our Atlantic Family!

Congratulations, And Thank You, Ahmet,
For 50 Years Of Pioneering Leadership.



143

R E C O R D S

David Foster

Brian Avnet

And the Staff of 143 Records.



AHMET ERTEGUN INTERVIEW
Continued from page A-48

had become like a team, we made all the [recording] dates together. Jerry had never made records before joining Atlantic, but he picked up very quickly and was a great help to me. We were working very well as a team. When Herb came back, he had other ideas, so that's when we started Atco as a label he would run.

There were a couple of entrepreneurs from the South who had discovered Darin somehow and recorded four sides. In those days, everybody recorded four sides, because that's what you were allowed in a three-hour recording session. Herb bought these.

Darin used to come up to the office after Herb bought these masters. He'd have an appointment but, very often, Herb would keep him waiting half an hour, an hour. So Darin would be sitting in the room next to my office, which had a piano in it. He loved playing Ray Charles songs, and I would walk in because I could hear what he was doing. We became friends while he was waiting to see Herb.

We put out two records, they flopped, and Herb announced that he was dropping Bobby Darin as an artist. I said, "Don't drop him, I want to make at least one session with him." I was supposed to record this girl jazz

singer [Morgana King], so I decided to make a split session so as not to spend too much money on what was a flop artist. We went in, and in an hour-and-a-half [on April 10, 1958], we cut three sides: "Queen Of The Hop," "Splish Splash," "Judy, Don't Be Moody." They all hit.

Some people were offended by those records coming from Atlantic, because they were so pop.

No, they were R&B...R&B-ish. Darin was a very close friend. I loved Bobby. He was always very cocky, even in the beginning. He would treat some of the musicians as if they weren't worth anything. He didn't mean to disparage them, but he would make jokes. He acted as though he were Frank Sinatra. He had this little guitar, which was acoustic, that he used to strum on and write songs on. You'd have a famous guitar player on the session, Bucky Pizzarelli or Al Caiola, and he'd say, "Here, tune this guitar up for me." He wouldn't say, "Please" or "Sir." One session musician did something to the guitar, and Bobby never could tune it after that.

We had a thing once, filming "Top Of The Pops." I was with him in London. Bobby would crack jokes in front of this big BBC orchestra. They didn't get the jokes. He got into an argument with the producer because they put him on first—this was rehearsal—so he would get out quickly. He said, "I always go on last." I said, "This is just a rehearsal, man."

Then they took this 15-minute break. Bobby was very restless, always full of energy. He sat at the [studio] drums and started to play. The drummer said, "Get the fuck off my drums." Bobby gets up and says, "OK, that's it, we're leaving." I said, "Come on, you have to do this show." He said, "No, fuck them, we'll go to the other network." I said, "There is no other network!"

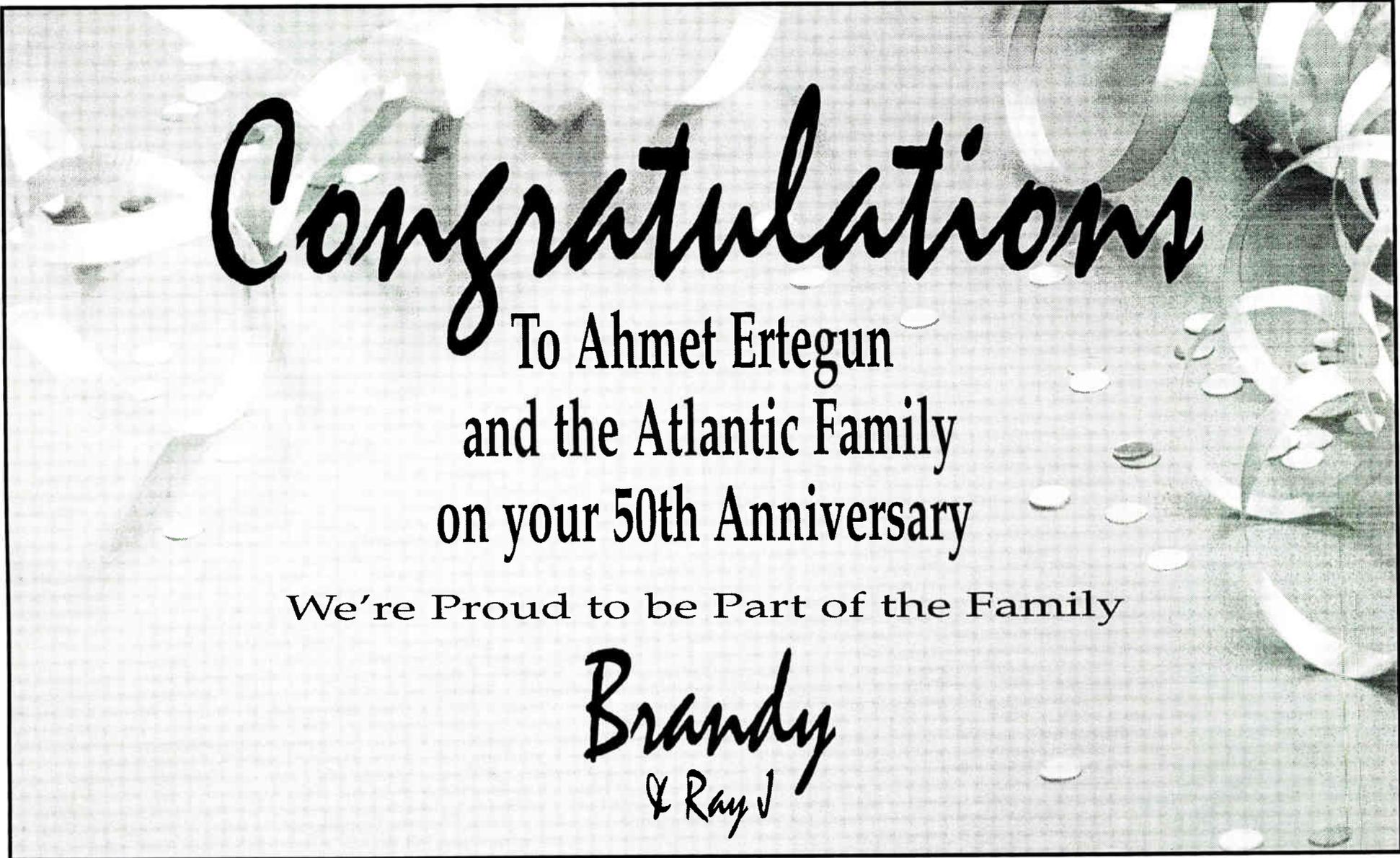
You often tell the anecdote about Darin cutting "Mack The Knife" after Kurt Weill's wife asked if you would record one of her husband's songs.

My first wife was a theater person. This off-Broadway musical [featuring Weill's work], "The Threepenny Opera," was a big hit. "Mack The Knife" was in that. Louis Armstrong had cut the record previously; I think Bobby must have heard that, because he sings the identical lyrics.

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On the Joys of Overdubbing

When I was 13 or 14 years old, my mother gave me a record-cutting machine for my birthday. She knew how much time I spent listening to records. She thought I would like the machine to cut acetates. It was like a toy, but it wasn't a toy. It wasn't like studio equipment, but it worked. Then I had a record of "West End Blues" by Cootie Williams, which was originally recorded by Louis Armstrong. Cootie re-recorded that as an instrumental, and I wrote some lyrics to it as a kid. I had a Magnavox record player that my parents had also given me, so I put the Cootie record on, held the microphone close to the speaker and sang those lyrics over the record. Then I played this for my friends, for people at home, and said, "Listen to this, that's me singing." They said, "Oh, that's impossible, where did you get the orchestra?" So that was my first experience of overdubbing.



Congratulations
To Ahmet Ertegun
and the Atlantic Family
on your 50th Anniversary

We're Proud to be Part of the Family

Brandy
& Ray J



Ahmet,

If there was a **World Cup** in
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yours.

Thank you for **fifty** years of
incredible Rock, R&B and
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AHMET ERTEGUN INTERVIEW
Continued from page A-50

He said, "I know that song. I want to record it." When we ran down the arrangement, I knew we had a smash—before he started singing. It was such a swinging arrangement.

You hired Phil Spector as your assistant around this time.

When Leiber and Stoller made "Spanish Harlem" with Ben E. King—his first solo record—they brought the co-writer [Spector] to play guitar on the session. That's how I became friends with Phil. We're still great friends. He was an incredible personality, very different from anyone I've ever known. He was a young kid, but a great talent, obviously. When I went to California after that session, I looked him up and we started to hang out together. We both liked Philadelphia cheesesteak sandwiches, so we'd find different places in Hollywood to get them. We used to go out nightclubbing together and so forth. And then I asked him to become my assistant, so I guess it was his first job. We were always together, and we laughed a great deal together. All the music publishers were after us to record their songs.

Phil had a 45 rpm record player in his Thunderbird, so

we used to tell these publishers that if they wanted to play their songs, they had to play them in the car. They would come down, get in the car, Phil would take off, doing 90 miles an hour. The two of us were in the front, we had the publisher in the back, and he'd say, "I don't give a shit if you don't record my song, let me out of the car." Great times.

Jerry Wexler was not crazy about Phil. It was fine when Phil was in California, but then he moved to New York. We were always together, but it broke up when I married Mica. Because when I married Mica, suddenly I wasn't



Ertegun with Mick and Bianca Jagger, 1970s

available to go out every night. Phil was kind of left alone here, so he decided to go back to California. And he started his own record company, Philles, with Lester Sill.

Your best-known anecdote is probably the one about the time you heard Eric Clapton play at the Scotch of St. James, thinking he was Wilson Pickett's guitarist. Wasn't Cream signed to Polydor through a deal with Robert Stigwood?

PolyGram wanted to open up a distributing company in England. They weren't big enough by themselves, they needed another strong label. They made a deal with us, and we went with them [on the basis that] we would get first crack for the United States at any new artist they developed in England.

Atlantic Records is a label rich in musical heritage. It was founded and developed by executives who were themselves producers and songwriters. As a result, the music has driven business decisions, not vice versa. It also boasts one of the most musically diverse rosters of artists in music, with names like Aretha Franklin, Led Zeppelin, the Rolling Stones and Jewel.—John Sykes, president, VH 1

The A&R man was Robert Stigwood. At first, we didn't get along at all, because all the things he was recording were middle-of-the-road, which were impossible to sell in America.

Did he know what he had with Cream?

He saw the excitement we felt. We knew we had a huge star in Eric Clapton. More than selling records, I was just enamored of the person because of his playing. He was also such a wonderful, nice guy, very intelligent, extremely sensitive.

Then Stigwood found this group called the Bee Gees, who had been in Australia. He co-managed them with Brian Epstein. I told Stigwood, "I want that group." At the time, Stigwood told me he had ambitions to become a theatrical producer and asked me if I could help him get English rights for American plays. One of my best friends, Michael Butler, had just put a show on Broadway with my help. Michael's father was a multi-millionaire who somehow had more faith in me than in Michael's other friends, because I was the only one who had made his own fortune.

Anyway, I helped Michael get that play, "Hair," on Broadway. And I told him that he should give the rights to Stigwood for London. Having done that, I said to Stigwood, "Now we've got to have the Bee Gees." He understood. Stiggy has a great nose for music—and not only music, a great feel for what could happen. He did terrific things.

Continued on page A-54

Congratulations Ahmet.

**And 40,000,000 thanks for your support
and your contribution to our success.**

Mick Jones

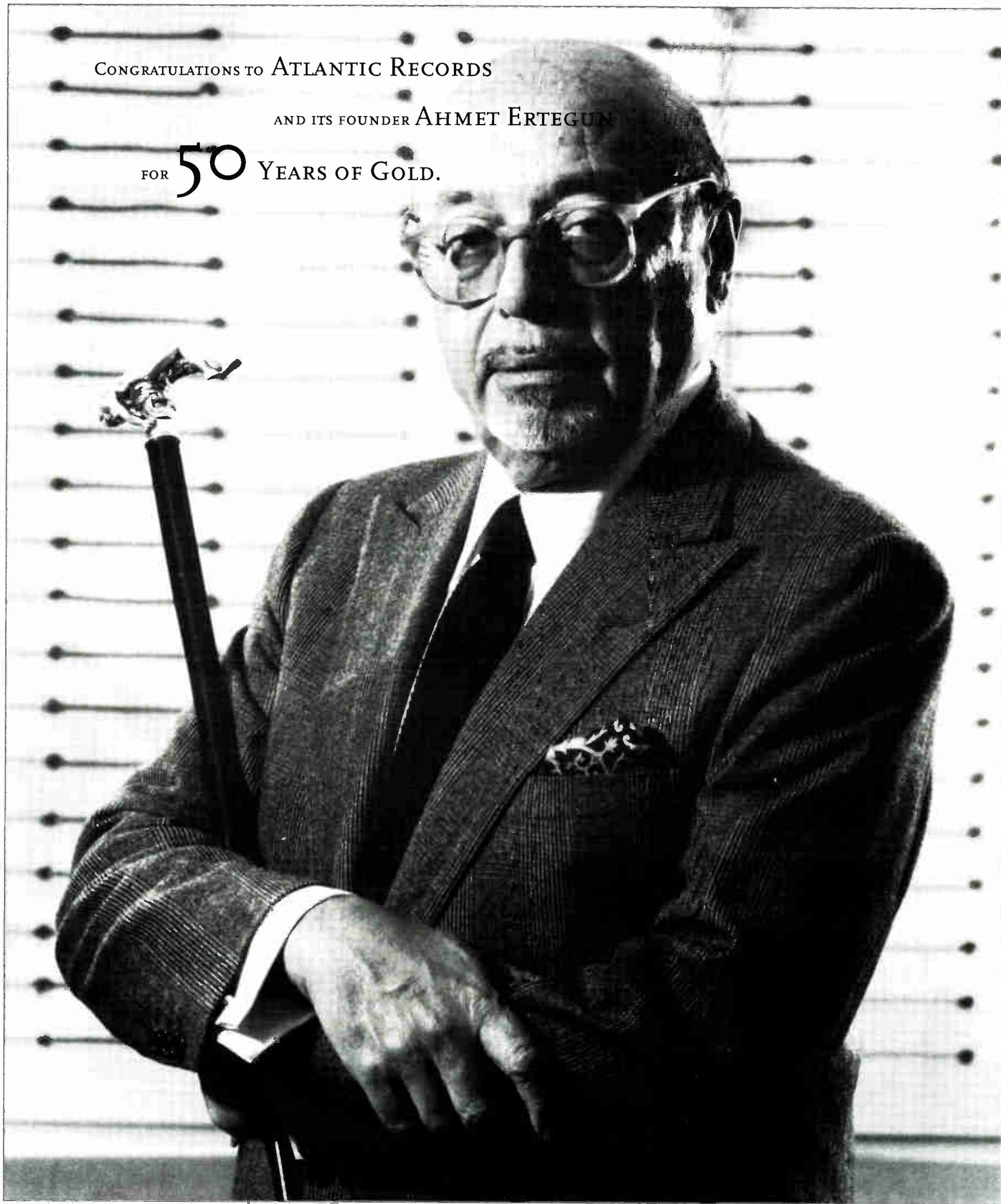
Lou Gramm

F O R E I G N E R

CONGRATULATIONS TO ATLANTIC RECORDS

AND ITS FOUNDER AHMET ERTEGUN

FOR 50 YEARS OF GOLD.



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AHMET ERTEGUN INTERVIEW
Continued from page A-52

Your ability to tap into the new rock coming from England was central to Atlantic's transition from an R&B-rooted label to a broad-based industry powerhouse. For instance, Led Zeppelin.

That was the result of our signing the Young Rascals. Steven Weiss represented the Rascals in the contract, and he was one of the toughest lawyers I had ever encountered. He made a terrific deal for them. Having done that, he liked us; we became very good friends. When Peter Grant came to America to make a deal for the "new Yardbirds," Steven Weiss was Grant's lawyer. So the man we complained about bitterly—because of the tough deal we had to make for the Rascals—became our friend. He became the man who brought us one of the greatest groups in the history of music. Led Zeppelin.

Grant was, in himself, a new breed of manager.

He defended [the group] as though they were his only children in life. He was a sensational manager; he built an aura of mystique around that group that still exists, oddly enough. I loved Peter, and we miss him [Grant died in 1995]. He was a person with a lot of personal problems. As a result, we had a lot of ups and downs, especially in the

later years, after the group broke up. It became very difficult to deal with him.

You didn't mind?

Shall I tell you something? That's part of our game. We work with all kinds. Peter was a loveable person.

Loveable? He had a fearsome reputation, and he was also one of the first managers who changed the balance between artists and record companies and concert promoters.

That's true. He also kept you away from the artists.

Even you?

Well, not so much. We genuinely became great friends. Now, I hated some of the tactics they used. They had a very, very embarrassing encounter with Bill Graham in San Francisco that was totally uncalled for. But they got carried away with their own success and power.

Were the Brits different, as a rule?

No, but they were characters. I loved Keith Moon, for example, even though the Who didn't record for us. I used to hang out with Keith, Jimi Hendrix, all that crowd in London. We went to the Revolution, the Speakeasy. We were out all night. It was a great time.

Did deals come out of those situations?

I became friends with Mick Jagger and Keith Richards, even though they weren't recording for me.

When the Rolling Stones did eventually sign with Atlantic, one reason was supposedly that you fell asleep while talking to Mick at the Whisky-A-Go-Go in Los Angeles.

I wasn't pushy. Mick doesn't like pushy people. But we were friends. Then I met the toughest negotiator of all [representing the Stones], who also happened to be a close friend, Prince Rupert Loewenstein. He and Josephine are great friends of my wife and myself. Rupert is not really a music-business person. He is a banker. But we have so many friends in common.

Rupert would sit up all night and read that 400-page
Continued on page A-56

On Detroit

Motown was possibly the greatest R&B label of all time. I very much admired what they did. Their music was hipper than what we were doing—it was more modern, it was much closer to the black sensitivity of that time. What we were doing was old-time. You know, I had a record, "Detroit Rocks," by an early, very obscure piano player, Montana Slim, whoever he was. I always thought of Detroit as being like a funkier Chicago. Weird city. The automobile industry pulled not only so many black people, but also foreign immigrants. I think it has one of the largest populations of Turks in America.

Congratulations

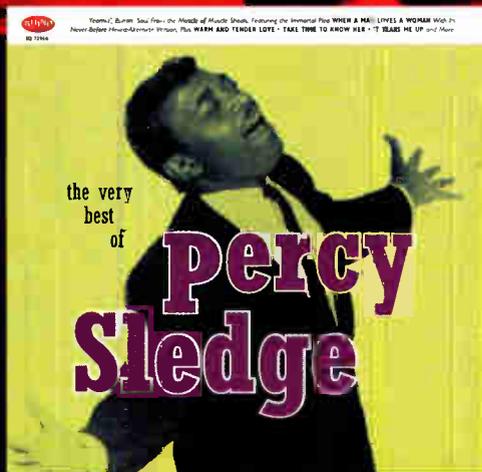
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Tim - Chris

ALL-4-ONE

Jamie - Tony - Deiiious - Alfred

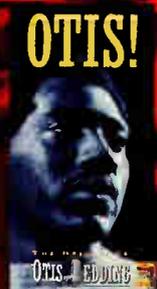
Creating a legacy is a monumental achievement.



Preserving it is a monumental honor.



MINGUS



We do this for a living. Our friends are jealous. Thank you.

RHINO



AHMET ERTEGUN INTERVIEW
Continued from page A-54

contract and annotate. He had a music-business lawyer, but he didn't let the lawyer make the deal, he made the deal. He made it by studying every clause. He actually read the contract and understood it perfectly.

I've never read a contract. I used to read the one-page contracts when Atlantic first started. We had these little forms that everybody used. RCA-Victor used them. I never sat down and read a 50-page contract. What do I have lawyers for?

Were you surprised when you heard Rupert was representing the Stones?

I was very happy to hear that, because they hadn't been well represented. Rupert is a staunch protector, he's a man of principle. When he represents somebody, he does it in a very nice way with me. We don't yell at each other. It's very clear what we can do—you can just go so far.

Look, in the end, we've been fair with one another. Otherwise, after two contracts with the Stones and 15 years, Rupert and Mick wouldn't have come back. Mick records for us as a solo artist. That wouldn't have happened otherwise.

That 1971 deal was a new benchmark in industry contracts.

At the time, it was the biggest contract ever made. The Stones had very big hits with us. We've had other groups that have sold more on one album or two albums, like Foreigner, and we've had the occasional bigger hit by some other group. But during that part of the Stones' career with Atlantic, they made some of the greatest records. Artistically, it's a phenomenal series of recordings, which are standards now in the vocabulary of rock 'n' roll.

Some remarkable people have worked for Atlantic throughout its history.

I had the great luck of being involved with people of high ethical background. I must tell you, Miriam [Abramson] was an important person in keeping discipline at Atlantic Records, and keeping everything on the up-and-up. She ran the office, and none of us was inclined to run the office. She is unheralded, unrecognized, but if we hadn't had her in those developing years, the company would have folded. She also had very good taste in music. For example, she's the one who first played me Ray Charles records, the Swingtime records.

Jerry Wexler. Extremely honest, very straight. Not a person who would ever be involved in any fraudulent activity. Jerry Greenberg, the same. Doug Morris, he prides himself on setting an example for his sons. He's of the highest moral character. Sheldon Vogel, Val Azzoli, the same.

Do you regret Doug's departure? He was with you for the longest time.

Oh, yes. Doug Morris was one of the most important people in the history of Atlantic. He became a close friend, and, as I said before, he was a person of high moral character and meticulous in his relationships with people. He forged many great friendships with managers, artists. I know Pete Townshend loves him, for instance. And he is a genuinely nice guy, but very talented as a record man. He did the whole thing.

He wrote songs...

...worked for publishers, for small record companies, had his own label. And has a great ear. We both liked the
Continued on page A-58

On LaVern Baker and Fred Astaire

In the music business, you have to develop a second taste. You have your own personal things, what you like, but you also have to be another person. And that other person has to like everything that hits—and everything that hits has to become something which that person likes. When I was recording the Clovers or LaVern Baker or any of those people, what did I play at home? Fred Astaire, Louis Armstrong, Billie Holiday. Would I make records like those? No, because that second taste rejected that.

Wow, 50 Years Old.

Just think...when we're 50, you'll be 100!

Congratulations from your friends at
Pioneer Music Group,
and our artists:

CeCe Winans

Full On The Mouth

Mancy A'lan Kane

Judson Spence

Tiny Town



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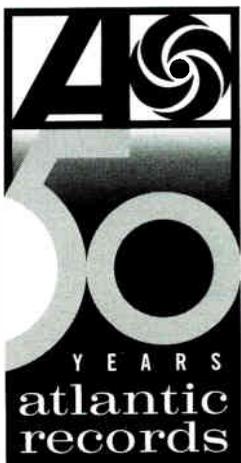
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LIPPMAN ENTERTAINMENT



MELISMA

Congratulates Atlantic



AHMET ERTEGUN INTERVIEW
Continued from page A-56

same records, we disliked the same records. We had adjacent offices. Whenever he'd play something, I'd rush into his office, or he'd run into mine. There was a great camaraderie, so, of course, I was very upset to see him go.

But then, you know, that whole series of mishaps that led to the dismemberment of our [Warner] music group was unfortunate. It was a series of accidents which started, I guess, from bringing in people to the music business who were not from the music business.

That business has changed a great deal since the beginnings of Atlantic.

Yes, the business has changed. We're expected to do 15% better than the previous year, every year, and entertainment is not the kind of business where you can predict any outcome. So we can budget that we're going to do

Atlantic is one of the best and most interesting labels around. Ahmet and I are the two oldest guys in the record industry, and I'm glad the label has made it to 50.—Russ Solomon, CEO/president, MTS Tower Records

Atlantic Records is the greatest contemporary recording corporation in existence today. First signed in 1962, I have recorded there on and off since. Ahmet Ertegun is the greatest living record man ever. He didn't start the company just to make money and get rich; his greatest passion is music.—Nino Tempo

Atlantic Records for me was always the one to watch. Ahmet, Nesuhi and Jerry had the extraordinary taste to come up with some astonishing music over the years. And the company is still happening in a very large way. My heartfelt congratulations to Ahmet, my idol and friend, and to Val Azzoli on his tremendous contribution to continuing the legacy.—Jerry Moss, chairman, Almo Sounds Inc.

15% or 20% better than last year, but it all depends on how well the records come out. And we have very little control any more over that, because we are not producing the records; we're just signing up the talent.

Yet you must feed the machine.

We can't always do it. We have three companies [in the Warner Music Group]. Not all of them may make that 15% every year. Sometimes we're down 30% or something, especially when you have a huge year which you can't possibly repeat because of the confluence of several great acts.

I have a [cigarette] box which somebody gave me: I call it "Two Micks and a Nicks." When you have the Rolling Stones, Foreigner and Stevie Nicks at 1, 2, 3 on the charts [the week of October 10, 1981], how can you repeat that the following year? And, of course, you don't have a new album by any one of those artists the following year.

I used to think it was a joke in these [corporate] budget meetings, and they'd say, "How are you going to do next year?" Someone—the head of finance at Warner Communications—asked, "What are you going to do to make it a better year?" I said, "You know what we're going to do? We're going to try to make more hits." What else is there to do?

You once tried to buy Island Records, years before PolyGram acquired it.

Yes. We tried to buy two companies, Barclay in France, and Island. Eddie Barclay told us how much he was making. When our accountants went through the books, they discovered his accountants were telling him he was making a lot of money when, in fact, he was losing a lot. So he had to throw everybody out and bring in another fellow. That saved Barclay.

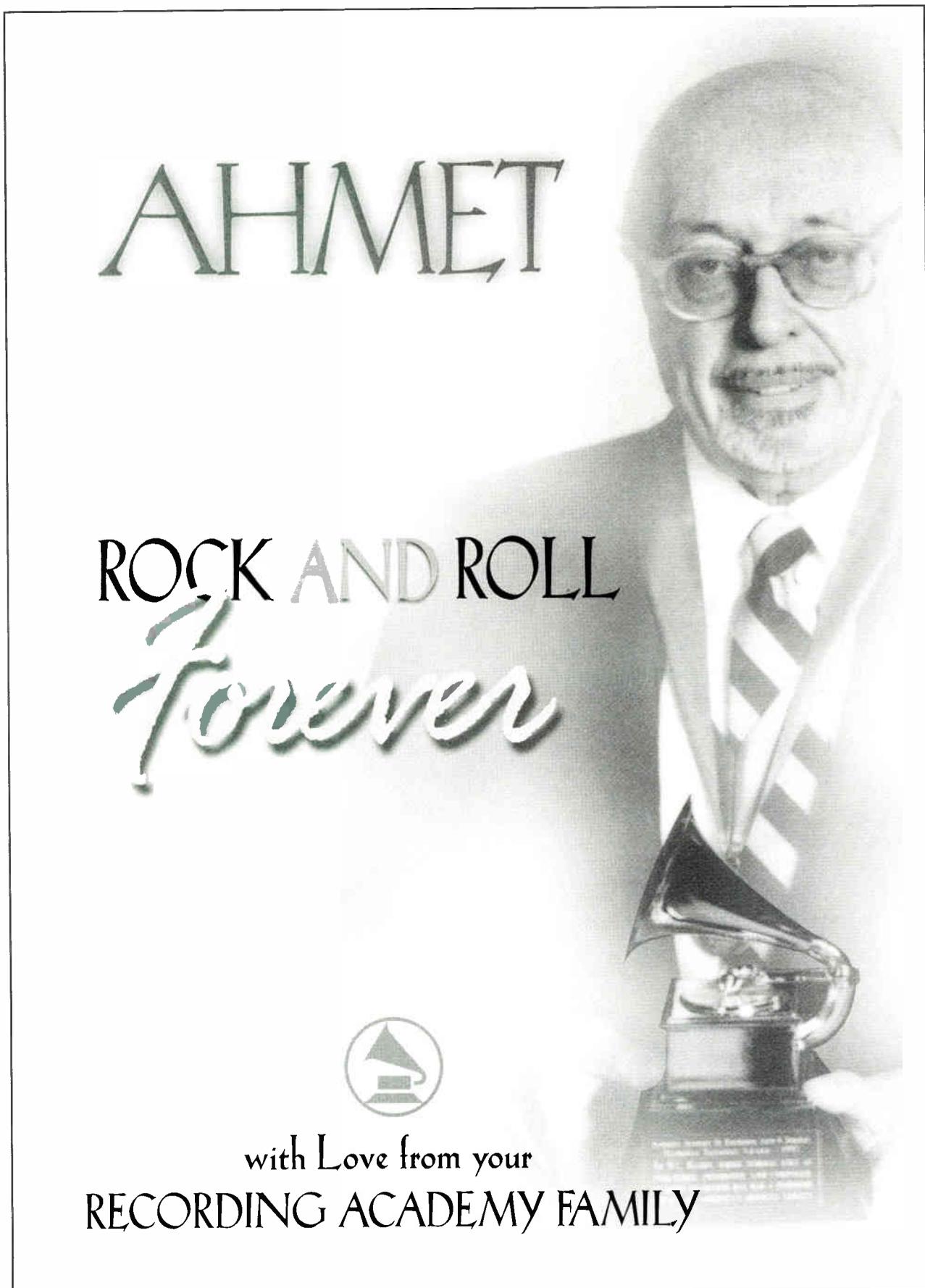
The company was one of Atlantic's first international licensees.

Nicole Barclay was a formidable lady. She started Barclay Records. She first came to see us in 1948 and made a deal with me. She was very good-looking, very sexy and she loved black musicians, insantly. She'd come to New York, stay at the St. Moritz Hotel, just a couple of blocks from my office. We made a deal that we would put out her records, and she would put out ours, which was a verbal arrangement.

Her husband was not at all on the scene. I didn't know who he was. She suggested that maybe next time she came to New York, she should stay with me instead of staying at the hotel, and save some money. And I think she did, one time.

But she was out all night, every night, in Harlem. The musicians loved her. She loved jazz. She recorded Dizzy [Gillespie], Oscar Pettiford and all the different people. It was wonderful, and doing business with her was great.

Continued on page A-60





Ahmet

THANKS FOR FIFTY YEARS OF INSPIRATION

Much Love

DOUG MORRIS & MEL LEWINTER



AHMET ERTEGUN INTERVIEW

Continued from page A-58

Attractive women show up in your life from time to time. Thank God.

When did you meet Eddie Barclay?

I think his father owned a restaurant...then he had a band; he was a pianist who played in different places, and he was not interested in the record business at all. When [Nicole] started to have success, he arrived in New York. He asked me what I thought he could record that would sell. I said, "Why don't you record Django Reinhardt?" He said, "Great, will you make the [album] cover?" So we had an artist make a cover with Django. I was waiting for [Barclay] to send me the records; we sent him the cover.

One day, I was walking by the Liberty Music Shop on Madison Avenue, I looked in the window and I saw my cover—and a Mercury imprint. Which gives you an idea

Atlantic has given Clannad the freedom to continue their creativity without interference [and to] offer good advice when asked. Jason Flom showed great understanding of the Celtic style of music and the Irish way of presentation. We thank them for introducing us to America.—Clannad

Congratulations, Atlantic Records for 50 years of superb leadership and outstanding music. You have set the benchmark for all others to follow. Thank you for making Quad City DJs a platinum success, and much continued success in all your future endeavours.—Jayski and Lana, Quad City DJs

I think Ahmet, Nesuhi and Jerry were entrepreneurs. That's something we're missing today. They were hands-on executives, not major conglomerates; entrepreneurs who offered the freedom to choose and to do what the heart dictates. They had the creative touch that you have to be born with.—Ron Delsener, Delsener/Slater Enterprises

what Eddie Barclay was like. Then we became great friends. I used to stay at his house in St. Tropez. We had wonderful times.

Eddie was a great gourmet. Always had a wonderful chef, who would prepare unbelievable meals of 15 courses. Eddie became a national figure in France. He was a great magnet, a great host, a great personality, so everybody wanted to be with him. He signed up most of the important French artists.

What happened with Chris Blackwell and Island?

We should have bought Island but, again, it was very hard to tell what they were making. I think we made a deal based on what Chris Blackwell said, but when [our accountants] went through, it wasn't quite what he said. Not that he was lying, but I'm not sure that he knew what was going on half the time.

It's hard to imagine you and Blackwell living under the same roof.

I'd very happily live under the same roof as Chris; he's one of my best friends. He's a music man with soul. He records things without any thought of whether it sells or doesn't sell. He loves music. You go to his house, he doesn't play you his latest Cranberries record, he plays you Miles Davis or Dinah Washington.

The contest to sign acts became very intense as the business exploded in the late '60s. CBS Records was very competitive, for one.

We were after the same people. Clive Davis was hot on every artist, all over the place. I'd see him at the pool at the Beverly Hills Hotel. I always had the big cabana and a party going on. He came with his pad, and would sit there in a thing by himself, taking notes. He was very...[pauses] working. But I got most of the groups.

Didn't you both compete for Led Zeppelin?

No, the only thing I remember competing directly with Clive over was Moby Grape, and he got Moby Grape. Didn't mean anything. I'm not aware of any other competition we had, although, in general, we were all looking for the same kind of artists. I kept running into him. We were friends.

But CBS had a bigger checkbook?

By this time, I had an unlimited checkbook.

How do you regard Clive today?

He's one of the all-time best record people, he's terrific. You know something? From having been a lawyer—and there were a lot of others who were lawyers, accountants or whatever they were—he turned out to really develop a great feel for music. He has a great talent as a song picker, a talent picker. Clive Davis is a great hitmaker.

Continued on page A-62



Congratulations Ahmet and Atlantic Records on half a century of timeless music.



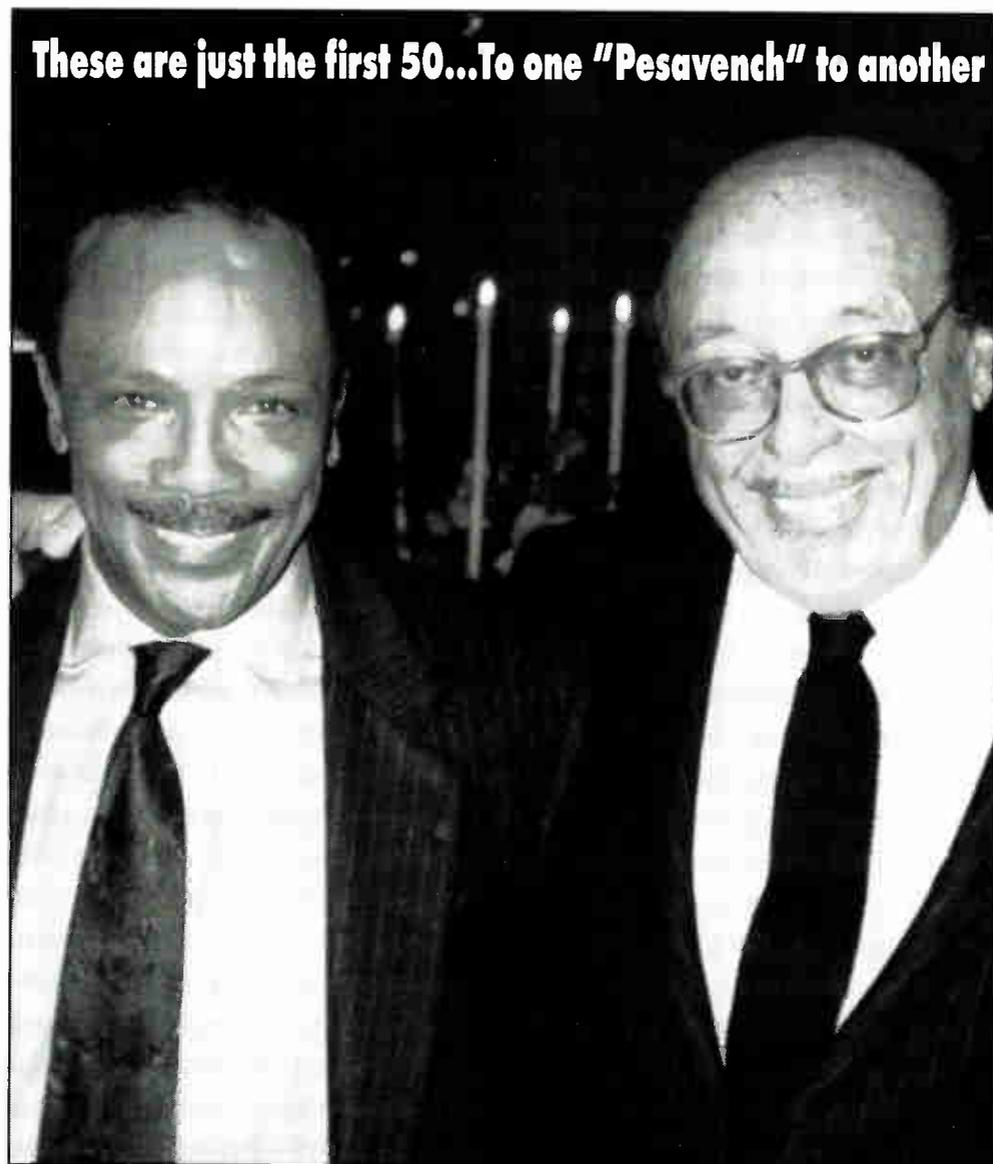
part of the world of PolyGram

©1997 Island Records

Congratulations

to my dear friend, Ahmet and to one of my alma maters, Atlantic Records, for 50 years of vision and soul. I'm glad to have shared more than 40 years and I feel blessed to have had you as one of my NY mentors in both music and lifestyle. Much gratitude for your trusting and encouraging me with great artists on the label back in the day...

Lavern Baker • Ray Charles • Arnett Cobb • Aretha Franklin • Milt Jackson • Willis Jackson • The Cardinals • The Clovers



*Love from Deep Down,
Quincy*

P.S. In the words of Milt Jackson, "There's not many of us left".



AHMET ERTEGUN INTERVIEW
Continued from page A-60

A deal between you and David Geffen in 1971 produced Asylum Records. He was seen as a protégé of yours.

I got him in the music business; he was an agent before. He was an agent with incredible charm and unbelievably intelligent—very smart, very focused. The first time my wife and I went to Europe with David, we were in London and went to an art dealer where I bought a lot of pictures. And Mica said to this dealer, "Sell this young man a good picture at a low price."

At that time, David had little or no money. We knew that he was going to be a huge success; he had the ambition and the talent. Ambition is not enough—you must have the talent to be able to make it. This man sold David a Picasso that was, at the time, worth maybe \$75,000; he sold it to him for \$35,000.

Dear Ahmet,

Congratulations On All of Your Achievements!

From Your Friends
at

Katz, Smith & Cohen

Attorneys at Law
Atlanta, Georgia

Atlantic Records was the first major record label that I signed with. I've now been with this historic company for more than six years and worked with some great people... Doug Morris, Ahmet Ertegun, Arif Mardin, Val Azzoli, Ron Shapiro and Vicky Germaise. Happy 50th anniversary. I hope we'll be together for many years to come.—Michael Crawford

Not only is Ahmet a man who really understands the soul of music whatever the style or genre, but he is a good bloke and a good friend.—Paul Rodgers

I love Atlantic because they weren't daunted by the fact that I was different. They were willing and even encouraged me to follow my vision.—Lili Hadyn

Asylum was a joint venture with Atlantic at the beginning, and then it was acquired by Warner Communications in 1972.

It was a joint venture for two or three years. We'd bought Elektra, and [founder] Jac Holzman decided he would quit, retire. I suggested to Steve Ross that David would be the right person to run Elektra. So he took the Asylum artists over to Elektra and ran that for a few years until he decided he wanted to go into the movie business. Joe Smith took over Elektra. David went to work at Warner Bros. Films for a couple of years, then he decided he didn't like that anymore and started a label.

At one point, it was announced that Atlantic and Elektra were going to merge.

Yeah, we talked about that, but all the people who worked for me said they would quit. I wanted to do that [merger]. David is a great friend of mine, and he's very smart, and I knew that as a merged company, we would become a big power. And we should have done that. But I was talked out of it by my staff, the people directly under me.

Jerry Wexler wasn't keen on the merger.

Wexler had already showed signs of not wanting to continue, but Jerry Greenberg and Sheldon Vogel, they really didn't want it. I guess they were all hoping to take over my position eventually, and [the merger] would have negated any [such possibility] since David was much younger than me.



Why did you sell Atlantic Records in 1967?

That was done at the insistence of Jerry Wexler and Nesuhi. They wanted just to liquidate, to get out. They figured we were lucky for so long, that it couldn't last and that we would eventually wind up losing everything. They just wanted to get security. They had been considering an offer of \$3 million or \$4 million a year before.

From ABC-Paramount?

Yes. I just nixed that totally. But then, when this other offer came up, we were having some internal problems among ourselves. I could have bought them out, probably, but I didn't think that way at the time. I could have probably gone to a bank. But I also didn't want to continue without them. So, anyway, we sold. We sold, and...[long pause]

The price was \$17 million. Everyone said you sold too cheaply.

Well, we sold for the highest offer we'd gotten that far. Too cheap or too little, it depends. I raised the price, you

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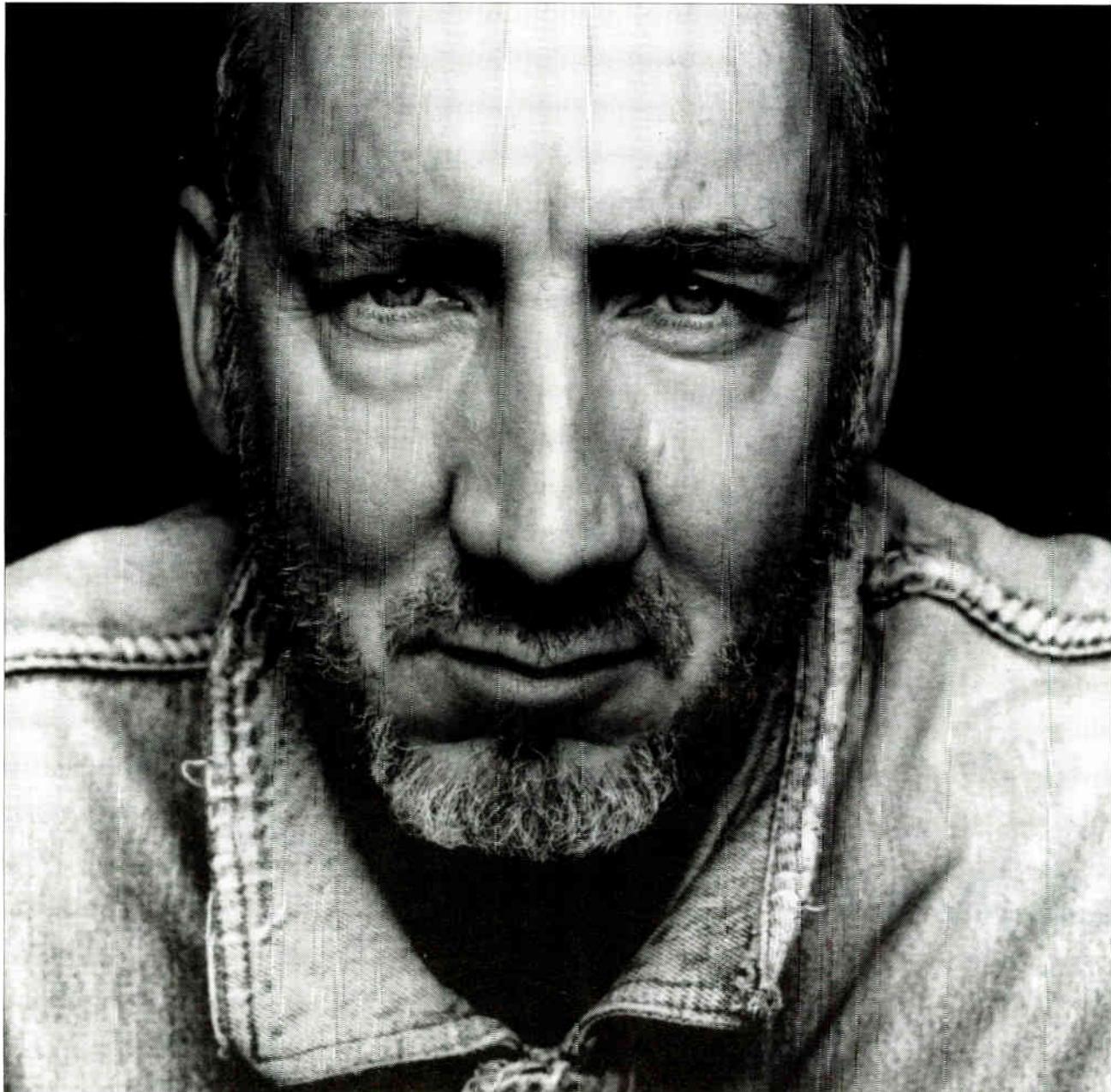


Photo: Terry O'Neill

Dear Ahmet and all at Atlantic Records - past, present and future,

Without you we would have had to live without so much great music we take for granted. Without the early Atlantic recordings, jazz and R&B would not have developed with such exact direction, and with the benefit of such vital beneficence and freedom. Atlantic has also released some of the pop records we know today will stand the test of time as examples of the real art of our time. My advice? Sell de Kooning and Pollock - buy Laverne Baker and Aretha!

Congratulations.

A handwritten signature in black ink, which appears to read "Pete Townshend". The signature is stylized and written in a cursive script.

December, 1997



AHMET ERTEGUN INTERVIEW
Continued from page A-62

know. I didn't raise it enough. I could have raised it more, but you don't know at what point they're going to say, "Forget about it." If we'd gone the way of most labels after they sell [Ertegun gestures down]...After we sold, we had a three-year [employment] contract. But what happened was that in the two or three years we were with Warner-Seven Arts before Kinney took over, we did extremely well. I signed the Rolling Stones. Maybe I wouldn't have given all that money to the Stones if it were my money.

By the time Steve Ross' [Kinney] group took over, I was finishing. He begged me to stay. I said, "No, I'm not staying. I'll start a new company. I don't work for people." "Well," he said, "you wouldn't be working for me, you'd be my partner." There was a lot of talk. What really happened is that he raised the ante. He kind of re-bought the record company, he raised what we all were making.

LOVE, LOVE, LOVE,

Miriam & Freddy



I can remember meeting with Larry Yasgar at age 15 and playing him demos of at least 50 songs! He signed me to a 12-inch deal, which got the ball rolling. The song we decided on was an "oldie" to me at the time, being that I had written it at age 13! But I trusted Larry, and a good thing I did, because it became the biggest-selling dance single of the year! I have fond memories of walking into the offices of Doug Morris, Ahmet Ertegun, Bruce Carbone and Anthony Sanfilippo with a plastic bag full of songs on individual cassettes, dumping them on the desk and saying, "Here's my album!" I always loved the family feeling at Atlantic and the fact that the "bigwigs" were always accessible to the artists on a creative level. Congrats on 50 years, and keep going strong!—Deborah Gibson

We stayed on for a while. Jerry was very unhappy, in general. He didn't particularly get along with any of the corporate types. I had no problem with them; they gave us complete freedom. Nothing changed. Nobody came and said, "Don't sign this, do that, make more money." Nothing. So it was just like before, except that now we had an airplane and this and that.

Then the [employment] contract was running out. [Steve Ross] was so anxious to make us happy, so he asked Nesuhi what we would like. Nesuhi said he'd like to have a soccer team. So we started the [New York] Cosmos. God knows how many million they lost on that, but Nesuhi and I had a great time. How many people get to do that? We said, "We'll get Pelé, Beckenbauer." We knew the players.

Were any of the artists bothered when Atlantic was sold?

No, no. Nothing changed. Long and short? Every time contract time came up, everything went up. We got terrific deals. So we really made up a lot [for the original price] over the years. Jerry Wexler quit [in 1975], but he got a very good package. He had been the business person at Atlantic, making the deals and so on, looking after the promotion and all that. [but] he had become much more interested only in producing. He was getting like he wanted promotion just to work the records he produced. He didn't like the white artists. He threw out Crosby, Stills & Nash, little things like that. He didn't like the music.

It sounds logical that, by that time, Jerry might have gotten tired of the promotion game, the business. That didn't affect you?

I never did much of that [laughs]. I always let other people do that. I never came in in the morning, even in the very beginning. We worked late at night. That's what I liked, anyway. Somebody found a 1961 copy of *Esquire* in which Nat Hentoff wrote an article about Ornette Coleman. He quotes me, saying, "Ahmet Ertegun, who was much more at home at El Morocco than he is at the Five Spot..." Because I have a totally other life. Along with my love of blues and jazz and so forth, I also had a social life with my old friends, most of whom were international playboys. We ran around the world.

Hasn't that totally other life been the key to the continuity of you and Atlantic through these 50 years?

That I don't know. It's...[pause]. I enjoy my friends. I have friends like Gianni Agnelli, who I've known for so many years. My wife has great friends, we have a different world.

Jerry Wexler once said, "Ahmet likes to spend time with all these stupid people." As quoted in that [1978] *New Yorker* piece. Well, you know, some of those people are stupid, but they're very nice. Some of them are not so stupid. Henry Kissinger's not so stupid. And there are many among that group who are people of achievement. And, of course, some of my artists are in that group, like Mick Jagger and Bette Midler, and they hobknob with the same kind of people. We have a big mixture of friends.

Many people in the record business do not.

I never really spent evenings going out with other people in the business. I don't have anything against them. On the other hand, all they do is talk about how many [records] were sold, what's happening with this or that record. When I leave, I just go to my other world. ■

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ATLANTIC AND R&B
Continued from page A-32

prominent independent rhythm & blues labels were in the ascendant: Chess, Imperial, Aladdin, Specialty, Modern, King, Vee Jay. However, even by the standards of those remarkable, historic labels, Atlantic led the pack as far as its talent was concerned.

ROSTER OF R&B ROYALTY

Ahmet Ertegun recalls, "In the very early '50s, we started to develop a large roster of selling R&B artists, and I guess we had what might be termed the best roster all-around of rhythm & blues artists. They included Stick McGhee, Ruth Brown, LaVern Baker, Ivory Joe Hunter, Al Hibbler (who was a major seller), the Tiny Grimes Band, Joe Turner, Errol Garner, the Joe Morris Orchestra (which featured Johnny Griffin), the Clovers, the Coasters, Clyde McPhatter and the Drifters, Ray Charles. This constituted a major force in R&B."

Beginning with jump-band performers like McGhee, Morris and Grimes, Atlantic turned its attention to vivacious singers like Brown (who scored 21 top-10 hits between 1949-1959, including five No. 1 entries) and Baker (who landed 11 top-10 smashes); Kansas City-bred shouter Big Joe Turner, who placed 14 singles in the top

10 between 1951 and 1956; and effervescent vocal groups like the Coasters (who logged three No. 1 R&B hits in 1957-58 alone, crossing to pop in a big way) and the Drifters (who, with lead vocalist McPhatter and other great front men, placed 23 hits in the R&B top 10 through 1965, with major crossover success).

Ray Charles, who came to Atlantic in 1954 after stints at the Down Beat and Swing Time labels, was in a class by himself; Wexler says, "We can't take any credit for Ray Charles—Ray Charles can take credit for us." The blind singer-pianist, who scored 17 top-10 hits through 1960,



Timeless Titan: Otis Redding

formulated a completely unique, gospelized R&B approach at Atlantic that marked him as one of the great stylistic innovators of the day.

Beyond this staggering array of talent, Atlantic worked with a host of gifted writers and arrangers, including Jerry Leiber & Mike Stoller (who were responsible for the Coasters' hits), Jesse Stone, Howard Biggs, Leroy Lovett and Ray Ellis.

Ertegun says, "We'd hire them to arrange the songs on particular sessions. We virtually produced all the records ourselves, between Jerry, Nesuhi and myself...I wrote a lot of the songs out of necessity, because we couldn't get proper material. The artists didn't write very much in those days."

If you would like a nearly complete history of the music business dating back to 1947, you don't need to look any further than Atlantic Records. Imagine all of that information and documentation from one source. Congratulations, Atlantic. I have no doubt that we'll be doing this again on your 100th anniversary.—David Foster, CEO, 143 Records

The years we were with Atlantic Records were memorable because of Ahmet Ertegun and his great help for us in every way.—Bobbie, Henry, Pervis, John and Billy, The Spinners

MEMPHIS SOUL STEW

In the late '50s and early '60s, Atlantic continued to rack up hits by Chuck Willis, ex-Drifters lead singer Ben E. King, and "King" Solomon Burke, but Wexler, who headed many of Atlantic's sessions, thought that things were beginning to get stale in the New York studios.

Fortunately, at about the same time, Atlantic began distributing a feisty Memphis R&B label, Stax Records. That relationship produced some timeless hits by such titans as Otis Redding, Rufus Thomas, Carla Thomas, Eddie Floyd, William Bell, Sam & Dave (later signed directly to Atlantic) and Booker T. & the MG's—the storied Stax house band, who also cut their inimitable instrumental hits. It also spurred Atlantic to take its soul South.

"I got the bright idea, now that we were with Stax," Wexler recalls. "I called [Stax co-owner] Jim Stewart and said, 'Can I bring [Wilson] Pickett down there?' That started that whole thing. I went down and saw the way these people worked. The band, a four-piece rhythm section, would come in at one o'clock, hang up their coats and start

Continued on page A-68

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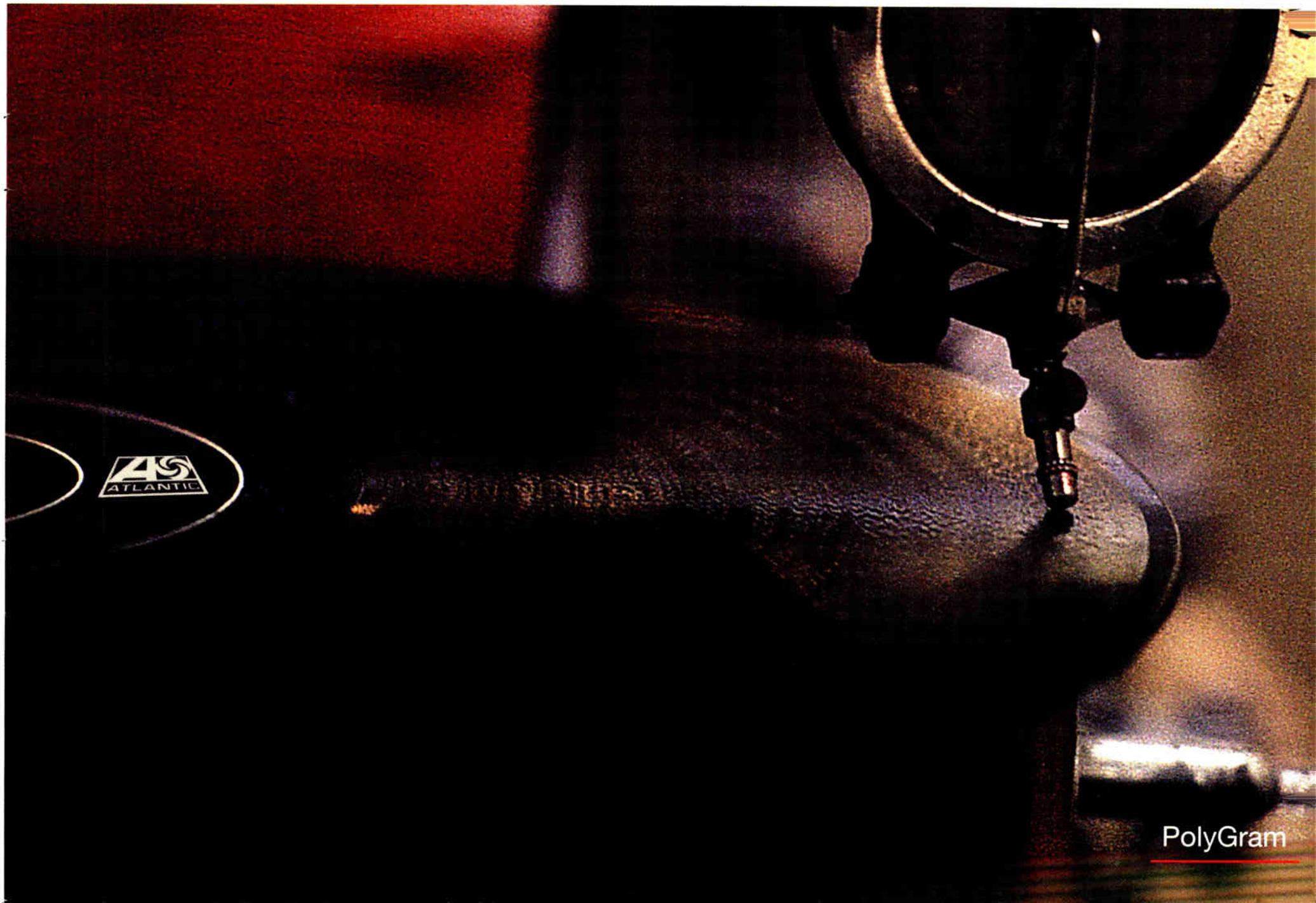
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ATLANTIC AND R&B
Continued from page A-66

playing music. They didn't have anything to work off of—maybe they had a melody line or a rhythm line or a chord chart, and they built their records from that. And that's how we built 'In The Midnight Hour,' all those great records. To me, it was like a new life. I was reborn."

ARETHA AND THE HOUSE THAT HALL BUILT

Pickett and Don Covay cut incandescent hits for Atlantic at the Stax studios. Another Atlantic artist, a gospel-trained singer previously with Columbia, was taken by Wexler to Rick Hall's Fame Studios in Florence, Ala., where Percy Sledge had recorded "When A Man Loves A Woman," a towering hit for Atlantic. The result was Aretha Franklin's "I Never Loved A Man (The Way I Love You)," a No. 1 R&B and No. 9 pop hit, and the first of the soul powerhouse's 35 top-10 R&B singles (and 12 pop crossover top-10s) for the label.

With the dawning of the '70s, Atlantic returned to a less funky, more carefully tailored R&B sound, exemplified by



Percy Sledge

the hits of Roberta Flack, her frequent duet partner Donny Hathaway and the suave and melodic Detroit vocal group the Spinners. Ertegun says of the shift in styles, "Tastes change, you know, and the taste of the black market changes very, very fast. You can't influence that. That's something you have to abide by. Then we had a lot of disco-type hits, like Sister Sledge and Chic."

Into the '80s, Atlantic enjoyed its share of R&B chart action with such vocal units as Troop and Levert. But the fragmentation of the African-American listening audience into a variety of sub-sets—from post-disco dance music and adult R&B to emerging rap and hip-hop—ultimately led Atlantic to its strategy for the '90s, which targets the many niches within the genre.

Atlantic Group executive VP Craig Kallman says, "Coming out of the late '80s and early '90s, we needed to rejuvenate and regenerate the label from that period. The idea was to attack all the various new emerging areas of R&B and hip-hop, and focus on the street, and see where the next stars and the next new musical sounds and the next producers are coming from, and try to develop the artists and producers who are going to be the future, and bring Atlantic into the '90s and the next decade. It was a very conscientious effort to uncover all the pockets of what was starting to emerge.

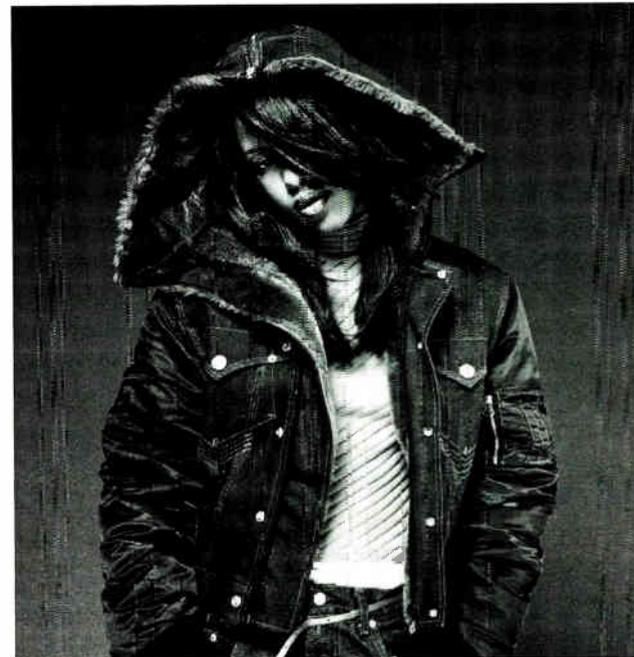
"On the R&B side, we've got Brandy and Aaliyah as the emerging superstars, who are only 18 or 19 years old," Kallman continues. "Then we have Anita Baker and BeBe Winans, two tremendous, extraordinary artists in their own right, on a slightly different musical spectrum. On the street side, we've got Lil' Kim and Junior M.A.F.I.A. on the rap side, and on the bass side we've got Quad City DJ's and the 69 Boyz, two platinum acts. As far as R&B groups, we've got Changing Faces. And then we've got successful soundtracks, from 'Space Jam' to 'High School High.' I feel like what's been important for Atlantic, present and future, is really having the utmost in diversity in the entire urban landscape."

CHANGE AND CONSTANCY

The R&B landscape has changed irrevocably in the 50

years since Atlantic's founding. But some things remain constant, Ertegun maintains.

"The majority of American music is inspired by black American music, by African-American music," he says. "It's not African music, and it's not American music—it's African-American music specifically...We have blues strains

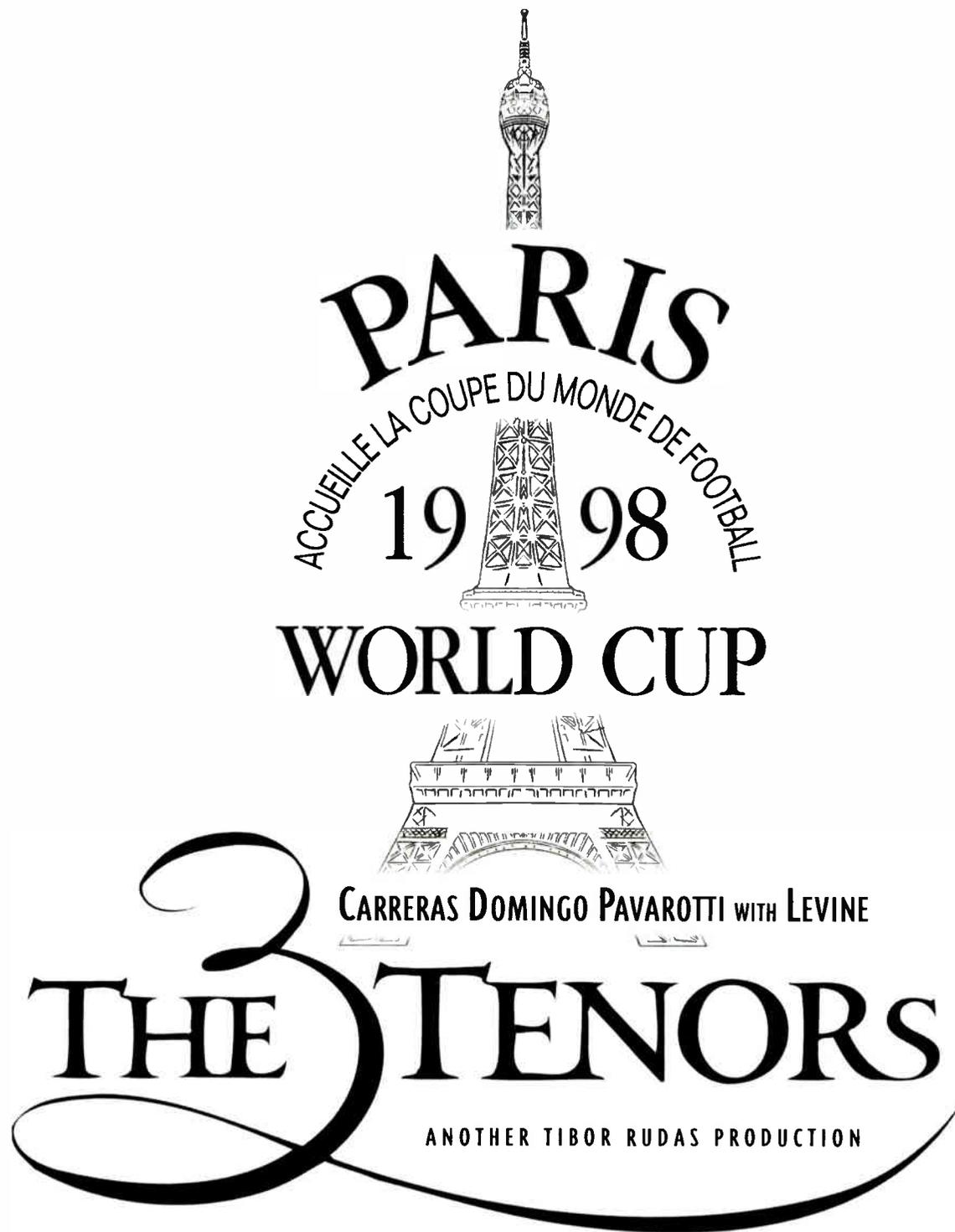


Emerging superstar Aaliyah

and blues phrasing in today's hip-hop music. Rap—in the old days, they called that 'Harlem rhyming jive.' It's not just a thing which appeared out of nowhere. It's the strongest strain that there is right now. It's still an outgrowth of the blues, and blues phrasing and jazz phrasing, as invented by Louis Armstrong, continues to be a part of what everybody does. That's going to stay with us. That's what makes rhythm & blues and hip-hop music and the dance music of today and rock 'n' roll the most popular music in the world. It's everywhere, and there's no other music that's been that strong." ■

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and everyone at Atlantic Records for a great anniversary.

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NESUHI, JAZZ AND JERRY

"Our first really serious entry into jazz began after Nesuhi joined the group in 1952 or '53," Ahmet continues. "He recorded Jess Stacy, and he recorded a lot of the West Coast people—Shorty Rogers, Jimmy Giuffre. Nesuhi started with Shorty Rogers and Jimmy Giuffre because he'd been working at Contemporary prior to that, as A&R head. At that time, he was also giving a course at UCLA on jazz. He taught two courses, and they were the first courses for credit given by any university on jazz." Nesuhi had two New Orleans labels, Jazzman and



Contemporary Keyboardist: Bob Mamet

Crescent, and when he called his brother to say he'd been offered a partnership at an independent label called Imperial, Ahmet offered him a partnership in Atlantic instead. Nesuhi joined the firm at the same time as Jerry Wexler, when Herb Abramson left to join the Army.

Soon after came the LP era, and with it the great days of Atlantic jazz. LPs, particularly 12-inch LPs, allowed jazz men to stretch out compositionally and improvisationally as they had been unable to do under the time restrictions of 78s. And they flourished with the freedom.

I knew the Ertegun brothers, Nesuhi and Ahmet, even before they started their record business, operating from one small room in Manhattan. They loved and nurtured American music, and, in the dark days of the '70s when very little attention was being paid to jazz, Atlantic Records gave many of us a home base. Through Nesuhi's urging and support, I recorded the first two albums with my sons ["Two Generations Of Brubeck"], albums with Gerry Mulligan, Paul Desmond, Alan Dawson, Anthony Braxton, Jack Six and Roy Haynes, and, most incredibly, recorded "Truth Is Fallen," my cantata for rock group, chorus and symphony orchestra. In other words, at Atlantic, one was free to follow the muse wherever it might lead. It is an honor to pay tribute to the Atlantic legacy.—*Dave Brubeck*

The first Atlantic 12-inch LP, a conflation of two Shorty Rogers 10-inchers, was number 1212, probably to celebrate the new medium. The little-known trumpeter Tony Fruscella recorded his only commercial LP, an eponymous offering that is now a rare collector's item. Charles Mingus signed and recorded "Pithecanthropus Erectus," a harbinger of the freedom movement that caused America's premier jazz critic, Martin Williams, to say, "I didn't know you could say that with jazz." Ray Charles, the king of rock 'n' roll, demonstrated that he was one of the great jazz singers. John Coltrane used the LP to record solos approaching the length of those he offered in clubs. John Lewis, music director of the Modern Jazz Quartet, recorded extended compositions like "Fontessa" and "The Comedy." Lewis introduced Atlantic to Ornette Coleman.

Continued on page A-74

ATLANTIC JAZZ

Continued from page A-34

founders when the label began. "When we first started out," Ahmet recalls, "we intended to record whatever we thought could sell, but mostly to a black market. There were record shops in every big city in America that sold mainly to a black audience, so-called race records. They also sold gospel and blues, and many of them also sold country—what they called 'hillbilly' in those days. They served as one-stops to the jukebox industry, and they also sold off-brand records. The downtown stores only stocked major labels.

"One of the first artists we recorded was Erroll Garner. We made a lot of recordings with Erroll Garner. Another one of the first records we made was with Tiny Grimes. Another of the bands we recorded was Boyd Raeburn, who had a band similar to Stan Kenton. We recorded him featuring his vocalist, Ginny Powell, who was also his wife. Their son is the head of the jazz department at Tulane University. We recorded Johnny Griffin in a band called the Joe Morris Orchestra featuring Johnny Griffin. They were both alumni of the Lionel Hampton Orchestra."

This was during the 78 era. When 45s came in, Atlantic's target audience was slow to adapt, many of them lacking money for the new players.

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ATLANTIC JAZZ

Continued from page A-70

whose white-plastic alto saxophone was a plastique that shattered the last rhythmic and harmonic restrictions of jazz.

TRISTANO'S TEST

"When we wanted to record Lennie Tristano," Ahmet recalls, "We had a negotiation which wasn't based on financial terms. We went to see him, Nesuhi and I, and there were no lights in the house. He took us from one room into another, where we couldn't see anything. And then he played a record—an obscure record of Charlie Parker. Nesuhi recognized it right away. He played another record, and Nesuhi said, 'Coleman Hawkins.' And Tristano said, 'OK, I'll sign with you.'" The blind-man's blindfold test over, he and his disciples, Lee Konitz and Warne Marsh, joined the label.

When Atlantic lowered its jazz profile in the '70s, it wasn't because rock had eclipsed it, but because the Warner group of record companies, of which Atlantic was now one, decided to have its own foreign companies, instead of going through licensees, and Nesuhi Ertegun was made head of this international group. "He had no time for making records," Ahmet says, adding that "with a few excep-

tions, he was responsible for all our jazz product."

One of these exceptions was a recording made by Jimmy Yancey. Ahmet Ertegun's favorite jazz pianist. Mama Yancey, Jimmy's wife, sang on the record, and Jimmy, who was by then partially paralyzed, arrived at the date with Little Brother Montgomery, telling Ahmet, "I brought him in case you wouldn't be satisfied with my music."

BURROWING INTO THE VAULTS

When Atlantic got back into jazz in the '90s, Ahmet says, it was because the firm had a long jazz tradition, and he



Classic Pianist: *Cyrus Chestnut*

doesn't want to see it die. Jazz is now in the hands of VP/jazz and A&R Yves Beauvais, who joined the company in the '80s when he was 24 and was especially happy when he was responsible for catalog development, which meant that he could burrow around in the vaults, producing

Continued on page A-76

Yves Beauvais has been important with regard to almost everything that has happened with me musically since we met about five years ago. He first saw me performing in New York City when I was 17 years old. It's funny, because I can't remember any of this happening.

But he gave me his card. I guess I was a rebellious teenager and not taking any of it seriously. About two years later, through a mutual friend, Yves found me and left a message on my answering machine. This time I knew he was interested in signing me. I made a demo with him, and then went back to Paris, where I lived. Over the next two years, he came and visited me when he was in town. Anything I wanted to know about the business, I learned from Yves. I kept saying, "I trust you, but I don't trust the business." One night, I was sitting at home writing and thinking about whether I should sign or not, and he called me. He said, "It's been two years, and

I can't keep pursuing. It's taking too long. I think I'm going to give up." That convinced me to sign. That was four years after he originally saw me. But, Yves' involvement didn't stop there. When I recorded "Dreamland" [co-produced by Yves], I didn't have a manager or a band, let alone a road manager. He started hiring the band and paid them out of his own pocket. He even had his secretary come on the road with us. He continues to be very much a part of my career. Anything I do now, I

owe to him.—*Madeleine Peyroux*

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ATLANTIC JAZZ
Continued from page A-74

boxed sets from Atlantic's great library. He is especially proud of the "The Birth Of Soul," a three-CD compilation of all of Ray Charles' R&B singles. Beauvais thinks that perhaps Ahmet got back into jazz as a result of Nesuhi's passing. Nesuhi died in 1989, and, fittingly enough, his last project was with a great jazz group which has now been at Atlantic on and off for over 40 years, The Modern Jazz Quartet's "For Ellington."

"There have always been jazz artists," Beauvais says, "but not always a full jazz staff." He agrees that jazz is "part of our tradition that should be kept," but says that another reason for the increasing importance of the music is that "Ahmet is always very much aware of the culture around him," and there has certainly been a jazz renewal.

But "music changes as time passes," as Ahmet says, and today, Atlantic's biggest jazz seller is the contemporary jazz saxophonist Gerald Albright, who has been with the label since 1984. There is a violinist, and a woman violinist at that—Regina Carter from Detroit—who was originally part of the all-female group Straight Ahead. There is Harvey Mason, drummer with the group Four Play. The great rock drummer Ginger Baker leading a supertrio with bassist Charlie Haden and guitarist Bill Frisell. The

vocal group Manhattan Transfer, whose most recent CD was No.1 on Billboard's jazz charts. Two of the shining lights of the current neoconservative mainstream, saxophonist James Carter and pianist Cyrus Chestnut. Contemporary jazz pianist Bob Mamet, who is the brother of playwright David Mamet. Violinist Jean-Luc Ponty, guitarist Mike Stern and the trombone duo (perhaps the first since Jay and Kai) of Wynton Marsalis alumni Ronald



Motor City Strings: Violinist Regina Carter

Westray and Wycliff Gordon. And there is the vocalist Madeleine Peyroux, a better Billie Holiday than Joe Cocker is a Ray Charles, whose repertoire includes Patsy Cline, Bessie Smith, Edith Piaf *en français*, and an absolutely harrowing, primordial song, with a great arrangement by Greg Cohen, called "A Prayer."

MISSISSIPPI ENIGMA

Among three forthcoming albums is "Okra And Kale"

from Olu Dara, blues singer and cornetist, native of Natchez, Miss., a primitive beloved of the avant garde and, according to Yves Beauvais, "somewhat of an enigma," whose two '80s bands were called the Okra Orchestra and the Natchesippi Dance band. The set features a lovely evocation of the great Rubber Miley, whom few would think to honor. Then Marc Ribot, guitarist for Tom Waits and Elvis Costello, will have a set of trio arrangements of big-band numbers by the Cuban composer Arsenio Rodriquez. And, amazingly, "Sax Pax For A Sax" by the truly legendary Moondog, the most iconoclastic American composer since Harry Partch, now 82 and living in Germany.

There are also what Yves Beauvais calls "four or five very important signings," but since, to paraphrase Yogi Berra, "It ain't signed till it's signed," he prefers not to elaborate. "Going down the roster," Beauvais concludes, "gives you an idea of the breadth of what we're trying to do. From an extremely established and respectable jazz group linked to our own history such as the Modern Jazz Quartet to very contemporary, smooth jazz like Gerald Albright to Moondog and Marc Ribot's Cuban efforts. And also young lions like James Carter and Cyrus Chestnut, very, very promising young voices."

An apt image of Atlantic jazz might be the unique engagement the MJQ played over a year ago at the Café Carlyle, where Bobby Short, who has recorded for Atlantic, usually holds sway, and where people like Ahmet Ertegun can be found. Yves Beauvais, who defines music as "air moving," was there and says, "It was an absolute privilege to hear them in that tiny, tiny room with no amplification—in front of you. It was an extraordinary treat."

But let's leave the final word to Ahmet Ertegun. "Jazz is my first love," he says. "Almost by definition, jazz is beyond the masses. The root and fountainhead of all this music is blues and blues phrasing. Louis Armstrong is the greatest person in music in the 20th century. Both as a trumpeter and as a vocalist, he introduced the concept of swing. He changed the way all the instruments were played." As far as the perceived stagnation of jazz since the great upheavals of Coltrane and Coleman, he takes the long view. "Similar things happened in painting in the early part of the century," he says. "Things moved very fast in those days. They went from Impressionism to Cubism, and nothing much happened after that. [The music] accounts for between 5% and 10% of our sales." ■

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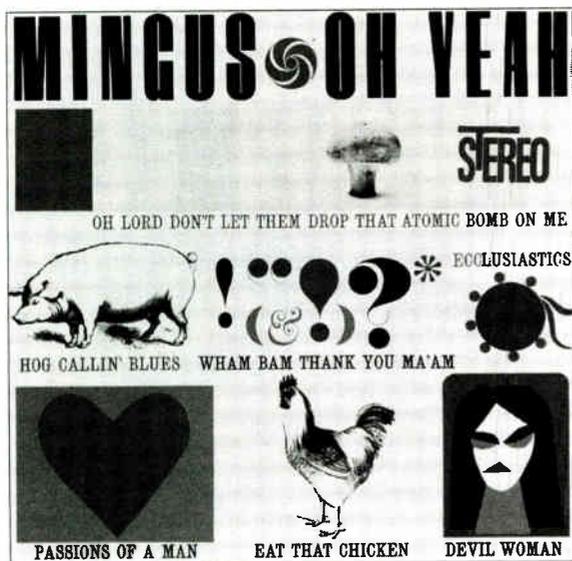
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WHAT THE SOUND LOOKED LIKE
Continued from page A-36

Friedlander, who will next fall publish a collection of his work called "American Musicians," had known Nesuhi Ertegun in Los Angeles through the jazz course Nesuhi was teaching at UCLA. "He came to New York about six months before I did," Friedlander recalls, "and when I came to New York, of course I looked him up. He said, 'I'm glad to see you. We're starting to do some records, I need a photographer.' It was terrific for me, because I needed work. Almost simultaneously, I met someone else I had a lifelong friendship with, Marvin Israel, and Marvin

and I for years did all the record covers." Both Friedlander and Israel reported to Nesuhi Ertegun, whom Friedlander says was "terrific—very, very smart—he had taste and would express his interest in how (the covers) looked." Many of the photos in Friedlander's forthcoming book were taken at Atlantic sessions, and, Friedlander says, "It's got lots of pictures of Nesuhi in it." The troika arrangement continued from the mid-'50s until Nesuhi stopped overseeing jazz in the '70s.



HONEST FACES UP FRONT

The Atlantic-jazz photography was as far removed as possible—literally and figuratively—from William Claxton's work on the West Coast for Contemporary, where bikini-clad models often seemed to be performing fellatio on saxophones. "I wanted the covers to look like the people," Friedlander

Ahmet Ertegun's extraordinary care and respect for songwriters and artists has built Atlantic Records into a label known as much for its innovation as its artist-friendly atmosphere. The ASCAP family is pleased to recognize this milestone in our industry.—*Marilyn Bergman, chairman of the board, ASCAP*

For 50 years, Atlantic Records and Ahmet Ertegun have been synonymous with American music worldwide. Keep it going for another 50!—*Jay Berman, CEO, RIAA*

Atlantic has taken me further in my career than I have ever been before, and I am very grateful.—*Rick Braun*

says. "It's a serious kind of music to me, and I wanted them to look honest and handsome. I did Mingus and Coltrane and the MJQ and Jimmy Giuffre and Solomon Burke and Joe Turner and Champion Jack Dupree."

Of Marvin Israel, he says, "He could make things look wonderful without putting type over the pictures and stuff like that." And he points out what is, for him, one advantage of LPs over CDs: "They were like small posters. You walked into a record store and you could see 30 feet away who was on the covers. I think that Marvin and I both felt that way, even though we never talked about it. I think we both felt that covers were something you should be able to see from a little bit of a distance.

IN WALKED ARETHA

"It was a very happy marriage working for Atlantic and Nesuhi in those days," says Friedlander, who stresses the familial atmosphere of the place. "In the old days, it was such a small company that you didn't need to go through a receptionist to get in. So if I had time to rest, I would often just go to the studio and listen to music. There was always something going on. It was kind of wonderful to be in on the early days when Aretha would come in and cut a track and, by accident, you'd be there."

Friedlander also has the sense of having been there



when history was being made. Of the Ornette Coleman covers, he says, "I did probably all of them. I went with Nesuhi to that place in the Berkshires—Music Inn. I was there when Ornette hit the area, and everybody there just didn't know what to do. It was a wild experience when he came on the scene."

Among his favorite covers, Friedlander counts Charles Mingus' "Blues & Roots," "Ray Charles At Newport" and "some of the Coltrane covers."

Here are some other early examples of the Atlantic style: Norman Sunshine's drawing of commedia dell'arte figures for The Modern Jazz Quartet's "Fontessa." The puppet cut-outs on the cover of the Modern Jazz Quartet's "The Comedy." Marvin Israel's encaustic portraits of John Coltrane and Charles Mingus on the covers of Coltrane's "Sound" and "Tonight At Noon."

Loring Eutemey's rubber stamp-like figures for the cover of Mingus' "Oh Yeah," and the *Flair*-magazine-ish hole in the cover of Ornette Coleman's "Free Jazz," which opened to reveal Jackson Pollock's "White Nights." Jay Maisel's stark on-black portrait of Tristano. Julio de Diego's shades-of-gray primitive painting on Mingus' "Pithecanthropus Erectus," and the great use of space and typography on "Ole Coltrane."

Whether or not you can judge a book by its cover, you could certainly do it for Atlantic LPs. ■

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HARVEY KRESKY



Not only do I realize how much Atlantic has done for my father's career, but they have been great for me as well. It is like Atlantic is the mothership of labels today.—Chris Stills

Congratulations to Atlantic on its 50th anniversary. We're happy to be a small part of their rich history.—The Bee Gees

Could I write a book! Happy 50th!—Laura Branigan

ATLANTIC ROCKS

Continued from page A-38

Young and Richie Furay, Buffalo Springfield was "a very avant-garde rock 'n' roll group," Ertegun says.

Although the band only recorded three albums in its two years of existence, the influence of Buffalo Springfield was undeniable, as the group spawned Crosby, Stills, Nash & Young; Poco and Loggins & Messina.

HEAVY PLAYERS

As Ertegun explains, in the late-'60s, "there were two centers of rock 'n' roll activity—one in England and the other on the West Coast, in San Francisco and Los Angeles."



Undeniable Influence: Buffalo Springfield

Iron Butterfly was actually from San Diego. However, like Buffalo Springfield, the band made a name for itself on the L.A. club scene and was signed to Atlantic in 1967. It was with the title track of its second album, "In-A-Gadda-Da-Vida," that Iron Butterfly truly left their mark in the annals of rock.

In the other hotbed of rock 'n' roll activity, London, Atlantic's Atco signed a deal with Eric Clapton and Cream through A&R executive Robert Stigwood. Ertegun still remembers the first time he heard Clapton play.

"It was at a press party for Wilson Pickett that we gave," he says. "There was this pick-up band that was jamming and I had my back turned, and I said, to Pickett, 'Boy, your guitar player can sure play the blues.' And he said, 'My guitar player is having a drink at the bar,' so I turned back and saw this young kid. Stigwood was beside me, and I said, 'Stiggy, this is the music we need,' and we signed Clapton and Cream."

Following the success of Cream, Atco continued its relationship with Clapton, as the label released the titles by Slowhand's next two outfits—Blind Faith and Derek & The Dominos—as well as the guitarist's first solo album.

Continued on page A-84

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AC/DC



ATLANTIC ROCKS
Continued from page A-82

ON THE SAME PAGE

It was through Sid Weiss, a lawyer who represented the Rascals, that Atlantic came into contact with Peter Grant, who managed the New Yardbirds.

"We had used both John Paul Jones and Jimmy Page on some sessions," Ertegun recalls. "They were the hot studio musicians, as well as being great rock players. We knew that Jimmy Page was going to be a big star. Both Jerry Wexler and I were excited about signing them. Before they put out a record, they changed their name to Led Zeppelin."

With the release of the band's eponymously titled debut in 1969, Atlantic kicked off a legacy that lives on today. The Atlantic Zeppelin catalog includes 11 multiplatinum titles, as well as 1994's platinum "No Quarter" album by



The J. Geils Band



AC/DC

Page & Robert Plant, and the recently released two-disc Zeppelin "BBC Sessions."

Buffalo Springfield's successor Crosby, Stills, & Nash also contributed to Atlantic's classic catalog with the release of its first debut in 1969, followed by three consecutive chart-toppers with Neil Young as CSN&Y, "Deja Vu," "4 Way Street" and "So Far." Says Ertegun of the band's debut, "There are very few albums where every single cut is a masterpiece." It was only recently that the act and Atlantic parted ways after 25 years.

GETTING STONED

In the late '60s and early '70s, Atlantic was at the forefront of the progressive-rock movement with such signings as Yes, Emerson, Lake & Palmer and King Crimson.

The label truly reached another level when it was able to link with the Rolling Stones in April 1971 to launch the Atco-distributed Rolling Stones Records label. Signing the Stones deal was a career highpoint for Ertegun. "They're the world's greatest and certainly the longest-lived rock 'n'

Continued on page A-86

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For 50 years, Atlantic Records has been synonymous with good music. Bad Company congratulates Ahmet on his achievements and looks forward to his next 50 years!—*Simon Kirke, Bad Company.*

If there was no Atlantic Records, there would be no Bad Company. All of Bad Company's roots and influences were artists on Atlantic Records: Otis Redding, Booker T and the MG's, to name a few. And for that, we thank God for Atlantic Records! Congratulations!—*Mick Ralphs, Bad Co.*

ATLANTIC ROCKS
Continued from page A-84

roll band," he says. "Mick Jagger had been a good friend of mine. It was Mick, Keith and the rest of the guys that picked Atlantic. They had the pick of any label they wanted."

During the band's 13-year tenure with Atlantic, the Stones scored eight chart-topping albums, including such classic albums as "Sticky Fingers," "Exile On Main St." and "Some Girls."



Atlantic's rock heritage attracted Rush and manager Val Azzoli to the label.

Along with the Stones, Atlantic continued to roll with rock through the '70s with such hit acts as the Allman Brothers, Bad Company, Alice Cooper, the J. Geils Band, Firefall, AC/DC and Foreigner.

Ertegun attributes the label's success to its A&R instincts. "We don't have a strategy such as 'We're going to make this kind of record or that kind of record,'" he says. "It's really a matter of figuring out where the public taste lies and trying to find artists who fit the quality demanded by the public."

It was that philosophy and tradition that attracted Rush manager Val Azzoli to Atlantic. "As a kid growing up, my favorite bands were Led Zeppelin and AC/DC," says Azzoli, who is now co-chairman/co-CEO with Ertegun. "When I was with Rush and we had the opportunity to sign with Atlantic, we did it because of the heritage. It really, truly was a rock label."

Azzoli believes that heritage is partly responsible for Atlantic's continued success through the years. "Bands want to be with the label that made the music that they
Continued on page A-88

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ATLANTIC ROCKS *Continued from page A-86*

love," he says. "The Stone Temple Pilots' favorite band is Led Zeppelin, and you want to be on the same label. That's how it works, and that's how we maintained it over the years."

THOROUGHLY MODERN '80S

In the '80s, Atlantic added to its prestigious history by signing solo deals with Pete Townshend, Phil Collins and Stevie Nicks. The label also had tremendous commercial



Twisted Sister added to Atlantic's hard-rock success.



Stevie Nicks did her solo work through an Atlantic deal.

success with such hard-rock acts as Twisted Sister, Ratt, Skid Row, Winger and White Lion, while making in-roads in the modern-rock scene with INXS.

With Stone Temple Pilots and Hootie & The Blowfish, Atlantic's rock reign has continued into the '90s. "We signed and broke Hootie when the world was signing alternative bands," says Azzoli. "We signed this band and everyone was saying, 'What are you, nuts?' But it was straight-ahead Middle American music."

Today, Atlantic's hot streak continues with another American band, Matchbox 20, whose "Yourself Or Someone Like You" has been certified double-platinum. The band is just another in a long list of Atlantic success stories.

Says Azzoli, "Of all the labels, Atlantic has the most prominent place in rock 'n' roll history. There's not that many labels that have gone from having Iron Butterfly, the Rascals, Yes, Emerson, Lake & Palmer, Rush, Led Zeppelin, the Rolling Stones and the Allman Brothers...There is no other label that truly exemplifies rock 'n' roll more than Atlantic Records. There just isn't." ■

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Congratulations to Ahmet, Val, the artists and everyone else who has been associated with Atlantic Records' success during the past five decades. In a business where trends and taste can make success all too fleeting, I have greatly admired how Ahmet and the team at Atlantic have maintained a remarkable track record of consistency in bringing the world great music.

—Michael Dornemann, chairman/CEO,
BMG Entertainment

ATLANTIC COUNTRY Continued from page A-40

history and as benchmarks in the development of modern country music.

Then in 1989, a major campaign was mounted to establish Atlantic as a major player on Nashville's Music Row. Ertegun and Atlantic president Doug Morris picked veteran Music Row executives Rick Blackburn and Nelson



Atlantic Nashville's Rick Blackburn

Larkin as, respectively, VPs of operations and creative services, to open a full-service record company in Nashville. Although no one knew it then, that year proved to be auspicious. Arista also decided to branch out to Nashville, and the city was on the cusp of what would become a major wave of country successes.

Things did not explode overnight, as Blackburn recalls. "He had some success with Billy Joe Royal," Ertegun recalls.

Blackburn's first objective was to achieve a workable and efficient size for a start-up operation. The solution? "We started with 17 employees in 1989, and we have 17 employees today. We have a small artist roster and plan to keep it that way. When I had been at CBS before, there were probably 40 artists total on the Columbia and Epic labels there. That was just too big. I vowed that Atlantic—both roster-wise and people-wise—would be much smaller."

'90S FOCUS

Atlantic Nashville's early history then was not silky-smooth, Blackburn recalls: "The first year, the first thing we had to do was find some real estate and staff the place and sign some artists. We brought a number of artists on board and then we ended up wiping the slate clean and dropping everybody."

In the end, the Nashville operation was reorganized in 1991 by Atlantic Group co-chairman/co-CEO Val Azzoli with Blackburn. "Rick and I decided it wasn't working," Azzoli says, "and we fixed it. Rick took over the country division and revamped A&R, and we became a much more focused operation. We would sign one or two acts a year, three at the most, and work them, work them, work them. We restructured the promotion department and the way we were doing business. And that was the rebirth of Atlantic in Nashville."

Blackburn recalls that the reception accorded Atlantic on Music Row was not universally warm, although it was overwhelmingly cordial. "A lot of people in town," he says,

Continued on page A-92

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ATLANTIC COUNTRY
Continued from page A-90

"thought of Atlantic Records as primarily a black-music label. And then my first signing, after we reorganized, was a Filipino artist, Neal McCoy. So people didn't know what to make of us."

McCoy did not immediately gain success; "His has been a long-term climb to his current success," Blackburn notes. But the executive's next signings paid off almost immediately. Fledgling artists Tracy Lawrence and John Michael Montgomery became established as platinum artists with long-term career goals. Neal McCoy began his career climb. Other successful signings followed: Confederate Railroad, Mila Mason, Ricky Skaggs and, more recently, Matt King. In 1993, Blackburn was named president of Atlantic Nashville.



Fledgling To Platinum: John Michael Montgomery

"We set up the model for it in '91," Azzoli says. "and now we're a very close-knit company in Nashville. We don't have a lot of staff and we're not going to have a lot of staff. We don't have a lot of artists and we're not going to have a lot of artists. Our formula is a small staff with a small roster, and we work three or four singles on each record. And that's basically the way we're doing all of Atlantic right now. So we're all becoming one company in that sense. One reason for which I am especially proud of Atlantic Nashville is this: Anyone can make money when the sales are there. Rick still manages to make money when the sales aren't there. He runs a very well-managed company."

SMALL IS BEAUTIFUL

Blackburn says he's happy the operation has achieved goals that all had hoped were possible. "There's no correlation between head-count and platinum," he says. "One's about songs. We purposely have not had in-house A&R staff producers. I like the freshness of using the independent producers. And we have only 15 people on staff. We put the company together with 15, and that's what we have now. The blueprint's the same. We don't have to worry so much about market conditions, where you go through the downside. It's an open-door, music-driven operation. We're project-driven. You don't have so many artists that one artist cannibalizes another."

Continued on page A-94

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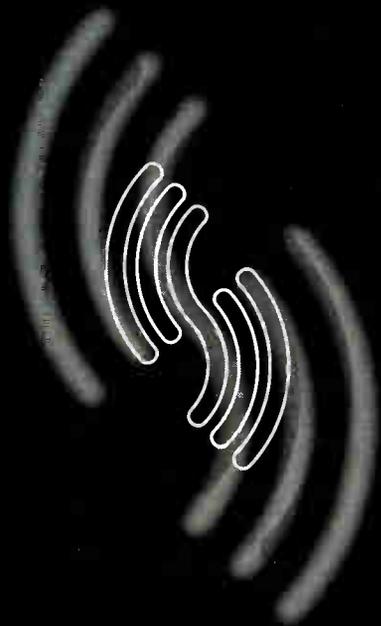
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ATLANTIC COUNTRY

Continued from page A-92

A big advantage of not having a layered system of reporting, Blackburn notes, is calling on the label's artists as resources. "We bring them in," he says. "They sit in marketing meetings. We get to see life through their eyes and through the windshield of a bus."

As for the immediate future, Blackburn says he sees no immediate change. "You won't wake up one morning and



Neal McCoy's career climb began at the label.

see Atlantic with 40 people and 22 artists. It just won't happen. It's a lot like what Ahmet had back in the early days in terms of a small operation," he says. "Now, the chore is to position for the next few years. I can't sit here with a formula. When you sit down and listen, you're signing a voice. When one walks in the room with a guitar and you hear the voice, you come up out of the chair. That's it. All the research in the world won't help you."

Azzoli says, "It's interesting that Rick and I have been talking about what's the next music, for the Millennium, where is radio going, where is the country consumer going? I don't see the division changing. The philosophy's going to be the same. But we just signed an act we're going to break out of college radio. Five years ago, breaking a country act out of college radio would have been unthinkable. But we're going to do that. We may work a jewel track to country radio, to just keep pushing the envelope." ■

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DIVISION 1
Continued from page A-42

why I like the designation Division 1; it's neutral, it doesn't dictate your reaction. Each one of the titles speaks for itself and has its own image. That's what we always stress."

Colamussi refers to myriad discs that cover a broad stretch of styles. Atlantic has just released a saxophone ensemble date by Moondog, the enigmatic experimentalist who 30 years ago plied his wares on the streetcorners of Manhattan. At the other end of the spectrum is "Agnus Dei," a collection of choral pieces by the Boston Camerata, which boasts a palpable sense of spirituality.

Finding a way for it to be appreciated by a listenership larger than its traditional core audience is the goal. And redefining the definition of victory is part of the plan.

I started listening to music at a very young age and was very in touch with the music my mom was buying. One of her records that had a profound impact on me was from Roberta Flack, an Atlantic artist. The first concert I ever went to see was Yes, another Atlantic artist. I was also really into Genesis, yet another Atlantic artist. The label always conjured up images of bands that are not mainstream, bands that aren't on the radio. When it was time for me to sign to a major label, I felt comfort in knowing that Atlantic's tradition has been to support artistic merits regardless of their mainstream marketability. It's wonderful to be part of Atlantic Records' tradition.—Greg Graffin, *Bad Religion*

Quotes compiled by Debbie Galante Block

NO SECOND COUSIN

"Karen's department designs unconventional plans to move marketing and retail-driven music," says Val Azzoli, co-chairman/co-CEO of the Atlantic Group. "This type of music is not high-volume stuff; maybe we can do 5,000, 10,000 or 20,000 pieces per title. That being the case, big record companies tend to treat it like a distant second cousin. That's wrong, because the music is fantastic. And you can have successes even with low numbers."

One recent disc that has gathered momentum is "Buena Vista Social Club." It's a critically lauded collaboration between guitarist Ry Cooder and members of a traditional Cuban folk ensemble. Part of the World Circuit catalog, it's currently being licensed by Nonesuch.

"Ry went to the island and brought back a music that smells, feels and tastes like the air down there," opines Colamussi. Her office seems part soapbox, part pulpit; she's most in her element when explaining the allure of any particular title. "Passion, the essence of which touches your soul, is what all this music is about," she exudes. "I've never been to Cuba, but I feel as if I'm there when the disc is playing."

The day we spoke, the latest SoundScan numbers had just arrived. "Buena Vista Social Club" had jumped 127% from the previous report—the greatest leap of any Division 1 disc that week.

"That's just the kind of energy that art titles can use to help rally the troops back at the office," says Azzoli. "Everybody's jumping up and down in the corridors today, which they should be."

Azzoli believes that a commitment to establishing a new strategic paradigm can boost the numbers of any idiosyncratic music. Atlantic's 1996 Madeline Peyroux record, "Dreamland," currently SoundScans at 75,000. "Without airplay!" exudes Azzoli, "without airplay! That's fantastic. If radio's on our side for the next one, we may have a gold record."

"You know why Ford races in the Indie 500?" he continues. "They're training, experimenting on new cars and new parts. It's important for our staff to do things differently, change their heads around, think marketing instead of 'How many adds did we get at radio?' Because the answer to that question is going to be too depressing."

Continued on page A-98



Slow-Build Success: *Madeline Peyroux*

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*President Lee Eliot Berk
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DIVISION 1
Continued from page A-96

STRUCTURAL CHANGES

The Division 1 imprints were united in January of 1995, when Azzoli realized an outer structure was needed to generate energy around their individual personae.

"I've always liked the idea of small companies," he explains, "but the problem is that the economics of scale unfortunately prevent them from staying in business. Mesa was part of Rhino when we got it. We used to have Celtic Heartbeat, too. Then I got the classical companies. It was all little stuff with no critical mass. Putting them together gave them more clout. We're looking for a dynamic here."

"Niche-marketing" is a term Azzoli underscores time and again. Specialized music, he believes, requires a specialized attack. "Other labels have music experts at the top, classical for classical and so on. That's bullshit. We need someone who can market these records properly. Karen is great at that. All the records are being heard through that approach. They're not radio-driven at all."

SCORSESE'S GLASS SCORE

A campaign with the slogan "Music For The Rest Of Us" was up and running when Colamussi took over the department. She's adopted its attitude to a degree, but put a personal spin on it. "These days we call it, 'Music for people who realize they haven't heard it all,'" she laughs.

In 1998, that music is going to include Phillip Glass' "Kundun," the score to Martin Scorsese's bio-pic of the Dalai Lama. Also pending are discs by an amusing remix artist, Dmitri From Paris, and griot/singer/soulster/improviser Olu Dara, one of modern jazz's more charismatic characters.

On the classical side, Teldec will be stressing Nickolaus Harnoncourt, who's known for his use of antique scores and original instruments. Daniel Barenboim, conductor of the progressive Chicago Symphony, is also a key figure. Colamussi believes that Erato Disques is becoming well known for its opera repertoire. José Corá is a tenor who has gained notoriety of late.

"The underground knows about him, and the world at large is just about to find out," she assures.

Colamussi hears these artists being a logical part of the Atlantic bloodline. "The Atlantic Records Group has always been a hotbed of innovation. These records are kin to music that Ahmet Ertegun was preparing 50 years ago. The Ornette Coleman records didn't appeal to everyone and still don't. But the people who do get Ornette? They're the lucky ones. It's a gift to dig this music. I don't mean to sound snobbish, but there are fewer people that get this music than don't get it. They're who we're trying to find."

Some have already been located. Mesa/Blue Moon sells quite a few units with its reggae, Afropop, R&B and fusion titles. Randy Crawford's forthcoming disc is touted by Colamussi, as is the work of instrumental keyboardist Brian Culbertson.

This breadth is what Azzoli envisioned when he set up shop three years ago. "If Warners is one of the biggest music groups in the world, we should be involved in all types of music, including classical certainly. I wanted Atlantic to address it all, too. Rap, country, jazz, Christian, R&B. The world is changing, and we are trying to follow what's next. This is a major step in that direction."

Patience and T.I.C. is what the artists and titles demand. Don't expect a Jewel every time out, and the conquests will stack up quickly.

"We're at almost 800,000 with the Gipsy Kings, and that's just by nickel-and-diming it," concludes Azzoli, "just grinding it out. I'm proud of these guys for that. But that's the business they're in—the grinding-it-out business." ■

Ahmet

*Thanks for all
those great
improbable years.*

Jerry

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Lisa Knorr
Anthony Ko
Marni Konner
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Jon Krischker
Michael Kull
Jessica Landy
Steffie Lawson
John Leckey
Frederick Lee
Jamie Leigh
Aron Lenkowsky
Joshua Lerman
Lidia Lesnikovskaya
Julie Levitt
Craig Levy
Alexander Levy
Nicole Levy
Jeffrey Levy
Suzanne Lewinter
Wendy Lewis
Steven Lichtman
Fran Lichtman
Chena Life
Erica Linderholm
Leila Logan
Leslie Lucas
Keith Lyle
Alex Machurov
Heba Macksoud
Jeannine Magno
John Mahoney
Michele Mahoney
Mary Major
Marc Mannino
Arif Mardin
Sydney Margetson
Nevin Martell
Glenda Martinez
Jennifer Marwood
Mary Ellen Mason
Erin McAllister
Al McCullough
Renee McGill
Heather McIntosh
Steven McKewin
Ira McLaughlin
Jack McMorror
Alex Mendez
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Mira Mignon
Elizabeth Mikre
Greg Millspaugh
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Kathleen Moran
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Benjamin Niles
Carrie Nolan
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Tony O'Brien
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Lynn Oakes Steffek
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Travis Pagel
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Kim Thompson
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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Pony Canyon Cuts Back In Asia 4 Of Japanese Label's 5 Subsidiaries Closed

BY STEVE McCLURE

TOKYO—Japanese label Pony Canyon has closed four of its five Asian subsidiaries as a direct result of the region's economic downturn.

A total of 98 locally hired personnel will lose their jobs as the company shuts its operations in South Korea, Taiwan, Singapore, and Hong Kong, while six Japanese staffers are being transferred back to Pony Canyon's Tokyo head office. The Hong Kong subsidiary's Shanghai office is also being closed.

Kazuhiko Saito, GM of Pony Canyon's international business



affairs department, says the closures do not mean the label is giving up on Asia. Saito stresses that the label will continue to have a presence in Southeast Asia in the form of its wholly owned Malaysian subsidiary, Ponycanyon Entertainment Malaysia.

"These moves don't mean we are withdrawing from Asia; we're just restructuring and downsizing our business there," Saito says. "We plan to set up new companies in Hong Kong and Korea in the future."

Saito confirms that the region's recent economic woes are the main reason for the closures. Sales for the five companies totaled between 2.5 billion and 3 billion yen (\$18.8 million-\$22.5 million) in both 1995 and 1996, according to Saito, who adds that the 1997 figure is expected to be significantly lower.

Pony Canyon's Asian subsidiaries released both local and Japanese repertoire, with the Taiwanese operation having the highest local-content ratio, at 60%.

The label's South Korean, Taiwanese, and Singapore subsidiaries (Sampony Distribution, Ponycanyon Taiwan, and Ponycanyon Entertainment Singapore, respectively), shut down effective Dec. 31, while the Hong Kong operation, Golden Pony Entertainment (H.K.), closes Thursday (15). Last fall, all five companies became wholly owned Pony Canyon subsidiaries in preparation for the restructuring.

Other Japanese music companies that have expanded aggressively into Asia in recent years include Avex, Victor Entertainment, Amuse, and HoriPro. So far, there is no word on how they plan to deal with the region's severely changed economic climate.

Pony Canyon set up its Asian subsidiaries with various local companies in the early '90s, when the

Japanese music industry and its Asian counterparts were enjoying steady growth. The economic crisis that has hit Asia in the last six months has eroded consumer spending power, however, while back home in Japan, Pony Canyon is trying to deal with the effects of Japan's stagnant music market and the label's declining market share.

In the year ending March 1992, Pony Canyon's annual sales peaked at nearly 99 billion yen (\$729 million at the time) after the company racked up a string of multimillion-selling hits by such artists as Chage & Aska. Back then, Pony Canyon was among the top five Japanese record companies, but now it is barely in the top 10, as dynamic companies such as Avex and PolyGram K.K. have expanded their market share. The parent company's sales for the year ending March 1997 were 59.9 billion yen (\$448.2 million).

The company's declining fortunes led to the October 1996 appointment of Akinori Inaba as president (Billboard, Nov. 9, 1996), replacing Akira Ijichi, who had overseen the label's aggressive expansion into Asia. During Ijichi's presidency, Pony Canyon parent company Fujisankei Communications Group took a 25% stake in Virgin Music Group, which it sold to the then Thorn EMI in 1992.

The biggest single reason for Pony Canyon's poor results in recent years is falling sales of domestic repertoire, which accounts for about 80% of the label's music sales. Last year, the label lost one of its biggest acts, male pop duo Chage & Aska, to Toshiba-EMI. In contrast, video sales, which account for roughly 60% of Pony Canyon's overall busi-

ness, have been steady in the past few years.

Foreign artists signed to Pony Canyon include Swedish guitar hero Yngwie Malmsteen. The company is also the Japanese licensee for Disney Records.

Until 1992, Pony Canyon was the Japanese licensee for A&M, whose product is now handled by Polydor K.K. A&M product accounted for about 40% of Pony Canyon's international repertoire. In 1997, independent record company For Life switched distribution from Pony Canyon to BMG Japan.



Abba's Platinum 'Gold.' Abba members Benny Andersson and Björn Ulvaeus were presented with awards marking 10 million sales of "Abba Gold," the 1992 album that has reached platinum status in 20 countries. Awards were also given to Gørel Hanser, head of Andersson and Ulvaeus' company, Mono Music, and Abba engineer Michael B. Tretow. Pictured at the presentation in Stockholm, from left, are PolyGram International senior product manager Jackie Stansfield, Tretow, Andersson, Ulvaeus, PolyGram International Music Publishing chief executive David Hockman, Hanser, PolyGram Sweden CEO Thomas Hedström, PolyGram International catalog marketing VP Matthieu Lauriot Prévost, and Sweden Music managing director Ingemar Bergman.

Dutch Album List Goes Electronic

BY ROBERT TILLI

HILVERSUM, the Netherlands—The Dutch album chart has followed the lead of the singles listing in switching to electronically gathered sales information.

On Jan. 1, the Dutch Mega Top 100 eliminated the diary system in which retailers recorded, often by hand, sales of leading albums. Backed by the Dutch record industry and retail sector, Mega Top 100 now claims that its electronically gathered data make it the most credible singles and album chart in the country.

The revamped album chart is being compiled along the same lines as the top 50 chart positions in the Mega Top 100 Singles chart in that it uses data taken electronically from 520 stores. The bottom half of the singles list mixes sales and airplay information.

"By digitalizing the album chart as well, we have eliminated the subjective basis of our methodology," notes Mega Top 100 managing director Machgiel Bakker. "Up until now, some of the information was gathered by using so-called diaries, which retailers had to fill in by hand. By emphasizing only 200 titles, such as the Mega Top 100 Albums of the previous week plus the next 100 titles out of the bubbling-under section, it was quite a personal selection. We've now extended our universe quite a bit."

Bakker observes, "Through the new system, our album chart will on the one hand be more progressive through the entry of less obvious

titles, but on the other hand it will be more conservative through old albums, which might hold on a little longer than under the old regime, in which retailers deleted albums with little sales action in the diary."

BMG Benelux commercial director Rob Schouw, who is a member of a pan-industry Mega Top 100 steering group, welcomes the latest chart modification. "It's good to see that the new chart is more objective and accurate than the old one," Schouw stresses.

"Also, we have stipulated that budget and mid-price albums will not be counted in the new chart, just as the compilation albums have been eliminated long before. Only full-price albums will be featured."

"Another benefit is that the chart will reflect a two-week period of sales, which reduces its speed plus prohibits titles going up and down like a yo-yo."



Bocelli, PolyGram, BMG On Top In German Year-End Charts

BY WOLFGANG SPAHR

HAMBURG—Italian tenor Andrea Bocelli was the best-selling act in Germany in 1997, according to figures compiled by local trade magazine Musikmarkt.

The figures show the Polydor-designed singer had two albums that each sold more than 1 million copies during the year: "Bocelli" and "Romanza."

In a duet with EastWest star Sarah Brightman, Bocelli was also responsible for the top-selling single, "Time To Say Goodbye," which sold more than 3 million units for EastWest.

The leading German-language artist in the year-end charts was BMG's Wolfgang Petry with his album "Alles." BMG also took sec-

ond place for German-language act with Tic Tac Toe and the albums "Tic Tac Toe" and "Klappe Die 2te."

The five top-selling albums in the year were, in descending order, "Bocelli"; "Klappe Die 2te"; the compilation "Bravo Hits 17" (EastWest); and "Bravo Hits 16" (EMI Electrola).

PolyGram had the largest share of the albums chart with 165 charting titles and 25.83% of sales, up from 19.55% in 1996. PolyGram was followed by BMG with 137 titles and a 19.75% share (17.31% in 1996);

EMI Music with 158 titles and 19.54% (26.14% in 1996); Sony Music with 113 titles and 13.87% (14.24% in 1996); Warner Music with 104 titles and 11.36% (16.38% in 1996); Universal Music with 32 titles and 2.59% (1.48% in 1996); Rough Trade with 12 titles and 2.54% (0.64% in 1996); edel with 39 titles and 2.25% (2.71% in 1996); SPV with 13 titles and 0.60% (0.33% in 1996); EAMS with one title and 0.31% (0.60% in 1996); and ZYX with 12 titles and 0.30% (0.95% in 1996).

The top five singles of the year were, in descending order, "Time To Say Goodbye"; "I'll Be Missing You" by Puff Daddy & Faith Evans (Featuring 112) (BMG Ariola); "Candle In The Wind 1997" by Elton John (Rocket/Mercury); "Men In Black" by Will Smith (Columbia); and "Warum?" by

Tic Tac Toe (BMG Ariola).

BMG led the singles charts with 108 titles and a 22.50% share (18.62% in 1996). It was followed by PolyGram with 135 titles and a 20.29% share (19.08% in 1996); Warner Music with 75 titles and 13.68% (14.52% in 1996); EMI Music with 119 titles and 12.03% (22.82% in 1996); Sony Music with 92 titles and 11.72% (13.30% in 1996); Universal Music with 18 titles and 5.20% (2.95% in 1996); Rough Trade with 15 titles and 4.65% (0.86% in 1996); edel with 31 titles and 4.25% (4.84% in 1996); Arcade with nine titles and 2.42% (0.46% in 1996); ZYX with 17 titles and 2.08% (4.09% in 1996); EAMS with five titles and 0.58% (1.25% in 1996); and SPV with 10 titles and 0.58% (0.13% in 1996).



BOCELLI

Aqua Leads Noms For Dansk Grammys

Award Show's Live Acts, TV Coverage To Be Expanded

■ BY CHARLES FERRO

COPENHAGEN—This year's Dansk Grammy Awards ceremony will be the biggest ever, claim the event's organizers.

Not surprisingly, Aqua, the biggest act ever to come out of Denmark, has been nominated nine times in 28 categories. Sorten Muld, a group that has fused medieval songs with techno music, will run a close second with eight nominations. This year's show will feature more live acts performing before a larger live audience, and national TV coverage has been extended.

The Feb. 7 event is due to feature live performances by Aqua, Doky Brothers, Eros Ramazzotti, Eternal, Ibens, Juice, Lois, Nikolaj Koppel, Michael Learns To Rock, and Sorten Muld.

Aqua stands the chance of winning for best band, female vocalist, video (two nominations, "Barbie Girl" and "Lollipop"), album, new act, single ("Barbie Girl"), pop release, and producers. The band will be pitted against Sorten Muld in most of those categories.

The International Federation of the Phonographic Industry, through its six-member Grammy Committee, is the official arranger of the event, but coordination of the event falls to the neutral organization PDH Dansk Musikformidling.

Nominees and the winners are chosen by a two-part jury: one part consists of 2,500 musicians, with the other composed of 90 critics from the media or with professional interest in Danish music. Each part of the jury has an equal influence on the choices made.

This year the show moves to a 2,500-seat arena venue, KB-Hallen, from the Copenhagen Circus Building, which accommodates fewer than 2,000. "We had to move it because it's grown and



AQUA

grown and because of the artists who will be performing," says Mif Damgaard, PDH production manager for the event. "The Circus backstage simply wasn't big enough for all the equipment. Last year the tickets sold out within an

hour, and this year we expect to see the same."

The Danish Broadcasting Corp.'s DR2 will broadcast the first 30 minutes of the ceremony, until 8 p.m., and sister station DR1 will resume the broadcast from 9:10 until the end of the show.

Following are the nominees in key domestic categories:

Danish band: Aqua; Big Fat Snake; D:A:D; Love Shop; Sorten Muld.

Danish female vocalist: Ann-Louise; Christina Undhjem of You Know Who; Lene G. Nyström of Aqua; Randi Laubek; Ulla Bendixen of Sorten Muld.

Danish male vocalist: Anders Blich
(Continued on page 52)

PolyGram Exec Farquhar Exits For BMG Position

LONDON—Graham Farquhar, PolyGram Far East's finance director for the past six years, has joined BMG Entertainment International. He started work Jan. 5 as VP of finance for the company's Asia/Pacific operations, headquartered in Hong Kong. He reports to regional chief Michael Smellie.

Farquhar recently completed the second of two three-year terms at PolyGram Far East under its president, Norman Cheng. He had relocated late last year to the company's international headquarters in London for a mergers and acquisitions post; he moved back to Hong Kong at the beginning of this month. William Feeny has taken over as CFO at PolyGram Far East; he was senior VP/CFO for PolyGram Holding Inc. in New York.

The new BMG financial officer acknowledges the difficult business climate now facing Asia but says he is looking forward to the task. A major challenge is South Korea, the region's largest music market outside Japan. Farquhar says its current precarious financial condition may lead to structural changes that, in the long term, will enhance and improve the territory's music industry.

In joining BMG, Farquhar assumes responsibilities previously handled by VP of finance and administration Phyllis Ho. **ADAM WHITE**

HMV Mounts 'Biggest Ever' In-Store Show

TOKYO—What is described as the biggest in-store event ever held at any HMV store took place recently at the chain's Shinsaibashi, Osaka, outlet, as some 20,000 fans of female vocal group Morning Musume showed up to snap up copies of the group's debut single, "Seeds Of Love."

The single was jointly promoted by HMV Japan and TV Tokyo entertainment program "Asayan" as part of a media blitz focusing on Morning Musume (Morning Girls), whose five members were chosen in an "Asayan" nationwide audition of 9,900 female vocalists.

The members of Morning Musume were told that if their debut effort sold 50,000 copies in five days, they would be signed by a major label. To no one's surprise, the group managed to do just that. "Seeds Of Love" was released on a special one-off label, Uraneba, whose name literally means "have to sell."

About 40,000 copies of the single were sold through HMV Japan stores, with another 10,000 or so sold in the northern Japanese city of Hokkaido, hometown of three of Morning Musume's members.

The group is being produced by BMG Japan band Sharan Q. Morning Musume's major-label debut, whose title has yet to be decided, is set for Jan. 28 release on WEA Japan.

"We'll be supporting that release as well," says Mitsuru Kimura, manager of HMV Japan's marketing department.

STEVE McCLURE

newsline...

BLOCKBUSTER IS CLOSING its 20 German stores, with the likely loss of 250 jobs. The move follows the ending of a joint venture with Munich-based media group Burda, which has reportedly sold back its 49% stake in Blockbuster's operation in the territory to the video retailer's Fort Lauderdale, Fla.-based international parent. On launching in Germany in 1995, Blockbuster predicted that it would have 300 outlets by the end of the decade. Observers have questioned the company's policy of sticking to family-oriented video titles in the territory, where an estimated 45% of the market is sex films. Blockbuster representatives were unavailable for comment.

WOLFGANG SPAHR



MORRISON

U.K. R&B ARTIST MARK MORRISON is to appear Jan. 30 at Derby Magistrates Court in the Midlands of England, charged with the public-order offense of affray and obstructing police. The charges follow a Dec. 27, 1997, incident in which Morrison and three others were arrested outside the Pink Coconut nightclub in central Derby. The singer served six weeks of a three-month sentence in May and June 1997 after being convicted of threatening an off-duty policeman with an electric stun gun; he also served concurrent sentences for two other assault-related convictions. **MARK SOLOMONS**

KLASSIK KOMM, the German classical music event held annually in Hamburg or Cologne since 1994, has been axed by organizer Musik Komm. It blames an end of financial support from the state of North Rhine Westphalia and the City of Hamburg. Observers point to falling attendances and a lack of media and industry support. The last Klassik Komm, held in Hamburg this past September, attracted 2,500 delegates, compared with 5,000 at the event's peak. Musik Komm says it may "integrate certain elements" of Klassik Komm into PopKomm, its annual pop trade fair in Cologne. However, there are doubts about the two events' compatibility. **WOLFGANG SPAHR**



BLACK GRAPE FRONT MAN Shaun Ryder is denying U.K. media reports that he has "fired" his bandmates. Rapper Paul "Kermit" Leveridge and Carl "Psycho" McCarthy are currently out of the band after disagreements that followed a recent Black Grape concert in Scotland. Bassist Danny Saber remains in the lineup. Ryder tells Billboard that the problems are a "power play" involving Tony Murray, a longtime associate of Ryder's who represents Leveridge and McCarthy and, according to Ryder, "pulled them" from the group. The pair also records under the name Manmade for East-West U.K. "Marbles," a new U.K. single from Black Grape's album "Stupid Stupid Stupid" (Radioactive) is due Feb. 9; on Feb. 24 the album should hit the U.S. **PAUL SEXTON**

THE ASSN. OF GERMAN TICKET AGENCIES has protested Berlin-based promoter Peter Schwenkow's handling of upcoming Rolling Stones dates in Germany. The 200-member body is upset at Schwenkow's insistence that the agencies remit half of their booking fees on sales of tickets for the eight dates planned. Schwenkow argues that the high cost of staging the gigs justifies the move, which the agencies describe as fraud. Fans have already bought the bulk of the 650,000 tickets available, paying between \$50 and \$80 plus a booking fee of 5%-10%. The tour kicks off May 22 at Berlin's Olympic Stadium and closes Aug. 30 in Hamburg. **WOLFGANG SPAHR**

BRITISH MUSIC ARCHIVIST and charts expert Barry Lazell died unexpectedly Jan. 5 in London, reportedly of a heart attack. He was 50. A fixture of the U.K. record industry through his work for music research firm MRIB, Lazell was involved in the Guinness series of annual chart books, among other projects. At the time of his death, he was annotating a forthcoming Roulette Records reissue line for Westside Records.

CERBERUS CENTRAL LIMITED is due to launch its Virtual Record Store Kiosk, allowing customers to create their own compilation CDs from a database of songs accessible via the Internet, on Friday (16). The project is a joint venture with London Internet bar Cyberia Cafe Ltd.

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HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 01/12/98			GERMANY (Media Control) 01/06/98			U.K. (Chart-Track) 01/05/98			FRANCE (SNEP/IFOP/Tite-Live) 01/03/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	SWEET HEART MEMORY SHAZNA BMG JAPAN	1	1	IT'S LIKE THAT RUN-D.M.C. VS JASON NEVINS EPIC	1	1	TOO MUCH SPICE GIRLS VIRGIN	1	4	VIVO PER LEI ANDREA BOCELLI/HELENE SEGARA POLYDOR
2	1	AISARERU YORI AISHITAI KINKI KIDS JHONNY'S ENTERTAINMENT	2	4	TOO MUCH HEAVEN NANA MOTOR MUSIC	2	3	PERFECT DAY VARIOUS ARTISTS CHRYSALIS	2	1	SAVOIR AIMER FLORENT PAGNY MERCURY/POLYGRAM
3	5	WHITE LOVE SPEED TOY'S FACTORY	3	2	BARBIE GIRL AQUA UNIVERSAL	3	4	TOGETHER AGAIN JANET JACKSON VIRGIN	3	2	BARBIE GIRL AQUA UNIVERSAL
4	2	SHIAWASE NA KETSUMATSU EIICHI OHTAKI SONY	4	7	DOWN LOW JOHNNY B ZYX RECORDINGS	4	5	NEVER EVER ALL SAINTS LONDON	4	7	HASTA SIEMPRE NATHALIE CARDONE COLUMBIA
5	4	PROMISE KOHMI HIROSE VICTOR	5	5	CHERISH PAPPA BEAR FEATURING VAN DER TOORN UNIVERSAL	5	NEW	THE REASON CELINE DION EPIC	5	3	TE GARDER PRES DE MOI ALLIAGE & BOYZONE BAXTER/POLYGRAM
6	NEW	CAN YOU CELEBRATE? NAMIE AMURO A&M TRAX	6	13	TOGETHER AGAIN JANET JACKSON VIRGIN	6	7	AVENGING ANGELS SPACE GUT	6	15	PRINCE IGOR THE RAPSCDY FEATURING WARREN G & SISSEL ISLAND/POLYGRAM
7	3	STAMINA BLACK BISCUITS BMG	7	6	RESCUE ME BELL BOOK & CANDLE ARIOLA	7	NEW	TELETUBBIES SAY 'EH-OH' TELETUBBIES BBC WORLDWIDE	7	5	TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA
8	8	MOTHER PUFFY EPIC/SONY	8	8	SUNCHYME DARIO G WEA	8	NEW	TORN NATALIE IMBRUGLIA RCA	8	8	CASANOVA ULTIMATE KAOS DANCE POOL/SONY
9	10	1/3 NO JYUNJO NA JYONETSO SIAM SHADE SONY	9	NEW	DOCTOR JONES AQUA UNIVERSAL	9	NEW	ALL CRIED OUT ALLURE CRAVE	9	10	MEET HER AT THE LOVE PARADE DA HOOL DANCE POOL/SONY
10	17	WHITE BREATH T.M. REVOLUTION ANTINOS RECORDS	10	10	ETERNAL GRACE C-BLOCK WEA	10	NEW	NO ONE BUT YOU QUEEN PARLOPHONE	10	6	JE T'AIME LARA FABIAN POLYDOR
11	6	DREAMING I WAS DREAMING NAMIE AMURO A&M TRAX	11	17	WALK ON BY DEENAY YOUNG WEA	11	NEW	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN MERCURY	11	9	I WANNA BE THE ONLY ONE ETERNAL DLA/EMI
12	NEW	HOWEVER GLAY PLATINUM	12	16	ONE MINUTE THE BOYZ EASTWEST	12	17	FEEL SO GOOD MASE PUFF DADDY	12	12	JE ZAPPE ET JE MATE PASSI V2/SONY
13	NEW	HIDAMARI NO UTA LE COUPLE PDNY CANYDN	13	NEW	ALANE WES EPIC	13	NEW	SHELTER BRAND NEW HEAVIES LONDON	13	13	I WILL COME TO YOU HANSON MERCURY/POLYGRAM
14	13	MEZASE POKEMON MASTER RIKA MATSUMOTO PIKACHU RECORDS	14	9	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE/ROUGH TRADE	14	6	ANGELS ROBBIE WILLIAMS CHRYSALIS	14	17	JE SERA LA WORLDS APART EMI
15	15	FOREVER LOVE (LAST MIX) X-JAPAN POLYDOR	15	3	CANDLE IN THE WIND 1997 ELTON JOHN MERCURY	15	20	5,6,7,8 STEPS JIVE	15	11	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN
16	7	WHITE SILENT NIGHT SHAZNA BMG	16	18	RUMOURS AWESOME ARCADE	16	NEW	DON'T DIE JUST YET DAVID HOLMES GO! BEAT	16	14	QU'IL EN SOIT AINSI POETIC LOVER M6 INTER/SONY
17	18	YUME DE ARUYOUNI DEEN B-GRAM	17	11	DAS MODELL RAMMSTEIN MOTOR MUSIC	17	13	I AM IN LOVE WITH THE WORLD CHICKEN SHED THEATRE COMPANY COLUMBIA	17	19	I WILL SURVIVE HERMES HOUSE BAND POLYGRAM
18	NEW	GARASU NO SYONEN KINKI KIDS JHONNY'S ENTERTAINMENT	18	20	DA YA THINK I'M SEXY? N-TRANCE FEATURING ROD STEWART INTERCORD	18	NEW	BARBIE GIRL AQUA UNIVERSAL	18	16	COME INTO MY LIFE GALA SCORPIO/POLYGRAM
19	11	HARU WA MADAKA MASATOSHI HAMADA SONY	19	14	DU FEHLST MIR CAPPUCCINO MERCURY	19	NEW	SATAN REJECTED MY SOUL MORRISSEY ISLAND	19	RE	LAURA NON C'E NEK WEA
20	9	MY BABY GRAND ZARD B-GRAM	20	15	EVERYTHING'S GONNA BE ALRIGHT SWEETBOX RCA	20	NEW	THE VERVE URBAN HYMNS HUT/VIRGIN	20	NEW	GOT 'TIL IT'S GONE JANET JACKSON VIRGIN
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	NEW	TOMOMI KAHALA STORYTELLING PIONEER LDC	1	1	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	1	2	ALL SAINTS ALL SAINTS LONDON	1	1	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
2	NEW	MAX MAXIMUM II A&M TRAX	2	2	ERA ERA MERCURY	2	9	CELINE DION LET'S TALK ABOUT LOVE EPIC	2	3	ANDREA BOCELLI ROMANZA POLYDOR/POLYGRAM
3	NEW	TRF WORKS THE BEST OF TRF A&M TRAX	3	5	EROS RAMAZZOTTI EROS ARIOLA	3	1	SPICE GIRLS SPICEWORLD VIRGIN	3	4	SPICE GIRLS SPICEWORLD VIRGIN
4	2	RYUICHI KAWAMURA LOVE VICTOR	4	11	METALLICA RE-LOAD MERCURY	4	5	TEXAS WHITE ON BLONDE MERCURY	4	2	FLORENT PAGNY SAVOIR AIMER MERCURY/POLYGRAM
5	1	LUNA SEA SINGLES UNIVERSAL VICTOR	5	12	ANDRE RIEU STRAUSS & CO. POLYDOR	5	11	WHAM! IF YOU WERE THERE—THE BEST OF WHAM! EPIC	5	6	ANDRE RIEU VALSES PHILIPS/POLYGRAM
6	4	GLAY REVIEW—BEST OF GLAY PLATINUM	6	3	BACKSTREET BOYS BACKSTREET'S BACK JIVE/ROUGH TRADE	6	6	LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN WILD CARD/POLYDOR	6	5	JEAN-JACQUES GOLDMAN EN PASSANT SONY
7	3	X-JAPAN BALLAD COLLECTION POLYDOR	7	7	SPICE GIRLS SPICEWORLD VIRGIN	7	8	VARIOUS ARTISTS DIANA, PRINCESS OF WALES—A TRIBUTE PRINCESS DIANA TRUST	7	7	LARA FABIAN PURE POLYDOR
8	NEW	KUROUYUME 1997 10.31 LIVE AT SHINJUKU LOFT TOSHIBA EMI	8	4	THE ROLLING STONES BRIDGES TO BABYLON VIRGIN	8	7	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 38 EMI/VIRGIN/POLYGRAM	8	9	ERA ERA MERCURY/POLYGRAM
9	11	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA JAPAN	9	13	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA	9	12	ETERNAL GREATEST HITS EMI	9	12	POETIC LOVER AMANTS POETIQUES M6 INTER/SONY
10	5	CELINE DION LET'S TALK ABOUT LOVE EPIC/SONY	10	14	WOLFGANG PETRY NIE GENUG ARIOLA	10	19	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA	10	15	WILL SMITH BIG WILLIE STYLE SONY
11	8	B'Z SURVIVE ROOMS RECORDS	11	RE	JANET JACKSON THE VELVET ROPE VIRGIN	11	4	JOHN LENNON LENNON LEGEND PARLOPHONE	11	10	PASSI LES TENTATIONS V2/SONY
12	13	DREAMS COME TRUE SING OR DIE TOSHIBA/EMI	12	10	BRYAN ADAMS UNPLUGGED POLYDOR	12	14	VARIOUS ARTISTS MINISTRY OF SOUND—THE ANNUAL III MINISTRY OF SOUND	12	8	MICHEL SARDOU SALUT TREMA/SONY
13	6	YUMI MATSUOYA WAVE OF THE ZUVUYA TOSHIBA EMI	13	17	AARON CARTER AARON CARTER EDEL	13	10	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA	13	13	TEXAS WHITE ON BLONDE MERCURY/POLYGRAM
14	NEW	SOUNDTRACK TITANIC SONY	14	20	WOLFGANG PETRY ALLES ARIOLA	14	10	RADIOHEAD OK COMPUTER PARLOPHONE	14	19	ALLIAGE L'ALBUM BAXTER/POLYGRAM
15	NEW	PAMELAH HIT COLLECTION—CONFIDENCE COLUMBIA	15	NEW	JOE COCKER ACROSS FROM MIDNIGHT EMI	15	18	LIGHTNING SEEDS LIKE YOU DO... BEST OF EPIC	15	17	AQUA AQUARIUM UNIVERSAL
16	NEW	TWO-MIX FANTASTIX KING	16	NEW	RAMMSTEIN SEHNSUCHT MOTOR	16	15	M PEOPLE FRESCO M PEOPLE/BMG	16	NEW	LOUISE ATTAQUE LOUISE ATTAQUE POLYGRAM
17	12	VARIOUS ARTISTS DIANA, PRINCESS OF WALES—A TRIBUTE SONY	17	6	DIE SCHLUEMPFE IRRE GALAKTISCH VOL. 6 EMI	17	17	STING & THE POLICE THE VERY BEST OF STING & THE POLICE A&M	17	11	MYLENE FARMER LIVE A BERCY POLYDOR
18	10	NORIYUKI MAKIHARA SUCH A LOVELY PLACE SONY	18	NEW	JOHN LENNON LENNON LEGEND EMI	18	16	THE POLICE A&M	18	14	PASCAL OBISPO SUPERFLU EPIC
19	NEW	KAZUYOSHI SAITO BECAUSE FUN HOUSE	19	19	STING & THE POLICE THE VERY BEST OF STING & THE POLICE POLYDOR	19	NEW	OASIS BE HERE NOW CREATION	19	20	2 BE 3 PARTIR UN JOUR EMI
20	7	ECCENTRIC SYONEN BOY ALL STARS ETC. DOWN-TOWN NO GOTTUEKANZI ONGAKUZENSYUU EAST-WEST JAPAN	20	NEW		20	NEW	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS	20	NEW	DOC GYNCO PREMIERE CONSULTATION VIRGIN
CANADA (SoundScan) 01/17/98			NETHERLANDS (Stichting Mega Top 100) 01/10/98			AUSTRALIA (ARIA) 01/11/98			ITALY (Musica e Dischi/FIMI) 01/05/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY	1	4	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS PIAS	1	1	DOCTOR JONES AQUA UNIVERSAL	1	2	DOCTOR JONES AQUA UNIVERSAL/ZAC
2	3	BEEN AROUND THE WORLD PUFF DADDY & THE FAMILY (FEAT. THE NOTORIOUS B.I.G. & MASE) ARISTA	2	2	TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA	2	2	TUBTHUMPING CHUMBAWAMBA EMI	2	3	COME INTO MY LIFE GALA DO IT YOURSELF/SELF
3	4	MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) ARISTA	3	1	ALANE WES EPIC	3	4	AS LONG AS YOU LOVE ME BACKSTREET BOYS LIBERATION/SONY	3	1	TUBTHUMPING CHUMBAWAMBA EMI
4	5	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE/ZOMBA	4	7	BABY DON'T GO CLOSE II YOU EPIC	4	3	I WILL COME TO YOU HANSON MERCURY/POLYGRAM	4	4	STAY SASH! FMA/SELF
5	2	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN	5	5	IK HEB JE LIEF EN WACHT OPJOU PAUL DE LEEUW EPIC	5	5	DA YA THINK I'M SEXY? N-TRANCE FEATURING ROD STEWART FESTIVAL	5	5	BREATHE MIDGE URE ARISTA/BMG RECORDS
6	8	ANGEL JOEE POP ART	6	9	PERFECT DAY VARIOUS ARTISTS EMI	6	7	YOU SEXY THING I SHIRT WEA/WARNER	6	6	BARBIE GIRL AQUA UNIVERSAL
7	7	I WILL COME TO YOU HANSON MERCURY	7	3	DOCTOR JONES AQUA UNIVERSAL	7	8	COCO JAMBOO MR. PRESIDENT WEA/WARNER	7	8	CANDLE IN THE WIND 1997 ELTON JOHN MERCURY
8	6	FEEL SO GOOD MASE ARISTA	8	6	NOBODY'S WIFE ANOUK DINO MUSIC	8	9	TOGETHER AGAIN JANET JACKSON VIRGIN/EMI	8	7	FREEDOM ROBERT MILES J T COMPANY/DBX/LEVEL ONE
9	9	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEATURING 112) ARISTA	9	11	ALL CRIED OUT ALLURE EPIC	9	10	PUSH MATCHBOX 20 EASTWEST/WARNER	9	12	VAMOS A LA DISCOTECA PARADISIO SELF
10	11	MY LOVE IS THE SHHH! SOMETHIN' FOR THE PEOPLE WARNER BROS.	10	13	I'LL BE THERE FOR YOU SOLID HARMONIE ZOMBA/ROUGH TRADE	10	12	WALKIN' ON THE SUN SMASH MOUTH INTER-SCOPE/JAMA	10	15	VA PENSIERO ZUCCHERO POLYDOR
11	13	SKY'S THE LIMIT THE NOTORIOUS B.I.G. (FEATURING 112) ARISTA	11	12	FOOLISH GAMES JEWEL WARNER MUSIC	11	6	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN MERCURY/POLYGRAM	11	13	HABLAME LUNA BASIC CONNECTION FMA/SELF
12	10	POPHART U2 ISLAND	12	20	TOGETHER AGAIN JANET JACKSON VIRGIN	12	17	MY HEART WILL GO ON CELINE DION EPIC/SONY	12	9	TOGETHER AGAIN JANET JACKSON EMI
13	16	DON'T BE STUPID (YOU KNOW I LOVE YOU) SHANIA TWAIN MERCURY	13	8	PRINCE IGOR THE RAPSCDY FEATURING WARREN G & SISSEL MERCURY	13	11	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN	13	11	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN
14	18	TOGETHER AGAIN JANET JACKSON VIRGIN	14	NEW	TORN NATALIE IMBRUGLIA BMG	14	18	TORN NATALIE IMBRUGLIA BMG	14	NEW	IF GOD WILL SEND HIS ANGELS U2 POLYGRAM
15	14	LOVE GETS ME EVERY TIME SHANIA TWAIN MERCURY	15	10	YOU MAKE ME WANNA... USHER BMG	15	20	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS MDS	15	RE	I'M MISSING YOU FABRICA DANCE POOL/SONY MUSIC
16	RE	QUIT PLAYING GAMES (WITH MY HEART) BACKSTREET BOYS JIVE/ZOMBA	16	NEW	AYOHEE ANDRE VAN DUIN DINO MUSIC	16	13	TELL HIM BARBRA STREISAND & CELINE DION EPIC/SONY	16	10	DA YA THINK I'M SEXY? N-TRANCE FEATURING ROD STEWART MEDIA/SELF
17	17	EVERYBODY BACKSTREET BOYS JIVE/ZOMBA	17	15	TOO MUCH SPICE GIRLS VIRGIN	17	15	HOW DO I LIVE TRISHA YEARWOOD MCA/UMA	17	RE	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS SELF
18	RE	EVERYBODY (REMIXES) BACKSTREET BOYS JIVE/ZOMBA	18	NEW	NEVER EVER ALL SAINTS MERCURY	18	16	MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) BMG	18	19	BREATHE KRONO E-MAIL/SELF
19	RE	AVENUES REFUGEE CAMP ALL STARS ARISTA	19	14	BARBIE GIRL AQUA UNIVERSAL	19	NEW	ALL CRIED OUT ALLURE EPIC/SONY	19	14	MEN IN BLACK WILL SMITH COLUMBIA
20	15	THE MEMORY REMAINS METALLICA ELEKTRA/VEEG	20	17	LEVENSLANG 4 FUN BUNNY	20	14	THE MEMORY REMAINS METALLICA VERTIGO/POLYGRAM	20	NEW	TOO MUCH SPICE GIRLS VIRGIN
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	1	VARIOUS ARTISTS BIG SHINY TUNES 2 WCU/WARNER	1	1	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	1	1	CELINE DION LET'S TALK ABOUT LOVE EPIC/SONY	1	1	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA
2	2	CELINE DION LET'S TALK ABOUT LOVE EPIC	2	2	PAUL DE LEEUW LIEF EPIC	2	2	THE 12TH MAN BILL LAWRY... THIS IS YOUR LIFE EMI	2	2	AQUARIUM AQUA UNIVERSAL
3	3	VARIOUS ARTISTS MUNCH DANCE 1997 POLYGRAM	3	3	EROS RAMAZZOTTI EROS BMG	3	10	AQUA AQUARIUM UNIVERSAL	3	3	EROS RAMAZZOTTI EROS DDD/BMG RICORDI
4	4	AQUA AQUARIUM UNIVERSAL	4	17	ANDREA BOCELLI ROMANZA POLYDOR	4	8	BACKSTREET BOYS BACKSTREET'S BACK LIBERATION/SONY	4	4	POOH THE BEST OF POOH CGD
5	5	BACKSTREET BOYS BACKSTREET'S BACK JIVE/ZOMBA	5	8	BARBRA STREISAND HIGHER GROUND COLUMBIA	5	9	JOHN MELLENCAMP THE BEST THAT I COULD DO MERCURY/POLYGRAM	5	6	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
6	6	ANDREA BOCELLI ROMANZA PHILIPS/POLYGRAM	6	5	ANOUK TOGETHER ALONE DINO MUSIC	6	4	SPICE GIRLS SPICEWORLD VIRGIN	6	10	THE VERVE URBAN HYMNS VIRGIN
7	7	SPICE GIRLS SPICEWORLD VIRGIN	7	NEW	YOU'VE VAN 'T HEK SCHERVEN CNR MUSIC	7	14	MATCHBOX 20 YOURSELF OR SOMEONE LIKE YOU EASTWEST/WARNER	7	5	SPICE GIRLS SPICEWORLD VIRGIN
8	10	VARIOUS ARTISTS WOMEN & SONG WEA	8	11	ERA ERA MERCURY	8	13	MIDNIGHT OIL 20,000 WATT RSL—THE MID-NIGHT OIL COLLECTION COLUMBIA/SONY	8	8	BACKSTREET BOYS BACKSTREET'S BACK JIVE/VIRGIN
9	11	CHUMBAWAMBA TUBTHUMPER UNIVERSAL	9	7	HELMUT LOTTI HELMUT LOTTI GOES CLASSIC III BMG	9	5	VARIOUS ARTISTS DIANA, PRINCESS OF WALES—A TRIBUTE COLUMBIA/SONY	9	7	ANDREA BOCELLI ROMANZA SUGAR/UNIVERSAL
10	8	SHANIA TWAIN COME ON OVER MERCURY	10	12	FRANK BOEIJEN HET MOOISTE & HET BESTE BMG	10	7	SOUNDTRACK MY BEST FRIEND'S WEDDING COLUMBIA/SONY	10	11	ELISA PIPES & FLOWERS SUGAR/UNIVERSAL
11	12	MASE HARLEM WORLD ARISTA	11	9	SPICE GIRLS SPICEWORLD VIRGIN	11	7	JEWEL PIECES OF YOU EASTWEST/WARNER	11	9	883 LA DURA LEGGE DEL GOL FRU/RTI
12	13	SARAH McLACHLAN SURFACING NETTWERK	12	6	AQUA AQUARIUM UNIVERSAL	12	6	SOUNDTRACK SAVAGE GARDEN SAVAGE GARDEN ROADSHOW/WARNER	12	14	JANET JACKSON THE VELVET ROPE VIRGIN
13	14	USHER MY WAY ARISTA	13	10	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WARNER MUSIC	13	12	JEWEL PIECES OF YOU EASTWEST/WARNER	13	13	ANTONELLO VENDITTI NEL PAESE DELLE MERAVIGLIE BMG RICORDI
14	16	BRYAN ADAMS UNPLUGGED A&M	14	4	JANTJE SMIT KERSTMIS MET JANTJE SMIT MERCURY	14	17	SOUNDTRACK SAVAGE GARDEN SAVAGE GARDEN ROADSHOW/WARNER	14	18	WHAM! IF YOU WERE THERE—THE BEST OF WHAM! EPIC
15	9	GARTH BROOKS SEVENS EMI	15	16	ETERNAL GREATEST HITS EMI	15	15	JOHN FARNHAM ANTHOLOGY I GOTHAM CITY/BMG	15	NEW	STING & THE POLICE THE VERY BEST OF STING & THE POLICE A&M/POLYGRAM
16	17	PUFF DADDY & THE FAMILY NO WAY OUT ARISTA	16	14	TOTAL TOUCH TOTAL TOUCH BMG	16	16	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA/WARNER	16	20	OASIS BE HERE NOW SONY
17	RE	OUR LADY PEACE CLUMSY EPIC	17	13	BZN PEARLS MERCURY	17	15	SOUNDTRACK THE FULL MONTY BMG	17	12	ELTON JOHN THE BIG PICTURE MERCURY
18	19	JEWEL PIECES OF YOU ATLANTIC	18	19	WHAM! IF YOU WERE THERE—THE BEST OF WHAM! EPIC	18	16	METALLICA RE-LOAD VERTIGO/POLYGRAM	18	NEW	SHOLA AMA MUCH LOVE WEA
19	18	JANET JACKSON THE VELVET ROPE VIRGIN	19	NEW	JOE COCKER ACROSS FROM MIDNIGHT EMI MUSIC	19	17	JANET JACKSON THE VELVET ROPE VIRGIN/EMI	19	15	BOB MARLEY LEGEND ISLAND
20	RE	METALLICA RE-LOAD ELEKTRA/VEEG	20	18	ANDRE RIEU STILLE NACHT MERCURY	20	NEW	THE CORRS TALK ON CORNERS EASTWEST/WARNER	20	NEW	MICHELE ZARRILLO RTI MUSIC NOT LISTED

HITS OF THE WORLD

CONTINUED

EUROCHART		MUSIC & MEDIA	SPAIN	
01/10/98			(AFYVE/ALEF MB) 12/30/97	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	1	BARBIE GIRL AQUA UNIVERSAL	1	1
2	2	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN MERCURY	2	2
3	4	PERFECT DAY VARIOUS ARTISTS CHRYSALIS	3	3
4	NEW	TOGETHER AGAIN JANET JACKSON VIRGIN	4	5
5	7	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS VIRGIN	5	4
6	3	TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA	6	NEW
7	6	SAVOIR AIMER FLORENT PAGNY MERCURY	7	6
8	NEW	PRINCE IGOR THE RAPSONY FEATURING WARREN G & SISSEL DEF JAM	8	B
9	5	I WILL COME TO YOU HANSON MERCURY	9	NEW
10	NEW	DOCTOR JONES AQUA UNIVERSAL	10	NEW
		ALBUMS		
1	1	CELINE DION LET'S TALK ABOUT LOVE EPIC/COLUMBIA	1	1
2	2	SPICEWORLD SPICE GIRLS VIRGIN	2	2
3	3	EROS RAMAZZOTTI EROS DDD	3	3
4	4	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA	4	4
5	6	AQUA AQUARIUM UNIVERSAL	5	6
6	5	BACKSTREET BOYS BACKSTREET'S BACK JIVE	6	5
7	7	THE VERVE URBAN HYMNS HUT/VIRGIN	7	B
8	B	ANDREA BOCELLI ROMANZA SUGAR/POLYDOR	8	7
9	9	ERA ERA MERCURY	9	9
10	RE	METALLICA RE-LOAD VERTIGO	10	10

MALAYSIA		(RIM) 01/06/98	HONG KONG	
			(IFPI Hong Kong Group) 12/28/98	
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK
1	3	CELINE DION LET'S TALK ABOUT LOVE SONY MUSIC	1	NEW
2	1	RAIHAN SYUKUR WARNER MUSIC	2	1
3	2	SITI NURHALIZA CINDAI SUWAH ENTERPRISE	3	4
4	5	BACKSTREET BOYS BACKSTREET'S BACK FORM RECORDS	4	NEW
5	4	KENNY G GREATEST HITS BMG	5	2
6	NEW	VARIOUS ARTISTS TANGKAP NIGHTS EMI	6	3
7	B	SPICE GIRLS SPICEWORLD EMI	7	NEW
8	NEW	VARIOUS ARTISTS METAL 50' 60'AN LIFE RECORDS	8	7
9	10	VARIOUS ARTISTS TOP HITS IV ROCK RECORDS	9	B
10	6	METALLICA RE-LOAD POLYGRAM	10	5

IRELAND		(IRMA/Chart-Track) 01/01/98	BELGIUM	
			(Promuvi) 01/09/98	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	1	PERFECT DAY VARIOUS ARTISTS CHRYSALIS	1	1
2	3	BABY CAN I HOLD YOU BOYZONE POLYDOR	2	3
3	4	NEVER EVER ALL SAINTS LONDON	3	2
4	4	TOO MUCH SPICE GIRLS VIRGIN	4	6
5	2	TELETUBBIES SAY 'EH-OH' TELETUBBIES BBC WORLDWIDE	5	4
6	6	TORN NATALIE IMBRUGLIA RCA	6	5
7	7	TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA	7	9
8	10	ANGELS ROBBIE WILLIAMS CHRYSALIS	8	B
9	NEW	TOGETHER AGAIN JANET JACKSON VIRGIN	9	7
10	B	THE MOBILE PHONE RICHIE KAVANAGH LYWOOD	10	10
		ALBUMS		
1	3	THE VERVE URBAN HYMNS HUT/VIRGIN	1	1
2	2	CELINE DION LET'S TALK ABOUT LOVE EPIC	2	2
3	1	DUSTIN FAITH OF OUR FEATHERS LIME	3	4
4	5	THE CORRS TALK ON CORNERS LAVAVATLANTIC	4	6
5	6	SPICE GIRLS SPICEWORLD VIRGIN	5	5
6	7	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 3B EMI/VIRGIN/POLYGRAM	6	7
7	4	GARTH BROOKS SEVENS CAPITOL	7	9
8	10	WHAM! IF YOU WERE THERE—THE BEST OF WHAM! EPIC	8	B
9	NEW	ALL SAINTS ALL SAINTS LONDON	9	10
10	9	VARIOUS ARTISTS GREATEST HITS OF 1997 TELSTAR	10	NEW

AUSTRIA		(Austrian IFPI/Austria Top 40) 01/07/98	SWITZERLAND	
			(Media Control Switzerland) 01/11/98	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	1	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN POLYGRAM	1	2
2	3	CHERISH PAPPA BEAR FEATURING VAN DER TOORN UNIVERSAL	2	1
3	NEW	BREATHE MIDGE URE BMG	3	3
4	NEW	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS SONY	4	4
5	2	RESCUE ME BELL BOOK & CANDLE BMG	5	5
6	4	BARBIE GIRL AQUA UNIVERSAL	6	NEW
7	5	EVERYTHING'S GONNA BE ALRIGHT SWEETBOX BMG	7	NEW
8	7	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE/ROUGH TRADE	8	B
9	6	SUNCHYME DARIO G WARNER	9	6
10	RE	DA YA THINK I'M SEXY? N-TRANCE FEATURING ROD STEWART EMI	10	NEW
		ALBUMS		
1	1	AL BANO CARRISI CONCERTO CLASSICO WARNER	1	1
2	4	EROS RAMAZZOTTI EROS BMG	2	2
3	2	CELINE DION LET'S TALK ABOUT LOVE SONY	3	4
4	7	STING & THE POLICE THE VERY BEST OF STING & THE POLICE POLYGRAM	4	3
5	5	SPICE GIRLS SPICEWORLD VIRGIN	5	5
6	3	DIE SCHLUMPFE IRRE GALAKTISCH 6 EMI	6	6
7	5	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WARNER	7	B
8	9	BACKSTREET BOYS BACKSTREET'S BACK JIVE/ROUGH TRADE	8	7
9	NEW	METALLICA RE-LOAD POLYGRAM	9	10
10	NEW	ANDREA BOCELLI ROMANZA POLYGRAM	10	NEW

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

ISRAEL: In a year that saw album sales drop by more than 25% here, only one album could be called a huge success in 1997: Eyal Golan's "Without You," which has sold more than 300,000 copies on the Acum label. Golan sings Mizrahi tunes with just enough Western influences to be called a borderline crossover artist. His enormous popularity strengthens the case of many Mizrahi music producers who claim their style is now the dominant one in the country (Billboard, Nov. 8, 1997). The case would be simpler to prove if the Mizrahi labels released consistent sales figures, which they are reluctant to do. Figures released by other labels indicate that, with the exception of Golan's triumph, sales were extremely disappointing. Only three domestic artists' albums have gone platinum. Yehuda Poliker's "Live At Caesarea" (NMC), Rami Kleinstein's "Everything You Want" (Helicon), and Evyatar Banai's "Evyatar Banai" (Hed Artzi) saw sales reach 40,000 units, while a mere eight other releases have topped a modest 20,000. Notable among them were new acts Hi Five, an English-style boy group, with its self-titled release on Hed Artzi; rap band Shabbat Samech's "In A Candy Wrapper"; and Tea Packs' "A Kiss For My Uncle" (Hed Artzi), another Mizrahi/Western crossover act. While the local scene shrinks, labels here are pinning their hopes on international licensing deals. However, only one Israeli artist has landed a license deal, Mystica (BNE), whose "Ever Rest" single is released Monday (12) through the U.K.'s Perfecto/EastWest.

BARRY CHAMISH

NETHERLANDS: "Rockers Delight," the debut single by the Fanclub, is hotly tipped to become a floor-filler in the clubs and a radio smash here. Co-written and co-produced by renowned dance production duo Ferry and Garneski of dance acts Doop and Hocus Pocus and released on their own label, Mr. Cheng's Quality Tunes, the single combines a simple melody with an awesome disco beat, topped off with a lead synth hook that sounds more like a rock guitar. The Fanclub insists on being seen as a proper band with an image, as opposed to numerous faceless dance projects. However, band members Rogier, Raymond, and Yorik have dropped their surnames. Remixes are provided by the Lisa Marie Experience, plus Rotterdam's Klubbheads. The Fanclub is distributed worldwide by Moxmusic, with the exception of Polydor/Hi Life (U.K.), edel (Germany/Switzerland/Austria), Mushroom (Australia and New Zealand), and Form (Southeast Asia). Pre-release promotion of the single is already under way in the U.K. and Germany, with a Feb. 9 release in the U.K.



ROBERT TILLI

PHILIPPINES: Wolfgang, one of this country's premier hard rock/metal bands, showcased songs from its new album, "Wurm," to support its launch last month. Signed to Sony Music Philippines' Epic label, the band boasts an ultra-tight, cohesive sound, reminiscent of '80s Metallica and '90s Soundgarden. Wolfgang mesmerized the audience of several hundred at the Kampo nightspot in Quezon City, near Manila, with such numbers as "Sanctified," "Alone," and "I.O.U." The act's songs feature potent, imaginative guitar/bass riffs and the trenchant vocals of charismatic lead singer Basti Artadi. Besides Artadi, Wolfgang consists of guitarist Manuel Legarda, bassist Mon Legaspi, and drummer Wolf Gemora. Each member has won individual awards for best instrumentalist or vocalist in the prestigious NU107 Rock Awards, held annually since 1994, and the band was named artist of the year in 1996. At the showcase, Wolfgang also performed its huge rock radio hit, "Weightless," from 1996's "Semenelin" album (also on Epic). All 15 songs on "Wurm" were composed with English lyrics, and the album is conceptual, tied together by a story line that tells the saga of a man with good intentions who becomes emperor of a kingdom. Upon his accession he is opposed by critics, much as he himself criticized the emperor he replaced.

DAVID GONZALES

INDIA: An award instituted by the great Mogul emperor Akbar in the 16th century has been revived. The Samraat Sangeet Academy conferred the Sangeet Samradnee Award on renowned female classical vocalist Kishori Amonkar for her contributions to Indian classical music in the last 50 years. The award, comprising a cash price of 200,000 rupees (\$50,000) and a citation, was presented to Amonkar by India's information and broadcasting minister, S. Jaipal Reddy, during a three-day classical festival last month in Goa. That fete also marked the state's Liberation Day, marking the end of Goa's Portuguese colonial rule in 1961. Emperor Akbar's award was called the Sangeet Samraat (King of Music), and its first and only recipient was the legendary vocalist Tansen, whom Akbar called one of the three gems in his court. Praful Hede, chairman of the Samraat Sangeet Academy, which is also organizing the 18th Samraat Sangeet Sannelan in Goa, said the academy decided to revive the award this year.



NYAY BIUSHAN

FRANCE: More certain than snow at Christmastime is the appearance here of the charity record. For Christmas 1997, two main causes were in the public eye, thanks to the music industry. "Le Zénith Des Enfoirés" is a 3½-hour live CD set regrouping 45 French celebrities. It is issued on the label of the charity Les Restos du Coeur (Restaurants of the Hearts), a charity organization founded 13 years ago by the now-deceased actor Coluche. Each year, Les Restos du Coeur gives needy people hot food, and last winter it served 61 million meals. The compilation has sold 210,000 copies since going on sale Nov. 24, according to its distributor, BMG Ariola. The lineup features recording artist Jean-Jacques Goldman, model Carla Bruni, actress Emmanuelle Béart, and teen idol Pascal Obispo, all singing modern French pop classics in solos, duets, or groups. Sol En Si, short for Solidarité Enfants Sida, is an organization dedicated to helping suffering kids that was created in 1990. Since 1993, major French artists, including Francis Cabrel, Catherine Lara, Alain Souchon, Maxime Leforestier, Michel Jonaz, and Mauranne, have gathered for a unique concert, and this year's event was released as a CD to raise money for the organization. This year, along with new member Zazie, the "group" also toured France from Dec. 10-22, helping the organization to log more than 300,000 album sales to date.

CÉCILE TÉSSEYRE



Estupendo Goes Universal. Universal Music has signed a sales and distribution deal with Estupendo Records, the London-based label set up by artist manager Bill Curbishley, who has guided the careers of the Who, Page & Plant, and Judas Priest. First album releases are due from Curve and the Genies before spring. Pictured after the signing of the deal, from left, are Universal Music International president Jorgen Larsen, Curbishley, Universal Music Group chairman/CEO Doug Morris, Universal Music International senior VP Tim Bowen, and Estupendo Records co-director Robert Rosenberg.

Sweden 'No. 3 Music Exporter' Nation Behind U.S., U.K., Report Claims

BY KEITH FOSTER

STOCKHOLM—Sweden is the third most successful exporter of popular music in the world, claims a new and long-awaited study.

The study, the first serious attempt to quantify the overall amount of revenue brought into the country from record sales, licensing, royalties, and performances abroad, puts the total at more than 1.5 billion Swedish kronor (approximately \$125 million) for the most recent year studied, 1995. When the country's population of just 8.6 million is taken into consideration, the report says, this places the country behind only the U.S. and the U.K.

The new report has been in demand by the music industry and media for some time, ever since Roxette and later Ace Of Base brought Swedish pop to post-Abba international attention. Following the success achieved by those two groups, new acts like Robyn and the Cardigans have maintained the Swedish push in Europe, Asia, and the U.S.

This success led to many estimates of the actual size of the export revenue, some of them wild in nature. The report was commissioned by the Export Music Sweden organization—and funded by

the Swedish group of the International Federation of the Phonographic Industry, artists' association SAMI, and performing right body STIM—as a way of settling the matter.

The figures put Sweden behind only the U.S. and the U.K. in terms of worldwide music sales. The U.K. music industry is estimated to produce more than 1 billion pounds annually in overseas earnings; Swedish exports are worth two-thirds of that when adjusted for the population difference between the two countries.

Roland Sandberg, managing director of Export Music Sweden, says the report's results are even more impressive because they are net figures. "When other industries announce their export figures, they often don't take into account the costs involved. This survey does, and of course the costs of exporting a pop record or song are far lower than those of a car, for example."

Sandberg attributes the health of the Swedish figures to young Swedes' familiarity with the English language and the publicly funded local music schools, where many top names have cut their musical teeth. The influx of immigrants into musical life has also played a part, heavily influencing the strong Swedish dance and soul scene.



'Fresco' Disco. BMG U.K.'s M People were ambushed backstage at the Sheffield Arena after the final date of their recent U.K. tour. "Fresco," their fourth album, was released in October and has sold 450,000 copies to date, says the label, which caught up with the band to present it with a platinum disc for 300,000 domestic sales. Shown, from left, are Lindsay Scott of RD Worldwide Management; M People's Shovell; BMG U.K. development director Kevin Dawson; Mike Pickering, Heather Small, and Paul Heard of M People; and Roger Davies of RD Worldwide Management.

Pace Is Brisk For 'Weird Voices' Cool Records Modern Rocker On The Rise

BY LARRY LeBLANC

TORONTO—Strong video and radio support in Quebec for Brigitte Pace's Cool Records album "Weird Voices" bodes well for a potential national breakout despite moderate sales in the province since its Sept. 29, 1997, release.

"Brigitte's album is our first product in English, and we've sold 4,000 units to date, which is a good start," says Stephane Lessard, co-owner with Thierry Havitov of the 8-year-old indie label, distributed nationally by Group Archambault Musique. The two also manage Pace. "Brigitte has the talent to successfully enter the [English-Canadian] market. She's ready."

Cool Records' roster also includes the popular French-language act Joane Labelle and the French/English bilingual band Nomad, which is set to release its debut this spring.

The leadoff single from "Weird Voices," "Save Your Soul," released Aug. 5, 1997, has received substantial support from Quebec's MusiquePlus video channel and such key Montreal English-language radio stations as album rock CHOM and top 40 CJFM, as well as CKOI, Montreal's leading mostly French-language top 40 station.

"The single ["Save Your Soul"] came from out of nowhere, and it sounded like nothing else we had on the air at the time," recalls Neil Kushnir, CHOM's music director. "What impressed me with that album is that she co-wrote everything. It's well-written, well-crafted, and well-produced. It's not fluff. [Receiving the album was like] a breath of fresh air: It was so nice to have something come out completely out of nowhere. Nobody I've spoken to had ever heard of her."

According to Benoit Vanasse, MusiquePlus' music director, the emergence of Pace, pronounced "Pachee," is significant for Quebec's pop-dominated music world. "We've had all kinds of new artists in the past few years, but Brigitte is the first [Quebec-based] artist with a modern rock sound aimed at a younger audience," he says. "We've been playing ["Save Your Soul"] twice a day in our breakout rotation, and [viewers] really like it."

In order to create as much impact as possible at Canadian radio, the second single, to be issued Monday (12), which

is a ballad and the album's title track, has been released in two forms: the original album version for adult contemporary radio and a tougher-sounding, remixed version for modern rock and album rock formats. Both versions are included on current pressings of the album. A video of the ballad version is being released Jan. 20.

"With the rock remix of the new single, you wouldn't even know it was the same song [as the ballad version]," says Kushnir.

Co-produced by Lessard and guitarist Albe Passarelli, Pace's husband of four years, and recorded between June and September 1997 at Cool Studio and Victor Studio, both in Montreal, the 12-song album was co-written by Pace and Passarelli with the exception of the title track, which Pace co-wrote with Peter Ranallo.

"The album is a mixture of sounds. It's a bit of today's sounds with a bit of '80s influences. I call [the music mix]



PACE

'pfrunge.' There's pop, funk, rock, and grunge. Put it all together, and you've got pfrunge," says Pace.

Despite its sizable and appealing musical scope and Pace's vibrato-driven vocal skills,

what is most immediately compelling about "Weird Voices" is the artist's jarring, often searing lyrics, which are mostly autobiographical. Tracks like "In The Institution," "Carolyn's Mirror," "Forgive Me Father," and the title track contain obviously deeply felt and long-held sentiments. Acknowledges Pace, "My songs speak about me. About my life."

An Italian-Canadian, Pace was raised in Montreal in what she describes as "a very troubled family. Pace [translates as] peace, which my family isn't in," she confides. "Nobody speaks to anybody in my family. As a teenager, my family life broke up. My mother was always in [mental] hospitals, and my dad had a hard time. My parents came from Italy and are very old-country. Their early years [in Canada] were really tough for them. They didn't speak the languages, and a lot of negative things happened that derailed the family."

Adds Pace, "My dad and I don't get along; that's what my song 'Forgive Me Father' is about. 'In The Institution' I wrote, of course, for my mom, who is currently in an institution." Pace, in fact, dedicates the album to her mother:

Despite her deeply personal lyrics, Pace says she's at a loss as to how her songs evolved. "I just wrote, and whatever came out came out," she says. "The music certainly inspired me to think of certain things, but I never intended to write an album relating to my life. No. It just poured out. I really don't know how I came up with some of the lyrics."

Pace began performing in her final high school year in a fledgling band called the Young Bloods with Ranallo. About the same time, her brother Pat, also a singer, coaxed her into performing at local wedding receptions and local clubs.

"Young Bloods was a high school garage band which never played anywhere [publicly]," says Pace. "We

played in Peter's garage and drove his parents crazy. When I started performing at weddings, I did all kinds of songs. It was great experience singing at wedding receptions [before] 300 people. It was like school. You can make your mistakes [doing that]."

Over the past decade, Pace has fronted a number of Montreal-based "cover" bands, such as Scarlet, Roadrunner, Madam Yes, and Behaving. After starting to write her own songs six years ago, when she was with Madam Yes, she began yearning to perform and record her own songs exclusively.

A year and a half ago, while fronting Behaving, she co-wrote "Hey Little Girl," "Institution," and "Weird Voices" with Passarelli. Encouraged by the results, Pace quit her job as a hair stylist to focus on her collaborations with her husband, whom she had known for a decade and worked with earlier in Madam Yes.

While Passarelli, who holds a bachelor of arts degree in classical guitar from McGill University in Montreal, has a formidable reputation in Quebec as a sideman for such well-known pop artists as Mitsou and Martine St-Clair and through his work in the studio with Bran Van 3000, he had little songwriting experience prior to collaborating with his wife.

After demoing several of the couple's songs in their home studio, Pace contacted Lessard, who offered to record her.

Passarelli says he was set on a definite sound for his wife's album, the first production of his career ever to be released. "I had a sound in mind, which was the [texture] of today with lots of guitars and some strings. String instruments have such a powerful sound, create such an ambience, that gets a person deep down. The musicians on the album were people we have worked with quite often."

Adds Pace, "We worked hard in the studio, but we also had fun. [Recording] is like a re-born feeling. It's a miracle. [The music] comes out, and it's beautiful. It's a great feeling."

MAPLE BRIEFS

A NUMBER OF music-related books have been released recently in Canada. They include "Our Hearts Went Boom" by Brian Kendall (Penguin Books of Canada, \$29.99 [Canadian]), which chronicles the Beatles' breakthrough in Canada in the 1960s; "Such Melodious Racket" by Mark Miller (the Mercury Press, \$19.95), which documents the development of jazz in Canada; "The Legend And The Legacy," an autobiography by veteran Canadian country singer Dick Damron (Quarry Music Books, \$19.95); and "Falling Into You" by Barry Grills (Quarry Music Books, \$19.95), a breezy but comprehensive biography of Quebec singer Celine Dion. The latter two books are distributed in the U.S. by the Logan Publishers Group in Chicago, with a list price there of \$14.95 each.

AQUA

(Continued from page 48)

feldt of Big Fat Snake; Daniel; Jesper Binzer of D:A:D; Nikolaj Nrlund; Peter Belli.

Album: Aqua, "Aquarium" (Universal); Randi Laubek, "Ducks And Drakes" (EMI Medley); Ibens, "Ibens" (EMI-Medley); Sorten Muld, "Mark II" (Sony/Pladecompagniet); Nikolaj Nør-lund, "Nye Optagelser" (Sony/Pladecompagniet).

New act: Aqua; Ibens; Mew; Randi Laubek; Sorten Muld.

Single: Aqua, "Barbie Girl" (Universal); Paprika Steen & Martin Brygmann, "Brug Dit Hjerte Som Telefon" (EMI-Medley); Thomas Helmig, "Jeg Tager Imod" (BMG); Sorten Muld, "Ravnem" (Sony/Pladecompagniet); Lovebites, "Travelling" (Mega).

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Soundstone Joins Net Retailers Niche Co. Also In Listening Booth Biz

■ BY D. KAPLAN

NEW YORK—One more competitor has joined the high-tech battle for shoppers cruising for music on the information superhighway. Soundstone Entertainment—the latest company to launch a cutting-edge music superstore on the Internet—is banking on the age-old practice of niche marketing to differentiate itself from such established music cyberstores as CDnow and N2K's Music Boulevard.

The World Wide Web site, at www.soundstone.com, which was launched Dec. 3, is only half of a double-edged marketing strategy that also includes distributing customized CD listening stations to such retailers as Bread & Circus and Bose Stereo retail outlets—stores generally not associated with selling music.



Soundstone founder/president J. Kevin Sheehan says the key to success with both the online superstore and the listening stations is to offer consumers a new approach to buying music by adhering to a tightly focused marketing approach: selling a highly edited selection of music to a group of discerning consumers.

"In terms of the Web site, according to our research, the average Web user is a 38-year-old, has a high income—over \$50,000—and a pretty high level of education," Sheehan says. "Research has also shown that as customers age, their musical interests diversify. So that's who our target is: a 40ish-year-old media-savvy person."

He points out that while there are a lot of music retail stores on the Web, they're mostly focused on the 25-year-old buyer: "We're banking on a different demographic," he says. "Historically, that customer has been undersold."

Undersold or not, the executive projects that Somerville, Mass.-based Soundstone should generate about \$2 million in sales its first year. He figures about half of the revenue will come from the Web site and the balance from the company's in-store listening station program. So far, about 30 listening stations have been in place since this past fall, and the company projects that another 150 will be set up across the country by the end of this year.

As for the Web site, Sheehan hopes that by next year, Soundstone will be receiving more than 300,000 visits a month by Internet users. Currently, CDnow (cdnow.com), the most popular music retailer on the Web, receives about 1 million visits a month.

Soundstone has features that sepa-

rate it from the more than 100 online music retailers it competes with—notably, a 275,000-title inventory that Sheehan claims is the single largest musical selection on the Web. He says the database was built by Soundstone and supplemented by licensing from other databases.

By comparison, CDnow offers more than 200,000 items, but that includes hats, T-shirts, mugs, movies, and other entertainment-related merchandise. Similarly, Entertainment Connection (econnection.com), the world's largest online entertainment superstore, offers more than 300,000 items, but its mix is also broken down into books, apparel, movies, CDs, cassettes, and other merchandise. Soundstone's closest competitors, strictly in terms of album titles, are Music Boulevard (musicblvd.com) and Tower Records (towerrecords.com), both of which offer more than 150,000 titles apiece.

Sheehan, 36, is no stranger to the business of music retail. After graduating from Yale and earning an MBA from Harvard, he launched a direct-mail catalog, which he sold in 1994, and Hear Music, an upscale national chain of interactive music stores. A few months later, he founded Soundstone. The listening stations were out around fall 1996, while the Web site, prior to its launch, was in development for about a year.

Despite his background, retailing on

the Internet is still a market in its infancy and fairly unknown territory for Sheehan. The prize, however, is becoming successfully entrenched in the most rapidly developing market in the world today—a move that many feel will prove more than lucrative in the near future.

According to a study conducted by Jupiter Communications, a New York-based media research firm that focuses on interactive products and services, online music sales and related merchandise accounted for \$18.3 million in 1996 and an estimated \$47 million in

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In addition to an online retail store, Soundstone Entertainment sells music in nontraditional retail stores via listening stations that feature 30 titles and shelf space to stock about 140 records.

High Level Aims To Trigger Catalog Sales New CD Info Stations Promote Evergreen Titles

■ BY DOUG REECE

LOS ANGELES—In an effort to help retailers boost catalog sales, local listening station company High Level Inc. has introduced its newest product, the CD Information Station.

The stations, which are designed to promote evergreen catalog titles, are currently being tested in Tower, Harmony House, and Fry's Electronics outlets and will make their widespread debut early this year.

According to VP of operations Grant

Langston, the new stations were developed after retailers provided feedback that, in light of today's fickle purchasing habits and unstable listening trends, catalog is being seen as a ballast in rough sales waters.

The greater profit margins yielded to retailers by catalog has also spurred interest in re-marketing older titles.

"After talking to retailers, the thing we heard over and over again was that in the current state of the industry, people are depending more and more on catalog," he says. "There's two sides of

the coin to the problem of stimulating new catalog growth. The new generation isn't familiar with the older music, and as older consumers have grown, music has become less a part of their lives."

Hoping to solve both of these problems, the stations, in addition to highlighting popular older titles, provide a two-minute presentation featuring audio snippets from various cuts on an album and a voice-over discussing the significance of the title in the scope of musical history.

With the massive amount of product vying for consumer attention, says Langston, it only makes sense to provide consumers with guidance.

"In a genre such as jazz, a guy like Miles Davis can have 50 records, so your average consumer looking through the jazz section isn't going to know where to start. This listening station might tell someone how 'Bitches Brew' fit into Miles' career development and explain to them why it's an important album. Of course, by taking that approach, it falls into our lap to help determine what albums are important."

CD Information Stations can be genre-specific, highlighting such categories as jazz, blues, classic rock, country, and reggae, or can feature a variety of genres side by side. For store owners choosing the former option, High Level has created a series of volumes for each genre.

So far, High Level president Ken Rubin says, the stations have reacted positively. As a result, he is confident that the company will sell 10,000-20,000 of the new units in the next two years. The kiosks range from a 20-disc unit costing \$1,299 to a 32-disc unit costing \$1,499.

(Continued on next page)

Record Revolution Sticks By Its Niche Cleveland-Area Store Specializes In Indie Releases

■ BY STEVE TRAIMAN

CLEVELAND HEIGHTS, Ohio—Record Revolution has been "your alternative music and fashion connection" in this Cleveland suburb for nearly 30 years.

"Independent labels still help set music trends, and that's been our successful niche," says Mike Allison. He's been involved as a consultant to origi-



Record Revolution owner Mike Allison points to autographs of the members of Led Zeppelin from the band's visit in April 1977. (Photo: Steve Traidman)



nal owners Peter and Jana Schlein since 1983 and bought the eclectic outlet in 1985, maintaining its original art-deco music-shop environment.

"Our core base of customers, typically 18-30-plus baby boomers, come in to ask our staff 'what's happening?'" he adds. "We've got the largest selection of local and regional music in northeast Ohio, from Toledo to Columbus and across the state line to Pittsburgh. Our staff is mostly 'home-grown' and is very knowledgeable."

The store has attracted visiting artists for its nearly three decades, many of whom have literally left their marks on virtually every wall. Bruce Springsteen even contributed a ceiling mural back in 1975, unfortunately lost several years ago to a flooding water pipe. Customers can still see comments and signatures from Led Zeppelin, Daryl Hall and John Oates, P-Funk, the

Babys, Brian Eno, the Psychedelic Furs, Deborah Harry, the Orb, and Milla from the Fifth Element, among others.

"With the Grog Shop down the street, a lot of bands drop in to add their autographs," Allison notes. Recent signers include Penelope Houston from 1996's Why Am I Here? tour; Christopher Robinson of the Black Crowes, Lush, the Pixies, and Sean Lennon.

The autographs tell a lot about Record Revolution's successful music mix. In the outlet's overall 4,000 square feet of space, there are some 20,000 titles upstairs, about 98% CDs, as the store has been cutting way back on tapes during the last eight months. Record Revolution was one of the first stores in Cleveland to offer used CDs soon after Allison got involved in the early '80s. "We had to lock them up at first, but buying them was one good 'hook' for new customers," he recalls. The inventory today is about 20% used CDs, some 6,000 titles, with most bought for \$2 and sold for \$6-\$8.

The current music mix is approximately 30% alternative rock; 20% rap; 20% jazz and blues; 5% electronic; and

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RECORD REVOLUTION STICKS BY ITS NICHE

(Continued from preceding page)

25% local, reggae, ska, world, gospel, and R&B. Jazz and blues share a downstairs area with about 6,000 used vinyl titles, another good sideline for many years.

While the nearest Best Buy is about five miles away, there's a Record Exchange a block away on one side and a new CD Warehouse outlet a block the other way. Thus pricing is very competitive, typically \$1-\$4 below list, \$10.99-\$14.99 on most releases. Allison buys directly from the majors, with Galaxy Music in Pittsburgh his main one-stop source. M.S. Distributing, Smash, Koch, and Caroline are among outlets for indie titles. The store recently became a SoundScan reporter.

In addition to a point-of-sale system, the store has had a Muze kiosk in the store for about 18 months, which has supplanted the old Phonolog as a customer information source for both on-site inventory and special orders. A World Wide Web site was launched earlier this year (www.recordrevolution.com), and Allison is just now ramping up a computer system that will take the operation into the 21st century.

To reach its core audience, Record Revolution reaches out to four area colleges—John Carroll, Cleveland State,



The Record Revolution management team, from left, includes GM Bob Fuller, operations manager Rob Pryor, store manager Mike Pierce, consultant Dan Fallon, and boutique buyer Heather Steenson. (Photo: Steve Traiman)

Case Western Reserve, and the Cleveland Institute of Art—through a mix of print and radio advertising. Print media include the Free Times alternative music weekly, U.S. Rocker monthly, and local entertainment weekly Scene magazine, plus the college papers. Alternative and jazz/AC radio outlets include WENZ (the End) and WNWU (the Wave), respectively. College stations include WRUW, WCSB, and WUJC, which featured a big remote promotion with BMG artists in late October. Radio

is also used to promote periodic midnight sales. Recent in-store signings have included Webb Wilder and Marillion.

Allison cut his teeth in the music business back in 1968 with Paul David at Camelot Music in North Canton, Ohio, rising to director of retail operations before going out on his own. He gives total credit for Record Revolution's success to a veteran staff that has mostly grown up with the store.

Bob Fuller, GM for the past 10 years, used to shop at Record Revolution when he was a student at the nearby Wooster College. He started in the business with Slatewood Records in West Lafayette, Ind., where Purdue University students were key buyers, then moved to Music & More in Lakewood, Ohio, and joined Allison from Kroozin' Music in Chicago.

Michael Pierce, store manager since 1993, has been with the operation for 11 years and doubles as import and indie buyer, coming from the Cleveland Public Library. Rob Pryor, operations manager since 1995, started his career at the store eight years ago and is responsible for day-to-day operations, store policies, some indie buying, and special orders. Dan Fallon, an independent sales rep and marketing consultant for 12 years, handles store setups and buying posters and other accessories.

The 800-square-foot boutique has been part of Record Revolution's successful operation since its start, with Heather Steenson, a fashion design major at Kent State University, joining as clothing buyer two years ago. The shop features clothing, T-shirts, caps, body jewelry, Sun Shades, and the John Fluevog shoe line. It was one of the first outlets in Cleveland to carry the Urban Decay line of lip shades and nail colors in such appealing hues as Roach, Plague, and Smog.

"The boutique is the icing on the

cake," Allison observes, "and helps us reinforce our roots, the college kids and their parents, today's baby boomer generation."

Maintaining links with this key customer base is just one reason for the significant investment in a new Microsoft Windows NT software program. "We'll have a 'customer-friendly' information station that will tie in store inventory,

new releases, and special order availability," Allison says. "It will allow us to better manage our physical inventory and help us build specific customer profiles to target for alerts on new titles in which they may be interested. New technology allows us to change our Web pages daily, if necessary, to keep our rapidly growing online customer base in the know both for music and fashion."

newsline...

SONY has purchased a 5% stake in NextLevel Systems, a manufacturer of advanced digital television set-top devices, for about \$188 million. This marks Sony's first foray into the market for set-top systems.

NINTENDO OF AMERICA has announced a reduction in the list price of seven of its best-selling 64-bit games to \$39.95 from \$69.95 and \$79.95. The new price, on such titles as "Super Mario 64" and "Turok: Dinosaur Hunter," will go into effect Jan. 26. New Nintendo 64 titles this year will include "NBA Courtside," "Yoshi's Story," and "Ken Griffey Jr. Presents Major League Baseball."



WAVE SYSTEMS, a marketer of technology for commerce on the Internet, has made an agreement with IBM to incorporate the WaveMeter chip into IBM's PC products. This will allow users to download digital content from their computers for sale, rental, or pay-per-use. Wave and IBM say their collaboration will allow distribution of content through CD-ROM, DVD, cable, and satellite.

UNIVERSAL STUDIOS HOME VIDEO has signed a five-year agreement with Pioneer Entertainment to distribute Universal titles on laserdisc in the U.S. and Canada for five years. The deal covers current and catalog titles from Universal and October Films. In other news, the video company says it will begin distributing Spanish-language rental product beginning March 1.



GO-VIDEO, developer of the dual-deck VCR, has agreed to acquire California Audio Labs LLC, a manufacturer of high-end home entertainment systems, including CD players, under the California Audio Labs and Cinevision brand names. The deal is valued at \$775,000, plus assumption of debt.

CINERGI PICTURES ENTERTAINMENT, the producer of such movies as "Evita" and "Nixon," has completed its merger with CPEI Acquisition Inc. and will now be owned by its chairman, Andrew Vajna, and his corporation, Valdina. The stock of the company, which was formed in 1989, has been deleted from Nasdaq.

HANDLEMAN, the music and video rackjobber, says that Larry Hicks, its executive VP of sales and merchandising, has resigned. It states that in its reorganization, Hicks' "current position was eliminated, and he decided not to accept other opportunities within the company, as they did not fit in with his long-term goals. The company will not seek a replacement." Hicks joined Handleman in 1967.

ACTIVISION, a publisher of interactive entertainment software for PCs, has completed a private placement of \$60 million worth of convertible subordinated notes, bearing an interest rate of 6.75% and maturing in seven years. Activision will use the proceeds to repay outstanding bank credit balances, fund product development, acquire third-party publishing and distribution rights, and expand the company's direct sales and marketing.

PARHAM SANTANA, a designer of packaging and merchandising programs for companies such as VH1 and BMG Video, has acquired another firm, William Snyder Design, for an undisclosed price. William Snyder has worked for such clients as Time Warner and ESPN. The merged New York-based shop, to be known as Parham Santana, will have a total staff of 20.

VIACOM, the entertainment conglomerate whose stock has been battered in the past two years because of troubles at its Blockbuster retail unit, has seen shares rise to a 52-week high of about \$42 in the past week after reports circulated that the company might be looking to sell its lower-growth book publishing business, Simon & Schuster. Viacom also owns a music publishing unit, Famous Music, but there has been no speculation about its possible sale.



Record Revolution has been a Cleveland Heights, Ohio, fixture since 1968. (Photo: Steve Traiman)

HIGH LEVEL AIMS TO TRIGGER CATALOG SALES

(Continued from preceding page)

Lloyd Welch, VP of corporate development for 37-store, Troy, Mich.-based Harmony House, says the two test stations installed in the chain's stores have introduced younger customers to such genres as the blues while reminding older customers of the titles now missing from their album collections. He plans to gradually add more of the stations through the new year.

"We have a lot of listening stations that feature current product and developing acts, which is pretty much the stuff people already see and hear everywhere," says Welch. "But these [stations] are bringing people back to this timeless music that never quits."

"We have had some young kids pick up some blues albums that they just weren't aware of before hearing them on the station," adds Welch. "They don't hear it on the radio, they can't really go to the clubs, and it's difficult for them to pick something out of the blues section without knowing what they might like in that sound, so the selections in the stations have been very helpful."

High Level is not the first kiosk company to try and provide a tool to stimulate catalog sales. San Francisco-based Intouch was the first to mine the catalog area, with its kiosks allowing store customers to sample cuts from as many

as 25,000 albums, current as well as catalog titles. But the financial infrastructure of those machines proved to be a sticking point for the labels, and the company eventually pulled the machines from the retail marketplace and changed its focus to the Internet. The company is planning to re-enter the retail arena this year, however.

But Langston says he doesn't anticipate the problems that Intouch initially experienced, because the High Level kiosk, unlike the complex, touch-screen monitor and video stations offered by Intouch, is a more reliable, standard listening station that focuses on fewer titles. "Our delivery system is very simple and based on tried-and-true CD technology. We're not trying to reinvent the wheel," Langston says. High Level has already begun working with such labels and distributors as Rhino, BMG, and Atlantic to create volumes specific to their artists. Langston says greater interest by labels in terms of marketing catalog is a welcome change.

"The fact that some labels are just forming divisions dedicated to catalog is very surprising to me," says Langston. "Catalog has really been the red-headed stepchild. It pays the bills, but there wasn't a lot of focus by some companies who had a tremendous

amount of history to capitalize on. If a company has a year's worth of misses and finds itself in a precarious financial position, catalog can really stabilize business."

Besides selling machines to merchants, High Level sees the labels as an additional source of income. The company hopes to sell stations to labels and/or distributors, which in turn would place them in retail stores. Moreover, the company sees potential for the machines to draw cooperative advertising dollars from labels. Rubin says the company has yet to come up with specific prices for its services with the CD Listening Stations but that the pay formula could be tied to sell-through.

Outside of music retail, High Level is already considering other potential uses for the stations. Langston imagines a time when spices, not Spice Girls, will occupy this sort of listening station.

"We think there are a variety of needs for something like this," he says. "This might not be the best example, but out of all the spices, who knows what cumin tastes like? If you had an info station where spices were racked, you could tell people what the heck cumin is and how it's best used. There's almost infinite uses for this machine."

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Cottrell Rings In New Year With EMD Restructuring

LAST ISSUE I wrote about the changing of the guard at Sony Music Distribution. But out in California, the labels and staff of EMI Music Distribution (EMD) already experienced the dawning of a new day last summer, when **Richard Cottrell**, formerly senior VP of EMI Records Group U.K. and Ireland, was named president/CEO, replacing Russ Bach, who left EMD.

In his first major moves since being tapped to lead EMD, Cottrell has named **Gene Rumsey**, formerly senior VP of the company's major account group, executive VP of sales and marketing of EMD (Billboard Bulletin, Dec. 12, 1997). Also, he named **Briggs Ferguson**, formerly VP of catalog development at EMI-Capitol Entertainment Properties, senior VP of retail marketing. As part of the restructuring, **Terry Sautter**, senior VP of field marketing, left the company.

But the moves go beyond personnel changes. Cottrell has reconfigured the company, too, with the goal of creating "one selling structure and making sure the whole selling operation is aligned to give better service to our labels, their artists, and our customers."

As part of the change, Cottrell says that the company is increasing its head count in the field by about 10 positions, including more merchandising and sales positions. In addition, the company is creating "a whole new retail marketing division, which will be responsible for the strategies and plans for growing our business with our re-

tail partners," Cottrell states. That team, which will be headed by Ferguson, will have about 15 positions, some of which will be filled by new staffers, but the majority will be from reorganizing headquarters staff, he says.

Sales executives in the EMI-Capitol system applauded the moves, saying that they make it easier for them to communicate their needs to distribution. Also, they say that the changing structure should allow for full integration and coordination of all field activities on a local and national level.

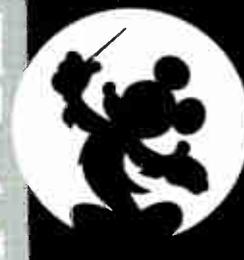


WITH ITS CHAPTER 11 reorganization plan overwhelmingly confirmed by creditors (Billboard Bulletin, Dec. 15, 1997), Camelot Music is gearing up to come out of Chapter 11 by the end of January. Management and the new owners have already picked a new board of directors: **Jim Bonk** is chairman of the board, with board members **Jack Rogers**, executive VP/CFO for the North Canton, Ohio-based chain; **Jeffrey Maillet**, who is with Van Kampen American Capital Prime Rate Income Trust; **Matt Barrett**, an interim board member from Oaktree Capital Management; **George R. Zoffinger**, with Value Property Trust; **Herbert J. Marks**, with RBC Dominion Securities; and **Stephen H. Baum**, with the Mead Point Group.

The unfamiliar names are with firms that now have significant equity stakes in Camelot. In an upcoming column, I hope to report the equity break-

(Continued on page 69)

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New Year Rings In With Some Red-Hot Releases

WITH THE PRESENTS opened, the Christmas tree by the curb, and the new year properly rung in, Declarations of Independents now turns its attention to a few noteworthy releases set to land within the next couple of months, plus a couple of fine records that trickled out at the end of 1997.

Momus, "Ping Pong" (Le Grand Registry, out in mid-February). A good friend and colleague of ours has been ranting about the work of Scottish singer/songwriter **Nick Currie**, aka Momus, for some years now; our besotted pal has been prone to making such extraordinary claims as, "Momus is as great as [insert name of favorite religious deity here]." We've successfully ignored these rantings until now; but, on the evidence of "Ping Pong"—only the second Momus opus to be released in the U.S.—our amigo may be right. Though at first listen he may be lumped with such grand U.K. loons as **Syd Barrett** and **Julian Cope**, Currie is one sharp and very lucid customer, as his biting liner notes make plain. His deceptively simple, Tinker Toy-like songs have teeth in them, and it's hard to resist such pointed ditties as "His Majesty The Baby," "My Pervert Doppelganger," "The Anthem Of Shibuya," or "My Kindly Friend The Censor," which offer typically jaunted takes on sex, society, and culture. Why, Momus may just be as great as (insert name of



by Chris Morris

personal musical love object here). "Loftus" (Perishable Records, out Feb. 3). Some of you may recall that in Flag Waving last year, we mentioned the imminent arrival on A&M of an album by this group, an ad hoc collaboration between Chicago's **Red Red Meat**, Brooklyn, N.Y.'s **rex**, and **Bundy K. Brown**, formerly with the **Windy City's Tortoise**. Well, for reasons unknown, the major label decided not to issue the record, so the masters were bought back and will soon be released on Perishable, the imprint that brought you the first Red Red Meat album. Given the musicians involved, you can imagine the sound: a dreamy yet oft-abrasive stew, cooked slow and low, of off-kilter, drugged-out songs and insinuating instrumentals. Red Red Meat's **Tim Rutili** appears to be the guiding force on this woozily involving set.

Sue Garner, "To Run More Smoothly" (Thrill Jockey, out Feb. 10). The stylistic reach evidenced by Garner, the vocalist for New York's **Run On**, is reflected in her choices of covers here: country titan **Merle Haggard's** "Silver Wings" and Canadian eccentric **Mary Margaret O'Hara's** "Dear Darling." This solo bow, co-produced by Garner and **Chris Stamey**, late of the fabled dB's, exhibits the expected mix of subdued pop smarts and brittle experimentalism; the leader, who contributes some lovely original tunes, receives crisp support from Stamey, Run On

bandmates **Rick Brown** (her husband) and **Katie Gentile**, and drummer **Georgia Hubley of Yo La Tengo**.

Jon Langford, "Skull Orchard" (Sugar Free, out now). You can't fault singer/guitarist Langford's work ethic: In addition to taking key roles in the long-lived U.K.-to-Chicago band the **Mekons** and that group's insurgent country offshoot, the **Waco Brothers**, he has now undertaken the solo route. Langford is joined here by such compatriots from the Mekons and Wacos as **Sally Timms**, **Rico Bell**, **Alan Doughty**, **Marc Durante**, and **Steve Goulding**, as well as such new Windy City allies as '97 Flag Waver **Edith Frost**. The tunes are punchier and more dead-on rocking than any by Langford's regular bands. Especially impressive are "Youghal," an account of the impact wrought by the American film crew of "Moby Dick" on a small Welsh town; and the astute diatribe "I Am The Law." Tough stuff.

Richard "Groove" Holmes, "Groove's Groove" (32 Jazz, out Feb. 24); various artists, "Songs That Made The Phone Light Up" (32 Jazz, out now). **Joel Dorn's** little label has been setting a swinging new standard for intelligently programmed and tastefully packaged jazz reissues, and none is more welcome than 32's forthcoming Holmes compilation. "Groove" deserves placement in the Hammond B-3 organ pantheon that includes **Jimmy Smith**, **Jimmy McGriff**, and **Jack McDuff**; as this hard-charging collection of '70s recordings for Muse Records demonstrates, Holmes' chops at high tempos were almost impossible to beat. Another 32 set that shouldn't be overlooked is Dorn's very personal comp of tracks that were popular among his listeners when he was a jock at WHAT-FM Philadelphia during the '60s; the selections, which encompass vocals by such

greats as **King Pleasure**, **Dinah Washington**, **Jesse Belvin**, **Jimmy Rushing**, **Oscar Brown Jr.**, and **Lambert, Hendricks & Ross** are right in the pocket.

Davell Crawford, "The B-3 And Me" (Bullseye Blues & Jazz, out Tuesday [13]). Speaking of Hammond funk, this git-down organ trio date marks the welcome return of New Orleans keyboard phenom Crawford, whom we first spotlighted in Flag Waving back in 1995. Here, the teenage musician is joined by tenorist **Clarence Johnson III** and drummer **Shannon Powell** for an in-the-tradition session that will please fans of R&B-flavored rib-tip jazz. Of particular note is a rindown of "I Can't Give You Anything But Love," on which Crawford crosses swords with another estimable Crescent City talent, pianist **Henry Butler**.

The Ray Campi Quartet, "Train Rhythm Blue" (Mouthpiece, out Tues-

day [13]). Bassist/vocalist Campi released a handful of obscure rockabilly singles in Texas during the '50s, then became a mainstay of the revivalist L.A. label **Rollin' Rock** during the '70s. (Those latter sides have been anthologized by Hightone recently.) This may be his snazziest record to date; guitarist/producer **Skip Heller** has mated Campi with a band that also includes L.A. rockabilly keyboardist **Rip Masters** and X/Auntie Christ drummer **D.J. Bonebrake**, with special guests **Dave Alvin**, guitarist **Tony Gilkyson**, pedal steel ace **Greg Leisz**, and **Wall Of Voodoo** refugee **Stan Ridgway**. Campi applies his rough, warm voice to a solid brace of tunes that include Ridgway's **Johnny Cash** homage "Luther Played Guitar" and Alvin's "Burning In Water, Drowning In Flame," perhaps the only roots-rock song ever inspired by a **Charles Bukowski** poem.

EXECUTIVE TURNTABLE

MUSIC VIDEO. **Brian Graden** is promoted to executive VP of programming at MTV in New York. He was executive VP of television programming.

MTV Networks Latin America in Miami names **Rafael Tavarez** director of information technologies. He was applications manager of information technologies at EMI Records.

MULTIMEDIA. **Alex Lee** is named VP of business development at Comspan Communications and COO at Steeplechase Media Inc. in Santa Monica, Calif.



GRADEN



BRISTOL

He was director of business development at Comspan.

DISTRIBUTION. **Allegro Corp.** in Portland, Ore., appoints **Lauren Ashlee Marrone** media coordinator. She was marketing and public relations coordinator at the Portland Art Museum.

RELATED FIELDS. **Lyrick Studios** in Richardson, Texas, promotes **Sue Bristol** to VP of marketing and **Carla Lorenz Stock** to VP of international. They were, respectively, director of strategic planning and director of international marketing business development. Lyrick also names **Robert Boss** senior VP. He was VP of service and distribution at Frito-Lay.

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Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
★ ★ NO. 1 ★ ★				
1	5	METALLICA ▲ ¹⁰ ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA 1 week at No. 1	334
2	8	PINK FLOYD ▲ ¹³ CAPITOL 46001*/EMI-CAPITOL (9.98/15.98)	DARK SIDE OF THE MOON	1085
3	20	VARIOUS ARTISTS WALT DISNEY 60887 (10.98/16.98)	DISNEY'S CHRISTMAS COLLECTION	12
4	7	SOUNDTRACK ▲ ⁸ POLYDOR 825095/A&M (10.98/17.98)	GREASE	241
5	25	BEASTIE BOYS ▲ ⁵ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	327
6	10	NO DOUBT ▲ ⁴ TRAUMA 92580*/INTERSCOPE (10.98/16.98) [HS]	TRAGIC KINGDOM	105
7	21	VARIOUS ARTISTS ▲ ⁷ TOMMY 80Y 1137 (10.98/15.98)	JOCK JAMS VOL. 1	128
8	15	BOB MARLEY AND THE WAILERS ▲ ⁹ TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND	446
9	13	ELTON JOHN ▲ ¹³ ROCKET 512532/A&M (7.98/11.98)	GREATEST HITS	407
10	6	PINK FLOYD ▲ ²⁷ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	457
11	9	FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	282
12	30	SOUNDTRACK ▲ ³ WALT DISNEY 60946 (10.98/16.98)	THE LITTLE MERMAID	67
13	19	SUBLIME ● GASOLINE ALLEY 11474/MCA (7.98/12.98) [HS]	40 OZ. TO FREEDOM	59
14	23	SARAH MCLACHLAN ▲ ² NETTWERK 18725/ARISTA (10.98/15.98) [HS]	FUMBLING TOWARDS ECSTASY	171
15	16	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 30334*/EMI-CAPITOL (10.98/15.98)	GREATEST HITS	167
16	22	METALLICA ▲ ⁵ ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	405
17	17	SHANIA TWAIN ▲ ¹⁰ MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	149
18	26	ALANIS MORISSETTE ▲ ¹⁵ MAVERICK 45901/WARNER BROS. (10.98/16.98) [HS]	JAGGED LITTLE PILL	132
19	34	JIMMY BUFFETT ▲ ⁵ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	359
20	24	JAMES TAYLOR ▲ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	376
21	—	SOUNDTRACK ▲ ³ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	249
22	46	MASTER P NO LIMIT 50696*/PRIORITY (10.98/16.98)	GHETTO'S TRYING TO KILL ME	6
23	—	GUNS N' ROSES ▲ ¹⁴ Geffen 24148 (7.98/12.98)	APPETITE FOR DESTRUCTION	345
24	35	JIMI HENDRIX ▲ ³ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	208
25	11	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	115
26	42	BUSH ▲ ⁶ TRAUMA 92531/INTERSCOPE (10.98/16.98) [HS]	SIXTEEN STONE	150
27	49	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	SKYNYRD'S INNYRDS/THEIR GREATEST HITS	142
28	39	METALLICA ▲ ⁴ MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	357
29	36	METALLICA ▲ ⁴ ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	374
30	—	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101/EMI-CAPITOL (7.98/11.98)	GREATEST HITS 1974-78	331
31	—	AEROSMITH ▲ ⁹ COLUMBIA 57367 (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	266
32	44	TOM PETTY AND THE HEARTBREAKERS ▲ ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	202
33	—	2PAC ▲ INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	100
34	—	AEROSMITH ▲ ⁴ Geffen 24716 (12.98/17.98)	BIG ONES	73
35	—	JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	284
36	38	EAGLES ▲ ⁵ Geffen 24725 (12.98/17.98)	HELL FREEZES OVER	162
37	—	CAROLE KING ▲ ¹⁰ EPIC 34946 (7.98 EQ/11.98)	TAPESTRY	403
38	47	VAN MORRISON ▲ ³ POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	365
39	—	RAGE AGAINST THE MACHINE ▲ ² EPIC 52959* (10.98 EQ/16.98) [HS]	RAGE AGAINST THE MACHINE	162
40	33	FLEETWOOD MAC ▲ ¹⁷ WARNER BROS. 3010 (7.98/15.98)	RUMOURS	157
41	—	JOURNEY ▲ ⁹ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	429
42	—	311 ▲ ² CAPRICORN 942041/MERCURY (11.98 EQ/17.398)		311
43	48	CELINE DION ▲ ⁴ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	82
44	—	PINK FLOYD ▲ ⁶ COLUMBIA 33453 (10.98 EQ/16.98)	WISH YOU WERE HERE	195
45	41	BILLY JOEL ▲ ¹⁸ COLUMBIA 40121* (15.98 EQ/28.98)	GREATEST HITS VOL. I & II	74
46	—	NIRVANA ▲ ⁹ OGC 24425*/Geffen (10.98/16.98)	NEVERMIND	216
47	—	ERIC CLAPTON ▲ ⁷ POLYDOR 800014/A&M (7.98/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	258
48	—	VARIOUS ARTISTS ▲ WALT DISNEY 60865 (10.98/15.98)	CLASSIC DISNEY VOL. 1 — 60 YEARS OF MUSICAL MAGIC	296
49	—	BONE THUGS-N-HARMONY ▲ ⁴ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	57
50	—	QUEEN ▲ HOLLYWOOD 161265 (10.98/17.98)	GREATEST HITS	121

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 by BMG and WEA, labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [HS] indicates past or present Heatseeker title. ©1998, Billboard/BPI Communications, and SoundScan, Inc.

Merchants & Marketing

SOUNDSTONE JOINS NET RETAILERS

(Continued from page 53)

1997. By 2002, the firm projects sales of \$1.7 billion as the online community continues to boom. It is estimated that by 2002, more than 56 million households will be online, compared with the current estimate of between 19 million and 22 million. Overall, the study says that online music sales were expected to account for only 0.3% of total music sales revenue last year. By 2002, it will grow to about 7%.

Sheehan has spared no expense in building the Soundstone cyberstore. Hundreds of linked screens offer commentary about various artists and albums by writers and editors from NPR, the Firefly Network, The New York Times, Vanity Fair, and other well-known national music reviewers.

The average price point for a CD title is about \$12.99. The company says that 150,000 titles will be available for sampling by the end of February using the RealAudio sound patch. RealAudio is a plug-in for such Internet browsers as Netscape. It is free and can be easily downloaded.

Sheehan hopes that eventually Soundstone will join the same league as cyber-power retailers like CDnow and bookseller Amazon.com, which currently dominate their Internet segments. "Our editorial is deeper, wider, and fatter than the other guys," he says.

Security, a must for Internet purchases, has also been considered—as with most of Soundstone's competitors, credit card transactions are handled through online encryption software to protect consumers, who can have their orders delivered overnight or in about three days.

'GOURMET' SELECTION

"The primary difference between us and other sites is that we're an entirely edited selection of music," Sheehan says. "It's akin to a great gourmet grocery store where you don't find the same kinds of items that you usually find in other stores."

The bulk of Soundstone's merchandise mix is CDs from artists ranging from Bob Dylan to Michael Ray & the Cosmic Krewe. While the site offers a superstore-size selection, its editorial mainly focuses on front-line titles, giving browsers boutique-store-like service.

In addition to a feature of the day, some of the other differentiating aspects of Soundstone's Web site include the following:

- The Music Mentor—a monthly E-mail service for subscribers that provides top picks in users' favorite music categories;
- Milestones—a monthly editorial feature about a collection of CDs from defining moments in music history;
- Behind the Scenes—a monthly in-depth look at CDs in unique music scenes in cities across the globe.

Still, despite Soundstone's features, its value pricing, and the unlimited real estate in cyberspace, some market observers are skeptical that the online audience is large enough to support another cyber-superstore, much less allow it to be profitable.

"This is still a small audience compared to other media," and as a result most online retailers are still unprofitable, says Patrick Keane, an Internet analyst in the consumer content group at Jupiter Communications. "The real pie in the sky is to make the money in the future, so right now, it's a positioning battle."

Three determining factors for a start-up like Soundstone.com to be successful, Keane says, are the site's marketing efforts, its distribution program, and its prices. Soundstone seems competitive on price and distribution, but the analyst wonders if Soundstone is doing an adequate job with its marketing.

In addition to advertising on such search engines as Yahoo!, "you really need to be offline as well," Keane says. He suggests television if a company can afford it and traditional magazines with tight circulations.

Sheehan, however, is quick to note that Soundstone has been targeting several sites, including NPR's Web site, at npr.com, since Dec. 1. "There will be other content drivers to follow," he says.

Soundstone's other arm, its in-store listening station business, offers consumers a selection of 30 albums and provides potential music buyers with a wide variety of somewhat obscure titles, such as the soundtrack to "The Falcon And The Snowman," featuring David Bowie, and albums from Paul Ceber & the Milwaukeeans and Martin Sexton. Once a consumer makes a selection, the station provides the listener with a detailed history of the artist and the album.

INTERNET UPDATES

Although the executive declined to discuss the costs to a retailer for installing the station, he notes that the unit is purchased by the store and updated by Soundstone via the Internet every six weeks. The retailer pays Soundstone to license the software and buys inventory through Soundstone.

"We chose this program because it does a few things that are very appealing to us," says Peter Theran, senior marketing manager for Framingham, Mass.-based Bose Corp., which currently has the units in about six of its 48 stores.

"One is the whole technology aspect; it's very new, and it's very different. It's very engaging for the customer." He adds, "The idea also that its inventory is mostly offering less well-known artists is appealing to us, because why should someone come to our store to buy CDs? We have a little bit of a hook to it that makes it more interesting."

The actual units resemble a high-tech cross between a diner counter and a computer workstation. Selections are displayed around and above a color monitor. The stations offer 30 titles with space for five copies of each.

Sheehan acknowledges that both the listening stations and the Web site have their limitations, but, he says, those same limitations are what make the ventures unique. "I think that there is something special about a retail store," he says. "I founded Hear Music, and I think that people love that store. There's something about being in a physical environment and hanging out. So there is definitely a limit to that aspect when you're online."

But in terms of guiding people to great music and tailoring the experience to "where consumers can find exactly what they want, when they want it, cyberspace is fabulous," Sheehan says. "And since both the shelf space and information space is unlimited, it becomes a question of technology, content, and retail touch. And based on who we are and where we're coming from, we're strong in all three categories."

'Star Trek's' Spiner Back On Broadway In '1776'

INDEPENDENCE PLAY: The hit Broadway revival of "1776," currently playing at New York's Gershwin Theatre and starring Brent Spiner as John Adams, is a fanciful yet essentially factual reenactment of the turbulent events leading up to the signing of the Declaration of Independence.

In a neat bit of synergy, an independent label, TVT Records, has released the Sherman Edwards-composed soundtrack album. "1776: The New Broadway Cast Recording," bearing the imprint TVT Soundtrax, is the



SPINER

first Broadway stage soundtrack issued by TVT, which has some 35 film soundtrack releases to its credit, including "Mortal Kombat" and "Seven."

"We're a New York label, so it made sense to get into Broadway," says TVT VP of marketing Paul Burgess.

This new production of "1776" marks another first: a lead Broadway role for its star. Spiner is, of course, best known for his work in "Star Trek: The Next Generation," which spent seven seasons on TV and is now a successful movie franchise. But before Spiner was overseeing the operations of the U.S.S. Enterprise as the android Lt. Cmdr. Data, he had appeared in a number of Broadway shows, including "Sunday In The Park With George" and "Big River." But "1776" is the first large-



by Moira McCormick

scale musical production in which, as Spiner puts it, "I basically drive the show. It's very satisfying."

"'1776's' value as family entertainment cannot be underestimated," he says. "The people I've spoken to [post-show] have felt that it was educational in the best sense. [They said] they learned so much about how this country was begun."

Spiner credits book author Peter Stone, "a tremendous writer," for "taking an event in which we all know how it turned out and turning it into a thriller. You're on the edge of your seat by the end."

Those who aren't aware of Spiner's musical background—and even those who are and who may have heard his album of standards "Ol' Yellow Eyes Is Back"—will be pleasantly surprised by the versatile actor's supple, powerhouse tenor. The pristinely recorded, zestfully performed cast album showcases Spiner's interpretive range, from the rousing show opener, "Sit Down, John," to the final ballad, "Is Anybody There?"

Other standout performances include

those of 73-year-old Pat Hingle as Benjamin Franklin and Chicago-bred Linda Emond as Abigail Adams.

TVT's initial promotional efforts have targeted "the Broadway crowd," according to Burgess, centering on high-visibility retail displays in Broadway-area music outlets (such as the Virgin Megastore) and print ads. The label is set to launch radio ads on local NPR affiliates and classical stations and plans promotional giveaways of the CD on the Internet. Not surprisingly, "Star Trek" fans are also being targeted.

Also, TVT is working out details of an educational outreach campaign designed to make "1776" "part of the learning process" regarding U.S. history, says Burgess, since, as he says, "a lot of school kids are seeing the show."

For Spiner, returning to Broadway after 13 years of TV and movie work—little of which involved singing—presented a challenge. "[My voice] was a concern of mine in the beginning: 'I haven't done this in a long time; how am I gonna do eight shows a week?'" he says. Fortunately, Spiner says, he shared a dressing room with cast member Jerry Lanning, "one of the great Broadway singers who, ironically, doesn't sing a note in this show. I said, 'Jerry, help me—what do I do?' And he said, 'Oh, it's simple, I'll show you.' And in a 25-minute lesson, he demonstrated how to use my diaphragm so that I wasn't putting any strain on my throat."

"Nonetheless, this role is incredibly

vocally demanding. I'm on for almost the whole show and at a fever pitch the entire time. Adams is a difficult character, and he rails at everything. When you have 26 guys onstage debating an issue, and one voice has to be heard above all of them, it takes some energy."

Spiner evidently relishes the role of Adams now, though he says it took some convincing to get him to take it. When the producers of "1776" initially asked him to audition for the part, "I told them I wasn't right for it and that they should find somebody who was," recalls the Houston-raised actor with some amusement. "I just had a preconceived notion of the role, which was the way [the part's originator] William Daniels did it. And the fact that this is the quintessential New Englander, and I'm a Texas Jew. So, I thought, 'Surely you could do better than me.'"

But they were persistent, and Spiner finally accepted the role. A major deciding factor, he says, was that "1776's" respected musical director, Paul Gemignani, "thought I was right for it."

Keeping in mind predecessor Daniels' appropriately stuffy-Yankee interpretation of Adams, Spiner is "not trying to veer away from that, because he was playing a very difficult Founding Father," he says. "So that's basically what I'm shooting for, too. I think it's probably closer to who Adams was than it is to me, but I played an android from outer space, so I'm used to doing roles that aren't exactly part of me."

Billboard

JANUARY 17, 1998

Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
*** No. 1 ***				
1	1	16	VARIOUS ARTISTS WALT DISNEY 60887 (10.98/16.98)	DISNEY'S CHRISTMAS COLLECTION
2	4	6	READ-ALONG WALT DISNEY 60304-4 (6.98 Cassette)	FLUBBER
3	11	7	SING-ALONG WALT DISNEY 60942 (10.98 Cassette)	THE LITTLE MERMAID
4	6	8	READ-ALONG WALT DISNEY 60297 (6.98 Cassette)	THE LITTLE MERMAID
5	8	102	SING-ALONG ● WALT DISNEY 60889 (10.98 Cassette)	WINNIE THE POOH
6	3	124	VARIOUS ARTISTS ▲ WALT DISNEY 60865 (10.98/15.98)	CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC
7	2	105	VARIOUS ARTISTS ▲ ³ WALT DISNEY 60605 (6.98/13.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
8	18	101	VARIOUS ARTISTS ● WALT DISNEY 60863 (9.98/16.98)	WINNIE THE POOH: TAKE MY HAND SONGS FROM THE 100 ACRE WOOD
9	15	3	READ-ALONG WALT DISNEY 60240 (6.98 Cassette)	ARIEL'S CHRISTMAS UNDER THE SEA
10	12	26	VARIOUS ARTISTS WALT DISNEY 60909 (10.98/15.98)	CLASSIC DISNEY VOL. IV - 60 YEARS OF MUSICAL MAGIC
11	17	5	READ-ALONG WALT DISNEY 60249 (6.98 Cassette)	BEAUTY AND THE BEAST: CHRISTMAS
12	9	124	VARIOUS ARTISTS ● WALT DISNEY 60866 (10.98/15.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC
13	21	11	DANCE-ALONG WALT DISNEY 60941 (10.98 Cassette)	DISNEY'S DANCE-ALONG
14	RE-ENTRY		READ-ALONG WALT DISNEY 60248 (6.98 Cassette)	101 DALMATIANS: LUCKY CHRISTMAS
15	7	70	VARIOUS ARTISTS ▲ ² WALT DISNEY 60606 (9.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 2
16	14	32	READ-ALONG WALT DISNEY 60287 (6.98 Cassette)	HERCULES
17	22	50	READ-ALONG WALT DISNEY 60272 (6.98 Cassette)	101 DALMATIANS (LIVE ACTION)
18	16	79	VARIOUS ARTISTS WALT DISNEY 60907 (10.98/15.98)	CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC
19	5	60	VARIOUS ARTISTS WALT DISNEY 60819 (9.98/13.98)	20 SIMPLY SUPER SINGABLE SILLY SONGS
20	13	9	VARIOUS ARTISTS WALT DISNEY 60948 (9.98/15.98)	BEAUTY AND THE BEAST: ENCHANTED CHRISTMAS
21	10	14	VARIOUS ARTISTS WALT DISNEY 60843 (6.98/9.98)	DISNEY'S A SEASON OF SONG
22	20	105	READ-ALONG ▲ WALT DISNEY 60265 (6.98 Cassette)	TOY STORY
23	RE-ENTRY		KATHIE LEE GIFFORD WALT DISNEY 60619 (6.98/13.98)	POOH'S GRAND ADVENTURE: MUSIC FROM AND INSPIRED BY THE MOVIE
24	25	98	READ-ALONG ▲ ² WALT DISNEY 60254 (6.98 Cassette)	THE LION KING
25	NEW ▶		READ-ALONG WALT DISNEY 60241 (6.98 Cassette)	BEAUTY AND THE BEAST

Children's recordings: original motion picture soundtracks excluded. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1998, Billboard/BPI Communications, and Soundscan, Inc.

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SKA

Issue Date: February 28 • Ad Close: February 3
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ASIA PACIFIC QUARTERLY #1

Issue Date: February 21 • Ad Close: January 27
Contact: Alex Ho - 852-2527-3525 • Lyn Leong - 65-338-2774



ECHO AWARDS

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Contact: Christine Chinetti - 44-171-323-6686



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Contact: Linda Matich - 612-9450-0880



CHILDREN'S ENTERTAINMENT

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Contact: Judy Yzquierdo - 213-525-2304



BRITS-UK

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Contact: Ian Remmer - 44-171-323-6686



SOUND OF THE CITIES: SINGAPORE

Issue Date: February 7 • Ad Close: January 13
Contact: Lyn Leong - 65-338-2774



Hail, The Conquering Hero. Actor Kevin Sorbo, fourth from left, does double duty in Dallas, promoting "Hercules & Xena: The Animated Movie—The Battle For Mount Olympus" and "Kull The Conqueror." His companions at Universal Music and Video Distribution, from left, are Matt Woncha, sales rep; Heather Hays, video account sales rep; Pam Cedeno, regional video coordinator; Rhonda Masterson, sales rep; and Lori Reimers, regional video director.

Market For Timely Titles Heats Up Quick-Turnaround Vids' Success Draws Vendors

BY ANNE SHERBER

NEW YORK—In 1985, "Wrestlemania II" became a best seller—at the then low price of \$59.95—when it reached stores two weeks after the event was taped live in Las Vegas. Supplier Coliseum Video was able to take full advantage of the "Wrestlemania II" images that still remained fresh in consumers' minds.

Thus is a marketing strategy born. Coliseum is no longer in business, but by the time it closed its doors last year, every major sporting event over the past decade had been the subject of the

quick-turnaround offense.

And sales respond accordingly, with volume usually in the six figures. So it's no surprise that pro football, basketball, hockey, baseball, and the National Collegiate Athletic Assn. have contracted to release championship videos as quickly as possible.

The strategy, extended to other arenas, like courtrooms and Congress, is dominated by MPI Home Video in Orland Park, Ill. Recently, quick turnaround has spread to encompass more emotional events, such as the deaths of Diana, Princess of Wales, and Mother Teresa and the "nanny" trial of Louise

Woodward, which have brought in contenders for the No. 1 spot.

MPI started releasing current-events titles in 1985, says president Waleed Ali. His list is a virtual replay of headline stories that have drawn huge TV audiences: Marine Col. Oliver North's testimony during the Iran Contra hearings, Gen. Norman Schwartzkopf's press briefings during the Persian Gulf War, and Jesse Jackson's speech during the 1984 Democratic Convention.

"We believed from the very beginning that home video should be not just
(Continued on page 64)

Sell-Thru, Say Insiders, Is The Best Bet For 'Titanic's' Video Voyage

SELL IT OR SINK IT: No sooner does "Titanic" begin a fantastic theatrical voyage than speculation commences about its fate in video. Two scenarios are suggested: clear sailing to sell-through and the delivery of perhaps \$200 million in revenue to Paramount Home Video; or hitting a rental iceberg that sinks an opportunity to turn the world's most expensive movie into a moneymaker.

Rental, these sources suggest, can no longer generate the requisite numbers—700,000 units, once upon a time—and even if it could, the dollars are a puzzle compared with sales potential as big as the Atlantic. They argue, further, that "Titanic" simply has no competition in the coveted berth of family entertainment, although hopefuls will emerge by the time Paramount releases the blockbuster later this year.

Dismissing titles including Disney's "Hercules" and DreamWorks' "Mouse Hunt," one observer says sell-through "makes eminent sense. The rental market ain't worth it for a picture like that." (Ditto for MGM's "Tomorrow Never Dies," he adds.) However, the decision is a steering problem for Paramount, which has North American video rights but perhaps not the proper sell-through attitude.

Ten or 15 years ago, the studio was the speediest sales vessel in the water. Now it's at sea. "Paramount just doesn't go direct-to-sell-through any longer," a Hollywood executive notes. "I think they're nuts if they don't with 'Titanic.' But they've been nuts before." One reason to price the movie high is its 194-minute length, which mandates two cassettes—tough for an under-\$25 title.

With its nose for sell-through, 20th Century Fox Home Entertainment would love the challenge. Fox has "Titanic" outside North America according to terms in the agreement that cemented financing for the movie. So its expertise, and that of studio honcho Bill Mechanic, will be of limited value here. One suspects Mechanic wants dearly to captain this ship.

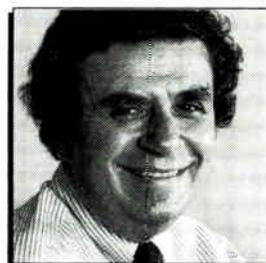
TAKING OVER: Titan Sports has become a player. After 14 years at ringside watching Coliseum Video market its stable of World Wrestling Federation (WWF) tapes, the Stamford, Conn.-based company took over responsibility for the venerable line late last year.

Robert Mayo, director of home video sales and marketing, came on board Dec. 1, 1997, and will have his first releases out March 24. Mayo seems ideal for the job: He had been with Coliseum in the '80s before joining licensee WarnerVision in New York to oversee WWF titles reprinted for sell-through. Mayo's first sales-rep hire was Jim Morris, another Coliseum veteran and a one-time

WWF performer under the name Hillbilly Jim.

Titan spokesman Richard Lewis says that the split with Coliseum was amicable and that Coliseum president Arthur Morowitz is helping in the transition. Morowitz is responsible for the old inventory, none of which Titan will take back. Sources indicate that WWF sales waned in the past couple of years, falling well below the '80s peak. Mayo hopes to regain past glories with a "low-priced rental" scheme of \$29.95 and \$39.95 for new releases and the introduction of a series of \$13-\$15 cassettes taken from the footage Titan has owned from the start.

"It will be fresh product," says Mayo—and it will be welcome. WWF events, including "Wrestlemania," one of five priced at \$39.95, still draw big crowds in arenas and on cable and broadcast TV. "There's a lot to go," he predicts. Titan will exhibit at the July Video Software Dealers Assn. Convention in Las Vegas.



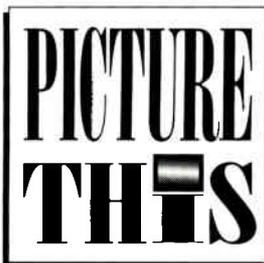
by Seth Goldstein

Coliseum had been a diminished presence at the annual show before pulling out last year.

DVDOINGS: Universal Studios Home Video releases 14 titles March 31. The collector's editions of "Scarface," "Field Of Dreams," "12 Monkeys," and "Vertigo" are \$34.98 list; dual-layer versions of "The Deer Hunter" and "Spartacus" \$26.98; and "Brazil," "Conan The Barbarian," "Darkman," "Dune," "Parenthood," "Rooster Cogburn," "Sneakers," and "The Sting" \$24.98. Universal, whose first titles were packaged only in the CD-sized jewel box, is adding the longer Amaray "keep case," which has a hub that's pressed to release the lock holding the disc in place. The studio says it will carry dual inventories until consumers indicate their preference.

The Amaray box has won another convert, Anchor Bay Entertainment, which at the last minute picked it over the Laserfile flip-down package. Anchor Bay will begin introducing DVD titles day and date with VHS later this year, including a digitally remastered "Duel In the Sun"; the Hitchcocks made for producer David Selznick, including "Rebecca" and "Suspicion"; and Sam Peckinpah's "Straw Dogs" and "Junior Bonner."

Columbia TriStar is releasing nine titles in February and March, all at \$24.95 suggested list. Due Feb. 24 are "Single White Female," "Look Who's Talking," "The Professional," and "Big Night." Due March 17 are "In The Company Of Men" and "The Assignment." Due March 31 are "Absence Of Malice," "Double Team," and "High School High" . . . MGM Home Entertainment ships "The Manchurian Candidate," "Rollerball," "Network," and "The Spy Who Loved Me" Feb. 24 at \$24.98.



Ramones May Be 'Outta Here,' But Their Finale Lives On Video

BY JIM BESSMAN

NEW YORK—As the sticker on the box says, they were "America's premier punk band."

So it's only fitting that the concert finale of one of rock's most glorious groups be commemorated by a home video release. But "We're Outta Here!," which was released Nov. 25, has turned out to be much more than a mere concert cassette.

First, the \$24.99 Radioactive/Universal tape is packaged with a 32-song CD soundtrack of the entire 70-minute Aug. 6, 1996, concert at the Palace in Hollywood, Calif. It features guest performances by Pearl Jam's Eddie Vedder, Soundgarden's Chris Cornell and Ben Shepherd, Motorhead's Lemmy Kilmeister, Rancid's Lars Frederiksen and Tim Armstrong, and original Ra-

mones bassist Dee Dee Ramone in his first stage appearance with the band since his 1989 departure.

The 150-minute tape goes far beyond the event, offering interviews from past and present band members. Also on hand are friends and fellow musicians Jello Biafra, Rob Zombie, Richard Hell, Jerry Harrison, Tina Weymouth, Chris Frantz, and Debbie Harry; film directors Jim Jarmusch and Allan Arkush; and author and former Ramones manager Danny Fields.

Presented, too, is archival footage spanning the Ramones' influential 22-year career. On the cassette are vintage rehearsal and performance material from the early days and television appearances on "Sha Na Na," "The Uncle Floyd Show," "The Old Grey Whistle Test," and "The Simpsons."

(Continued on page 63)

WOMEN OF THE YEAR



They're 1997's hottest saleswomen, capturing an impressive 13 spots on Billboard's Year-End Top 100 sell-through video chart.

From all of us at Playboy Home Video, we extend our most sincere thanks to our retailers, friends and associates for their tremendous efforts and we look forward to another year of continued success!



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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Imprint Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
*** No. 1 ***								
1	1	6	MEN IN BLACK	Columbia TriStar Home Video 82453	Tommy Lee Jones Will Smith	1997	PG-13	15.95
2	4	9	THE LOST WORLD: JURASSIC PARK	Universal Studios Home Video 83098	Jeff Goldblum Richard Attenborough	1997	PG-13	22.98
3	2	4	MY BEST FRIEND'S WEDDING	Columbia TriStar Home Video 82723	Julia Roberts Dermot Mulroney	1997	PG-13	14.95
4	3	5	GEORGE OF THE JUNGLE	Walt Disney Home Video Buena Vista Home Video 11774	Brendan Fraser	1997	PG	22.99
5	5	4	SCREAM	Dimension Home Video Buena Vista Home Video 10499	Neve Campbell Drew Barrymore	1996	R	19.99
6	6	7	HANSON: TULSA, TOKYO AND THE MIDDLE OF NOWHERE	PolyGram Video 4400479233	Hanson	1997	NR	19.95
7	7	8	BEAUTY AND THE BEAST: THE ENCHANTED CHRISTMAS	Walt Disney Home Video Buena Vista Home Video	Animated	1997	NR	26.99
8	8	94	STAR WARS TRILOGY-SPECIAL EDITION	FoxVideo 0609	Mark Hamill Harrison Ford	1997	PG	49.98
9	10	11	BATMAN & ROBIN	Warner Home Video 16500	George Clooney Arnold Schwarzenegger	1997	PG-13	22.97
10	15	5	RAGE AGAINST THE MACHINE	Epic Music Video Sony Music Video 19V50160-3	Rage Against The Machine	1997	NR	19.98
11	12	14	LIAR LIAR	Universal Studios Home Video 83330	Jim Carrey	1997	PG-13	22.98
12	9	7	BEAVIS & BUTT-HEAD DO AMERICA	Paramount Home Video 332503	Animated	1996	PG-13	14.95
13	14	9	STAR TREK: FIRST CONTACT	Paramount Home Video 32797	Patrick Stewart Jonathan Frakes	1996	PG	14.95
14	13	9	JINGLE ALL THE WAY	FoxVideo 4152	Arnold Schwarzenegger Sinbad	1996	PG	19.98
15	11	99	THE JUNGLE BOOK: 30TH ANNIVERSARY	Walt Disney Home Video Buena Vista Home Video 0602	Animated	1967	G	26.99
16	17	9	SPICE GIRLS: ONE HOUR OF GIRL POWER	Warner Home Video 363553	Spice Girls	1997	NR	14.95
17	16	31	IT'S A WONDERFUL LIFE	Republic Pictures Home Video 20623	James Stewart Donna Reed	1946	NR	19.98
18	NEW ▶		AIR BUD	Walt Disney Home Video Buena Vista Home Video 12587	Kevin Zegers Michael Jeter	1997	PG	29.99
19	18	5	NINE INCH NAILS: CLOSURE	Interscope Video Trimark Home Video 6734	Nine Inch Nails	1997	NR	24.98
20	20	149	SLEEPING BEAUTY ◆	Walt Disney Home Video Buena Vista Home Video 9511	Animated	1959	G	26.99
21	23	18	FLEETWOOD MAC: THE DANCE ●	Warner Reprise Video 3-38486	Fleetwood Mac	1997	NR	19.98
22	19	59	HOW THE GRINCH STOLE CHRISTMAS! ◆	MGM/UA Home Video Warner Home Video M201011	Animated	1966	NR	14.95
23	22	6	YANNI: TRIBUTE	Virgin Music Video 77849	Yanni	1997	NR	24.95
24	27	2	THE LAND BEFORE TIME V: THE MYSTERIOUS ISLAND	Universal Studios Home Video 83187	Animated	1997	G	19.98
25	25	7	PLAYBOY'S SORORITY GIRLS	Playboy Home Video Universal Music Video Dist. PBV0813	Various Artists	1997	NR	19.98
26	28	7	PLAYBOY'S EROTIC UNDERGROUND	Playboy Home Video Universal Music Video Dist. PBV0803	Various Artists	1997	NR	19.98
27	21	26	A CHRISTMAS STORY	MGM/UA Home Video Warner Home Video 104599	Darren McGavin Peter Billingsley	1984	PG	14.95
28	29	59	WHITE CHRISTMAS: COLLECTOR'S EDITION	Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	14.95
29	NEW ▶		ANDREA BOCELLI: TIME FOR ROMANZA	PolyGram Video 4400553973	Andrea Bocelli	1997	NR	24.95
30	RE-ENTRY		MR. BEAN: MERRY MISHAPS	PolyGram Video 8006367753	Rowan Atkinson	1996	NR	19.95
31	26	2	PLAYBOY'S SEX ON THE BEACH	Playboy Home Video Universal Music Video Dist. PBV0826	Various Artists	1997	NR	19.98
32	32	20	WILLIAM SHAKESPEARE'S ROMEO & JULIET	FoxVideo 8737	Leonardo DiCaprio Claire Danes	1996	PG-13	14.98
33	30	13	JENNY MCCARTHY: THE PLAYBOY YEARS	Playboy Home Video Universal Music Video Dist. PBV0822	Jenny McCarthy	1997	NR	19.98
34	38	77	ALIEN ◆	FoxVideo 1090	Sigourney Weaver Tom Skerritt	1979	R	19.98
35	35	21	SPAWN ◇	HBO Home Video Warner Home Video 91425	Animated	1997	NR	22.97
36	36	3	RIVERDANCE-LIVE FROM NEW YORK CITY	Columbia TriStar Home Video 79940	Various Artists	1997	NR	24.95
37	24	10	CREATURE COMFORTS	BBC Video FoxVideo 7012	Animated	1997	NR	14.98
38	RE-ENTRY		A CHARLIE BROWN CHRISTMAS	Paramount Home Video 15265	Animated	1990	NR	16.95
39	34	11	PLAYBOY 1998 PLAYMATE VIDEO CALENDAR	Playboy Home Video Universal Music Video Dist. PBV0814	Various Artists	1997	NR	19.98
40	33	6	MAHALIA JACKSON: THE SONGS OF CHRISTMAS	Xenon Entertainment 3034	Mahalia Jackson	1997	NR	14.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

Home Video

MERCHANTS & MARKETING

'Tin Drum' Back On Shelves, Thanks To VSDA

'TIN DRUM' RULING: Consumers in Oklahoma City can now rent, buy, or borrow a copy of "The Tin Drum."

After six months of litigation, the Video Software Dealers Assn. (VSDA) has won a preliminary injunction that instructs the city's police department to return confiscated copies of the 1979 Academy Award-winning movie to retailers and libraries.

In June, the Oklahoma City district attorney's office ordered police to remove "The Tin Drum" from stores after a citizen com-

plained that the video was obscene. A local judge agreed and ruled that the title depicted child pornography, as defined under

state law. A few weeks later, the VSDA filed a class-action lawsuit on behalf of all retailers in the state against the Oklahoma City Police Department and the district attorney (Shelf Talk, Billboard, July 26).

The preliminary injunction, delivered by U.S. District Judge Ralph Thompson Dec. 24, said that the actions by the police were illegal and represented "prior restraint" of constitutionally protected material.

"Before public officials take such action, they must first provide the interested parties an opportunity to present evidence and legal arguments for consideration by a court," Thompson wrote.

The ruling requires police officials to immediately return all copies of "The Tin Drum" to retailers. The case is expected to go to trial in the second quarter of this year.

REEL SALES: Online retailer Reel.com reports that December sales for new and used videos topped a record \$225,000, triple the volume of just three months ago.

According to the Berkeley, Calif.-based company, the World Wide Web site received more than 10,000 visitors per day, 5% of whom placed orders. The biggest increase came from the sale of used tapes, which shot up from less than 200 sold in April to more than 1,600 bought in November.

While most retailers chalked up significant sales for hit titles like "Men In Black," "The Lost World: Jurassic Park," and "My Best Friend's Wedding," the best sellers for Reel.com were an eclectic list of classics and cult favorites. Among the new videos on Reel.com's top 10 list are "In The Realm Of The Senses," "Better Off Dead," "A Clockwork Orange," "Blade Runner: The Director's Cut," "Clerks," "Beyond The Valley Of The Dolls," "The Manchurian Candidate," "Poison Ivy 2: Lily," "Pink Flamingos," and "Brazil."

That differs sharply from what the average store sells these days.

Used-title choices were equally

esoteric, including "Koyaanisqatsi," "Ginger Ale Afternoon," "Dead Alive," "Tapeheads," "The Andromeda Strain," "Henry: Portrait Of A Serial Killer," "Missing," "Blood Simple," Akira Kurosawa's "Ran," and "Mischiefs."

The results clearly indicate that the best strategy for Internet retailing is to offer a wide range of features that consumers can't find anywhere else. Reel.com offers a simple solution to the chore of rushing from store to store trying to find a rare title.

Web site visitors type in the movie name and wait for all the information about the movie to pop up on the screen. Prices are 15% off list, and used movies

are less than \$20. Depending on modem speed, the title can be located and ordered in 10 minutes.

User-friendly Reel.com caters to the movie buff by offering more than 85,000 titles. Most people, whether or not they are Internet savvy, want to shop as quickly as possible. Practically anything can be found on the Internet, but the search can be frustrating. Reel.com works because it's simple and delivers quickly.

FIRST-QUARTER BARGAINS: MGM Home Entertainment will debut the "MGM Musicals Collection," featuring widescreen versions of "West Side Story," "Seven Brides For Seven Brothers," "How To Succeed In Business Without Really Trying," "Show Boat," and a host of others, all available now for a new \$14.95 price. There's a \$3 rebate with the purchase of "West Side Story" and one other title in the collection. The studio is also adding 10 titles to its \$9.98 "Movie Time" budget collection. Included are "Blown Away," "Running Scared," and "Blood Red."

Elsewhere, in another first-quarter markdown, Simitar Entertainment is repricing "Shaolin Wooden Men," starring Jackie Chan, to \$9.95 as of Tuesday (13). The title is in Simitar's "Platinum Series" of Chan movies, which have been digitally remastered.

New from Simitar is the "Beast Video" line of rap-music videos, including "Ultimate Rap Party" and "Pure R&B Jam," also due Tuesday (13) at \$9.95. In February, the supplier offers an Easter promotion featuring \$9.95-suggested list "Pilgrimage Play," "The Old Testament," "David & Goliath," and four other themed titles.

Selected March titles from Simitar include "Madonna: The Unauthorized Story," the children's animated series "Arthur & The Square Knights Of The Round Table," and "Bob Denver: Rescue From Gilligan's Island/Wackiest Wagon Train In The West."

SHELF TALK
by Eileen Fitzpatrick



movie name and wait for all the information about the movie to pop up on the screen. Prices are 15% off list, and used movies

RAMONES

(Continued from page 61)

"You never know what we can dig up, but as of now, this is the last piece," says guitarist Johnny Ramone, who with vocalist Joey Ramone went the distance with the band. Longtime drummer Marky Ramone and young bassist C.J. Ramone rounded out the quartet at its end; Dee Dee Ramone and original drummer Tommy Ramone also appear on the tape.

"I think there's enough stuff there that the fans will find interesting," adds Johnny Ramone. "It's not really a documentary, not really a concert—but there's a lot of good stuff on there, like two songs from our concert last year in Buenos Aires, where you see the whole audience. Seeing Lemmy with the Ramones is tremendous."

"We're Outta Here!" is packaged in a 7- by 7-inch square box, with a book-like, flip-open top flap. Cartoon artwork recalls classic Ramones album covers. "It was designed to be a great Christmas boxed set," says Ira Lippy, the band's manager and video producer. "We wanted to provide fans with the ultimate collection of the Ramones work at a price they could afford."



The Ramones relive their past in "We're Outta Here!," a concert video and CD package that includes vintage footage and band member interviews.

Kevin Kerslake, who directed a longform video for Nirvana and clips for the Rolling Stones and Soundgarden, was brought on for the project. "He was really interested, and since we'd done [the Talking Heads'] 'Stop Making Sense' years ago, we wanted this to be that—or 'The Ramones Last Waltz'—and show what a Ramones concert was really like," says Lippy.

"But it grew into a chronicle of their whole career, including testimonials of various key people from various eras. There's a rehearsal from 1974, CBGB footage, a huge show in an Argentina stadium—all kinds of stuff that if you're a Ramones fan you'll go crazy, and if you aren't, you'll understand what it was all about."

On the morning of the release date, the Ramones appeared in New York on Howard Stern's syndicated radio show. That afternoon they were joined by Dee Dee and Tommy Ramone in greeting fans at the downtown Tower Records. It was a one-time-only event at which 500 pieces of "We're Outta Here!" were sold. The six Ramones signed autographs for three hours.

"There won't be any tour, because the band's retired at this point," says Lippy. "It was the last time for anyone to get their hands on the Ramones."

Lippy adds that retail advertising is the primary marketing focus in support of "We're Outta Here!," with some servicing of the package to press and specialty radio shows. "We're positioning it primarily as a gift set, an opportunity for Ramones fans to have a piece of memorabilia," he says.

"I think there's enough stuff there that people will find enjoyable," says Johnny Ramone. It seems to have been a band that could have lived forever and, on video, probably will.

Top Music Videos™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Imprint Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®			
			★★★★ NO. 1 ★★★★★			
1	1	7	TULSA, TOKYO AND THE MIDDLE OF NOWHERE PolyGram Video 4400479233	Hanson	LF	19.95
2	2	6	RAGE AGAINST THE MACHINE Epic Music Video Sony Music Video 19 V50160-3	Rage Against The Machine	LF	19.98
3	3	11	TRIBUTE Virgin Music Video 77849	Yanni	LF	24.95
4	5	7	ONE HOUR OF GIRL POWER Warner Home Video 363553	Spice Girls	LF	14.95
5	6	6	CLOSURE Interscope Video Trimark Home Video 6734	Nine Inch Nails	LF	24.98
6	4	19	THE DANCE ● Warner Reprise Video 3-38486	Fleetwood Mac	LF	19.98
7	7	8	3-WATCH IT GO Elektra Entertainment 40195	Pantera	LF	19.98
8	8	7	ALLEYS & MOTORWAYS Interscope Video Universal Music Video Dist. 90106	Bush	LF	19.98
9	10	3	ROMANZA IN CONCERT PolyGram Video 4400553973	Andrea Bocelli	LF	24.95
10	13	8	LIVE IN THE TRAGIC KINGDOM Interscope Video 90145	No Doubt	LF	19.98
11	12	6	SUBLIME MCA Music Video Universal Music Video Dist. 11712	Sublime	LF	12.95
12	18	15	OUR MUSIC VIDEO Dualstar Video WarnerVision Entertainment 53357	Mary-Kate & Ashley Olsen	LF	12.95
13	14	10	THE BEST OF THE DOORS Universal Studios Home Video 83297	The Doors	LF	14.98
14	9	66	LES MISERABLES: 10TH ANNIVERSARY CONCERT VCI Columbia TriStar Home Video 88703	Various Artists	LF	24.95
15	28	31	I'M BOUT IT ▲² No Limit Video Priority Video 53423	Master P	LF	19.98
16	15	9	WOW-1998 Sparrow Video Chordant Dist. Group 43226	Various Artists	LF	12.98
17	19	40	SELENA REMEMBERED EMI Latin Video 77826	Selena	LF	19.98
18	24	114	LIVE FROM AUSTIN, TEXAS ● Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan And Double Trouble	LF	19.98
19	11	7	GREATEST HITS 6 West Home Video BMG Video 18994	Kenny G	LF	29.98
20	23	200	LIVE AT THE ACROPOLIS ▲³ Private Music BMG Video 82163	Yanni	LF	19.98
21	20	61	ENLARGED TO SHOW DETAIL ▲ PolyGram Video 4400439253	311	LF	19.95
22	26	8	GALORE Elektra Entertainment 40198	The Cure	LF	19.95
23	16	210	LIVE SHIT: BINGE & PURGE ▲¹⁰ Elektra Entertainment 5194	Metallica	LF	89.98
24	RE-ENTRY		OUR FIRST VIDEO ▲⁴ Dualstar Video WarnerVision Entertainment 53304	Mary-Kate & Ashley Olsen	SF	12.95
25	27	42	WHO THEN NOW? Epic Music Video Sony Music Video 50153	Korn	LF	19.98
26	17	13	DOWNHILL FROM HERE Monterey Home Video 31989	Grateful Dead	LF	29.95
27	29	29	WELCOME TO THE FREAK SHOW Forefront Video Chordant Dist. Group 24504	dc Talk	LF	19.98
28	25	16	THE GREATEST HITS VIDEO COLLECTION 6 West Home Video BMG Video 18859-3	Brooks & Dunn	LF	19.98
29	21	134	PULSE ▲² Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
30	22	11	WALK Sparrow Video Chordant Dist. Group 43225	Steven Curtis Chapman	LF	14.98
31	32	59	THE COMPLETE WOMAN IN ME ● PolyGram Video 4400450893	Shania Twain	LF	9.95
32	RE-ENTRY		THE EVOLUTION TOUR: LIVE IN MIAMI Epic Music Video Sony Music Video 50149	Gloria Estefan	LF	19.98
33	RE-ENTRY		HISTORY ON FILM: VOLUME II Epic Music Video Sony Music Video 50138	Michael Jackson	LF	19.98
34	35	9	VIDEO STEW PolyGram Video 440079213	The Mighty Mighty Bosstones	LF	19.95
35	30	15	HOMECOMING: THIS IS MY STORY Chordant Dist. Group 4960	Various Artists	LF	29.95
36	RE-ENTRY		LIVING THE DREAM: LIVE IN WASHINGTON, D.C. BMG Video 43021-3	The Canton Spirituals	LF	19.98
37	39	26	G3: LIVE IN CONCERT Epic Music Video Sony Music Video 50157	Joe Satriani/Eric Johnson/Steve Vai	LF	19.98
38	38	22	JAGGED LITTLE PILL, LIVE ▲ Warner Reprise Video 38476	Alanis Morissette	LF	19.98
39	33	163	THE BOB MARLEY STORY ▲ Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	9.95
40	37	184	\$19.98 HOME VID CLIFF'EM ALL! ▲⁴ Elektra Entertainment 40106-3	Metallica	LF	19.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1998, Billboard/BPI Communications.

Top Video Rentals™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Imprint Distributing Label, Catalog Number	Principal Performers
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.		
			★★★★ NO. 1 ★★★★★		
1	1	8	FACE/OFF (R)	Paramount Home Video 330553	John Travolta Nicolas Cage
2	2	6	MEN IN BLACK (PG-13)	Columbia TriStar Home Video 82453	Tommy Lee Jones Will Smith
3	4	4	MY BEST FRIEND'S WEDDING (PG-13)	Columbia TriStar Home Video	Julia Roberts Dermot Mulroney
4	6	4	CON AIR (R)	Touchstone Home Video Buena Vista Home Video 10484	Nicolas Cage John Cusack
5	5	11	AUSTIN POWERS (PG-13)	New Line Home Video Warner Home Video N3965	Michael Meyers Elizabeth Hurley
6	3	10	THE FIFTH ELEMENT (PG-13)	Columbia TriStar Home Video 82403	Bruce Willis Gary Oldman
7	8	5	SPEED 2: CRUISE CONTROL (PG-13)	FoxVideo 6100	Sandra Bullock Jason Patric
8	10	6	CHASING AMY (R)	Miramax Home Entertainment Buena Vista Home Video 12581	Ben Affleck Joey Lauren Adams
9	NEW ▶		CONTACT (R)	Warner Home Video 15041	Jodie Foster Matthew McConaughey
10	11	11	GROSSE POINT BLANK (R)	Hollywood Pictures Home Video Buena Vista Home Video 10040	John Cusack Minnie Driver
11	9	8	ROMY & MICHELE'S HIGH SCHOOL REUNION (R)	Touchstone Home Video Buena Vista Home Video 10438	Mira Sorvino Lisa Kudrow
12	7	5	GEORGE OF THE JUNGLE (PG)	Walt Disney Home Video Buena Vista Home Video 11774	Brendan Fraser
13	NEW ▶		SPAWN (R)	New Line Home Video Warner Home Video N4610	Martin Sheen Michael Jai White
14	12	9	THE LOST WORLD: JURASSIC PARK (PG-13)	Universal Studios Home Video 83098	Jeff Goldblum Richard Attenborough
15	13	12	BREAKDOWN (R)	Paramount Home Video 334543	Kurt Russell Kathleen Quinlan
16	16	9	ADDICTED TO LOVE (R)	Warner Home Video 15252	Meg Ryan Matthew Broderick
17	14	9	JINGLE ALL THE WAY (PG)	FoxVideo 4152	Arnold Schwarzenegger Sinbad
18	15	5	OPERATION CONDOR (PG-13)	Miramax Home Entertainment Buena Vista Home Video 12687	Jackie Chan
19	17	14	LIAR LIAR (PG-13)	Universal Studios Home Video 83330	Jim Carrey
20	18	11	BATMAN & ROBIN (PG-13)	Warner Home Video 16500	George Clooney Arnold Schwarzenegger
21	19	27	SCREAM (R)	Dimension Home Video Buena Vista Home Video 10499	Neve Campbell Drew Barrymore
22	20	15	THE SAINT (PG-13)	Paramount Home Video 071597	Val Kilmer Elisabeth Shue
23	NEW ▶		HOW TO BE A PLAYER (R)	PolyGram Video 4400474793	Bill Bellamy
24	32	24	DONNIE BRASCO (R)	Columbia TriStar Home Video 82513	Al Pacino Johnny Depp
25	NEW ▶		AIR BUD (PG)	Walt Disney Home Video Buena Vista Home Video 12587	Kevin Zegers Michael Jeter
26	23	15	THE ENGLISH PATIENT (R)	Miramax Home Entertainment Buena Vista Home Video 8730	Ralph Fiennes Juliette Binoche
27	27	14	VOLCANO (PG-13)	FoxVideo 6039	Tommy Lee Jones Anne Heche
28	NEW ▶		187 (R)	Warner Home Video 15432	Samuel L. Jackson
29	25	24	SLING BLADE (R)	Miramax Home Entertainment Buena Vista Home Video 10487	Billy Bob Thornton
30	28	21	THE DEVIL'S OWN (R)	Columbia TriStar Home Video 82463	Harrison Ford Brad Pitt
31	22	6	TRIAL AND ERROR (PG-13)	New Line Home Video Warner Home Video N4597	Michael Richards Jeff Daniels
32	26	13	ANACONDA (PG-13)	Columbia TriStar Home Video 81753	Jennifer Lopez Ice Cube
33	21	7	GONE FISHIN' (R)	Hollywood Pictures Home Video Buena Vista Home Video 9179	Joe Pesci Danny Glover
34	29	2	BOX OF MOONLIGHT (R)	Trimark Home Video VM6576	John Turturro Dermot Mulroney
35	30	20	EVERYONE SAYS I LOVE YOU (R)	Miramax Home Entertainment Buena Vista Home Video 10488	Woody Allen Goldie Hawn
36	24	5	SNOW WHITE: A TALE OF TERROR (R)	PolyGram Video 4400549873	Sigourney Weaver
37	34	25	ABSOLUTE POWER (R)	Warner Home Video 2508	Clint Eastwood Gene Hackman
38	33	9	NOWHERE (R)	New Line Home Video Warner Home Video N4595	Shannen Doherty Christina Applegate
39	31	6	LOVE! VALOUR! COMPASSION! (R)	New Line Home Video Warner Home Video N4598	Jason Alexander John Glover
40	35	2	TAR (NR)	Xenon Entertainment 1094	Kevin Thigpen Nicole Prescott

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

MARKET FOR TIMELY TITLES HEATS UP

(Continued from page 61)

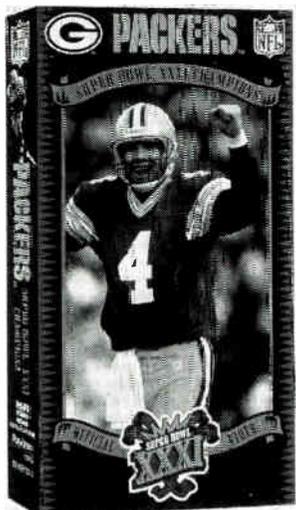
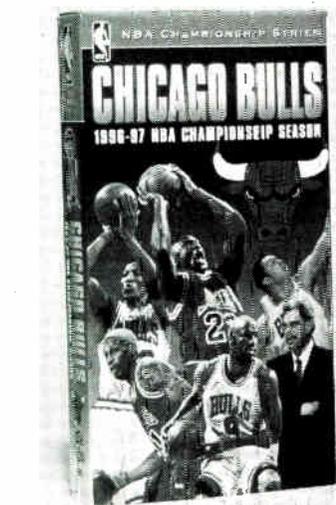
the release of movies and cartoons but an extension of the media," says Ali.

MPI produced two videos after the death of Princess Diana. One, "Diana: Legacy Of A Princess," sold briskly, according to Ali. However, the second, "Diana Princess Of Wales: The Final Farewell," ran into problems peculiar to quick-turnaround artists: Who has rights to the footage?

"Farewell" included coverage of the Princess' funeral taped by the BBC, which was licensed to ABC News. ABC has been a longtime provider to MPI—but not this time.

The network, Ali says, enjoined MPI from shipping the second tape. "ABC said, 'You can't ship these because the BBC wants us to back off,'" he notes. The resulting litigation effectively kept "Farewell" from retailers' shelves when the impact of the funeral was at its height. "The only [tape] with the funeral coverage in its totality is the one that we have, and it's been stopped," says Ali. MPI will have a hard time recovering lost momentum.

More important, MPI is going to have to start battling for a market it



Pro basketball and football championship videos once set the pace for quick-turnaround releases. Now current-events titles vie for shelf space.

once owned. At least two other companies cobbled together videos about Princess Diana and Mother Teresa.

Canoga Park, Calif.-based MVP Home Entertainment, best known for

its television-based series "Cops," reaped the benefits of being first with "Diana: The People's Princess." The tape, which sold well throughout the fall, was in some outlets Sept. 15,

1997—barely two weeks after the tragedy—and became widely available Sept. 22, 1997. It lists for \$14.95.

According to VP Ronni Shuffield, MVP is treading lightly in the quick-turnaround sector. "The People's Princess" does not explore the events surrounding Diana's death, she notes. In an effort to extend the cassette's shelf life through the holidays, "we carefully picked footage that was more of a tribute and more of a collector's piece," Shuffield says. "The packaging [said] 'Christmas gift' all over it."

However, MVP hasn't shied away from sensationalism in other current-events releases. The company released a video chronicling a bloody shoot-out in Los Angeles and another on the Heaven's Gate cult mass suicide. Shuffield declines to say how many units of either of those tapes were sold.

The death of Mother Teresa also captured the attention of consumers, attracting a quick-turnaround entrant. A&E Home Video new media VP Tom Heymann says the venture decided to plunge into the "instant-publishing business" with a Mother Teresa biography that was in stores eight days after her death.

Heymann says that A&E Home Video benefits mightily from the A&E cable connection. "A program for the 'Biography' series being produced jointly by A&E and the BBC had been in early production before her death," he says. "We have people here who are dedicated to this product line. When something happens, they can quickly focus on the need. It aired the night she died."

A&E had previously timed video releases to planned events. This was a first for the unexpected, but it won't be the last, Heymann vows. "We really see this as setting the tone for the

future," so long as the subject matter is tractable. Rather than "bringing out something that's not really good" about Princess Diana immediately after her death, Heymann says, A&E elected to develop a "two-hour, definitive biography" for release early in 1998.

Cable is also fodder for Fox Lorber Home Video, which used its agreement with Court TV to release "The Nanny Murder Trial: Massachusetts Vs. Woodward." The 50-minute tape, about the au pair accused of shaking to death a child in her care, arrived Dec. 9, four weeks after the judge overturned the jury verdict.

President Michael Olivieri believes that the controversial nature of the case will appeal to retailers that specialize in both sell-through and rental. "Our bet is that there is a segment of the population that will buy it because it's so weird," Olivieri says. "And there's a segment of the retail population that will use it as a low-cost rental."

Quick-turnaround videos aren't a quick path to success unless suppliers stick to a tight schedule. When the World Series ended in late October, Major League Baseball Home Video had to deliver the definitive documentary while consumer interest was still high. Because of proximity to the holidays, the video had a small window of opportunity, says VP Rich Domich. "We can't wait a month. We would have been too far into Christmas."

Domich, like his counterparts at other sports labels, estimates that 80%-90% of his World Series sales are in the winning market. The total has averaged 175,000 units a year—except when a high-profile team like the New York Yankees triumphs.

With fans all over the country, demand for the 1996 Yankee victory cassette topped 325,000 units.

Billboard

JANUARY 17, 1998

Top Special Interest Video Sales™

Compiled from a national sample of retail stores sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
★ ★ NO. 1 ★ ★				
1	1	7	THE OFFICIAL 1997 WORLD SERIES VIDEO Orion Home Video 91097	19.98
2	2	29	TIGER WOODS: SON, HERO & CHAMPION FoxVideo (CBS Video) 4098	14.98
3	15	237	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98
4	3	87	MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360	14.98
5	9	11	FOOTBALL FOLLIES PolyGram Video 4400475033	9.95
6	12	11	PURE PAYTON PolyGram Video 4400464413	19.95
7	4	59	THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS Orion Home Video 96002	14.98
8	18	9	NFL TALKIN' FOLLIES PolyGram Video	14.95
9	8	43	MICHAEL JORDAN: THE ULTIMATE COLLECTION FoxVideo (CBS/Fox) 4101090	29.98
10	11	305	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
11	RE-ENTRY		NFL: 100 GREATEST FOLLIES PolyGram Video 8006326733	19.95
12	16	400	MICHAEL JORDAN: COME FLY WITH ME♦ FoxVideo (CBS/Fox) 2173	19.98
13	13	11	NFL: THREE IN A ROW PolyGram Video 4400475093	9.95
14	10	29	MUHAMMAD ALI: THE WHOLE STORY Warner Home Video D5586	109.98
15	14	41	THE ULTIMATE FIGHTING CHAMPIONSHIP 4 Vidmark Entertainment VM6372	19.99
16	19	9	ICE HOT 2 FoxVideo (CBS/Fox) 6664	14.98
17	RE-ENTRY		THE FOOTBALL HALL OF SHAME ABC Video 44033	19.95
18	20	23	THE OFFICIAL 1996-97 NBA CHAMPIONSHIP VIDEO FoxVideo (CBS/Fox) 8452	19.98
19	7	53	THE 1996 WORLD SERIES VIDEO Orion Home Video 91096	19.98
20	6	15	NFL GREATEST GAMES: SUPER BOWL III PolyGram Video 80063046439	19.95
HEALTH AND FITNESS™				
★ ★ NO. 1 ★ ★				
1	2	13	OPRAH: MAKE THE CONNECTION Buena Vista Home Video 60428	22.99
2	3	123	THE GRIND WORKOUT HIP HOP AEROBICS♦ Sony Music Video 49659	12.98
3	15	9	THE GRIND WORKOUT: FAT BURNING GROOVES Sony Music Video	12.98
4	1	13	DENISE AUSTIN: A COMPLETE WORKOUT WITH WEIGHTS Parade Video 908	12.98
5	10	63	THE FIRM: AEROBIC INTERVAL TRAINING BMG Video 80112-3	19.98
6	RE-ENTRY		FIRM BASICS: FAT BURNING TOTAL BODY WORKOUT BMG Video 80343-3	19.98
7	6	63	THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING BMG Video 80115-3	19.98
8	7	169	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	14.98
9	17	7	FIRM BASICS: SCULPTING WITH WEIGHTS BMG Video 80341-3	19.98
10	NEW▶		STEP REEBOK: INTENSE MOVES BMG Video 80358-3	14.98
11	5	59	CRUNCH: FAT BLASTER PLUS Anchor Bay Entertainment SV10092	9.98
12	4	105	THE GRIND WORKOUT: FITNESS WITH FLAVA♦ Sony Music Video 49796	12.98
13	8	13	DENISE AUSTIN: A HOT HOT FAT-BURNING WORKOUT Parade Video 909	12.98
14	12	63	THE FIRM: ABS, HIPS & THIGHS SCULPTING BMG Video 80114-3	19.98
15	RE-ENTRY		CINDY CRAWFORD/THE NEXT CHALLENGE GoodTimes Home Video 05-7100	19.99
16	RE-ENTRY		THE FIRM: BODY SCULPTING BASICS BMG Video 80110-3	19.98
17	20	37	THE FIRM: FIRM CARDIO BMG Video 80314-3	19.98
18	14	5	STEP REEBOK: POWER BLAST BMG Video 80359-3	19.98
19	NEW▶		CRUNCH: THE JOY OF YOGA Anchor Bay Entertainment SV10285	9.99
20	NEW▶		STEP REEBOK: RHYTHMIC POWER BMG Video 80360-3	19.98

♦ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1998, Billboard/SPI Communications.

Blockbuster Award Nominees Named

LOS ANGELES—Nominees for the fourth annual Blockbuster Entertainment Awards, to be held March 10, are as follows:

Favorite Actor—Action/Adventure
Nicolas Cage, "Face/Off" and "Con Air"

Harrison Ford, "Air Force One"

John Travolta, "Face/Off"

Favorite Actor—Comedy

Jim Carrey, "Liar Liar"

Kevin Kline, "In & Out"

Mike Myers, "Austin Powers"

Favorite Actor—Drama

Matt Damon, "The Rainmaker"

Leonardo DiCaprio, "Titanic"

Matthew McConaughey, "Contact"

Favorite Actor—Horror

David Arquette, "Scream 2"

Freddie Prinze Jr., "I Know What You Did Last Summer"

Tom Sizemore, "The Relic"

Favorite Actor—Science Fiction

Jeff Goldblum, "The Lost World: Jurassic Park"

Tommy Lee Jones, "Men In Black"

Will Smith, "Men In Black"

Favorite Actor—Suspense

Morgan Freeman, "Kiss The Girls"

Mel Gibson, "Conspiracy Theory"

Bruce Willis, "The Jackal"

Favorite Male Newcomer

Howard Stern, "Private Parts"

Casper Van Dien, "Starship Troopers"

Michael Jai White, "Spawn"

Family Animated Favorite

"Cat's Don't Dance"

"Hercules"

"Anastasia"

Favorite Actress—Action/Adventure

Linda Hamilton, "Dante's Peak"

Nicole Kidman, "The Peacemaker"

Jennifer Lopez, "Anaconda"

Favorite Actress—Comedy

Jean Cusack, "In & Out"

Elizabeth Hurley, "Austin Powers"

Julia Roberts, "My Best Friend's Wedding"

Favorite Actress—Drama

Jodie Foster, "Contact"

Madonna, "Evita"

Kate Winslet, "Titanic"

Favorite Actress—Horror

Neve Campbell, "Scream 2"

Courteney Cox, "Scream 2"

Jennifer Love Hewitt, "I Know What You Did Last Summer"

Favorite Actress—Science Fiction

Julianne Moore, "The Lost World: Jurassic Park"

Uma Thurman, "Batman & Robin"

Sigourney Weaver, "Alien Resurrection"

Favorite Actress—Suspense

Ashley Judd, "Kiss The Girls"

Julia Roberts, "Conspiracy Theory"

Elisabeth Shue, "The Saint"

Favorite Actress—Newcomer

Jennifer Love Hewitt, "I Know What You Did Last Summer"

Milla Jovovich, "The Fifth Element"

Denise Richards, "Starship Troopers"

Family Favorite

Tim Allen, "Jungle 2 Jungle"

Brendan Fraser, "George Of The Jungle"

Robin Williams, "Flubber"

*Available on video

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

ORIGINAL BROADWAY CAST

Side Show

PRODUCERS: Mike Berniker, Harold Wheeler, Henry Krieger

Sony Classical 60258

Although well received, this musical based on vaudeville stars and Siamese twins Daisy and Violet Hilton was short-lived. The show's wonders, though, were the vocal and physical performances of Alice Ripley and Emily Skinner as the Hiltons. The good news aurally is that the Henry Krieger (music) and Bill Russell (lyrics) score has many moments of musical theater excitement, although the opening number, "Come Look At The Freaks," is perilously close to the style of Stephen Sondheim. After that, the score is solidly on its own and has the potential to achieve cult-classic status.

ROBERT CLARY SINGS

PRODUCERS: John Rodby, Robert Clary

Original Cast 9770

Clary, a one-time Broadway performer but better known as Louis Lebeau on TV's "Hogan's Heroes," is an effervescent presence on a bill of 30 songs by the team of Rodgers and Hart and songs associated with Johnny Mercer. That means, of course, that there is not a klinker in the bunch. With jazz support by the John Rodby Trio, Clary also provides moments of scat singing. It all works to the songs' advantage, not to mention the listener's delight. This is Clary's second album for Original Cast.

CHICANE

Far From The Maddening Crowds

PRODUCERS: Chicane

Edel 37542

This European duo should easily prove that its club and crossover radio hits "Sunstroke" and "Offshore" were not flukes with this collection of richly textured instrumentals. Although there are several moments when the beat kicks into peak-hour dancefloor pace, the overall vibe here is chilled ambience. "Already There" and "Early" are particularly strong with their sprawling, wonderfully cinematic keyboards and jittery drum'n'bass rhythms. While it's possible for this fine set to meet with widespread approval à la Robert Miles' breakthrough "Dreamland," the inclusion of vocals would have widened its potential audience. Perhaps next time.

★ JEMTONE

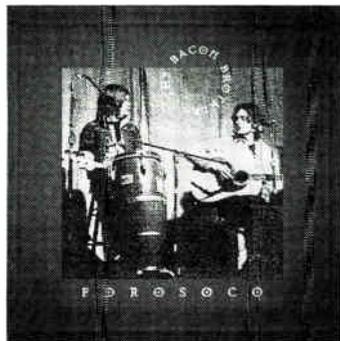
Got The Feeling

PRODUCER: Joey Mosk

Pow Wow 7464

Look for producer Joey Mosk to rise from the depths of the house music underground into mainstream club consciousness with this sterling set, on which he teams up with belter Michelle Weeks. With assistance from an assortment of musicians, they've concocted a new-generation C+C Music Factory type of set, steamrolling through a variety of rhythmic flavors with ample pop flair. The blend of infectious hooks and soulful performances are downright

SPOTLIGHT



THE BACON BROTHERS

Forosoco

PRODUCERS: Rob Galbraith & Michael Bacon

Bluxo 4040

Whatever skepticism one might have about a musical project involving a movie star disappears after the first few bars of this delightful album by the Bacon Brothers—actor Kevin and musician Michael. Both are extremely talented singers, songwriters, and performers, and long before Kevin's movie career, he and Michael had a band and performed with some regularity. What's most remarkable about "Forosoco"—an acronym for "folk, rock, soul, and country"—is that its songs aren't just good "considering"; they're good, period. From uptempo opener "Old Guitars" to the touching "A Woman's Got A Mind To Change," from the catchy, clever "Only A Good Woman" to a faithful cover of James Taylor's "Rainy Day Man," the record is insightful, inspired, and heartfelt. Worthy of consideration at triple-A, college, folk, and open-minded country outlets. Contact: 1218 17th Ave. S., Nashville, Tenn. 37212

irresistible—especially on the single-worthy "All My Lovin'," which strobes with retro-disco colors.

COUNTRY

KRIS TYLER

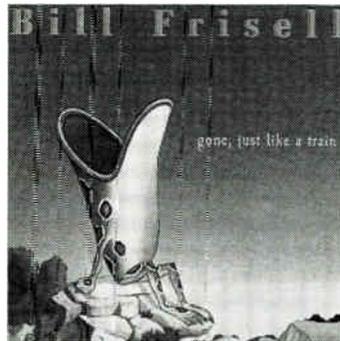
What A Woman Knows

PRODUCERS: Tony Brown, Emory Gordy Jr.

Rising Tide 53045

Kris Tyler turns in a very impressive first outing with this collection of mostly lost-love laments. This Emmy Award-winning TV producer-turned-aspiring country singer possesses a very assured, confident voice and an easy manner. What surprises most, however, is the level of her songwriting. Tyler wrote five of these songs and co-wrote five others, and the quality is

SPOTLIGHT



BILL FRISELL

Gone, Just Like A Train

PRODUCER: Lee Townsend

Nonesuch 79479

Less than a year since Nonesuch released Bill Frisell's avant-country masterpiece "Nashville," the label offers another gem from the protean guitarist. "Gone, Just Like A Train" features Frisell in a loose, lowdown trio setting with bassist Viktor Krauss (Lyle Lovett's man and Alison Krauss' brother) and L.A. drum legend Jim Keltner (Ry Cooder, Randy Newman, ad infinitum). The three are an inspired team as they groove on a set of fresh Frisell compositions and choice tunes from his back pages. There's the wry-lonesome sound of "Girl Asks Boy (Part 1)" and "Egg Radio," as well as the edgy jazz-rock of "Blues For Los Angeles" and "Lookout For Hope." The lyrical "Verona" would be a perfect offbeat call for roots-music radio, while "Sherlock Jr." should haunt listeners left of the dial. Music steeped in tradition yet forward-minded, "Gone, Just Like A Train" is the ideal introduction to Frisell's soulful art.

far above the usual freshman effort. The fact that she attracted such co-writers as Gary Burr, Sharon Price, Desmond Child, and Mark Hudson says much about the respect afforded Tyler by the Nashville songwriting community. No less impressive is the fact that, in Gordy and Brown, Tyler snagged two of country's hottest producers, and they deliver the goods on this impeccably produced album.

JAZZ

VARIOUS ARTISTS

Celebrating Grappelli

PRODUCERS: Calum Malcolm, Martin Taylor

Honest 5058

Tribute albums for sainted artists often fail to satisfy, as the guest of honor can

never come down to join in the festivities. But this *homage à Grappelli* actually features Grappelli on half the tracks, which were recorded to mark the 90th birthday he never reached. The date's leader is Scottish guitarist and longtime Grappelli accompanist Martin Taylor, who clearly relishes the Django Reinhardt role. Even with his end so near, Grappelli swings hard—an ebullient oracle of swirling, fluttering, soaring, and sighing violin tones. Taylor's Spirit Of Django Band evokes Grappelli's earliest years—especially on "Undecided," which was directly transcribed from a '30s Grappelli chart, but now with vocals from labelmate Claire Martin. The set also includes standards "Chicago," "Dinah," "It's Only A Paper Moon," an irrepressibly joyful "Jive At Five," and a creamily bluesy Grappelli/Taylor duet on "Willow Weep For Me."

CONTEMPORARY CHRISTIAN

SEND THE BEGGAR

PRODUCERS: Mark Quattrocchi, Marty Daniels

Rustproof Records RRD7005

This could likely emerge as one of the best independent records of the year on the strength of its well-written songs and memorable melodies, as well as this band's impressive and creative personality. Send The Beggar comprises vocalist Matt Bentley, drummer Brett Fitzer, bassist Matthew Wootten, and guitarists Cris Anthony and Chris Freeman. Hailing from Columbus, Ohio, the act began as a praise and worship band for a church youth group and has evolved into an engaging modern rock outfit. Bentley is the group's principal songwriter and pens lyrics that are poetic and full of depth without ever becoming pretentious or obtuse. Among the best cuts are "Matter," "Winding Roads," "Tangled With The Error," and "All I Know." The band has a radio-friendly accessibility reminiscent of Jars Of Clay, yet comparisons are rather unfair because this talented outfit is clearly in a class by itself with a promising future ahead.

CLASSICAL

★ RODRIGO: *Concierto De Aranjuez*, Songs, etc. Manuel Barrueco, guitar; Plácido Domingo, tenor/conductor; Philharmonia Orchestra
PRODUCER: Simon Woods
EMI Classics 56175

Joaquin Rodrigo's "Concierto De Aranjuez" and "Fantasia Para Un Gentilhombre" are two of the most over-recorded 20th-century masterpieces for guitar, but this disc spotlighting the Cuban-born Manuel Barrueco is made distinctive by the presence of four heart-melting Rodrigo ballads, sung by Plácido Domingo. His strong yet supple tenor is peerless in this repertoire, and Barrueco's accompaniment is apt (a whole album of such songs would have really been something special). Also included are a couple of exciting solo features for Barrueco, who's become an artist of emphasis for EMI. The label issued his album of J.S. Bach sonatas last fall and has just reissued several early Barrueco solo titles, including interesting pairings of Bach/DeVisé and Mozart/Sor. Domingo—who continues his foray into conducting by leading "Concierto" and "Fantasia"—also has another EMI disc just out, a Verdi-heavy entry in the

label's "Heroes" series of operatic anthologies.

MORTON FELDMAN

For Philip Guston

PRODUCER: Dorothy Stone

Bridge 9078

The godfather of minimalism, the late Morton Feldman's output ranged from two-minute epigrams for voice and piano to a six-hour string quartet. Silence is evoked as much as sound in many of these pieces, and it's no different in this undulating epic in the name of a Feldman friend and kindred spirit, abstract expressionist painter Philip Guston. "For Philip Guston" unfolds over four discs and four hours, with subtle interplay between flutes, percussion, and piano/celeste played by members of the California EAR Unit. Despite its glacial dynamics, the work could actually appeal to a wide cross section of listeners beyond the avant-garde, as its aural abstraction is in concord with some gamelan music, ambient electronica, and even new age. A fifth disc in the set is an enhanced CD, with photos and remarks by the composer. Distributed in the U.S. by Koch International.

NEW AGE

TIM FARRELL

Sky Dancer

PRODUCER: Tim Farrell

Magratha TM997

Tim Farrell was featured last year on Narada's "Guitar Fingerstyle" collection, and his intricate techniques are heard to full effect on "Sky Dancer." Fusing Leo Kottke's thumb-picking techniques along with the more pastoral musings of Alex De Grassi, Farrell stands apart from the numerous acoustic guitar slingers out there. The title track and "Joyride To Tranquility" resonate with soaring, memorable melody lines that go beyond technique. Beautifully recorded, Farrell's subtle colorations include e-bow guitar wails on "Four Echoes" and tablas on a couple of tracks. Sky Dancer signals the arrival of a guitarist to be heard. (Contact: 215-598-0712)

WORLD MUSIC

★ KATHRYN TICKELL

The Gathering

PRODUCER: Kathryn Tickell

Park 39

The American debut for British progressive folk artist Kathryn Tickell is a strong showcase for this seasoned, cannyly gifted songwriter who plays Northumbrian pipes and violin. Tickell explores her own style of razor-sharp, expansively influenced acoustic folk with a vivacity that rivals such Celtic innovators as Seamus Egan and Eileen Ivers. Tickell's outstanding originals are notable for the offbeat accents of the title cut, the throbbing rhapsody of "Raincheck," and the balladic dreaminess of "Tune For Matt Robson/Kathleen." (On harmonic player Brendan Powers' "Real Blues Reel," Powers and Tickell conjure up the title's cross-cultural musical love child.) Traditional medleys include the naive beauty of "Green Brechans O'Branton" paired with the hyperactive cadences of "I Saw My Love Come Passing By Me," as well as "Lads Of Alnwick/Sunderland Lassies/Peacocks March," which spotlights her dizzying, rapid-fire piping.

VITAL REISSUES®

ANY TROUBLE

Where Are All The Nice Girls?

PRODUCER: John Wood

Compass 4246

Led by Clive Gregson, Any Trouble was one of many British rock bands of the late '70s and early '80s that struck the magic combination of melody, rock energy, and punk attitude. Unfortunately, the Manchester quartet languished in the shadow of more fortunate Stiff Records labelmates like Elvis Costello and Nick Lowe and never quite found the promi-

nence it deserved. Any Trouble's 1980 debut album, licensed from Stiff, is available for the first time on CD in a version that includes the group's first single, "Yesterday's Love," which did not appear on the original edition. The reissue also is noteworthy in that it combines songs from the American and British pressings of the LP and was remastered for CD by original producer John Wood, who is noted for his work with Fairport Convention, Nick Drake, and Richard Thompson.

ALBUMS—SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (JM): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Irv Lichtman (Broadway/cabaret/N.Y.); Brad Ban-barger (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

Reviews & Previews

SINGLES

EDITED BY LARRY FLICK

POP

► SPICE GIRLS Too Much (3:51)

PRODUCERS: Absolute
WRITERS: Spice Girls, Watkins, Wilson
PUBLISHERS: Full Keel/BMG, ASCAP, Windswept Pacific/19, PRS
REMIXERS: SoulShock & Karlin
Virgin 13106 (cassette single)
After the festive cha-cha vibe of "Spice Up Your Life," this endlessly chatted-up troupe of baby divas unleashes the song that pop radio has been hankering for. "Too Much" is a swishy classic-pop ballad that tickles the ear with tasty doo-wop flavors. The group's harmonies work extremely well against Absolute's arrangement of swirling strings and understated horns. SoulShock and Karlin contribute a solid remix that wipes away the novel feel of the track; they replace it with a smooth soul sheen. Regardless of the mix you favor, there's little doubt that you'll be singing the chorus to yourself for hours—make that days—after one listen.

► OASIS All Around The World (no timing listed)

PRODUCERS: Owen Morris, Noel Gallagher
WRITER: N. Gallagher
PUBLISHERS: Sony/ATV Songs/Oasis/Creation, BMI
Epic 3619 (c/o Sony) (cassette single)
Here ya go . . . Oasis at its absolute best. "All Around The World" is a sweeping rock ballad that proudly combines Beatles influence with modern rock flavor. It's impossible to not get a tingle up the spine as the track's jagged guitar lines collide with a rush of smoothly sympathetic strings. Top 40 listeners will find the romantic words and sing-along chorus just yummy, while rockers will dig the sonic boom of the track's over-the-top instrumental climax. A winner from the current album "Be Here Now."

★ GARY BARLOW Superhero (3:39)

PRODUCERS: Max Martin, Kristian Lundin
WRITERS: G. Barlow, M. Martin, K. Lundin, J. Skinner
PUBLISHERS: EMI-Virgin/Zomba/Grantsville, ASCAP
Arista 3460 (c/o BMG) (cassette single)
Former Take That crooner Barlow takes a second shot at cracking the stateside market with a lively, instantly appealing pop shuffler. With its funk-lite beat and strumming acoustic guitar riffs, "Superhero" is a contagious li'l ditty that draws much of its strength from the U.K. singer's solid voice and sweet demeanor. Although the combination works well during the song's softer moments, he excels during its peak, when a flourish of chirpy female backing singers swell to choir proportions and push him to belt a spree of soulful vamps. This could be the one that renders him a star here.

IMANI COPPOLA I'm A Tree (3:16)

PRODUCER: Michael Mangini
WRITERS: I. Coppola, M. Mangini, J.P. Densmore, R. Kreiger, R. Manzarek, J. Morrison
PUBLISHERS: Ensign, BMI; Famous/Tsandthos/Doors Music Co./Fitzgerald, Hartley & Co., ASCAP
REMIXERS: Michael Mangini, Skoti Alain Elliott
Columbia 5435 (c/o Sony) (cassette single)
First she wanted to be a cowgirl, now she's a tree. Coppola seems to be making a career out of having a minor identity crisis. But seriously, Coppola's second single should help her continue to build a following at pop radio. She pleasantly chats and chirps within an arrangement that combines elements of old-school soul, pure pop, and classic rock. The hook is heavily drawn from a prominent slice of the Doors' "Soul Kitchen," which will help unlock many a programmers' door.

R & B

★ CHICO DeBARGE Love Still Good (3:52)

PRODUCER: Chico DeBarge
WRITER: C. DeBarge
PUBLISHERS: Joseph's Dream/Kedar Songs/Multi-songs/BMG, SESAC
Kedar Entertainment/Universal 1254 (c/o Uni) (cassette single)
Justice prevailing, 1998 will be the year that DeBarge will be accepted as a soul stylist on the level of Maxwell and D'Angelo. This lightly percussive old-school ballad proves that he certainly has the creative chops to go the distance. He cruises from a sensual baritone to a tingly, Marvin Gaye-influenced falsetto with astonishing ease. Deliciously atmospheric and quietly insinuating, "Love Still Good" will likely open its radio life on R&B adult programs. However, DeBarge's affecting, intelligent words reach far beyond the deceptively romantic parameters of the song's instrumentation. Close examination will reveal the need for widespread attention.

★ SYLK 130 Last Night A DJ Saved My Life (4:05)

PRODUCERS: King Britt, John Wicks
WRITER: M.J. Cleveland
PUBLISHERS: Longitude/Comart, ASCAP
REMIXERS: Epitome, Buddha, Shamello, Francois K. Ovum/Ruffhouse/Columbia 3804 (c/o Sony) (cassette single)
The brainchild of producer/DJ King Britt, Sylk 130 shows serious signs of breaking out of its dance base into the R&B and pop realm with this super-slick, wickedly funky throw-down. Sure, there are disco-spiced mixes designed to keep clubheads happy, but the original mix wriggles with a hip-swaying retro-soul feel that will easily connect with jeepsters. Programmers take heed: This track will sound just dandy slotted alongside Puff Daddy's latest sample-happy offering. Use this fine single as a reason to check out Sylk 130's sterling full-length debut, "When The Funk Hits The Fan."

OL' SKOOL FEATURING KEITH SWEAT & XSCAPE Am I Dreaming (4:10)

PRODUCER: Keith Sweat
WRITER: S. Dees
PUBLISHERS: Irving/Almo, ASCAP
Keja/Universal 1239 (c/o Uni) (CD single)
Keith Sweat's latest protégés, Ol' Skool, remain true to their group philosophy by exploding on the scene with a classic remake of "Am I Dreaming." The newcomers force their hand on the R&B airwaves by pairing up with sultry foursome Xscape, which never seems to perform badly on any track. Coupled with Sweat's production, Ol' Skool slips past programmers' "new group" sensors and fits snugly on older- and younger-leaning R&B playlists.

COUNTRY

► GEORGE STRAIT Round About That Way (3:02)

PRODUCERS: Tony Brown, George Strait
WRITERS: Dean, W. Nance
PUBLISHERS: Tom Collins/Songs of PolyGram International/Still Working for the Man/O-Tex, BMI
MCA 72028 (c/o Uni) (CD promo)
Strait leads off the new year with yet another fine single that illustrates why he's country music's most enduring and successful male artist. Fiddle and steel guitar dominate this uptempo romp about a man who reluctantly admits to still missing his ex. Strait's performance is packed with personality, and this song has "hit" written all over it.

► ALAN JACKSON A House With No Curtains (3:25)

PRODUCER: Keith Stegall
WRITERS: A. Jackson, J. McBride
PUBLISHERS: WB/Sony/ATV Tunes/Mill Village, ASCAP
Arista 3118 (c/o BMG) (CD promo)
Jackson is a modern-day master of tra-

ditional country music, and he's at his best on this pure country ballad about the heartbreak of a dying love. Jackson and co-writer Jim McBride have written a quintessential country tear-jerker with a killer lyric. As always, Stegall's production is right on target, letting Jackson's angst-ridden vocal take the lead and filling in the remainder of the aural landscape with beautiful piano, steel guitar, and fiddle. Chalk up another monster hit for Jackson.

► TRISHA YEARWOOD Perfect Love (2:56)

PRODUCERS: Tony Brown, Trisha Yearwood
WRITERS: S. Russ, S. Smith
PUBLISHERS: Starstruck Angel/Missoula/EMI-Blackwood/Singles Only, BMI
MCA 72034 (c/o Uni) (CD promo)
Here's yet another gem of a new recording from Yearwood's greatest-hits package. It lives up to the impressive collection of tunes featured on the set. Written by top Music Row songwriters Sunny Russ and Stephony Smith, "Perfect Love" is an infectious, uptempo tune that celebrates the joys of being in love, and Yearwood delivers it with her usual passion and vibrancy. Last year was great for Yearwood—she took home the Country Music Assn.'s female vocalist of the year trophy. With songs like this, Yearwood looks sure to continue the momentum in 1998.

► THE KINLEYS Just Between You And Me (3:28)

PRODUCERS: Russ Zavitsos, Tony Haselden, Pete Greene
WRITERS: H. Kinley, J. Kinley, R. Zavitsos, D. Zavitsos
PUBLISHERS: We've Got the Music/Songs of PolyGram International/Tazmaraz BMI; For the Music/PolyGram, ASCAP
Epic 78754 (c/o Sony) (CD promo)
These talented twins made an impressive debut with their first single, "Please," which peaked at No. 7 on Billboard's Hot Country Singles & Tracks chart. This lively, uptempo tune should continue that momentum. The song is a winner, and the duo's harmonies make listening a celestial experience.

BILL ENGVALL It's Hard To Be A Parent (2:55)

PRODUCERS: James Hollihan Jr., Doug Grau
WRITERS: B. Engvall, G. Engvall, J. Hollihan Jr.
PUBLISHERS: Twin Spurs, BMI; James Hollihan, ASCAP
Warner Bros. 9165 (CD promo)
The latest in Engvall's string of successful comedy monologs interspersed with music is a humorous treatise on the challenges of parenthood. It's funny material that anyone with kids will easily identify with. For country stations that utilize comedy records as novelty items in their rotations, this should be a welcome addition.

MELODIE CRITTENDEN Broken Road (3:52)

PRODUCERS: Byron Gallimore, Stephony Smith
WRITERS: M. Hummon, B.E. Boyd, J. Hanna
PUBLISHERS: Careers-BMG/Floyd's Dream/Jeff Digs/Bug, ASCAP
Asylum 9945 (CD promo)
Crittenden has a lovely voice and puts it to fine use on this incredible song that places a positive spin on all the things we go through before we find our one true love. The lyric is poignant, with such finely crafted lines as "Every long, lost dream led to where you are/Others who broke my heart, they were just northern stars pointing me on my way into your loving arms." Co-written by Marcus Hummon, Bobby E. Floyd, and Jeff Hanna, this song was also recorded by Hummon on his wonderful Sony album (which numerous artists, including Crittenden and Tim McGraw, are turning to for material). This is one of those songs country radio sorely needs—sheer poetry with a moving message and a flawless delivery. Given a chance, it could be a hit.

DANCE

► DAT OVEN Icy Lake (9:02)

PRODUCERS: Dat Oven
WRITERS: S. Moriwaki, J. Grattan
PUBLISHERS: Quarkette/House of Fun, BMI
REMIXERS: Dat Oven
Quark/Jellybean 2534 (12-inch single)
Dat Oven follows its breakout smash "Chelsea Press 2" with an equally quirky tribal thumper that, once again, centers around unique, nontraditional uses of the telephone. While the act's previous hit indulged in the pleasures of phone sex, "Icy Lake" loops a voice-mail message that may be interpreted as a suicide message over an array of inventive keyboard licks and seductive grooves. Heavy props to the act for investigating sounds and ideas that most others wouldn't touch. That approach will serve it well over time. Contact: 212-777-7788.

★ MASSFLOW FEATURING CLEON Beautiful Dreams (I Witness) (no timing listed)

PRODUCER: Oliver Stumm
WRITERS: O. Stumm, T. Lopes
PUBLISHER: Artificial, ASCAP
REMIXER: Oliver Stumm
Liquid Groove 0014 (12-inch single)
Oliver Stumm is one of the unsung heroes of the New York underground, consistently cranking out one fierce houser after the next. "Beautiful Dreams (I Witness)" shows him teaming up with singer Cleon and whipping up a bit of gospel-splashed revelry. The beat is hard-edged, the bassline is taut and firm, and the hook is downright irresistible. Icing on the cake is Cleon's performance, which is rife with soulful melodrama. Seek this winner out. It could be the record that transforms Stumm into the worldwide club star he deserves to be. Contact: 212-475-3223.

NEW & NOTEWORTHY

ALL SAINTS I Know Where It's At (4:01)

PRODUCERS: Karl Gordon, Carmaron McVey, Magnus Fiennes
WRITERS: K. Gordon, S. Lewis, P. Griffin, W. Becker, D. Fagen
PUBLISHER: not listed
REMIXERS: Cutfather & Joe
London/ffrr 7683 (CD single)
Are ya ready for the attack of the "spicy" girl groups? Regardless, here they come. All Saints is a highly videogenic U.K. quartet serving up the kind of lightweight dance pop that will appeal to the guilty-pleasure-seeker in us all. "I Know Where It's At" shuffles along with a faux-funk groove, supporting airy harmonies and a hook that sticks to the brain like bubble-gum. Listen closely, and you'll pluck out a well-placed sample of "The Fez" by Steely Dan. With savvy top 40 programmers already beginning to embrace this winning release, it's easy to predict

complete airwave saturation within seconds.

'N SYNC I Want You Back (3:20)

PRODUCERS: Denniz Pop, Max Martin
WRITERS: D. Pop, M. Martin
PUBLISHERS: Cherion Songs/BMG Songs, ASCAP
REMIXERS: Riprock, Alex G., Florian Richter
RCA 65330 (c/o BMG) (cassette single)
On the boy-toy tip, this Orlando, Fla., quintet is hitting stateside radio after racking up three top 10 hits in Germany and achieving gold sales status in seven European countries. It's little surprise that the world is warming up to these lads, given their suave image and swag-ging harmonizing. With its jeep-derived beats and infectious, sunny synths courtesy of hitmeisters Denniz Pop and Max Martin, "I Want You Back" twinkles with the kind of cutie-pie candy-pop charm of Backstreet Boys. An immediate pleaser that leaves you hankering for more.

TAIKA Evergreen (7:13)

PRODUCER: Warren Schatz
WRITERS: B. Streisand, P. Williams
PUBLISHER: WB, ASCAP
REMIXER: Warren Schatz
Before Dawn/Touchwood 114 (CD single)
Warren Schatz, the producer of such disco classics as Vicki Sue Robinson's "Turn The Beat Around" and Evelyn "Champagne" King's "Shame," comes out of hiding to helm this house-induced cover of the Barbra Streisand classic. He has clearly been paying close attention to club trends, giving the muscular strength of the the groove. He also hit a home run with Taika, a newcomer who belts and vamps like a preacher in a pulpit. Together, they succeed in taking a song that would normally not work as a dance song into an irresistible anthem. Check it out. Contact: 212-977-7800.

AC

EDDIE MONEY Can You Fall In Love Again (4:35)

PRODUCERS: Kim Ballard, Curt Cuomo, Eddie Money
WRITERS: R. Waite, Denicola
PUBLISHERS: Sony/ATV Songs/Wild Crusade/Ru Cyrus, ASCAP
CMC International 86223 (c/o BMG) (cassette single)
The second single from Money's latest set, "Shakin' With The Money Man," is etched with all of the markings you would expect (and want) from the venerable artist—limber guitars, gruff vocals, and ponderous lyrics for the working man. He concedes to radio trends by underlining this song with a shuffle beat, though it never overpowers his performance or the carefully constructed blend of guitars and synths. AC programmers with an affection for enduring artists will want to give this lovely effort a chance.

RICHARD CARPENTER Karen's Theme (2:40)

PRODUCER: Richard Carpenter
WRITER: R. Carpenter
PUBLISHERS: Almo/Hammer and Nails, ASCAP
A&M 00590 (CD single)
Carpenter ends a long break from recording with an instrumental ballad that pays tribute to his late sister. "Karen's Theme" has an appropriately melancholy melody and orchestration that will appeal primarily to sophisticated listeners. It is the new song on an eponymous album filled with newly cut instrumental versions of numerous Carpenters hits.

ROCK TRACKS

► PEARL JAM Given To Fly (no timing listed)

PRODUCERS: Brendan O'Brien, Pearl Jam
WRITERS: M. McCready, E. Vedder
PUBLISHERS: Bystander/Jumpin' Cat, ASCAP
Epic 3946 (c/o Sony) (CD single)
Eddie Vedder and pals preview "Yield" with a slow-building rocker that doesn't risk scaring off die-hards. Vedder still sounds half a step away from depressed violence, and the band has mastered the art of blending grunge-like aggression with classic-rock noodling. There's no need to predict the future of "Given To Fly"—mainstream and modern rock radio are already clamoring for the chance to blast it, and it's catchy and crisp enough to make the grade with popsters.

CAIN Flash (4:23)

PRODUCER: Tim Cain
WRITER: not listed
PUBLISHER: Q Ear, ASCAP
Q Ear 001 (CD single)
Cain takes a pause from his regular stint as the lead singer of queer-rock outfit Boys Entrance to concoct a solo tribute to Diana, Princess of Wales. His words are gratefully straightforward and clearly heartfelt, while a galloping beat provides necessary urgency. Cain's tenor has a crackling intensity that leaves you wanting to hear more. Of equal interest is the additional cut, "Requiem," which was penned in memory of the late Freddy Mercury. Contact: 773-784-1504.

GENERAL MEDIA

EDITED BY EILEEN FITZPATRICK

HOME VIDEO

BY CATHERINE APPLEFELD OLSON

THE IRISH IN AMERICA: LONG JOURNEY HOME

Buena Vista Home Video
6 hours, \$79.99

This four-tape set provides a detailed account of Irish immigration, starting with the American Revolution through to the rise of the Kennedy clan. The series will get added exposure when PBS airs the program Jan. 26-28, and a companion CD will be released by BMG Classics Tuesday (13). Both should reignite the interest in Irish history started by the phenomenal success of "Riverdance." Although the Great Potato Famine of 1845 forced millions of Irish to flee their farming communities for a better life in America, waves came more than 100 years earlier to stake their claim in the new nation. Like many immigrant groups, the Irish carved their niche in society through hard labor. They cleared forests, built canals and railroads, and mined the Rockies for gold, copper, and iron with little going for them except strong backs and the willingness to work. The tape offers some interesting facts, including the story of Butte, Mont.—one of the first cities in America founded by Irishmen. One section highlights the millions of young Irish women who found security working as maids for Boston's rich. Most of their wages went back to Ireland, and, during the late 1800s, one-third of the money circulated in Ireland came from daughters and siblings working as domestic servants in America. Told through vintage photos, newsreels, historians, family members, and music from Irish natives (including Sinéad O'Connor, Van Morrison, and the Chieftains), the series accurately illustrates the intense poverty of Ireland, which was equally matched by an overwhelming courage and drive to scratch out a better life far from the Emerald Isle.

THROUGH THE HANDS OF DAVID LANZ

Narada Video
78 minutes, \$24.95

New age artist Lantz leads viewers through a music theory and composition class in this unusual how-to tape. Lantz concentrates on getting viewers familiar with tempo, style, and mood instead of using visual gimmicks to teach beginners to play Mozart overnight. He carefully dissects four of his own compositions and then plays each in its entirety. Overhead cameras give a bird's-eye view to Lantz's smooth playing style. Viewers probably won't get much practical use from the video, but it's a good introduction that might spark more serious study.

THE ADVENTURES OF RIN TIN TIN

WinStar Home Entertainment/Fox Lorber
50 minutes, \$12.98

Nostalgia television fans will have another classic to add their collections with this six-volume release from WinStar. Two episodes from the campy 1950s Western are available on each tape. Volume one features "Meet Rin Tin Tin," which pits the cavalry troop against Apache chief Geronimo when the soldiers capture the chief's blood brother. While planning their next move, the troops get an unexpected visit from their colonel, who isn't pleased to see that the camp is caring for Rin Tin Tin and his young owner, Rusty. But when Rin Tin Tin and Rusty save the colonel from an ambush, their stay in the fort is secured. Also includ-

ed on volume one is "The Killer Cat." Two gift sets containing three volumes each are also available for \$29.98.

ANIMAL CRACKUPS: ANIMALS AND THEIR PEOPLE FRIENDS

Real Entertainment
30 minutes, \$14.99

Produced in association with Vin Di Bona Inc., which created "America's Funniest Home Videos," this six-tape series uses a similar format. The program is loaded with footage of adorable animals, including baby kangaroos, pandas, and miniature horses, and a cute voice-over expresses what the animals are thinking, à la "Look Who's Talking." It's a tried-and-true formula that works well here, too. Real has also packaged the videos in an animal-shaped fuzzy covering for added retail exposure. The cover looks like a puppet, but on closer examination it's just a cloth covering that can be removed and used as a toy.

NINE INCH NAILS: CLOSURE

Nothing/Interscope/Tristar Home Video
150 minutes, \$24.98

For the first time, fans of industrial rock kingpins Nine Inch Nails are invited to travel down the spiral with lead singer Trent Reznor on this controversial double-tape set. The first installment of nihilism is a collection of live performances, backstage and tour bus happenings, and press footage. The offstage sequences are the most interesting. Viewers get to see Reznor put on his makeup, bash out new songs on the computer, and look like a tortured artist. They can also marvel at the reaction of local yokels when the band stops at a convenience store in "Deliv-

erance" country. Band members ransack dressing rooms, destroy equipment, and wound one another in a different behind-the-scenes segment. Viewers also get closer to Reznor friends Marilyn Manson, Lou Reed, and David Bowie (who also duets with Reznor on "Hurt") as well as the various freaks in the Jim Rose Circus Sideshow. The second tape is the complete library of music videos—most of which are too perverse, gory, dark, or violent for the fine folks at MTV. The poor audio and grainy video quality make the tapes boring, while certain graphic scenes, like Mr. Lifto hanging cement blocks from his private parts or a man being ground up in a meat grinder, are not for the faint of heart. For those who only minimally enjoy the remixed and distorted musings, the videos can be tedious and irritating. But they're a dream come true for fans and a good thirst quencher until Reznor, the genius of gothic techno, releases his long-awaited and heavily anticipated masterpiece later this year.

ENTER*ACTIVE

BY DOUG REECE

FROGGER

Hasbro Interactive
Windows 95

The PC and console gaming industries have scraped Konami's Frogger off the roadside for an encore performance in hopes of recycling yesterday's arcade hit into today's home-entertainment hit. Older gamers wary of the complicated tactics in today's advanced sports and role-playing games will hop with

joy at the sight of this familiar title. However, it's not only the retro version of the game that is being offered here. Hasbro wisely includes such updated games as "Honey Bee Hollow" and "Scorching Switches," which put our amphibian hero in new, equally life-threatening situations. Overall, it's a strong package that should leave users feeling satisfied.

PARAPPA THE RAPPER

Sony Computer Entertainment
PlayStation

Rapping canine Parappa has already proved to be a huge draw with Japanese children, so it's no wonder that this title is fast becoming one of the more popular kiddie titles for PlayStation in the U.S. The game, which pits Parappa against such colorful mentors as Chop Chop Master Onion and Instructor Mooselini, tests players' sense of rhythm by asking them to mimic and add their own flourishes to a series of progressively more difficult rap songs. All the while, the game's obtuse humor creates a whimsical Dr. Seuss feel. Parents will be glad to have something that steers their younger children's attention away from more violent titles.

AUDIO BOOKS

BY TRUDI MILLER ROSENBLUM

PETALS ON THE WIND

By Kathleen E. Woodiwiss
Read by Laural Merlington

Nova Audiobooks
3 hours (abridged), \$17.95

ISBN 1-56740-752-8
This romance novel manages to avoid many of the clichés of the genre, and

unlike most, the couple falls in love and gets married halfway through the story. Shemaine O'Hearn is an educated young Irish woman living in England who is engaged to be married when she is kidnaped by a "thief taker," a term used to describe a person wrongfully convicted of theft. She is sent to America on a prison ship to be an indentured servant and "bought" by Gage Thornton, a widowed ship-builder looking for someone to care for and teach his 2-year-old son. They fall in love quickly and easily and soon get married. The rest of the novel is taken up with the rumor that Thornton murdered his first wife and the mystery of uncovering the true murderer. Then O'Hearn's former fiancé, who has been tracking her down, shows up for a visit. Laural Merlington does a nice job with the reading, giving O'Hearn a lilting Irish accent. Overall, this is better than the usual romance novel, and fans of the genre probably won't mind the typically silly sexual descriptions ("Her swelling ripe bosom thrust forward impudently").

LORD ARTHUR SAVILE'S CRIME

By Oscar Wilde
Read by John Moffatt

Penguin Audiobooks
3 hours (unabridged), \$16.95

ISBN 0-14-086361-3
John Moffatt gives a dignified reading of four witty and ironic Oscar Wilde tales. In the title story, a young lord, engaged to be married, is shaken when a palm reader tells him he is destined to commit a murder. The lord decides to get the murder over with quickly so he can put it behind him and get on with his life. Comedy ensues as he tries and fails to murder various relatives. Also included is the classic "The Canterville Ghost," a spook whose fearsome tricks utterly fail to impress the practical-minded Americans who have moved into his castle. "The Sphinx Without A Secret" is about a mysterious woman and the man who seeks to discover what she's hiding. "The Model Millionaire" is also included. Moffatt differentiates the voices well and especially has a lot of fun with the old dowager voices. His reading is generally straightforward, rather than ironic, and he lets the words, rather than his voice, reveal the humor and cynicism of the stories.

THE POSTMAN

By David Brin
Read by Dick Hill

Nova Audiobooks
3 hours (abridged), \$17.95

ISBN 1-56740-760-9
The poor reviews and box office of Kevin Costner's just-released film version of "The Postman" doesn't bode well for this audio version. It's a shame, because it's a well-written and thought-provoking fable. In a post-apocalyptic America, a wanderer discovers a dead postman and, on a whim, dons his uniform and takes his bag of letters. Arriving at one settlement, he is amazed to find the people eager to believe that he really is a mailman. The postman becomes a beacon of hope, a symbol of communication, and a return to civilization. Inspired, he travels to another settlement, but this one is hostile and suspicious. With difficulty, he convinces the inhabitants that the government has been restored and mail is resuming. Unfortunately, the book ends with his fascinating quandary: On the one hand he is glad to have restored hope to these people, and on the other hand it's a false hope, doomed to be shattered when his ruse is discovered. Absorbed in the tale, the listener is jolted when it ends abruptly, just at the most interesting part. Hill's reading is thoughtful and finely attuned to every nuance of the story.

IN PRINT

MONK

By Laurent De Wilde
Translated by Jonathan Dickson
Marlowe & Co.
214 pages, \$22.95

This intriguing and special biography isn't the long-awaited, detailed, birth-to-death account of the inimitable jazz giant, but a fairly slim volume containing a look at Monk and his unique music through the eyes (and ears and hands) of a young, talented jazz pianist named Laurent De Wilde.

Although he was born in Washington, D.C., De Wilde is a Frenchman who is often back stateside, where he regularly plays with some of New York's finest bandleaders. He has also recorded several albums.

To his credit, De Wilde writes as well as he plays. He lays down the historical narrative, but his shop-talk comments are what make the book special. De Wilde's writing contains all the enthusiasm, perception, and occasional wrongheaded insights that only an insider can bring to a discussion.

The author/pianist is also careful when he runs through music theory, sparing laymen from tumbling into the chasm of technical jargon when explaining Monk's unorthodox and impenetrable pianistics and rhythmic sense.

Without a doubt, musician readers will grasp more of De Wilde's observations than your average fan. In addition, musicians will probably be stimulated to question some of De

Wilde's wilder but delightful assumptions.

For example, he suggests that Monk's habit of banging his foot on the floor when playing the piano stemmed from him playing the foot pedals of an electric organ when he toured with a '40s gospel group in his youth. Anyone, musician or not, who has actually seen Monk or watched his performances on film is likely to conclude that Monk was just keeping time, not stabbing for a B-flat or F-sharp foot pedal.

Occasionally the author goes over the top in his free-reining writing style, but it's easily forgiven. He's so into the subject that it seems a poet-

ic giddiness takes over.

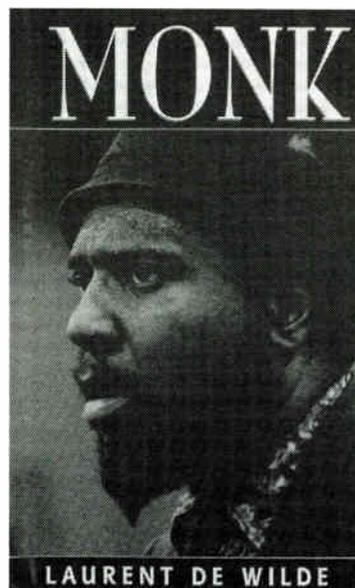
In one chapter, the author ruminates on the spirituality and darkness stemming from Monk's long-standing mental illness, which De Wilde thinks manifested itself in the artist's compositions. "From the beginning, Monk dwelt with death. It perched on his shoulder, like Socrates' demon, and urged him to cast farther the nets of his spirit," De Wilde writes.

In another passage, De Wilde ponders why Monk stopped playing in the seven years before his death. "Great jazzmen play to the end," De Wilde asserts, "and they die with their bootstraps on—or, like Molière, die right onstage." The first sentiment, while true enough in some cases, is not always true. As for the second, count me as one reader who never got the memo that at his end, the French playwright hit the stage horizontal.

Some readers might find that such scatterings of obvious "learned" allusions make De Wilde's thumb too apparent in his snapshot of the great artist. That's not to say an educated jazzman/writer is not an admirable entity, but it's one of a number of arabesques throughout the book that almost cross the line to preciousness.

Still, De Wilde's vim and verve are on the whole usually enjoyable and highly recommendable. Better that readers are perked, or piqued, by De Wilde's enthusiasm than stuck slogging through another prosaic and clueless jazz bio.

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LATIN MUSIC MARKET

(Continued from page 5)

which plummeted from 36.9% in 1996 to 24.2% in 1997.

The deep slide in indie market share was offset by the increase in market share of the majors, most of which now distribute the lion's share of indie product. Four major labels whose market share soared in 1997 were Sony (from 15.9% to 22.1%), EMI Music Distribution (EMD) (from 15.8% to 19.1%), WEA (from 10.4% to 14.8%), and Universal (from 1.6% to 4.2%).

Two majors that dropped in market share were BMG (from 12.5% to 9.2%) and PolyGram Group Distribution (PGD) (from 6.9% to 6.4%).

One of the few indie labels that gained market share was Fonovisa. The Los Angeles-based imprint owned by Mexican media conglomerate Grupo Televisa S.A. leaped from 12% to 16%. The market share of the rest of the Latin indie industry tanked from 24.8% in 1996 to 8.2% in 1997.

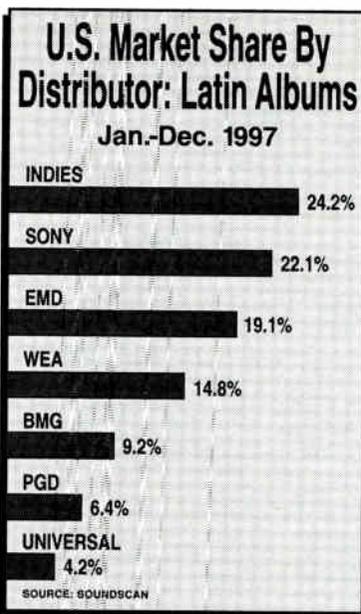
Several executives in the U.S. Latino industry blame the downturn in SoundScan tallies on the twin declines of the Anglo retail stores and the Tejano market.

Some Latin label brass point out that the market has not gone down, however. Rather, the business, they say, has been transferred from the hundreds of Anglo retail stores that were SoundScan reporters to Latin indies that are not SoundScan reporters.

Thus, the sales are not going down; they are just not being tabulated, they argue.

Oscar Llord, VP/GM of Sony Discos, says that his label's sales percentage split between Anglo and Latin retail "was up to 60/40 at one point. Now it has switched over 60/40 Latin to Anglo.

"When American retail started consolidating," he continues, "it [adversely] affected the Latin product, because as Latin music accounted for a smaller percentage of a major chain's sales, it was a genre hardest hit by cutbacks. And as American retail stores closed down in certain



areas, the business continued to be there, but it was the Latin-operated retail outlets that were taking over the sales."

Industry veteran George Zamora, the recently appointed VP/GM of WEA Latina who mentioned the Latin industry's woes with Anglo retail nearly two years ago, agrees that Anglo retail has shrunk. But does Zamora reckon that all of that lost Anglo business has been absorbed by Latin indies?

"Absolutely not," he replies. "The U.S. retail scene has suffered so much in the last 2½ years, and it is starting to bounce back a little bit. But at the same time, how do you recoup all of that lost business?"

Zamora, however, describes the U.S. Latin market as solid, adding that the industry will grow, provided "that we are intelligent in what we are doing and [do] not just throw product out there to see if it sticks."

Despite the shutdown of so many Anglo stores, sales of Latino hit product in 1997 have decreased very little. And the two-week holiday sales of

RETAIL TRACK

(Continued from page 56)

down of the new ownership, but with the cash-in mechanism for vendors—whereby suppliers trade in their 39 cents on the dollar equity claim for 50 cents cash—and with other factors, it is still a little murky as to who owns what. (To date, I have yet to talk to anybody involved in the reorganization—whether they be creditors, lawyers, investment bankers, or Camelot management—who knows the answer to this question.)

Meanwhile, Camelot management is working on the administrative part of emerging from Chapter 11. Also, it is preparing to take over the Wall. You might remember that Camelot has signed a definitive agreement to pay \$47 million for all the assets, including inventory, of the 153-unit Wall chain. That deal is expected to close shortly after Camelot formally comes out of Chapter 11, according to Rogers.

Rogers reports that Camelot is still chasing lease assignments from landlords (FYI: Most shopping-center owners have a clause in their leases that allows them to reclaim a store's space if the chain is sold. But generally, most shopping-center owners give permission for a lease to be transferred to new owners.)

"All of the Wall field staff will stay in place, and we are currently inter-

viewing many of the Wall headquarters staff for positions with our company," Rogers says. Camelot, as previously reported, will close the Wall warehouse and handle distribution for the Wall stores out of its own facility. The closing of the warehouse will not be that much of a problem, since its lease expires in August, according to Rogers.

As for store duplication, Rogers reports there are only 13 instances in which Camelot and the Wall are in the same mall, but in every case, both stores are making a profit, so there won't be any closures.

CONDOLENCES: The music retail community lost a good friend with the Dec. 27 death of Don Brody, national director of sales at Razor & Tie Records (see Lifelines, page 44). Brody, who was a longtime fixture in the Hoboken, N.J., music scene, moonlighted as a guitarist in the folk duo the Marys, whose latest album, "Back This Way," was recently released on Zesty Records. Brody, 44, who died of natural causes, is survived by his wife, Cheryl, his son, Perry, and his daughter, Stella.

His family requests that, in lieu of cards and flowers, memorial donations can be made in his name to the American Heart Assn.

392,000 units in 1997 were actually up 4% from the same period in 1996.

The steady sales of Latino hit product on The Billboard Latin 50 suggest that most of the business allegedly gained by Latin retailers was in catalog product.

Ascertaining the actual size of the U.S. Latin market and its growth remains tricky, says Llord, who admits that "it is very hard to substantiate what exactly the growth is, because we don't have good historical information."

Part of the reason for the lack of dependable sales statistics lies in the unwillingness of Latin labels to officially divulge their sales data. Only last year was the Recording Industry Assn. of America (RIAA) able to release its inaugural sales report on the U.S. Hispanic record market.

The RIAA's midyear survey stated that the six-month sales of the U.S. Latino market in 1997 were 19.5 million units, up 22.8% from the corresponding period in 1996. Further, the report stated that the domestic Hispanic market moved 36.1 million units in 1996 (Billboard, Aug. 30, 1996).

Many Latin executives expressed doubts about the RIAA figures, saying they were inflated. But they also claim in unanimity that SoundScan is missing at least 60%-70% of the sales in the market.

At the time its figures were released, John Ganoe, the RIAA's VP of member services, said, "This report is a good-faith attempt to put into place an accurate means of reading shipments of Hispanic product into the U.S. market... We have confidence in the data."

SoundScan executives have previously stated that they are eager to expand the firm's coverage of the Latin indie retail industry but have met with resistance when trying to sign those stores on as reporters (Billboard, March 15, 1996).

What is not in doubt is that the Tejano market's decline has hurt the SoundScan numbers, particularly since that genre is the one best monitored by SoundScan.

In 1997, sales of charted titles by slain Tejano star Selena plunged 61% from 827,500 units to 319,500 pieces. In addition, eight other Tejano acts who were among the top 30 sellers in 1996 saw their collective sales fall 42% from 485,500 units in 1996 to 278,000 units in 1997 (Billboard, Dec. 13, 1997).

Sales of the five biggest-selling albums in 1997 were down as well. The approximate sales range of Luis Miguel's No. 1 seller "Romances" (341,000 units) to Selena's No. 5 seller "Dreaming Of You" (190,000 units) was far lower than the 1996 sales spectrum in which the top seller, "Dreaming Of You," sold 450,000 units and the No. 5 seller, "The Best Of The Gipsy Kings," rang up 230,000 units.

YEAR'S TOP TITLES

SoundScan had not officially tallied sales of individual titles from 1997 at press time, but its sales range is a close-to-the-mark estimate.

Both "Dreaming Of You" (EMI/EMI Latin) and "The Best Of The Gipsy Kings" (Nonesuch/Atlantic/AG) were 1995 albums that appeared among the top five sellers of 1996 and 1997.

Following "Romances" in sales in 1997 were "Vivir" by ballad star Enrique Iglesias (Fonovisa), "Tango" by Enrique's superstar father, Julio (Columbia/Sony), and "The Best Of The Gipsy Kings."

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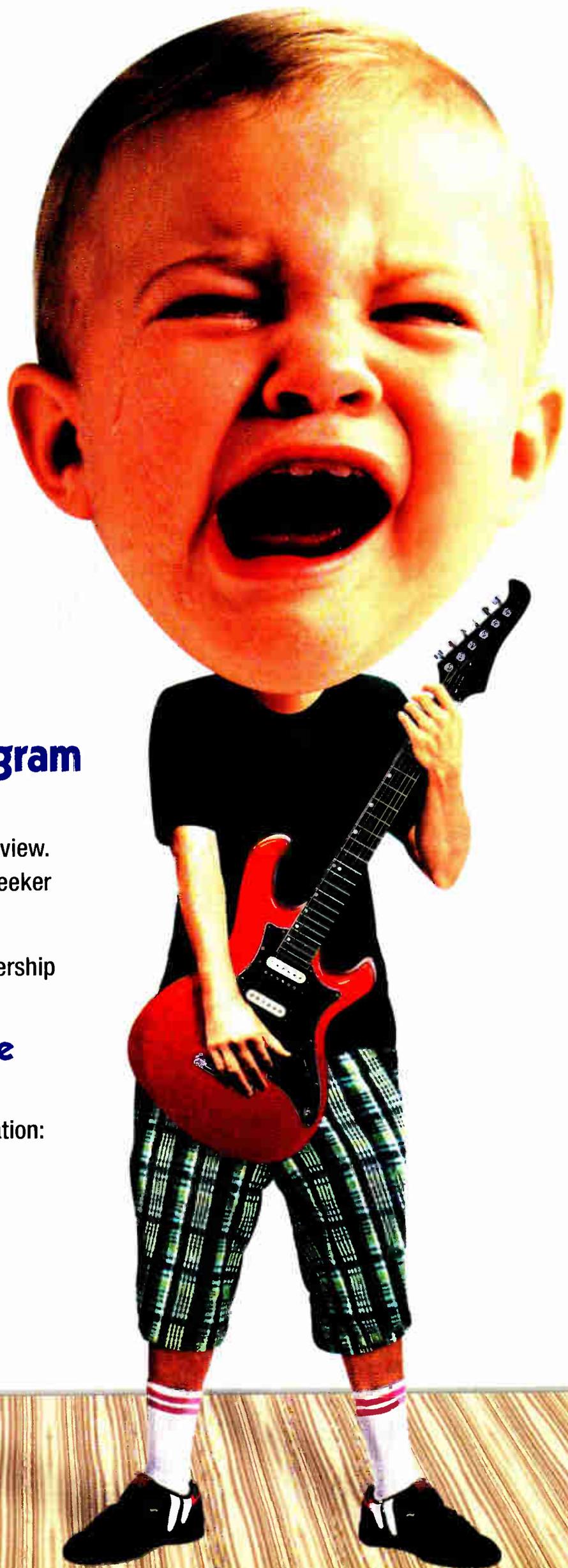
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FCC AT NAB 98. New Federal Communications Commission Chairman Bill Kennard will be the featured speaker at NAB 98, the annual spring convention sponsored by the National Assn. of Broadcasters. Kennard will provide a look at his regulatory vision for broadcasting. Joining the chairman at the show will be his four fellow commissioners, scheduled to participate in a "regulatory dialogue" session. NAB 98 will be held April 5-9 in Las Vegas.

SURPRISE—CAPSTAR ADDS OUTLETS. Capstar Broadcasting Partners has acquired KASE and KVET-AM-FM Austin, Texas, from Roy Butler for \$90 million. According to The Austin American-Statesman, Clear Channel and CBS also bid on the stations. KASE and KVET-FM will remain country. KVET-AM will stay N/T. Ron Rogers remains GM.

SWAP SHOP. SFX and Dick Broadcasting are busy in Nashville. On Feb. 2, AC WLAC-FM and classic hits WGFX will perform an "intellectual property" swap, including call letters, programming, and air talent, with the exception of WGFX PD J.J. Duling, who remains with Dick. The former WGFX at 104.5 becomes WLAC-FM, while the former WLAC at 105.9 becomes Arrow. Concurrently, WRVW/WSIX operations manager Charlie Quinn is upped to operations manager for SFX Nashville, including country WSIX, top 40 WRVW, WGFX, and jazz WJZC.

GOODMAN TO WNSR. WWMX (Mix 106.5) Baltimore PD Adam Goodman returns to New York as PD of Chancellor's AC WNSR. Also, with Chancellor closing on the Gannett Radio properties, Gannett has shuttered its radio offices.

'AFTER MIDNITE' TRIMS PLAYLIST. Syndicated overnight country program "After MidNite With Blair Garner" has cut its playlist from 37 to 28 records and may drop to 26 later. Music/talent coordinator Mandy McCormack says that the show will become more gold-based and "concentrate on the currents we are playing" to give them "more bang for the buck."

KMPS UPS DECKER. KMPS Seattle general sales manager Linda Decker is promoted to GM of KMPS and classic rock sister KZOK, picking up duties previously handled by Fred Schumacher, who remains GM of sister stations KYCW (Young Country) and top 40 KBKS and continues as market manager over all four outlets. Becky Brenner, general program manager of the four stations, adds PD responsibilities at KYCW, replacing Matt Bruno. Ichabod Caine, who hosted mornings at KMPS for 10 years before leaving in 1993, returned to the station for mornings Jan. 5.

ODYSSEY GOES PUBLIC. Odyssey Communications, owner of New York country trimulcast Y107 (WVY/WXY/WZY), goes public on the American Stock Exchange and changes its name to Big City Radio Inc. It is traded under the symbol "YFM." Former WXTU Philadelphia GM Rich Marston has been named VP/station manager at Big City's newly acquired Chicago-area properties, WVX and WJDK, which both broadcast on 103.1.

JOYNER FLIES RIGHT. ABC Radio Networks syndicated morning man Tom Joyner will bring his show to Birmingham, Ala., Feb. 20, broadcasting from the city's Civil Rights District. The live broadcast precedes HBO's Feb. 23 premiere of Spike Lee's "Four Little Girls," a documentary detailing the events and aftermath of the 1963 16th Street Church bombing there.

More Women Talk The Shock Talk Different Limits Apply To Female Jocks

This story was prepared by Top 40 Airplay Monitor managing editor Kevin Carter and Rock Airplay Monitor managing editor Marc Schiffman.

"Sometimes I'm edgy, but I'm a real person. Sometimes I'm sensitive, sometimes I'm cranky, sometimes I'm bitchy."

Sounds like the lyrics of a hit song from 1997, right? Actually, it's the philosophy of WAXQ (Q104.3) New York morning host Darian O'Toole.

In the early '90s, WHJY Providence, R.I., morning host Carolyn Fox was often considered the only female "shock jock," but O'Toole is now one of a handful of outspoken and often sexually candid women heard on modern adult and modern rock radio.

Among her counterparts: KALC (Alice 106) Denver's Jamie White, whose initial job was "just to do the news and laugh at the guys" jokes but who, with Frosty Stillwell and Frank Cramer, now co-hosts a No. 1-rated morning show; and KLLC (Alice @ 97.3) San Francisco morning co-host Sarah Clark, who, with partner Vinnie, has been doing mornings at the adult modern outlet since February.

After two ratings books, Clark reports, the morning program ranks No. 2 with 25-34 females and third or fourth with women 18-34, accomplished with a somewhat-generous dose of sex talk.

And there's Kelly Walker, who, until last month, did nights at album WRIF Detroit. She's now doing afternoons for modern sister WQRS. And Sara Trexler, PD/morning host at modern KROX Austin, Texas. "Let's face it: Sex is the bottom line—no pun intended," says KLLC's Clark. "I'm as interested in the subject of sex as any woman I know. And you know that when you get any five women together, it gets just as nasty, maybe worse, than guys."

Most female on-air hosts agree that the key to success hinges on

keeping it real. Historically, WAXQ's O'Toole notes, there have traditionally been two female on-air stereotypes. "There's the whiskey-drinking, chain-smoking biker babes—with sensible shoes. Or the breathy phone-sex girls. I'm neither of those. I'm a real woman. I'm intelligent, articulate, and I think intelligent women [listeners] respect that and are relieved.

"There's that cliché that women don't like to hear women," she adds. "I've never believed that. I don't like to hear women who are putting on an act. I also don't like to hear men who are putting on an act." By contrast, "the conversations I have on the air are the same as the conversations I have with my friends," says O'Toole. "I can refer to my group of guys as my 'bevy of stud muffins.' A guy doing the same thing to women would be considered

sexist." KALC's White says that while men believe women are prudes by nature, "when I go out with my girlfriends—surprise—we talk about sex."

White also debunks the long-held belief that there is nothing more graphic than a bunch of guys in the locker room. "Don't even talk to me about that," she says. "That's nothing compared to six women out having a few drinks. We give details that men don't. It's just different for guys.

"If my friend Bob is suffering from a low sperm count or premature ejaculation, he's not going to call his friend Larry for advice," White says. "However, if I'm having a heavier-than-normal period or I want to recommend a new vibrator I just got, I'll call my friend Carla right away and talk about it on the air."

(Continued on next page)



Blind Ambition. At the recent KROQ Los Angeles Almost Acoustic Christmas show last month, station staffers gathered with performing act Third Eye Blind. Shown, from left, are KROQ's Lisa Worden; 3EB's Kevin Cadogan; KROQ PD Kevin Weatherly; 3EB's Arion Salazar, Stevan Jenkins, and Brad Hargreaves; and KROQ's Amy Stevens.

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Radio

PROGRAMMING

Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	1	1	20	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	ELTON JOHN 9 weeks at No. 1
2	2	2	13	AT THE BEGINNING ATLANTIC 84037	RICHARD MARX & DONNA LEWIS
3	3	3	14	THE GIFT WINDHAM HILL ALBUM CUT	JIM BRICKMAN FEAT. COLLIN RAYE & SUSAN ASHTON
4	4	4	27	HOW DO I LIVE CURB 73022	LEANN RIMES
5	7	11	6	MY HEART WILL GO ON 550 MUSIC ALBUM CUT	CELINE DION
6	5	5	12	THE BEST OF LOVE COLUMBIA ALBUM CUT	MICHAEL BOLTON
7	8	6	17	SO HELP ME GIRL ARISTA 13428	GARY BARLOW
8	6	7	16	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	PAULA COLE
9	10	9	20	PROMISE AIN'T ENOUGH PUSH ALBUM CUT	DARYL HALL JOHN OATES
10	9	8	25	QUIT PLAYING GAMES (WITH MY HEART) JIVE 42453	BACKSTREET BOYS
11	11	10	23	TAKES A LITTLE TIME A&M ALBUM CUT	AMY GRANT
12	14	13	10	HOW COULD AN ANGEL BREAK MY HEART LAFACE ALBUM CUT/ARISTA	TONI BRAXTON WITH KENNY G
13	17	15	8	LOVING YOU ARISTA ALBUM CUT	KENNY G
14	12	12	13	TELL HIM 550 MUSIC/EPIC ALBUM CUT/COLUMBIA	BARBRA STREISAND - CELINE DION
15	21	19	23	FOOLISH GAMES ATLANTIC 87021	JEWEL
16	19	17	20	2 BECOME 1 VIRGIN 38604	SPICE GIRLS
17	13	14	11	HEY GIRL COLUMBIA ALBUM CUT	BILLY JOEL
18	28	23	23	SILVER SPRINGS REPRISE ALBUM CUT	FLEETWOOD MAC
19	20	16	14	BUTTERFLY COLUMBIA ALBUM CUT	MARIAH CAREY
20	27	25	4	OH HOW THE YEARS GO BY MERCURY ALBUM CUT	VANESSA WILLIAMS
21	24	22	5	BACK TO YOU A&M ALBUM CUT	BRYAN ADAMS
22	23	21	23	ALL FOR YOU UNIVERSAL 56135	SISTER HAZEL
23	29	28	9	SAND AND WATER REPRISE 17269	BETH NIELSEN CHAPMAN
24	RE-ENTRY	5		EYES OF BLUE ARK 21 ALBUM CUT	PAUL CARRACK
25	RE-ENTRY	6		LIGHT IN YOUR EYES CAPITOL ALBUM CUT	BLESSID UNION

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	1	1	15	TUBTHUMPING REPUBLIC 56146*/UNIVERSAL	CHUMBAWAMBA 5 weeks at No. 1
2	3	3	26	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	PAULA COLE
3	2	2	19	WALKIN' ON THE SUN INTERSCOPE ALBUM CUT	SMASH MOUTH
4	4	4	22	FLY LAVA ALBUM CUT/ATLANTIC	SUGAR RAY
5	5	5	11	I DO GEFFEN 19416	LISA LOEB
6	6	6	11	3 AM LAVA ALBUM CUT/ATLANTIC	MATCHBOX 20
7	7	8	29	IF YOU COULD ONLY SEE POLYDOR ALBUM CUT/A&M	TONIC
8	8	7	38	ALL FOR YOU UNIVERSAL 56135	SISTER HAZEL
9	9	9	37	SEMI-CHARMED LIFE ELEKTRA 64173/EEG	THIRD EYE BLIND
10	10	10	28	PUSH LAVA ALBUM CUT/ATLANTIC	MATCHBOX 20
11	11	11	27	FOOLISH GAMES ATLANTIC 87021	JEWEL
12	12	14	9	SWEET SURRENDER ARISTA ALBUM CUT	SARAH MCLACHLAN
13	15	18	8	TRULY MADLY DEEPLY COLUMBIA 78723	SAVAGE GARDEN
14	13	16	10	KISS THE RAIN UNIVERSAL 56140	BILLIE MYERS
15	16	12	17	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	ELTON JOHN
16	18	20	48	ONE HEADLIGHT INTERSCOPE ALBUM CUT	THE WALLFLOWERS
17	17	15	20	HOW DO I LIVE CURB 73022	LEANN RIMES
18	14	13	14	SUMMERTIME DGC ALBUM CUT/GEFFEN	THE SUNDAYS
19	19	17	28	BUILDING A MYSTERY ARISTA 13395	SARAH MCLACHLAN
20	20	23	10	HOW'S IT GOING TO BE ELEKTRA 64130/EEG	THIRD EYE BLIND
21	24	19	21	TAKES A LITTLE TIME A&M ALBUM CUT	AMY GRANT
22	23	25	5	THE MUMMERS' DANCE QUINLAN ROAD ALBUM CUT/WARNER BROS.	LOREENA MCKENNTITT
23	25	24	8	32 FLAVORS ELEKTRA 64129/EEG	ALANA DAVIS
24	22	21	21	CRIMINAL CLEAN SLATE 78595/WORK	FIONA APPLE
25	26	26	4	TIME OF YOUR LIFE (GOOD RIDDANCE) REPRISE ALBUM CUT	GREEN DAY

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 56 adult contemporary stations and 65 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. Airpower awarded to songs which attain 400 adult contemporary detections or 700 adult top 40 detections for the first time. © 1998, Billboard/BPI Communications.

MORE WOMEN TALK THE SHOCK TALK

(Continued from preceding page)

Packaging is key, Trexler notes. "Instead of saying, 'I got laid last night,' I might say, 'I met somebody really hot last night, and while we were having breakfast this morning . . . I find you can be much more dirty if you're more euphemistic and gear your listeners that way.'"

WHAT FLIES AND WHAT DOESN'T

Even so, each of the air personalities has a sense of what she can and can't get away with on the air. While WRIF PD Doug Podell says, "What we liked about Kelly was she was like one of the guys," Walker still says, "It's a boys' club. Guys can talk about T&A and lesbian stuff. If I did, I'd be considered a real asshole. I also don't think I can talk about how good I got it last night, because I'd be considered a whore. I'm also not going to get on the air and say, 'Men suck.'"

The gender issue is one of two things Walker is adamant about not talking about: "It's very typical of female jocks to bash men or talk about their cramps. It's insulting and diminishing."

But White routinely discusses her cycle (along with pre- and post-period highlights) as a monthly feature. "I don't like to say 'ass,'" says Trexler. "I think that sounds like white trash." By the same token, "I would never say, 'Boy, that Russell Crowe is one hot actor. He asked me to visit him after the show.' I think that embarrasses women around their boyfriends and husbands, because they're thinking, 'Oh, she's hot.' They don't like that competition."

"I could go further, but I don't know if anybody's willing to take those risks with me," Trexler adds. "I don't feel any sexism really in terms of what I can and can't do. But my gut says if a woman says something and a man says the same thing, people think that when the woman says it that it's dirtier."

Trexler says that her dates are sometimes surprised by what she says on the radio. "I'm the same person; what's the problem?" she usually asks. "All my friends think you're a whore—that's the problem," is the response she sometimes gets.

IS PERCEPTION REALLY REALITY?

And how do listeners other than Trexler's dates respond? KLLC PD Louis Kaplan has seen widely varying responses to his female jocks discussing sex.

"When I've discussed this topic with listeners as well as people around the station, many times their perception of other women talking about sex on the air seems to make them come across as slutty," he says. On KLLC, "Sarah occasionally talks about sex from both a personal viewpoint and a female perspective, and some people feel uncomfortable," says Kaplan, who recalls that when he ran the syndicated (and sexually freewheeling) Bob and Tom show on WING-FM Dayton, Ohio, there was a much higher degree of tolerance, mostly, he says, because they were guys.

"[With] women in general there

seemed to be a little more sensitivity about sexual topics coming out of the mouths of women," he recalls. "It's a very odd phenomenon that seems to differ from market to market. Maybe in Denver they're more comfortable with it; however, our morning-show audience is still growing, so whatever they're doing, they must be doing it right."

And Clark believes that "guys seem to love hearing a woman talk about sex; it's a fantasy. Vinnie and I will ask questions of each other, without taking it completely in the gutter. It's very open, and since we both have a somewhat-checked past, we have lots of good stuff to share."

THE KID ZONE

As with any active morning show, complaint calls are the rule rather than the exception, and KLLC gets its share, Clark says. "Even though we're a female-friendly show, we'll sometimes get calls from a mom who's driving her kid to school. Even when we talk about something as nonsexual as a woman having her period, it appears to create some tension in the car."

"We couldn't do this show without the support of management," KALC's White adds. "Gregg Cassidy is the best PD I've ever worked for. He always believed in us and saw the potential early on. He realized that I connected with women and told me to go for it, with some boundaries: Steer clear of religious humor, don't say 'fuck,' and protect the license."

"We don't always talk about sex. We can do 10 shows in a row about raising kids or breast-feeding, [then] do one show about sex, and that's the show everybody remembers," she says.

Clark says that if she and Vinnie tend to dwell on sex for more than

three shows in a row, Kaplan will usually pull in the reins. "He usually tells us he has no problem with the subject matter personally, but from a professional standpoint, we should probably mix it up a bit and go in another direction for a while," she says.

KLLC recently conducted a sexual-content poll, albeit unscientifically, on the station's World Wide Web site. The respondents were given five responses to the question "What do you do when the morning show talks about sex?"

"Thirty-nine percent said they were fine with it, as long as it didn't get too graphic; 41% said we can't get graphic enough; 10% said it's OK, but if I have my kid in the car I start to squirm; 6% said we shouldn't talk about sex at all, because they said when we do, the intelligence level plummets; and 4% said that when sex comes up at all, the radio goes off," Clark says.

When you do the math, Clark notes, 80% of the respondents basically said, "Bring it on!"

In the 3½ years the show has been on, White notes, the complaint calls have gotten much lighter. "Those people have either gone away or gotten used to what we do," she says. Today, "the phones are on fire; every woman listening knows exactly what I'm talking about."

"It's been personally difficult for me to find my way," White adds. "I feel that men in general are intimidated by strong women, and I find that when I talk like a real woman I upset more men than women. I used to shock my partners, who used to want me to shut up and do the news."

Today, she says, they acknowledge that the trio is now equal in every aspect. In other words, three people—six balls? "Actually," she says, "that's seven balls, because I have three."



Wish You Were Here. KLOS Los Angeles morning duo Mark and Brian's latest charity CD, "You Had To Be There," posted No. 1 status in their syndicated markets of Los Angeles, Portland, Ore., and Sacramento, Calif., during the holiday season, while cracking The Billboard 200's top 50 in its first week out. On hand at one of the pair's retail CD-signing parties, from left, are KLOS promotions director Steve Smith, Oglio Records president Carl Craigio, Navarre sales rep Dave Bagley, Hands On PR & Marketing president Craig Melone, Brian, Navarre's Guy Marsala (in back), Mark, and Navarre West Coast branch manager Frank Mooney. Over the past decade, Mark and Brian's efforts have raised more than \$1 million.

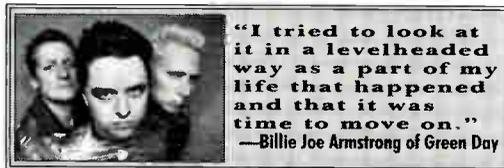
A few months ago, "Good Riddance" might have best described the mainstream opinion toward Berkeley, Calif., punkers Green Day. But with a breakup ballad of the same name and a rockabilly anthem on failing sobriety, the trio is once again drinking in radio's attention.

"Time Of Your Life (Good Riddance)," No. 2 on Modern Rock Tracks this issue, has been a climbing chart fixture for the last two months. Front man Billie Joe Armstrong wrote the song about the end of a romance three years ago, shortly after recording "Dookie," the band's Reprise debut.

"I tried to look at it in a levelheaded way as a part of my life that happened and that it was time to move forward," says Armstrong, now a married man with a young son.

Despite the subdued acoustic guitar strain and mature lyrics that have garnered the single play on modern AC stations, the song's title was changed to reflect the sourness of the split.

"The song was originally called 'Time Of Your



"I tried to look at it in a levelheaded way as a part of my life that happened and that it was time to move on."
—Billie Joe Armstrong of Green Day

Life,' but then we had a really nasty breakup. So I added 'Good Riddance.'"

"Hitchin' A Ride," the first single from "Nimrod,"

which is No. 29 after 19 weeks on the chart, is also a confessional look into the personal life of Armstrong. "It's about falling off the wagon, although I'm on the wagon right now. It's about trying to find that balance between being responsible and being a lunatic," he says, adding that his dry spell can be attributed to fatherhood. "[My son] is the reason behind it. When you have a kid, you don't live for yourself anymore."

The band also tried to find the balance between maintaining bad-boy bravado and exploring new musical territory while striking a chord with fans.

"Punk is my whole life, and we know how to do that well. But we're capable musically of doing more. We wrote about 40 songs, let them evolve, and picked the best from the batch."

Billboard®

JANUARY 17, 1998

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
				★★★ No. 1 ★★★	
1	1	1	26	TOUCH, PEEL AND STAND DAYS OF THE NEW	16 weeks at No. 1 ♦ DAYS OF THE NEW OUTPOST/GEFFEN
2	2	13	3	GIVEN TO FLY	PEARL JAM YIELD EPIC
3	3	2	21	MY OWN PRISON	MY OWN PRISON WIND-UP
4	4	3	12	3 AM	YOURSELF OR SOMEONE LIKE YOU MATCHBOX 20 LAVA/ATLANTIC
5	5	4	12	BACK ON EARTH	THE OZZMAN COMETH OSZY OSBOURNE EPIC
6	7	5	9	THE MEMORY REMAINS	RELOAD METALLICA ELEKTRA/EEG
7	8	7	6	TASTE OF INDIA	NINE LIVES AEROSMITH COLUMBIA
8	10	9	12	WASH IT AWAY	YOUR BODY ABOVE ME BLACK LAB DGC/GEFFEN
9	6	6	10	THE GIRL I LOVE	BBC SESSIONS LED ZEPPELIN ATLANTIC
10	9	8	22	EVERLONG	THE COLOUR AND THE SHAPE FOO FIGHTERS ROSWELL/CAPITOL
11	11	10	15	ALMOST HONEST	CRYPTIC WRITINGS MEGADETH CAPITOL
12	12	16	8	THE OAF (MY LUCK IS WASTED)	IN LOVING MEMORY OF... BIG WRECK ATLANTIC
13	15	14	6	TIME OF YOUR LIFE (GOOD RIDDANCE)	NIMROD GREEN DAY REPRISE
14	16	17	7	THE UNFORGIVEN II	RELOAD METALLICA ELEKTRA/EEG
15	13	11	13	BOTH SIDES NOW	MARCHING TO MARS SAMMY HAGAR THE TRACK FACTORY/MCA
16	14	12	17	SLOW RIDE	TROUBLE IS... KENNY WAYNE SHEPHERD BAND REVOLUTION
17	17	15	9	FLIP THE SWITCH	BRIDGES TO BABYLON THE ROLLING STONES VIRGIN
18	18	21	5	SEX AND CANDY	MARCY PLAYGROUND MAMMOTH/CAPITOL
19	19	19	6	CLUMSY	CLUMSY OUR LADY PEACE COLUMBIA
20	23	31	3	SHELF IN THE ROOM	DAYS OF THE NEW DAYS OF THE NEW OUTPOST/GEFFEN
21	21	18	12	DIRTY EYES	BONFIRE AC/DC EASTWEST/EEG
22	22	20	19	WALKIN' ON THE SUN	FUSH YU MANG SMASH MOUTH INTERSCOPE
23	25	30	3	SHE SAID	"SCREAM 2" SOUNDTRACK COLLECTIVE SOUL DIMENSION/CAPITOL
24	24	22	10	FORTY SIX & 2	AENIMA TOOL FREEWORLD
25	26	24	26	LIVE THROUGH THIS (FIFTEEN STORIES)	THE HAPPIEST DOGS MIGHTY JOE PLUM ATLANTIC
26	28	26	8	WITHOUT EXPRESSION	THE BEST THAT I COULD DO 1978-1988 JOHN MELLENCAMP MERCURY
27	27	23	10	ASHES TO ASHES	ALBUM OF THE YEAR FAITH NO MORE SLASH/REPRISE
28	30	28	11	WEEDS	SOUL SEARCHING SUN LIFE OF AGONY ROADRUNNER
29	33	32	8	MOUTH	"AN AMERICAN WEREWOLF IN PARIS" SOUNDTRACK TRAUMA/INTERSCOPE/HOLLYWOOD
30	34	34	17	EVERYTHING TO EVERYONE	SO MUCH FOR THE AFTERGLOW EVERCLEAR CAPITOL
31	31	29	13	RATTLESNAKE	SECRET SAMAOHI LIVE RADIOACTIVE/MCA
32	35	27	11	BLEED TOGETHER	A-SIDES SOUNDGARDEN A&M
33	36	39	4	HAPPY	...SOMEWHERE MORE FAMILIAR SISTER HAZEL UNIVERSAL
34	32	25	14	JUNGLE	CARNIVAL OF SOULS: THE FINAL SESSIONS KISS MERCURY
35	37	—	3	SULLIVAN	MONSOON CAROLINE'S SPINE HOLLYWOOD
36	39	—	2	BLACK	SEVENDUST SEVENDUST TVT
37	RE-ENTRY	16		ANYBODY SEEN MY BABY?	BRIDGES TO BABYLON THE ROLLING STONES VIRGIN
38	RE-ENTRY	5		THE GHOST OF TOM JOAD	RAGE AGAINST THE MACHINE RAGE AGAINST THE MACHINE EPIC
39	RE-ENTRY	4		FUEL	RELOAD METALLICA ELEKTRA/EEG
40	40	33	14	HUSH	"I KNOW WHAT YOU DID LAST SUMMER" SOUNDTRACK KULA SHAKER COLUMBIA

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 Mainstream rock stations and 81 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ♦ Videoclip availability © 1998, Billboard/BPI Communications.

Billboard®

JANUARY 17, 1998

Modern Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
				★★★ No. 1 ★★★	
1	1	1	12	SEX AND CANDY	MARCY PLAYGROUND MAMMOTH/CAPITOL
2	2	2	8	TIME OF YOUR LIFE (GOOD RIDDANCE)	NIMROD GREEN DAY REPRISE
3	5	19	3	GIVEN TO FLY	PEARL JAM YIELD EPIC
4	3	3	19	EVERYTHING TO EVERYONE	SO MUCH FOR THE AFTERGLOW EVERCLEAR CAPITOL
5	4	4	14	3 AM	YOURSELF OR SOMEONE LIKE YOU MATCHBOX 20 LAVA/ATLANTIC
6	6	5	15	BITTER SWEET SYMPHONY	URBAN HYMNS THE VERVE VIRGIN
7	7	8	11	HOW'S IT GOING TO BE	THIRD EYE BLIND THIRD EYE BLIND ELEKTRA/EEG
8	8	6	17	TOUCH, PEEL AND STAND	DAYS OF THE NEW DAYS OF THE NEW OUTPOST/GEFFEN
9	9	10	9	BRICK	WHATEVER AND EVER AMEN BEN FOLDS FIVE 550 MUSIC
10	10	12	7	CLUMSY	CLUMSY OUR LADY PEACE COLUMBIA
11	12	11	13	MOUTH	"AN AMERICAN WEREWOLF IN PARIS" SOUNDTRACK TRAUMA/INTERSCOPE/HOLLYWOOD
12	11	7	25	EVERLONG	THE COLOUR AND THE SHAPE FOO FIGHTERS ROSWELL/CAPITOL
13	13	13	27	WALKIN' ON THE SUN	FUSH YU MANG SMASH MOUTH INTERSCOPE
14	14	9	18	TUBTHUMPING	TUBTHUMPER CHUMBAWAMBA REPUBLIC/UNIVERSAL
15	15	14	15	DAMMIT (GROWING UP)	DUDE RANCH BLINK 182 CARGO/MCA
16	16	15	11	SWEET SURRENDER	SURFACING SARAH MCLACHLAN ARISTA
				★★★ AIRPOWER ★★★	
17	18	17	10	BRIMFUL OF ASHA	WHEN I WAS BORN FOR THE SEVENTH TIME CORNERSHOP LUAKA BOP/WARNER BROS.
18	20	18	30	FLY	FLOORED SUGAR RAY LAVA/ATLANTIC
19	17	16	11	DEADWEIGHT	"A LIFE LESS ORDINARY" SOUNDTRACK BECK LONDON/ISLAND
20	19	22	8	MY OWN PRISON	MY OWN PRISON CREED WIND-UP
21	22	24	4	WASH IT AWAY	YOUR BODY ABOVE ME BLACK LAB DGC/GEFFEN
22	21	20	26	CRIMINAL	TIDAL FIONA APPLE CLEAN SLATE/WORK
23	23	25	4	THE MUMMERS' DANCE	THE BOOK OF SECRETS LOREENA MCKENITT QUINLAN ROAD/WARNER BROS.
24	24	21	11	SUGAR CANE	THE DADDY OF THEM ALL SPACE MONKEYS FACTORY/CHINGON/INTERSCOPE
25	26	26	6	ROYAL OIL	LET'S FACE IT THE MIGHTY MIGHTY BOSSTONES BIG RIG/MERCURY
26	27	27	6	JANE SAYS	KETTLE WHISTLE JANE'S ADDICTION WARNER BROS.
27	28	28	6	BEAUTIFUL DISASTER	TRANSISTOR 311 CAPRICORN/MERCURY
28	29	23	14	WRONG NUMBER	GALORE THE CURE FICTION/ELEKTRA/EEG
29	31	31	19	HITCHIN' A RIDE	NIMROD GREEN DAY REPRISE
30	32	29	17	DON'T GO AWAY	BE HERE NOW OASIS EPIC
31	30	30	10	KARMA POLICE	OK COMPUTER RADIOHEAD CAPITOL
32	36	35	20	SUMMERTIME	STATIC & SILENCE THE SUNDAYS DGC/GEFFEN
33	33	32	6	I'M AFRAID OF AMERICANS	EAR TH L I NG DAVID BOWIE VIRGIN
34	RE-ENTRY	23		BREATHE	THE FAT OF THE LAND PRODIGY XL MUTE/MAVERICK/WARNER BROS.
35	35	34	9	STEPPING STONES	YEAH, IT'S THAT EASY G. LOVE & SPECIAL SAUCE OKEH/EPIC
36	37	39	5	THE GHOST OF TOM JOAD	RAGE AGAINST THE MACHINE RAGE AGAINST THE MACHINE EPIC
37	34	33	17	LUCKY	ROCKCROWN SEVEN MARY THREE MAMMOTH/ATLANTIC
38	38	38	4	RPM	FLOORED SUGAR RAY LAVA/ATLANTIC
39	NEW ▶	1		MY HERO	THE COLOUR AND THE SHAPE FOO FIGHTERS ROSWELL/CAPITOL
40	NEW ▶	1		GOING OUT OF MY HEAD	BETTER LIVING THROUGH CHEMISTRY FAT BOY SLIM ASTRALWORKS/CAROLINE



HITS! IN TOKIO

Week of December 21, 1997

- Change The World / Babyface
Featuring Eric Clapton
- Together Again / Janet Jackson
- Only If / Enya
- Be The Man / Celine Dion
- Tubthumping / Chumbawamba
- Every Nation / Red Hot R&B All Stars
- Spice Up Your Life / Spice Girls
- A Song For Mama / Boyz II Men
- I Do / Lisa Loeb
- Pink / Aerosmith
- Roxanne '97 (Puff Daddy Remix) / The Police
- You're The One I Love / Shola Ama
- Let's Get Started / All Saints
- Magic / D'Influence
- Feel So Good / Mase
- Spam / Save Ferris
- The Tree Knows Everything / Adam F
Featuring Tracy Thorn
- Gettin' Jiggy Wit It / Will Smith
- Wish I Sang Like Marvin Gaye / Newton
- Mr. Santa Claus -Present- / Anri
- If I Had A Dime / Martine Girault
- Sunchyme / Dario G
- She's A Good Girl / Sleeper
- Flip The Switch / The Rolling Stones
- Men In Black / Will Smith
- The First Noel / Eccentric Opera
- The Best Of Love / Michael Bolton
- Stepping Stones / G. Love And Special Sauce
- Yururu Taion / Aco
- Even After All / Finley Quayle
- Dne And Dne / Edyta
- Sweet Sweet Surrender / Samantha Cole
- Cleaning Man / Noriyuki Makihara
- Romeo Is Bleeding / Daryl Hall And John Oates
- Legend Of A Cowgirl / Imani Coppola
- My Body / LSG
- Remember / Repercussions
- Where Broken Hearted People Go / Brains Beat Beauty
- Say What You Say / Cath Coffey
- Delicious / Deni Hines
- Back To You / Bryan Adams
- What Christmas Means To Me / Hanson
- Tomorrow Never Dies / Sheryl Crow
- Get It Dn / Funky Diamonds
- James Bond Theme / Moby
- Aini Tsuire / Shikao Suga
- I Am The Black Gold Of The Sun / Nuyorican Soul Featuring Jocelyn Brown
- So What! / Janes Addiction
- Tsuyoku Hakanai Monotachi / Cocco
- Unmeino Hito / Spitz

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3FM J-WAVE
Station information available at:
<http://www.j-wave.co.jp>

Berman Brothers Turn Their Production Talents Toward Columbia's Up-And-Comers

WITH A HALF-DOZEN hits under its belt, German production team the **Berman Brothers** is looking to dress pop radio with a new coat of creativity.

As the masterminds behind **Real McCoy's** "Another Night" and "Run-away," **Amber's** "This Is Your Night," and female threesome **She Moves'** current "Breaking All The Rules," among others, the duo of **Frank** and **Christian Berman** have already stamped writing, production, remixing, and imaging credits on their résumés—and they're just getting started.

The boys open the new year with a just-announced production and imprint deal with Columbia Records, allowing them to pursue and develop new dance/pop artists, from grooming and co-writing material to full production and remixing supervision.

"We feel like there's a great appetite for their sound out there. They have been on top of some of the best pop sounds in the last couple years," says **Will Botwin**, executive VP for Columbia Records Group and GM of Columbia Records. "They find great talent, they're great A&R people, and they



BERMAN BROTHERS

write great songs. Soup to nuts, it's a one-stop shopping situation. Our job is to be their partners in promotion and marketing on a worldwide basis, to have great success and sell lots of records."

"Now we can really concentrate on the things we love—creating artists and finding the right songs for them—without worrying about the business side," says Frank.

"It's our ultimate dream," Christian adds. "We just can make music. It's a wonderful feeling."

First up under the Columbia agreement will be the February U.S. release of the debut single from **React**, a New York male duo, ages 21 and 24. According to the Bermans, the act will deliver "hard pop with a deep groove."

So far, **React** has recorded and mixed three tracks with the Berman Brothers, including a ballad and the punchy, hand-clapping first single "Can't Keep My Hands Off You," à la **Backstreet Boys**. **React's** album will follow in March.

"They have great voices," says Frank, who has utilized the act for backing vocals in the past. "They reflect the progressive young male in this country. They're not as bubblegummy as artists in Europe. They're real. This is pop music for the new millennium."

In fact, the Bermans intend to co-write with **React**. "It's very important to co-write. It gives an act a personal feeling," says Christian. "It's also important that our artists can sing ballads and midtempo songs. There

shouldn't be one or two hits, then all of the rest of the album sounds the same."

"We want to give a new artist the best potential to be long term," adds Frank. "If every song is 132 beats per minute, you're not showing their different sounds so that they survive trends. We want to create, build, and establish artists who can then go on to the next level."

The Berman Brothers' own estab-



by Chuck Taylor

ishment as producers, meanwhile, is void of any sort of fantastic anecdotal mysticism. If anything, their beginnings were fashioned by rather ordinary circumstances.

Says Christian, "We were surrounded by a radio playing in every room and listened to music all the time, but it's not like we came from a real musician household or anything."

Growing up in Reisenbeck, Germany, he says, there were no rock or R&B radio stations, so "we grew up on pop radio—**Abba**, **Tears For Fears**, **Prince**. From that, we had a lot of variety from some really good songs. There were a lot of cheesy melodies, but from that you can take a little bit of everything."

In time, each played in bands—never together ("We had our own fans and our own lives," Frank says)—but after a while, the two decided to team up and see what came of a trial partnership.

Fatefully, in 1991, a DJ friend in Amsterdam let the Bermans loose in a music studio. "He introduced us to programmed music with computers," says Frank. "We were curious that one artist could control the whole vision."

After later moving to Hamburg, the Berman Brothers got their first break producing the group **Chess**. They charted in Germany and Finland. And, notes Christian, "we made a little money on it."

The two also signed to **BMG Berlin** to produce music for other artists and

began to search out baby acts to work with.

And then came "Another Night" from **Real McCoy**, whose original male rap version was a hit in Germany and France. However, when it was released in the U.K., the song garnered little notice. The Berman Brothers were called upon to reinvent the track with the now-signature female-led chorus of "another night, another dreamer," and, as anyone within earshot of a radio in 1994 might recall, the song became a platinum-selling No. 3 U.S. hit on **Billboard's** Hot 100, while forging an integral step in top 40's rediscovery and acceptance of uptempo pop music. In all, it spent an astonishing 23 weeks in the top 10.

"I remember working on that one in the studio," says Christian. "There was a spontaneous feeling of happiness and yet still being honest."

Adds Frank, "Having a hit in the U.S. was our ultimate goal."

With the international success of "Another Night," the pair traveled to the U.S. for the first time, landing in New York. "We went into a pub, and they played the song. Then, we heard it on the radio. To suddenly hear your song on American radio was incredible," Christian says.

While here, the Bermans listened carefully to hit radio, analyzing the differences between European pop and American top 40. Finally, in 1996, they moved to New York.

Since that time, they have supervised production of **Amber's** debut album on **Tommy Boy**, "This Is Your Night"; produced four tracks for **Real McCoy**; remixed both "Where's The Love" and a stellar reworking of "Mmmhob" for **Mercury's Hanson**; and envisioned and created **She Moves'** upcoming first project on **Geffen**.

In addition to **React**, Frank and Christian have begun development of a Latin female singer, **Maria**, whom they intend to market as a bilingual pop vocalist and dancer. No other details yet.

In each case where the Berman Brothers have strived to bring out the individuality in artists they work with, one universal element has retained priority status.

Says Frank, "Pop music will remain alive. There will be different sounds and different environments, but people love melodies and love to sing along."

EXECUTIVE TURNTABLE

FOLKS. **Duane Doherty** returns to Dallas as PD of modern **KDGE** (the Edge). He comes from the PD post at album **WZTA** (Zeta) Miami. His last stop in Dallas was at the helm of album **KEGL**. Across the street, former **KDGE** PD **Joel Folger** assumes the PD seat at triple-A **KKZN** (the Zone). According to the station, **Abby Goldstein** remains interim music director.

WKQI (Q95.5) Detroit station manager **Dave Kerr** is upped to VP/GM, replacing **Larry Wert**, who was recently promoted to senior VP of regional operations for **Chancellor**.

SFX ups **WRVW/WSIX** operations

manager **Charlie Quinn** to operations manager for **SFX Nashville**, including recently acquired **WGFX** and **WJZC** (Jazzy 101). As part of the frequency swap that gave **SFX WGFX**, **SFX** sells **N/T WLAC-AM** to **Dick Broadcasting** for a reported \$3 million, which includes its two overnight trucker services, the **Road Gang** and **Interstate Radio Network**.

STATION TRADING. **Great Trails** gets out of the radio biz, selling top 40 **WGTZ**, classic rock **WING-FM**, and **N/T WING-AM** Dayton, Ohio, to **Clear Channel**, which launches into an immediate local marketing agreement.

PD Kieley Counteracts Confusion At L.A.'s KIIS

"I THINK THAT every top 40 PD in America silently programs KIIS," says **Dan Kieley** of his new life in Los Angeles. However, he stresses that "it was very important that I ran this place like I was in **Sioux Falls, S.D.**, or **Panama City, Fla.**; if I programmed this station like it was in Hollywood, we would all be gobbled up by it. I like to keep it fast and loose and not get caught up in overthinking every aspect of this station."

Kieley landed in Los Angeles as the PD of **Jacor's KIIS** in June, during the station's return to its mainstream roots. Until then, most of his career was spent in the Midwest, with PD stints at **KDWB** Minneapolis; **KQKQ** Omaha, Neb.; and **WLUM** Milwaukee in its top 40 era, as well as a stint as marketing director at **WBBM-FM** (B96) Chicago.

Although he admits that he never aspired to come to Los Angeles, **Kieley** didn't hesitate when the offer was laid on the table. "If **Notre Dame** comes calling, you're gonna go coach."

Until the decision to go mainstream was made, **KIIS** had been perceived as many things to many people—mostly confusing. "After [**Gerry DeFrancesco**] left, **KIIS** went through the **Jerry Clifton** era, leaned urban for a while, then almost modern rock for a while, then close to modern AC, playing the hits of the '70s and '80s," and even went through a flirtation with Latin-leaning dance/pop.

The one constant that **KIIS** had in its favor was its top 40 heritage. "The research said that L.A. still wanted a top 40 station and that the listeners wanted that station to be **KIIS-FM**," says **Kieley**, whose first order of business was the acquisition of creative services director **Jeff Thomas** from **Virgin Radio** in London. Next, he snagged former **B96** stablemate **Gary Spears** from mornings at crosstown **KIBB** (B100) and reinstalled him in his natural habitat, afternoon drive.

Assistant PD/music director **Tracy Austin** and longtime programming assistant **Gwen Roberts** were also instrumental during the transition, **Kieley** says. "Tracy knows how I want the station to sound, and she delivers that. She's able to toss in stuff early like **Daft Punk** or **Smash Mouth** to give us a vibe, but she never lets us get too far from our core sound."

Here's a 3 p.m. hour on **KIIS**: **Sugar Ray**, "Fly"; **Allure**, "All Cried Out"; the **Notorious B.I.G.**, "Mo Money Mo Problems"; **Savage Garden**, "Truly Madly Deeply"; **Prince**, "1999"; **Olive**, "You're Not Alone"; **98 Degrees**, "Invisible Man"; **Chumbawamba**, "Tubthumping"; **Will Smith**, "Men In Black"; **Jewel**, "Foolish Games"; **Robyn**, "Do You Know (What It Takes)"; and **She Moves**, "Breaking All The Rules."

"**Jacor** does not want us playing it safe," **Kieley** says. "They know that if we want to get ahead, we gotta take some risks." Those risks include the edgy, not-your-father's-**KIIS** campaigns by marketing director **Von Freeman**. His breakout billboard campaign, which included boards featuring lyrics from the **Meredith Brooks** hit, ignited an immediate firestorm of protest from local religious groups, which got the station the

ink it wanted, plus "it immediately let the community know that **KIIS** was playing the hits again," says **Kieley**.



DAN KIELEY
Program Director
KIIS Los Angeles

Otherwise, what did **Kieley** instinctively feel needed to be done to **KIIS**? "After being in this building a few times, I got the feeling that this station needed a checkup from the neck up," he says. In other words, an attitude adjustment was needed, pronto. "This staff was composed of winners. These guys were used to winning, but they just needed

to get their chins up."

And what about that pesky 6-10 a.m. shift? **Kieley** knew he couldn't be truly successful unless **Rick Dees** was on board. "Rick is the most-listened-to DJ in the world; he's the consummate pro who has always outperformed the station," says **Kieley**. "It was critical that I win him over." After a series of meetings featuring combinations of **Dees**, **Kieley**, **Jacor** top 40 chief **B.J. Harris**, West Coast programming honcho **Tom Evans**, and **GM Roy Laughlin**, **Dees** agreed with the station's new direction. "Once he knew we were going back to playing the hits, that raised his confidence level in me," **Kieley** adds.

Not many PDs have the resources to call on the guy who once sat in their chair, but **Kieley** uses the services of former **KIIS** PD-turned-consultant **Bill Richards**. **Kieley** says, "Bill gives me great local knowledge and perspective, plus he understands the dynamics of programming a station like **KIIS**."

"**KIIS** has always been the cume leader, and **Roy Laughlin** understands the concept of top 40 and knows how to sell cume," **Kieley** says, in a classic understatement—**KIIS** billed \$4 million just in November.

Now that the station has returned to playing the hits, observers have again noticed that the old major-market, larger-than-life top 40 feel is now back. "We're playing a wide variety again, everything from the **Rolling Stones** to **Will Smith**," **Kieley** says. "That's one of the best things about L.A. radio: There are some great niche stations here, and we're again able to draw from all of them—we can play stuff like **Mase** at night, along with **Jewel**, **matchbox 20**, **LeAnn Rimes**, and the **Notorious B.I.G.**, all on the same station." **KEVIN CARTER**

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Billboard Bulletin

DAILY NEWS FOR THE INTERNATIONAL MUSIC INDUSTRY

Musicland Sales Down In April

Musicland Stores Corp. reports that comparable-store sales were down 0.9% for the four weeks ended May 3. With fewer stores, total sales for the month fell 7.5% to \$101.9 million, vs \$110.2 million for the same period the year before.

Sales were down in both divisions of the 1,392-store chain. At Superstores (Media Play and On Cue), comp-store sales decreased 0.7% and total sales fell 12.3% to \$34.6 million, vs \$35.5 million in April 1996. At mall stores (Sam Goody's Musicland and Suncoast Motion Picture Co.), comp-store sales fell 1.2%; total sales fell 4.6% to \$66.4 million, vs \$69.6 million last April.

For the 17 weeks ended May 3, Musicland's comp-store sales fell 0.1%. Total sales fell 5.7% to \$474.1 million, vs \$503 million in the same period last year.

V2 To Open In Oz

V2 Records plans to open an Australian division in June. Local label manager Greg Johnson, formerly a product manager at Sony, is finalizing a distribution deal with a major label.

—Christa Eiler, Melbourne

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Will Smith To Sign Fresh Deal With Columbia

Acting recording artist Will Smith is about to sign a multi-year worldwide deal with Columbia Records that will kick off later this month with the release of the title track from Columbia Pictures' summer blockbuster *Men In Black: The Tommy Lee Jones*.

Columbia Records plans a July 1 U.S. release of the film's soundtrack, which also includes tracks by Jazzy Jeff & the Fresh Prince, Snoop Doggy Dogg featuring Da Brat, the Roots featuring D'Angelo, Tony Rich, Az Yul, and Gnuwine. The film's title track, a rap by Smith with a guest appearance by SWV member Coco, goes to radio May 21. An accompanying video starring Smith is being produced by special-effects studio Industrial Light & Magic.

Smith's first solo album for Columbia is due in spring 1998. He broke onto the scene in 1988 as half of DJ Jazzy Jeff & the Fresh Prince. The duo had four top 20 singles in a row, including "Summertime," which reached No. 4 on the Hot 100 and No. 1 on the R&B chart in 1991. Smith extended his popularity as the likable star of the TV sitcom *The Fresh Prince of Bel-Air* and proved his box-office power with last summer's megahit *Independence Day*.

Sony Music Shows Strong Fiscal-Year Performance

Sony Music Entertainment's global sales rose 14% to 584.96 billion yen (\$4.7 billion) in the fiscal year ending March 31, reflecting strong results outside of Japan, where performance was weak (Billboard Bulletin, p. 10). The company does not reveal worldwide profit figures for music, however, global operating income from Sony's Entertainment division, which includes film activities, rose up 20.8% to 61.3 billion yen (\$534.5 million). Releases include *Rage Against The Machine*, Nas, Babyface, and Gloria Estefan "led fiscal year sales," according to Sony.

The results—and the depreciation of the yen against major currencies—helped parent company Sony Corp. to a 157.1% rise in consolidated net income to a record 139.5 billion yen (\$1.125 billion) on sales of 5,663 billion yen (\$45.7 billion), up 23.3%.

—Chris Eiler, London

3 Tenors Can Go Home Again

Tenors Placido Domingo, Jose Carreras, and Luciano Pavarotti will play Barcelona's 110,000-capacity Nou Camp stadium, home to Barcelona Football Club, July 13. It will be their first appearance together in Carreras' home city, where he is a team supporter. The trio will mark the occasion with its first performance in the local language, Catalan. The tenors will play Pavarotti's hometown of Modena, Italy, on June 17 and Domingo's city of origin, Madrid, Jan 5.

There are also plans for a January concert in Mexico City and one in Paris to follow the 1998 World Cup soccer final.

—David S. Brown, Madrid

EMI's Manos, Harris Upped Down Under

EMI Music Australia has promoted marketing director Nicholas Manos to GM and financial director Graham Harris to executive VP. Manos' appointment signals plans to intensify investment in local A&R. Both report to Dirk de Vries, interim managing director of EMI Music Australia and VP of EMI International. EMI Australia has been without a managing director for more than six months.

—Christa Eiler, Melbourne

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CMT, M2 Air Most Music Vids, According To Survey

VIDEO NETWORK ANALYSIS: Ever wonder which networks show the most music videos? The Eye randomly picked a recent week (Dec. 22-28, 1997) and checked the Broadcast Data Systems monitor report for the major U.S. and Canadian music video networks to see which ones played the most videos during that week.

(The Box was not included in the survey because its programming is controlled by viewers in a "video jukebox" format; viewers who call in requests are charged an additional fee.)

Not surprisingly, the clip-intensive programming of CMT and M2 put them on top. CMT played 461 videos during the week, while M2 played 430 videos.

The second tier of most-videos-played was occupied by MTV and VH1. This is perhaps the most interesting tier to watch, since MTV and sister network VH1 are considered the dominant forces in the music video industry.

Unlike networks that don't have commercials (M2) or that are almost all music videos (CMT), MTV and VH1 face the challenge of filling programming time with videos when they must also consider ad time and slots for their regular series.

MTV has been battling criticism and a perception that it shows fewer videos than VH1. But during this given week, MTV actually showed more videos (245) than VH1 (230).

VH1's slogan is "Music first," and its non-video programming consists of series like "Hard Rock Live," "Behind The Music," and "Storytellers." MTV's best-known series include such non-music shows as "The Real World," "Road Rules," and "House Of Style." Perhaps the idea that MTV shows fewer videos than VH1 is a result of the perception that MTV is less of a music-oriented channel than VH1.

At the bottom of the list were BET (193 videos shown during the week) and TNN (50 videos). Again, there's no surprise here, since both BET and TNN are more lifestyle channels than

music channels.

In Canada, CMT was again at the top of the list, with 140 videos played during the week, followed by Much-Music (95 videos).

In terms of heavy rotation, CMT is the most generous, giving the most-played clip of the week 34 showings during that time period. CMT is followed by MTV and M2 (27 showings

a week for their most-played clip), VH1 (23), BET (22), and TNN (three). In Canada, CMT again led the way (30), followed by Much-Music (25).

It's important to keep in mind that a random week alone should not define an entire network. And the importance of "heavy rotation" and number of videos played can be a matter of perspective when you consider a network's audience reach. (For example, TNN is in more than twice as many households as CMT.) But a random week is also a snapshot of what a network has to offer, and the numbers don't lie.

ENOUGH OF PUFFY: More than a few people have noticed that producer/rapper/record label head Sean "Puffy" Combs, aka Puff Daddy, has become *très* overexposed. Perhaps MTV should unofficially change its name to "Puffy TV," because if you watch MTV in any given hour during regular waking hours, you'll probably see a video with Puffy in it or hear Puffy's name mentioned. Puffy says he plans to take most of 1998 off. Maybe that's just in time, because all this Puffy overexposure just might put him in the serious backlash zone.

THE EYE RELOCATES: After several years in Los Angeles, Billboard's music video editor and the Eye column have moved to New York. I can now be reached at 1515 Broadway, New York, N.Y. 10036. The phone number is 212-764-7300, and the fax number is 212-536-5358. I can also be reached via E-mail at chay@billboard.com.

PRODUCTION NOTES

LOS ANGELES

Immature shot "Give Up The Ghost" in Hollywood and Malibu, Calif., with director Bizzy Bone from Bone Thugs-N-Harmony.

Dynamic duo Michael Divic and Chris Burns directed "Something Special" for Ghetto Street Fighters featuring Lo 'G' in Hermosa Beach, Calif., and on Crenshaw Boulevard.

Herb Alpert chose directors Saam Gabbay and Mark Jeremias to film his clip "Beba."

NEW YORK

Michael Stavaridis lensed "When

There Is Nothing" for gothic rockers kHz on the Circus Maximus Stage.

NASHVILLE

James T. Horn and director Steven R. Monroe shot the clip for "Geronimo" in Nashville and east Tennessee.

Michael Salomon filmed his 18th video for Sawyer Brown. This collaboration was on "Another Side."

OTHER CITIES

Martin Kahan directed "She's Gettin' The Rock" for T.G. Sheppard in Santa Fe, N.M., and "Kind Of Heart That Breaks" for Chris Cummings in Toronto.

FOR WEEK ENDING JANUARY 4, 1998

Billboard Video Monitor

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



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 Janet, Together Again
- 2 LSG, My Body
- 3 Playa, Don't Stop The Music
- 4 Busta Rhymes, Dangerous
- 5 Mariah Carey, The Roof
- 6 Mase, Feel So Good
- 7 Rakim, Guess Who's Back
- 8 Mary J. Blige, Everything
- 9 Dru Hill, We're Not Making Love No More
- 10 Will Smith, Gettin' Jiggy Wit It
- 11 Lauraine, Infatuation
- 12 Usher, You Make Me Wanna...
- 13 Puff Daddy, Been Around The World
- 14 LL Cool J, 4, 3, 2, 1
- 15 Brian McKnight, Anytime
- 16 Nas, Foxy Brown, Az, Firm Biz
- 17 Angie Stone & Devoxx, Everyday
- 18 Common, Retrospect For Life
- 19 Big Punisher, I'm Not A Player
- 20 Eric Semon, Keith Murray & Redman, Rapper's...
- 21 Aaliyah, The One I Gave My Heart To
- 22 Ginuwine, Only When Ur Lonely
- 23 Joi, Ghetto Superstar
- 24 SWV, Rain
- 25 Yvette Michele, D.J. Keep Playin'
- 26 Destiny's Child, No, No, No
- 27 Magoo And Timbaland, Luv 2 Luv U
- 28 Erykah Badu, Tyrone
- 29 Queen Pen, All My Love
- 30 Puff Daddy, It's All About The Benjamins

*** NEW ON'S ***

No New Ons This Week



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Trace Adkins, The Rest Of Mine
- 2 Brooks & Dunn, He's Got You
- 3 Anita Cochran, What If I Said
- 4 Martina McBride, A Broken Wing
- 5 Patty Loveless, You Don't Seem To Miss Me
- 6 Wynonna, When Love Starts Talkin'
- 7 John Michael Montgomery, Angel In My Eyes
- 8 Sammy Kershaw, Love Of My Life
- 9 Ty Herndon, I Have To Surrender
- 10 Paul Brandt, A Little In Love
- 11 Clint Black, Something That We Do
- 12 Trisha Yearwood, Perfect Love
- 13 Shania Twain, Don't Be Stupid
- 14 Lila McCann, I Wanna Fall In Love
- 15 Tracy Lawrence, One Step Ahead Of The Storm
- 16 Kevin Sharp, There's Only You
- 17 Daryle Singletary, The Note
- 18 Miia Mason, Closer To Heaven

- 19 David Kersh, If I Never Stop Lovin' You
- 20 Deana Carter, Once Upon A December
- 21 Deana Carter, Did I Shave My Legs For This?
- 22 Bryan White, One Small Miracle
- 23 Reba McEntire, What If
- 24 Wade Hayes, The Day That She Left Tulsa
- 25 Jo Dee Messina, Bye, Bye
- 26 Kenny Chesney, That's Why I'm Here
- 27 David Lee Murphy, Just Don't Walk Around...
- 28 Kris Tyler, What A Woman Knows
- 29 Michael Peterson, From Here To Eternity
- 30 Blackhawk, Postmarked Birmingham
- 31 Jim Collins, The Next Step
- 32 Chely Wright, Just Another Heartache
- 33 Lonestar, You Walked In
- 34 Jc Jones, One Night
- 35 Collin Raye W/Jim Brickman, The Gift
- 36 Sherrie Austin, One Solitary Tear
- 37 Paul Brandt, What's Come Over You
- 38 Dixie Chicks, I Can Love You Better
- 39 Ruby Lovett, Look What Love Can Do
- 40 Delbert McClinton, Sending Me Angels
- 41 Melodie Crittenden, Broken Road
- 42 Rhett Akins, More Than Everything
- 43 Tim McGraw, Everywhere
- 44 Shania Twain, Love Gets Me Every Time
- 45 Raybon Bros. W/Olivia Newton-John, Falling
- 46 Chris Cummings, The Kind Of Heart That Breaks
- 47 Neal McCoy, If You Can't Be Good
- 48 Neal McCoy, The Shake
- 49 Mark O'Connor & James Taylor, Johnny Has...
- 50 Alan Jackson, Little Bitty

† Indicates Hot Shots

*** NEW ON'S ***

- Cactus Choir, Step Right Up
T.G. Sheppard, She's Gettin' The Rock
Toby Keith, Dream Walkin'
Trace Adkins, Lonely Won't Leave Me



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Puff Daddy, It's All About The Benjamins
- 2 Metallica, The Memory Remains
- 3 Will Smith, Gettin' Jiggy Wit It
- 4 Matchbox 20, 3 AM
- 5 Green Day, Time Of Your Life
- 6 Fiona Apple, Never Is A Promise
- 7 Marcy Playground, Sex And Candy
- 8 Robyn, Show Me Love
- 9 Chumbawamba, Tubthumping
- 10 Everclear, Everything To Everyone
- 11 Jane's Addiction, Jane Says
- 12 Aerosmith, Pink
- 13 Days Of The New, Touch, Peel And Stand
- 14 Oasis, All Around The World
- 15 Blink 182, Dammnit
- 16 Erick Semon, Keith Murray & Redman, Rapper's...
- 17 Puff Daddy, Been Around The World
- 18 The Notorious B.I.G., Sky's The Limit
- 19 Third Eye Blind, How's It Going To Be
- 20 Boyz II Men, A Song For Mama
- 21 Janet, Together Again
- 22 Lisa Loeb, I Do
- 23 Erykah Badu, Tyrone

- 24 2 Pac, I Wonder If Heaven Got A Ghetto
- 25 Mariah Carey, Breakdown
- 26 Sarah McLachlan, Sweet Surrender
- 27 Backstreet Boys, As Long As You Love Me
- 28 Mase, Feel So Good
- 29 Busta Rhymes, Dangerous
- 30 Dzy Osbourne, Back On Earth
- 31 Bryan Adams, Back To You
- 32 Robert Bradley, Once Upon A Time
- 33 Puff Daddy & Faith Evans, I'll Be Missing You
- 34 LL Cool J, Father
- 35 Prodigy, Breathe
- 36 Ben Folds Five, Brick
- 37 Sarah McLachlan, Building A Mystery
- 38 Smash Mouth, Walkin' On The Sun
- 39 Magoo And Timbaland, Luv 2 Luv U
- 40 Beastie Boys, Sabotage
- 41 Mighty Mighty Bosstones, The Impression
- 42 Cornershop, Brimful Of Asha
- 43 Fiona Apple, Criminal
- 44 Sugar Ray, Fly
- 45 Wyclef Jean, Gone Till November
- 46 Space Monkeys, Sugar Cane
- 47 Az, Nas, Nature And Dr. Dre, Phone Tap
- 48 Kottonmouth Kings, Suburban Life
- 49 Fugees, Killing Me Softly
- 50 Rolling Stones, Anybody Seen My Baby

** Indicates MTV Exclusive

*** NEW ON'S ***

- Lord Tariq & Peter Gunz, Deja Vu
Spice Girls, Too Much
Blur, Beetlebum
K-Ci & JoJo, All My Life
The Lox, If You Think I'm Jiggy
Loreena McKennitt, The Mimmers' Dance
Dorothy Zandl, Clumsy
Timbaland And Magoo, Luv 2 Luv U
Uncle Sam, I Don't Ever Want To See You Again



30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Bryan White, One Small Miracle
- 2 Trace Adkins, The Rest Of Mine
- 3 John Michael Montgomery, Angel In My Eyes
- 4 Reba McEntire, What If
- 5 Deana Carter, Once Upon A December
- 6 Brooks & Dunn, He's Got You
- 7 Ty Herndon, I Have To Surrender
- 8 Anita Cochran, What If I Said
- 9 Trisha Yearwood & Garth Brooks, In Another's Eyes
- 10 Martina McBride, A Broken Wing
- 11 Various Artists, Make A Miracle
- 12 Neal McCoy, If You Can't Be Good
- 13 Sammy Kershaw, Love Of My Life
- 14 Shania Twain, Don't Be Stupid
- 15 Lila McCann, I Wanna Fall In Love
- 16 Wade Hayes, The Day That She Left Tulsa
- 17 John Michael Montgomery, Sold
- 18 Deana Carter, Did I Shave My Legs For This?
- 19 Alan Jackson, Who's Cheatin' Who
- 20 Deana Carter, We Danced Anyway
- 21 Sawyer Brown, Six Days On The Road
- 22 Sawyer Brown, This Night Won't Last Forever

- 23 Prairie Oyster, She Won't Be Lonely Long
- 24 Tim McGraw, Everywhere
- 25 Neal McCoy, The Shake
- 26 Diamond Rio, How Your Love Makes Me Feel
- 27 Lorrie Morgan, Go Away
- 28 David Lee Murphy, All It Up In Love
- 29 Bryan White, Love Is The Right Place
- 30 Brooks & Dunn, Honky Tonk Truth

*** NEW ON'S ***

David Kersh, If I Never Stop Loving You
Chely Wright, Just Another Heartache
Jim Collins, The Next Step
Chris Cummings, The Kind Of Heart That Breaks
Rusby Hamilton, Look What Love Can Do
Kris Tyler, What A Woman Knows
Trisha Yearwood, Perfect Love



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Sheryl Crow, If It Makes You Happy
- 2 Mariah Carey, Fantasy
- 3 Mariah Carey, Honey
- 4 Toni Braxton, You're Makin' Me High
- 5 Fiona Apple, Criminal
- 6 Amy Grant, Takes A Little Time
- 7 Michael Jackson, Black Or White
- 8 Paula Cole, I Don't Want To Wait
- 9 Madonna, Express Yourself
- 10 Madonna, Vogue
- 11 R.E.M., Shiny Happy People
- 12 En Vogue, Free Your Mind
- 13 Tom Petty & The Heartbreakers, Mary Jane's...
- 14 Alanis Morissette, Ironic
- 15 Janet Jackson, Runaway
- 16 No Doubt, Don't Speak
- 17 Shawn Colvin, Sunny Came Home
- 18 Hanson, Where's The Love
- 19 Robert Palmer, Addicted To Love
- 20 Lenny Kravitz, It Ain't Over 'Til It's Over
- 21 Paula Abdul, The Promise Of A New Day
- 22 Dave Matthews Band, Crash Into Me
- 23 Matchbox 20, Push
- 24 Sheryl Crow, Everyday Is A Winding Road
- 25 Smash Mouth, Walkin On The Sun
- 26 Chumbawamba, Tubthumping
- 27 Mariah Carey, Butterfly
- 28 A Flock Of Seagulls, I Ran
- 29 Hanson, Mmmbop
- 30 Joan Osborne, St. Teresa

*** NEW ON'S ***

Oasis, All Around The World
Spice Girls, Too Much

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JANUARY 17, 1998.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

E-A Ski, Showdown

BOX TOPS

- Aqua, Lollipop
2Pac, I Wonder If Heaven Got A Ghetto
2Pac/The Outlawz, Made Figgaz
Busta Rhymes, Dangerous
Eric Semon, Keith Murray & Redman, Rapper's Delight
The Notorious B.I.G., Sky's The Limit
Bone Thugs-N-Harmony, If I Could Teach
Queen Pen, All My Love
The Firm, Phone Tap
Toni Braxton, How Could An Angel...
Dru Hill, We're Not Making Love...
K.P. & Envy, Swing My Way
Will Smith, Gettin' Jiggy Wit It
Mack 10, Only In California
Gang Starr, You Know My Steez
Mic Geronimo, Nothin' Move But The...
Usher, Nice & Slow
Erykah Badu, Tyrone
Jay-Z, Streets Is Watchin'
Imani Coppola, Legend Of A Cowgirl
Gracediggaz, The Night The Earth Cried
Mase, Feel So Good
Blackstreet, (Money Can't) Buy Me Love
Master P, Scream

NEW

- Alana Davis, 32 Flavors
Creed, My Own Prison
Denise Leary, Love Barge
Fu Manchu, Evil Eye
Green Day, Time Of Your Life
Jody Watley, Off The Hook
The Lox, If You Think I'm Jiggy
Mariah Carey, Breakdown
Missy Elliott, Beep Me 911
Peter Gunz & Lord Tariq, Deja Vu
Rum D.M.C., It's Like That

Something' For The People, All I Do
Wyclef Jean, Gone Till November



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- Destiny's Child, No, No, No (Part II)
Rum D.M.C., It's Like That
Supergrass, Late In The Day
Our Lady Peace, Clumsy
Hum, Comin' Home
Stereophonics, Traffic



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Green Day, Time Of Your Life
Mighty Mighty Bosstones, Royal Oil
Age Of Electric, Don't Break It
Wyclef Jean, Gone Till November
Bjork, Bachlorette
Busta Rhymes, Dangerous
Usher, Nice & Slow
Vibrolux, Drown
Spice Girls, Too Much
The Verve, Bitter Sweet Symphony
Usher, You Make Me Wanna
Big Wreck, The Oaf
Econoline Crush, All That You Are
Robyn, Show Me Love
Mase, Feel So Good
Hanson, I Will Come To You
Aqua, Lollipop
Sarah McLachlan, Sweet Surrender
Matchbox 20, 3 A.M.



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

- Molotov, Voto Latino
Aleks Synteks Y La Gente Normal, Sin Ti
Control Machete, Andamos Armados
El Tri, Virgen Morena
Cafe Tacuba, Como Te Extran Mi Amor
Azul Violeta, Volvere A Empezar
Soda Stereo, Un Misi En Mi Placard
Control Machete, Humanos Mexicanos
Julieta Venegas, De Mis Pasos
Plastilina Mosh, Nino Bomba
Victimas Del Dr. Cerebro, Me Faltas Tu
Santa Sabina, Azul Casi Morado
Mana, Clavado En Un Bar
Luis Miguel, Por Debajo De La Mesa
Los Lagartos, No Se Bailar
Makita Vicinidad Y Los Hijos Del Quinto Patio, Ojos Negros
Guillotine, Aqui
La Dosis, Loteria
Jaguare, Nunca Te Doblaras
Moenia, Estabas Ahi



1/2-hour show weekly
Signal Hill Dr
Wall, PA 15148

- Jim Brickman, The Gift
Christine Glass, Crazy All Around
SC Chapman, Not Home Yet
Clay Crosse, Saving The World
John Elefante, Eyes Of My Heart
Miss Angie, Lift My Eyes
Geoff Moore & The Distance, I'm Free
Plumb, Sobering
Whitney Houston/CeCe Winans, Count On Me
dc Talk, In The Light



Five hours weekly
223-225 Washington St
Newark, NJ 07102

- Janet, Together Again
Longpigs, On And On
Janet Addiction, Ocean Size
Behan Johnson, World Keeps Spinning
Kenny Wayne Shepherd Band, Slow Ride
Reel Big Fish, She Has A Girlfriend Now
Matchbox 20, 3 A.M.
311, Beautiful Disaster
Metallica, The Memory Remains
LL Cool J, 4, 3, 2, 1
GFR, Were An American Band
Nine Inch Nails, Wish (LIVE)
Dogs Eye View, Last Letter Home
Sting & The Police, Roxanne '97
Kottonmouth Kings, Suburban Life
Green Day, Time Of Your Life
Joan Jett, Real Wild Child
A3, Ain't Goin' To Goa
2Pac/The Outlawz, Made Figgaz
Aqua, Lollipop



CALIFORNIA MUSIC CHANNEL

15 hours weekly
10227 E 14th St
Oakland, CA 94603

- 2Pac, I Wonder If Heaven Got A Ghetto
Immature, Give Up The Ghost
Notorious B.I.G., Sky's The Limit
Usher, Nice & Slow
Puff Daddy & The Family, Been Around The World
Timbaland & Magoo, Luv 2 Luv U
Will Smith, Gettin' Jiggy Wit It
Janet, Together Again
Busta Rhymes, Dangerous
Wyclef Jean, Gone Till November

AUSTRIAN LABELS EXPECT BOOST FROM PRIVATE RADIO

(Continued from page 5)

la Austria.

"I try to avoid getting in touch with Ö3 whenever I can," adds Spritzen-dorfer, who says he is holding back one potential hit single until the private stations are on the air. "If the others play it, that will push Ö3."

Local talent made up 10% of Austrian sales in 1996; international repertoire and German-language music make up the bulk of the remaining pop sales. This is a significant change from the '80s, when the country had a vibrant "Austro-pop" scene.

Such singers as Udo Jurgens and Wolfgang Ambrose, as well as pop acts including Falco, were popular in the German-speaking region. But interest waned, and record company investment in local acts tapered off during the late '80s and '90s.

"The major companies were very disillusioned and not investing in Austro-pop," says Horst Unterholzner, A&R manager for EMI Austria. "But in the past two years, things have changed," with renewed A&R activity coming as a response to the increasingly strong releases from Germany.

Today BMG is considered the most active label for national acts, while EMI is putting increasing emphasis on national talent. Austrian-owned indie Koch has carved out a niche with folk music, while other labels generally have only a couple of Austrian artists.

The emphasis has shifted to German-language music marketable in Germany, Switzerland, and Austria, while Vienna is making a name for itself in the electronic music scene, as acts like Kruder & Dorfmeister and Peter Dinklage draw international attention.

"Vienna really has created quite a buzz within this scene worldwide," Spritzen-dorfer says. Much of the drum'n'bass coming out of Vienna has been produced by the artists at home with their own equipment, then distributed to friends or sold on the black market.

Alfred Budin, a club DJ and musician, says drum'n'bass began in 1994, but techno, hip-hop, and acid jazz drew all the attention in the club scene. Early the following year, drum'n'bass albums started showing up at local record shops.

"Kruder & Dorfmeister started the whole thing," he says. "They do drum'n'bass in a really relaxed mood."

Electronic music got a boost when Blue Danube, the state-owned English-language radio station, had to surrender its evening and early morning time slots to alternative broadcaster FM4. This motivated young musicians to produce their own music, then take it to FM4, where it would get airplay, Spritzen-dorfer says.

Despite that, "the scene doesn't really translate into an economic force in regard to sales," he says.

Spray's "The Eclectic Sound Of Vienna" already has been released in Austria, Germany, and Switzerland, with the label reporting sales of approximately 15,000 copies. It is scheduled for release in the U.S. this year, with Logic and Instinct in negotiations for the album.

Budin, working under the name Blackwing, will have a track on the U.S. release of "The Eclectic Sound Of Vienna," and his single "Dude," a cover of the '70s Quincy Jones tune, was released by Universal Music Germany.

But Budin questions how much of an impact Austria will have on the international electronic music scene. "It started in England. It will be finished in England. We can only add some ideas."

The same holds true for English-language rock and pop, where Austrian artists compete with acts from the English-speaking world and their more polished European equivalents.

Instead, Austria is focusing its attention on German-language pop and rock, along with *schlager* and folk music. Its sights are set on the wider German-speaking region, with close to 100 million people.

At EMI Austria, the motto is to "think global, act local," Unterholzner says. With the expansion of the European Union, "borders fall, people grow together, yet the local scenes increase. There is more interest [from listeners] in people from their hometown or home country singing in their language."

PATTERN OF SUCCESS

New releases by such Austrian artists as Reinhard Fendrich and Erste Allgemeine Verunsicherung (EAV) even outsell top international releases, according to Reinhart Prosch, senior manager of Vienna's Virgin Megastore.

That's a good sign for local musicians, who face fierce competition if they perform in English. "You're up against Phil Collins. You're up against Sting," says Florian Randacher, lead singer of the up-and-coming young band Ausseer Hardbradler.

Randacher, from the southern province of Steiermark, abandoned English lyrics at an early age and took to singing in his native dialect. The band blends traditional Austrian folk music with rock, reggae, soul, and just about everything in between.

On the group's latest EMI album, "Bradlfett," it takes the Temptations' "Papa Was A Rollin' Stone" and Seal's "Killer" and transforms them into a song about a boy whose father is a poacher, sung in heavy dialect.

The act's style is a big hit in Austria, where both its albums have gone gold (for sales of 25,000 units), and the band is now being introduced into the German market.

That pattern is typical for successful Austrian artists. Those who score big at home, in a market of fewer than 8 million people, then move into the German market, which is 10 times bigger. Last fall, EAV and BMG artists Hansi Hinterseer and Brunner & Brunner—all of whom sing in German—made it onto the Music & Media Top 100 European album chart with successful releases in Austria, Germany, and Switzerland.

The success of EAV is a sweet revenge of sorts for the band, which was all but written off by Austrian music critics and radio stations after its last EMI album, "Nie Wieder Kunst" (Never Again Art), failed to live up to expectations.

Most in the business here acknowledge that EAV is the best-selling act in Austrian history: Its best five albums have sold a combined total of more than 4 million copies in Austria and Germany, according to EMI.

With its satire sung in German, the band takes aim at entrenched behaviors in today's society, targeting everything from drug and alcohol use to bureaucracy to the Russian mafia.

Its biggest hit, "Liebe, Tod Und Teufel" (Love, Death And The Devil), released in 1987, sold 340,000 copies in Austria and 1 million in Germany, according to the label.

Its latest release, "In Himmel Ist Die Hoelle Los!" (All Hell's Loose In Heaven!), went gold in Austria in less than three weeks and now is platinum (for sales of 50,000 units).

The new album is "liked much more by audiences. It's like the old EAV," says Klaus Eberhartinger, the band's lead singer. The week it was released, the album ranked fourth on the Austrian album chart. Two weeks later, it had reached the No. 1 spot.

That's despite limited airplay on Ö3. Like others, Eberhartinger is critical of the station's playlist. "I don't know why Ö3 isn't supporting its own scene," he says, adding that millions of schillings in royalty money flow out of Austria because Ö3 focuses on international artists.

"The landscape will change when private radio starts," he predicts.



EAV

According to the Society of Authors, Composers and Music Publishers, Ö3 reported that it played 22% Austrian music in 1996. Those figures include commercial jingles and incidental music played between radio spots and as program introductions. Actual songs, excluding jingles and incidental music, such as songs by Austrian artists like Reinhard Fendrich and Ausseer Hardbradler, account for only 7% of the station's airplay, according to the society.

For years, Austria has been awaiting the arrival of private radio stations. Until 1995, the airwaves were controlled by four stations owned by state broadcaster Oesterreichischer Rundfunk. In that year, the government approved a law allowing private stations, and licenses were handed out.

But those who lost out went to court, starting the process again. Two stations—Antenne Steiermark in the province of Styria and Radio Melody in Salzburg—were able to iron out differences with their competitors and go on-air.

Both have been on the air since 1995, playing AC hits. However, the prospects for local acts are good: Antenne Steiermark has given a lot of support to EAV because it comes from the band's home province of Styria/Steiermark.

In the other cases, the constitutional court eventually threw out the awards, and Austria had to start from scratch—drafting a new privatization law and opening up a new application process.

In response, the Regional Radio Authority was swamped this past summer with nearly 300 applications from those eager to receive one of the eight regional and 45 local licenses that will be awarded. The frequency allocations were originally slated for August, but the tidal wave of applications delayed decision-making until late November. Now April 1 is the magic date when stations should go on-air.

While many hope that things will change when the new stations go on the air, there are also concerns that they will simply be clones of Ö3.

Peter Pansky of PreFect Consulting, who does A&R for Koch, says the new stations "all want to earn money. They will copy the same radio profile of Ö3."

But Pansky hopes that after the new stations have been up and running for a few years, they will begin to develop more diversity.

Toni Knittel, of the successful new folk band Bluatschink, is less hopeful that the new stations will provide an outlet for acts outside the mainstream. "They're private, and they're commercial, and they'll all play commercial music," he predicts.

The Koch artist was among the dozens of Austrian musicians who signed a petition presented to parliament last year, calling for Ö3 to play more local music. Many believe that because the station receives funding from the state, it should be obliged to back local talent.

In the station's defense, programming director Bogdan Roscic says Ö3 tries to cater to listeners' interests. He notes that the station has had several polls conducted, and the results are clear: "People are not interested in Austrian music because it's Austrian. They want music, regardless of its origin, that fits their musical taste."

Fendrich's last single, "Blonde," was in power rotation after scoring high with listeners, while EAV rated abysmally, Roscic says. "You have to look at it from one artist to another."

Roscic says record labels complain that their albums won't sell without play on Ö3, but he says that simply isn't true. And the success of EAV's latest album proves the point.

Bobby Sperling, head of music at Radio Wien, the main state-owned local station in Vienna, says there's always a three-way debate among record companies, radio stations, and musicians. Labels complain that stations won't

play Austrian artists; stations say there isn't enough high-quality Austrian music to play; and musicians say that record companies don't have budgets for local artists and that stations don't play their music.

"I think every point is right and wrong," Sperling says. "The system only works all together."

About 12%-13% of the music played by Radio Wien is from Austrian artists. "We're not able to do more because there isn't more," he says.

However, that statement seems to be at odds with local record sales. At the Virgin Megastore in Vienna, about 5%-10% of monthly revenue comes from domestic music. "Domestic music is popular, but not like domestic music is popular in the U.K.," Prosch says.

The Vienna store's annual turnover is approximately \$17 million, selling around 2,000 CDs each day. About 20%-30% of music sales are international artists, while a surprising 15% comes from classical music.

But with local radio stations and music journalists, it's sometimes hard to get attention, record company execs say. "With Austrian music in this country, you're always second class," Unterholzner says.

The labels also are hamstrung by the fact that Austria has no private TV, so there are few places to publicize the music on-air.

Pansky has come up with his own solution. With promising talent, "I try to license them to other territories because of the problems here."

But with the launch of private radio in the coming months, Austrian artists might have a fighting chance on their home turf.

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40th Annual Grammy Awards: Final Nominations

Following are the nominations for the 40th annual Grammy Awards, except for classical, which will appear in next week's *Billboard*.

Record of the year: "Where Have All The Cowboys Gone?," Paula Cole, Warner Bros. Producer: Paula Cole; "Sunny Came Home," Shawn Colvin, Columbia. Producer: John Leventhal; "Everyday Is A Winding Road," Sheryl Crow, A&M. Producer: Sheryl Crow; "Mmmmbop," Hanson, Mercury. Producers: The Dust Brothers; "I Believe I Can Fly," R. Kelly, Jive/Atlantic/Warner Sunset. Producer: R. Kelly.

Album of the year: "The Day," Babyface, Epic. Producer: Babyface; "This Fire," Paula Cole, Warner Bros. Producer: Paula Cole; "Time Out Of Mind," Bob Dylan, Columbia. Producer: Daniel Lanois; "Flaming Pie," Paul McCartney, Capitol. Producers: Jeff Lynne, George Martin, Paul McCartney; "OK Computer," Radiohead, Capitol. Producers: Nigel Godrich, Radiohead.

Song of the year: "Don't Speak," Eric Stefani, Gwen Stefani, songwriters; "How Do I Live," Diane Warren, songwriter; "I Believe I Can Fly," R. Kelly, songwriter; "Sunny Came Home," Shawn Colvin, John Leventhal, songwriters; "Where Have All The Cowboys Gone?," Paula Cole, songwriter.

Best new artist: Fiona Apple; Erykah Badu; Paula Cole; Puff Daddy; Hanson.

POP

Best female pop vocal performance:

"Butterfly," Mariah Carey, Columbia; "Where Have All The Cowboys Gone?," Paula Cole, Warner Bros.; "Sunny Came Home," Shawn Colvin, Columbia; "Foolish Games," Jewel, Warner Sunset; "Building A Mystery," Sarah McLachlan, Arista.

Best male pop vocal performance: "Every Time I Close My Eyes," Babyface, Epic; "Candle In The Wind 1997," Elton John, Rocket; "Whenever Wherever Whatever," Maxwell, Columbia; "Fly Like An Eagle," Seal, Warner Sunset/Atlantic; "Barely Breathing," Duncan Sheik, Atlantic.

Best pop performance by a duo or group with vocal: "Silver Springs," Fleetwood Mac, Reprise; "Mmmmbop," Hanson, Mercury; "Virtual Insanity," Jamiroquai, Work Group; "Don't Speak," No Doubt, Trauma/Interscope; "Anybody Seen My Baby?," the Rolling Stones, Virgin Records America.

Best pop collaboration with vocals: "How Come, How Long," Babyface & Stevie Wonder, Epic; "God Bless The Child," Tony Bennett (With Billie Holiday), Columbia; "Don't Look Back," John Lee Hooker With Van Morrison, Point-blank/Virgin Records America; "I Finally Found Someone," Barbra Streisand & Bryan Adams, Columbia; "Tell Him," Barbra Streisand & Celine Dion, 550 Music.

Best pop instrumental performance: "Song For My Brother," George Benson, Giant Step/GRP; "An Gaoth Ancais," the Chieftains, RCA Victor; "Havana," Kenny G, Arista; "Last Dance," Sarah McLachlan, Arista; "Soulful Strut," Grover Washington Jr., Columbia.

Best dance recording: "Da Funk," Daft Punk, Virgin Records America; "Ooh Aah . . . Just A Little Bit," Gina G, EMI/Warner Bros.; "To Step Aside," Pet Shop Boys, Atlantic; "Space Jam," Quad City DJ's, Warner Sunset/Atlantic; "Carry On," Donna Summer & Giorgio Moroder, Interhit.

Best pop album: "This Fire," Paula Cole, Warner Bros. Producer: Paula Cole; "The Dance," Fleetwood Mac, Reprise. Producers: Lindsay Buckingham, Elliot Scheiner; "Travelling Without Moving," Jamiroquai, Work Group. Producers: Jay Kay, Al Stone; "Surfacing," Sarah McLachlan, Arista. Producer: Sarah McLachlan; "Hourglass," James Taylor, Columbia. Producers: Frank Filippetti, James Taylor.

Best traditional pop vocal performance: "Julie Andrews Broadway/Here I'll Stay," Julie Andrews, Philips; "Tony Bennett On Holiday," Tony Bennett, Columbia; "Mothers & Daughters," Rosemary Clooney, Concord Jazz; "Sondheim, Etc., Live At Carnegie Hall," Bernadette Peters,

Angel; "Film Noir," Carly Simon, Arista.

ROCK

Best female rock vocal performance: "Criminal," Fiona Apple, Work Group; "Bitch," Meredith Brooks, Capitol; "Shy," Ani DiFranco, Righteous Babe; "Four Leaf Clover," Abra Moore, Arista/Austin; "1959," Patti Smith, Arista.

Best male rock vocal performance: "Dead Man Walking," David Bowie, Virgin Records America; "Cold Irons Bound," Bob Dylan, Columbia; "Blueboy," John Fogerty, Warner Bros.; "Just Another Day," John Mellencamp, Mercury; "Thunder Road," Bruce Springsteen, Columbia.

Best rock performance by a duo or group with vocal: "Falling In Love (Is Hard On The Knees)," Aerosmith, Columbia; "The Chain," Fleetwood Mac, Reprise; "Push," matchbox 20, Lava/Atlantic; "Crash Into Me," Dave Matthews Band, RCA; "One Headlight," the Wallflowers, Interscope.

Best hard rock performance: "Swallowed," Bush, Trauma/Interscope; "Monkey Wrench," Foo Fighters, Roswell/Capitol; "The Perfect Drug," Nine Inch Nails, Nothing/Interscope; "People Of The Sun," Rage Against The Machine, Epic; "The End Is The Beginning Is The End,"



R. KELLY

TILLIS

BADU

Smashing Pumpkins, Warner Sunset.

Best metal performance: "Drowning In A Daydream," Corrosion Of Conformity, Columbia; "No Place To Hide," Korn, Immortal/Epic; "Trust," Megadeth, Capitol; "Cemetery Gates," Pantera, EastWest/EEG; "Aenema," Tool, Zoo Entertainment/Volcano.

Best rock instrumental performance: "Block Rockin' Beats," the Chemical Brothers, Astralwerks; "In The Beginning," Robben Ford, Blue Thumb; "S.R.V.," Eric Johnson, Capitol; "Summer Song," Joe Satriani, Epic; "For The Love Of God," Steve Vai, Epic.

Best rock song: "Bitch," Meredith Brooks, Shelly Peiken, songwriters; "Crash Into Me," David Matthews, songwriter; "Criminal," Fiona Apple, songwriter; "The Difference," Jakob Dylan, songwriter; "One Headlight," Jakob Dylan, songwriter.

Best rock album: "Nine Lives," Aerosmith, Columbia. Producer: Kevin Shirley; "Blue Moon Swamp," John Fogerty, Warner Bros. Producer: John Fogerty; "The Colour And The Shape," Foo Fighters, Roswell/Capitol. Producer: Gil Norton; "Bridges To Babylon," the Rolling Stones, Virgin Records America. Producers: The Glimmer Twins, Don Was; "Pop," U2, Island. Producer: Flood.

Best alternative music performance: "Homogenic," Bjork, Elektra/EEG; "Earthling," David Bowie, Virgin Records America; "Dig Your Own Hole," the Chemical Brothers, Astralwerks; "The Fat Of The Land," Prodigy, Maverick/Warner Bros.; "OK Computer," Radiohead, Capitol.

R&B

Best female R&B vocal performance: "On & On," Erykah Badu, Kedar/Universal; "Honey," Mariah Carey, Columbia; "I Believe In You And Me," Whitney Houston, Arista; "Summertime," Chaka Khan, Verve; "When You Talk About Love," Patti LaBelle, MCA.

Best male R&B vocal performance: "I Believe I Can Fly," R. Kelly, Jive/Atlantic/Warner Sunset; "For You," Kenny Lattimore, Columbia; "Back To Living Again," Curtis Mayfield, Warner Bros.; "You Make Me Wanna . . .," Usher, LaFace; "When You Call On Me/Baby That's When I Come Runnin'," Luther Vandross, J/ Epic.

Best R&B performance by a duo or group with vocal: "Hard To Say I'm Sorry (Remix)," Az Yet Featuring Peter Cetera, LaFace; "No Diggity," BLACKstreet (Featuring Dr. Dre), Interscope; "A Song For Mama," Boyz II Men, LaFace; "Stomp," God's Property Featuring Kirk Franklin, B-Rite Music; "You Don't Have To Be

Afraid," Take 6, Warner Alliance.

Best R&B song: "Honey," Mariah Carey, Sean "Puffy" Combs, K. Fareed, S. Hague, S. Jordan, R. Larkins, M. McLaren, L. Price, B. Robinson, songwriters; "I Believe I Can Fly," R. Kelly, songwriter; "No Diggity," Dr. Dre, C. Hannibal, Teddy Riley, William "Skylz" Stewart, L. Walters, songwriters; "On & On," Erykah Badu, JaBorne Jamal, songwriters; "Stomp," George Clinton Jr., Kirk Franklin, Walter Morrison, Garry M. Shider, songwriters.

Best R&B album: "The Day," Babyface, Epic. Producer: Babyface; "Baduizm," Erykah Badu, Kedar/Universal; "Share My World," Mary J. Blige, MCA; "Evolution," Boyz II Men, Motown. Producers: Boyz II Men; "The Preacher's Wife—Soundtrack," Whitney Houston, Arista. Producers: Whitney Houston, Mervyn Warren; "Flame," Patti LaBelle, MCA.

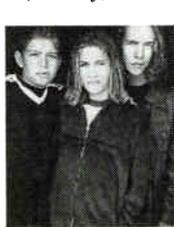
RAP

Best rap solo performance: "Put Your Hands Where My Eyes Could See," Busta Rhymes, Elektra/EEG; "The Rain (Supa Dupa Fly)," Missy "Misdemeanor" Elliott, EastWest/EEG; "Ain't Nobody," LL Cool J, Geffen; "Hypnotize," the Notorious B.I.G., Bad Boy; "Men In



Black," Will Smith, Columbia/Sony Music Soundtrax.

Best rap performance by a duo or group: "I'll Be Missing You," Puff Daddy & Faith Evans (Featuring 112), Bad Boy; "Can't Nobody Hold Me Down," Puff Daddy Featuring Mase, Bad Boy; "Guantanamera," Wyclef Jean Featuring Refugee Allstars, Ruffhouse/Columbia; "Not Tonight," Lil' Kim Featuring Da Brat, Left Eye, Missy Elliott



HANSON

& Angie Martinez, Undeas/Big Beat/Atlantic; "Mo Money Mo Problems," the Notorious B.I.G. Featuring Mase & Puff Daddy, Bad Boy.

Best rap album: "No Way Out," Puff Daddy & the Family, Bad Boy. Producers: Sean "Puffy" Combs, Stevie J.; "Supa Dupa Fly," Missy "Misdemeanor" Elliott, EastWest/EEG. Producer: Timbaland; "Wyclef Jean Presents The Carnival," Wyclef Jean Featuring Refugee Allstars, Ruffhouse/Columbia. Producers: Jerry "Te Bass" Duplessis, Wyclef Jean; "Life After Death," the Notorious B.I.G., Bad Boy. Producers: Sean "Puffy" Combs, Stevie J.; "Wu-Tang Forever," Wu-Tang Clan, Loud/RCA. Producer: The RZA.

COUNTRY

Best female country vocal performance: "Did I Shave My Legs For This?," Deana Carter, Capitol Nashville; "The Trouble With The Truth," Patty Loveless, Epic Nashville; "How Do I Live," LeAnn Rimes, Curb; "All The Good Ones Are Gone," Pam Tillis, Arista/Nashville; "How Do I Live," Trisha Yearwood, MCA Nashville.

Best male country vocal performance: "Something That We Do," Clint Black, RCA; "Rusty Cage," Johnny Cash, American; "Pretty Little Adriana," Vince Gill, MCA Nashville;



FRANKLIN



COLVIN

"Peach Pickin' Time Down In Georgia," Willie Nelson, Columbia; "Carrying Your Love With Me," George Strait, MCA Nashville.

Best country performance by a duo or group with vocal: "Dancin'," Shaggin' On The Boulevard, Alabama, RCA; "How Your Love Makes Me Feel," Diamond Rio, Arista/Nashville; "Please," the Kinleys, Epic Nashville; "Looking In The Eyes Of Love," Alison Krauss & Union Station,

Rounder; "I Don't Care (If You Love Me Any-more)," the Mavericks, MCA.

Best country collaboration with vocals: "Still Holding On," Clint Black & Martina McBride, RCA; "I'm So Happy I Can't Stop Crying," Toby Keith With Sting, Mercury Nashville; "You Don't Seem To Miss Me," Patty Loveless With George Jones, Epic Nashville; "It's Your Love," Tim McGraw With Faith Hill, Curb; "In Another's Eyes," Trisha Yearwood & Garth Brooks, MCA Nashville.

Best country instrumental performance: "Fat Boy Rag," Asleep At The Wheel, Epic/Lucky Dog; "Smokey Mountain Lullaby," Chet Atkins With Tommy Emmanuel, Columbia Nashville; "Little Liza Jane," Alison Krauss & Union Station, Rounder; "Goin' Back To Memphis," Scotty Moore, D.J. Fontana & Bill Black Combo, Sweetfish; "Mama, Screw Your Wig On Tight," Lee Roy Parnell, Career.

Best country song: "All The Good Ones Are Gone," Dean Dillon, Bob McDill, songwriters; "Butterfly Kisses," Bob Carlisle, Randy Thomas, songwriters; "Did I Shave My Legs For This?," Deana Carter, Rhonda Hart, songwriters; "In Another's Eyes," Garth Brooks, John Peppard, Bobby Wood, songwriters; "It's Your Love," Stephony Smith, songwriter.

Best country album: "Unchained," Johnny Cash, American. Producer: Rick Rubin; "Everything I Love," Alan Jackson, Arista/Nashville. Producer: Keith Stegall; "Long Stretch Of Lonesome," Patty Loveless, Epic Nashville. Producer: Emory Gordy Jr.; "Carrying Your Love With Me," George Strait, MCA Nashville. Producers: Tony Brown, George Strait; "Under The Covers," Dwight Yoakam, Warner/Reprise Nashville. Producer: Pete Anderson.

Best bluegrass album: "Sales Tax Toddle," Richard Greene & the Grass Is Greener, Rebel; "So Long So Wrong," Alison Krauss & Union Station, Rounder; "Silver And Gold," Claire Lynch, Rounder; "Age Of Innocence," Kate MacKenzie, Red House; "Short Life Of Trouble," Ralph Stanley, Rebel.

(Continued on next page)

WB'S COLE IS A SURPRISE LEADER IN GRAMMY NODS

(Continued from page 5)

number of nominations, topped only by Kenneth "Babyface" Edmonds, who garnered eight nods. This is the second year in a row that Babyface has led the field.

Additionally, Cole is only the second artist in the history of the awards to be nominated in the four general categories—song, record, album, and new artist—in the same year. The first was Bobbie Gentry in 1967. Puff Daddy was also nominated for best new artist, as were Fiona Apple, Erykah Badu, and Hanson.

The resulting excitement from the nominations gives Warner Bros. fuel to reignite sales of Cole's album "This Fire," which, according to SoundScan, has sold 861,000 units.

"We're definitely planning an aggressive sales and merchandising campaign at retail, and we have a very strategically organized publicity campaign to maximize Paula's profile, especially with consumers and voters," says Peter Standish, VP of product management (U.S.) for Warner Bros.

Standish notes that plans at retail include stickering the album with a tag noting the nominations, as well as buying strong positioning, and creating a merchandising piece that stresses the nominations.

On the TV front, Cole will take part in a satellite press tour for local stations in late January. She will also appear on "Saturday Night Live" Feb. 7 and "Late Show With David Letterman" in mid-February. Although both appearances will be after final ballots are due, Feb. 6, Standish expects that word-of-mouth about the upcoming appearances could

help the singer.

Not surprisingly, retailers believe that the publicity will increase Cole's sales. "These nominations are going to help Paula Cole," says John Artale, buyer for the Carnegie, Pa.-based National Record Mart. "It's going to give her album a lot more attention than it's gotten, especially in terms of the integrity factor since she's nominated [for album of the year] with Paul McCartney and Bob Dylan."

Eric Keil, buyer for the New Jersey-based Compact Disc World chain, agrees. "I think she has a good chance to actually win a few awards. If that happens, we could have another Bonnie Raitt effect here."

Cole was elated about the nominations. "I'm bowled over and a little embarrassed, and I just want to go work really hard . . . The seven nominations are such a gift. It feels like 'Gone With The Wind.' I don't even dare hope to win. I've always believed in my album to the core. I put my blood in the album—from the painful experiences that went into the songs to recording it on half a budget."

In fact, her nomination for producer of the year is the one that means the most to Cole. She is the first female to be nominated in the nonclassical producer of the year category. "It's very rare for young women to be producers and for the music business to encourage women to be music leaders," Cole says. "I'm really glad I pierced the glass ceiling."

In addition to Edmonds, Cole, and Combs, a number of other artists received multiple nominations. R. Kelly

garnered five nods, including record and song of the year for "I Believe I Can Fly," which appeared on the "Space Jam" soundtrack.

Kirk Franklin, who took his album with God's Property to the top of The Billboard 200 last year, got four nominations, including best producer, best R&B performance by a duo or group with vocal, and best R&B song for "Stomp."

Badu and classical producer Michael Woolcock also received four nominations. In addition to best new artist, Badu got nods in the best female R&B vocal performance, best R&B song ("On & On"), and best R&B album ("Baduizm") categories. Woolcock's nominations included best classical album for his work on "Wagner: Die Meistersinger Von Nurnberg" and best opera recording for co-producing "Braunfels: Die Vogel."

After many years of petitioning from the dance community, the National Academy of Recording Arts and Sciences (NARAS) added a dance field this year. It also added remixer of the year to the producers' field. This year's nominees are dominated by dance remixers, including first-time nominee Frankie Knuckles.

A best Latin rock/alternative album category is also new this year.

The Grammys are voted on by the more than 9,000 members of NARAS. The Grammy Awards will air on CBS from New York's Radio City Music Hall.

Assistance in preparing this story was provided by Larry Flick.

40TH ANNUAL GRAMMY AWARDS: FINAL NOMINATIONS

(Continued from preceding page)

NEW AGE

Best new age album: "Le Roi Est Mort, Vive Le Roi," Enigma, Virgin Records America; "Oracle," Michael Hedges, Windham Hill; "Voyager," Mike Oldfield, Reprise; "Oceanic," Vangelis, East-West; "Canyon Lullaby," Paul Winter, Living Music.

JAZZ

Best contemporary jazz performance: "Into The Sun," Randy Brecker, Concord Vista; "Alive In L.A.," Lee Ritenour, GRP; "Signature," Patrice Rushen, Discovery/Sire; "Sample This," Joe Sample, Warner Bros.; "Breath Of Heaven," Grover Washington Jr., Columbia.

Best jazz vocal performance: "Dear Ella," Dee Dee Bridgewater, Verve; "The Messenger," Kurt Elling, Blue Note; "Loving You," Shirley Horn, Verve; "Love Scenes," Diana Krall, Impulse!; "Song For The Geese," Mark Murphy, RCA Victor.

Best jazz instrumental solo: "Stardust," Doc Cheatham & Nicholas Payton, Verve; "You Must Believe In Swing," Buddy DeFranco, Concord Jazz; "Dear Old Stockholm," Tommy Flanagan, Alfa Jazz/Evidence Music; "The Community," Antonio Hart, Impulse!; "Blame It On My Youth," Brad Mehldau, Warner Bros.

Best jazz instrumental performance, individual or group: "Doc Cheatham & Nicholas Payton," Doc Cheatham & Nicholas Payton, Verve; "Remembering Bud Powell," Chick Corea & Friends, Stretch; "Songbook," Kenny Garrett, Warner Bros.; "Beyond The Missouri Sky," Charlie Haden & Pat Metheny, Verve; "Celebrating Sinatra," Joe Lovano, Blue Note.

Best large jazz ensemble performance: "Joe Henderson Big Band," Joe Henderson Big Band, Verve; "Brilliant Corners," the Bill Holman Band, JVC Music; "The Brass Orchestra," J.J. Johnson, Verve; "Anthony Wilson," Anthony Wilson, MAMA; "Celebration!," Phil Woods & the Festival Orchestra, Concord Jazz.

Best Latin jazz performance: "Aldeia," Banda Mantiqueira, Blue Jacket; "Habana," Roy Hargrove's Crisol, Verve; "The Latin Side Of John Coltrane," Conrad Herwig, Astor Place; "Hands Of Rhythm," Giovanni Hidalgo, TropiJazz; "Ritmo Y Candelita II: African Crossroads," Carlos "Pata-to" Valdes, Round World.

GOSPEL

Best rock gospel album: "All Star United," All Star United, Reunion; "Welcome To The Freak Show: de Talk Live In Concert," de Talk, ForeFront; "Threads," Geoff Moore & the Distance, ForeFront; "Smalltown Poets," Smalltown Poets, Ardent/ForeFront; "Conspiracy No. 5," Third Day, Reunion.

Best pop/contemporary gospel album: "Under The Influence," Anointed, Myrrh; "This Gift," Gary Chapman, Reunion; "Much Afraid," Jars Of Clay, Silvertone/Essential; "Petra Praise 2: We Need Jesus," Petra, Word; "Star Bright," Vanessa Williams, Mercury.

Best Southern gospel, country gospel or bluegrass gospel album: "Keep Lookin' Up: The Texas Swing Sessions," James Blackwood & the Light Crust Doughboys, Doughboy; "Back Home In Indiana," the Gaither Vocal Band, Spring House; "Light Of The World," the Martins, Spring Hill; "Amazing Grace 2: A Country Salute To Gospel," various artists, Sparrow.

Best traditional soul gospel album: "A Miracle In Harlem," Shirley Caesar, Word Gospel; "I Couldn't Hear Nobody Pray," the Fairfield Four, Warner Bros. Nashville; "Woman, Thou Art Loosed! Songs Of Healing And Restoration," T.D. Jakes, Integrity Music; "Live In Charleston," Mighty Clouds Of Joy, Intersound; "Live In Detroit," Vickie Winans, CGI.

Best contemporary soul gospel album: "Come Walk With Me," Oleta Adams, Harmony; "Pray," Andrae Crouch, Warner Alliance; "Donnie McClurkin," Donnie McClurkin, Warner Alliance; "Grace And Mercy," Marvin Sapp, Word Gospel; "Brothers," Take 6, Warner Alliance.

Best gospel album by a choir or chorus: "Favorite Song Of All," the Brooklyn Tabernacle Choir, Warner Alliance; "God's Property From Kirk Franklin's Nu Nation," God's Property, B-Rite; "He's Still Good!," the Rev. Milton Brunson's Thompson Community Singers, Word Gospel; "Live In London At Wembley," the Love Fellowship Crusade Choir, Verity; "Time For Healing,"

Sounds Of Blackness, Perspective/A&M.

LATIN

Best Latin pop performance: "Lo Mejor De Mi," Cristian, BMG U.S. Latin; "Me Estoy Enamorando," Alejandro Fernández, Sony Latin; "Vivir," Enrique Iglesias, Fonovisa; "Tango," Julio Iglesias, Sony Discos; "Romances," Luis Miguel, WEA Latina.

Best Latin rock/alternative performance: "La Pipa De La Paz," Aterciopelados, BMG U.S. Latin; "Avalancha De Exitos," Cafe Tacuba, WEA Latina; "Cuando Tu No Estas," El Tri, WEA Latina; "Fabulosos Calavera," Los Fabulosos Cadillacs, BMG U.S. Latin; "Donde Jugaran Las Niñas?," Molotov, Universal Music Latino.

Best tropical Latin performance: "A Toda Cuba Le Gusta," Afro-Cuban All Stars, World Circuit/Nonesuch; "Una Mujer Como Yo," Albita, Crescent Moon/Epic; "Buena Vista Social Club," Ry Cooder, World Circuit/Nonesuch; "Sobre El Fuego," India, RMM; "Lleame Contigo," Olga Tañón, WEA Latina.

Best Mexican-American/Tejano music performance: "En Las Alas De Un Angel/Despedimos A Cornelio Reyna," Ramon Ayala Y Sus Bravos Del Norte, Freddie; "Muy Dentro De Mi Corazon," Alejandro Fernández, Sony Discos; "En Tus Manos," La Mafia, Sony Discos; "Destino," Lizza Lamb, BMG U.S. Latin; "Jefe De Jefes," Los Tigres Del Norte, Fonovisa.

BLUES

Best traditional album: "R + B = Ruth Brown," Ruth Brown, Bullseye Blues; "Don't Look Back," John Lee Hooker, Pointblank/Virgin Records America; "Rough News," Charlie Musselwhite, Pointblank/Virgin Records America; "Born In The Delta," Pinetop Perkins, Telarc Blues; "Live At Buddy Guy's Legends," Junior Wells, Telarc Blues.

Best contemporary album: "Reckless," Luther Allison, Alligator; "Sweet Potato Pie," the Robert Cray Band, Mercury; "Trippin' Live," Dr. John, Surefire; "Señor Blues," Taj Mahal, Private; "Come On Home," Boz Scaggs, Virgin Records America.

FOLK

Best traditional album: "L'Amour Ou La Folie," BeauSoleil, Rhino; "Deep Water," the Hackberry Ramblers, Hot Biscuits; "There Ain't No Way Out," New Lost City Ramblers, Smithsonian Folkways; "Cajun Pride," Jo-El Sonnier, Rounder; "Heart Songs: The Old Time Country Songs Of Utah Phillips," Jody Stecher & Kate Brislin, Rounder.

Best contemporary album: "Keepers—A Live Recording," Guy Clark, Sugar Hill; "The Way I Should," Iris DeMent, Warner Bros.; "Time Out Of Mind," Bob Dylan, Columbia; "Shaming Of The Sun," Indigo Girls, Epic; "Live On Tour," John Prine, Oh Boy.

REGGAE

Best album: "Big Up," Aswad, Mesa/Atlantic; "Appointment With His Majesty," Burning Spear, Heartbeat; "Fallen Is Babylon," Ziggy Marley & the Melody Makers, Elektra/EEG; "Rage And Fury," Steel Pulse, Mesa/Atlantic; "Freedom Of Speech," Yellowman, RAS.

WORLD MUSIC

Best album: "Cabo Verde," Cesaria Evora, Nonesuch; "Compas," Gipsy Kings, Nonesuch; "Passing On The Tradition," Ali Akbar Khan, AMMP; "Nascimento," Milton Nascimento, Warner Bros.; "Love Drum Talk," Babatunde Olatunji, Chesky.

POLKA

Best album: "Home Is Where The Heart Is," Lenny Gomulka & the Chicago Push, Push; "Duty Free Polkas," John Gora & Gorale, Sunshine; "Moments To Remember," Walter Ostanek, World Renowned Sounds; "Living On Polka Time," Jimmy Sturr, Rounder; "Songs Of The Polka King," Frank Yankovic & Friends, Cleveland International.

CHILDREN

Best musical album: "All Aboard!," John Denver, Sony Wonder; Producers: John Denver, Roger Nichols, Kris O'Connor; "Bigger Than Yourself," John McCutcheon, Rounder Kids; Producers: Bob Dawson, John McCutcheon; "Shakin' A Tailfeather," Taj Mahal, Eric Bibb & Linda Tillery & the Cultural Heritage Choir, Music for Little People; Producers: Leib Ostrow, Linda Tillery; "Songs From A Parent To A Child," Art Garfunkel, Sony

Wonder; Producer: Art Garfunkel; "This Land Is Your Land," Arlo Guthrie & Woody Guthrie, Rounder (Woody Guthrie, author); Producer: Frank Fuchs.

Best spoken word album: "The Original Story Of Winnie-The-Pooh" (A.A. Milne, author), Long John Baldry, Walt Disney; Producer: Ted Kryczko; "The Quite Remarkable Adventures Of The Owl And The Pussycat" (Eric Idle, author), Eric Idle, Dove Kids; Producer: Deborah Raffin; "The Star-Child And The Nightingale & The Rose" (Oscar Wilde, author), Gabriel Byrne, Dove Kids; Producer: Deborah Raffin; "Winnie-The-Pooh" (A.A. Milne, author), Charles Kuralt, Penguin Audiobooks; Producer: John McElroy.

SPOKEN/DOCUMENTARY

Best album: "Charles Kuralt's Spring" (Charles Kuralt, author), Charles Kuralt, Simon & Schuster; "Contact" (Carl Sagan, author), Jodie Foster, Simon & Schuster; "Even The Stars Look Lonesome" (Maya Angelou, author), Maya Angelou, Random House; "Living Faith" (Jimmy Carter, author), Jimmy Carter, Random House; "A Reporter's Life" (Walter Cronkite, author), Walter Cronkite, Random House.

COMEDY

Best album: "Button Down Concert," Bob Newhart, Nick at Nite/550 Music/Sony Wonder; "Dirty Jokes And Beer: Stories Of The Unrefined," Drew Carey, Simon & Schuster; "Garrison Keillor's Comedy Theater," Garrison Keillor, HighBridge; "God Said Ha!," Julia Sweeney, Warner Bros.; "Roll With The New," Chris Rock, DreamWorks.

MUSICAL SHOW

Best album: "Chicago The Musical" (various artists), Jay David Saks, producer (Fred Ebb, lyricist, John Kander, composer), RCA Victor; "Jekyll & Hyde" (original Broadway cast), Karl Richardson, Frank Wildhorn, producers (Leslie Bricusse, lyricist, Frank Wildhorn, composer), Atlantic Theatre; "The Life" (original Broadway cast), Mike Berniker, Cy Coleman, producers (Ira Gasman, lyricist, Cy Coleman, composer), Sony Classical; "Ragtime The Musical" (recording cast), Jay David Saks, producer (Lynn Ahrens, lyricist, Stephen Flaherty, composer), RCA Victor; "Titanic A New Musical" (original Broadway cast), Tommy Krasker, Maury Yeston, producers (Maury Yeston, lyricist and composer), RCA Victor.

COMPOSING

Best instrumental composition: "Aung San Suu Kyi" (track from "1 + 1"), Wayne Shorter, composer (Herbie Hancock & Wayne Shorter, artists), Verve; "Canonn For Bela" (track from "The Brass Orchestra"), J.J. Johnson, composer (J.J. Johnson, artist), Verve; "Earth" (track from "Earth"), Bob Florence, composer (The Bob Florence Limited Edition, artist), MAMA; "Everytime I Think Of You" (track from "Personal Standards"), Alan Broadbent, composer (Alan Broadbent, artist), Concord Jazz; "New Rochelle" (track from "Blue Hats"), Bob Mintzer, composer (Yellowjackets, artists), Warner Bros.

Best instrumental composition written for a motion picture or for television: "The English Patient," Gabriel Yared, composer, Fantasy; "The Lost World: Jurassic Park," John Williams, composer, MCA; "Men In Black—Main Theme" (track from "Men In Black—The Album"), Danny Elfman, composer (various artists), Columbia; "Selena," Dave Grusin, composer, Angel; "Seven Years In Tibet," John Williams, composer, Mandalay.

Best song written specifically for a motion picture or for television: "Father Of Our Nation" (track from "Mandela"), Cedric Gradius Samson, songwriter (Jennifer Jones & Hugh Masekela, artists), Mango; "For The First Time" (from "One Fine Day"), Jud Friedman, James Newton Howard, Allan Rich, songwriters (Kenny Loggins, artist), Columbia; "How Do I Live" (from "Con Air"), Diane Warren, songwriter (Trisha Yearwood, artist), MCA Nashville; "I Believe I Can Fly" (from "Space Jam"), R. Kelly, songwriter (R. Kelly, artist), Jive/Atlantic/Warner Sunset; "A Song For Mama" (from "Soul Food"), Babyface, songwriter (Boyz II Men, artists), LaFace.

ARRANGING

Best instrumental arrangement: "America" (track from "Dave Grusin Presents West Side Story"), Michael Abene, Dave Grusin, arrangers (Dave Grusin, artist), N2K Encoded Music; "Don't

Talk (Put Your Head On My Shoulder)" (track from "Wouldn't It Be Nice—A Jazz Portrait Of Brian Wilson"), Vince Mendoza, arranger (Vince Mendoza Featuring John Abercrombie, artists), Blue Note Contemporary; "Peter Gunn" (track from "Two For The Road"), Dave Grusin, arranger (Dave Grusin, artist), GRP; "Straight, No Chaser" (track from "Brilliant Corners"), Bill Holman, arranger (The Bill Holman Band, artist), JVC Music; "Wild Is The Wind" (track from "The Brass Orchestra"), Robert Farnon, arranger (J.J. Johnson, artist), Verve.

Best instrumental arrangement with accompanying vocals: "Cotton Tail" (track from "Dear Ella"), Slide Hampton, arranger (Dee Dee Bridgewater, artist), Verve; "Laura" (track from "Film Noir"), Arif Mardin, arranger (Carly Simon, artist), Arista; "My Heart Belongs To Daddy" (track from "Dear Ella"), John Clayton, arranger (Dee Dee Bridgewater, artist), Verve; "Our Love Is Here To Stay" (track from "Our Love Is Here To Stay"), Don Sebesky, arranger (John Pizzarelli, artist), RCA; "The Summer Knows" (track from "The Music Never Ends"), Mike Renzi, arranger (Maureen McGovern, artist), Sterling.

PACKAGING

Best package: "Fantastic Spikes Through Balloon," Stefan Sagmeister, art director (Skeleton Key, artist), Capitol; "Free Mars," Peter Grant, Stephanie Hughes, art directors (Lusk, artist), Zoo Entertainment/Volcano; "Le Roi Est Mort, Vive Le Roi!," Johann Zambryski, art director (Enigma, artist), Virgin Records America; "The Planet Sleeps," Julian Peplow, art director (various artists), Work Group; "Titanic—Music As Heard On The Fateful Voyage," Hugh Brown, Al Q. Jeff Smith, art directors (various artists), Rhino.

Best package—boxed: "Beg, Scream & Shout! The Big Ol' Box Of '60s Soul," Hugh Brown, David Gorman, Rachel Gutek, art directors (various artists), Rhino; "The Complete Bill Evans On Verve," Patricia Lie, art director (Bill Evans, artist), Verve; "The Complete Ella Fitzgerald & Louis Armstrong On Verve," Giulio Turturro, art director (Ella Fitzgerald & Louis Armstrong, artists), Verve; "Cuba: I Am Time," Carol Bobbitts, Laurie Goldman, Jack O'Neil, art directors (various artists), Blue Jacket; "Shakedown! The Texas Tapes Revisited," Bryan Lasley, art director (Bobby Fuller, artist), Del-Fi.

ALBUM NOTES

Best notes: "Anthology," Robert Gordon, album notes writer (Al Green, artist), the Right Stuff; "Anthology Of American Folk Music (1997 Edition Expanded)," John Fahey, Luis Kennitzer, Jon Pankake, Chuck Pirtle, Jeff Place, Neil V. Rosenberg, Luc Sante, Peter Stampfel, Eric Von Schmidt, album notes writers (various artists), Smithsonian Folkways; "Farewells & Fantasies," Ben Edmonds, Mark Kemp, Meegan Lee Ochs, Michael Ventura, album notes writers (Phil Ochs, artist), Elektra Traditions/Rhino; "Ray Charles Genius & Soul: The 50th Anniversary Collection," Dave Alvin, James Austin, Bill Dahl, Ahmet Ertegun, David Ritz, Billy Vera, Jerry Wexler, album notes writers (Ray Charles, artist), Rhino; "Titanic—Music As Heard On The Fateful Voyage," Ian

Whitcomb, album notes writer (various artists), Rhino.

HISTORICAL

Best album: "Anthology Of American Folk Music (1997 Edition Expanded)," Jeff Place, Pete Reiniger, Harry Smith, compilation producers (various artists), Smithsonian Folkways; "Centenary Edition: 100 Years Of Great Music," Tony Locantro, compilation producer (various artists), EMI Classics; "The Complete Bill Evans On Verve," Michael Lang, compilation producer (Bill Evans, artist), Verve; "Cuba: I Am Time," Jack O'Neil, Nina Gomes, Al Pryor, compilation producers (various artists), Blue Jacket; "Ray Charles Genius & Soul: The 50th Anniversary Collection," James Austin, David Ritz, Billy Vera, compilation producers (Ray Charles, artist), Rhino; "Sing, Cowboy, Sing! The Gene Autry Collection," James Austin, Karla Buhlman, Patrick Milligan, compilation producers (Gene Autry, artist), Rhino.

PRODUCTION (NONCLASSICAL)

Best engineered album: "Blue Moon Swamp," John Fogerty, Warner Bros. Engineers: Bob Clearmountain, John Lowson; "The Day," Babyface, Epic. Engineers: "Bassy" Bob Brockmann, Jon Gass, Humberto Gatica, Brad Gilderman, Mick Guzauski, Thom Russo, Mike Scott; "Dream Walkin'," Toby Keith, Mercury Nashville. Engineers: John Guess, Julian King; "Hourglass," James Taylor, Columbia. Engineer: Frank Filippetti; "Two For The Road," Dave Grusin, GRP. Engineers: Elliot Scheiner, Al Schmitt.

PRODUCER (NONCLASSICAL)

Producer of the year: Walter Afanasieff; Babyface; Paula Cole; Kirk Franklin; Keith Thomas.

REMIXER

Remixer of the year: Frankie Knuckles; David Morales; Mousse T.; Todd Terry; Armand Van Helden.

MUSIC VIDEO

Best music video, short form: "How Come, How Long," Babyface & Stevie Wonder, Epic. Craig Fanning, producer, F. Gary Gray, director; "Got 'Til It's Gone," Janet Jackson, Virgin Records America. Aris McGarry, producer, Mark Romanek, director; "I Care 'Bout You," Milestone. LaFace. Melinda Nugent, producer, Mark Gerard, director; "Early To Bed," Morphine, DreamWorks. Adam Stern, producer, Jamie Caliri, director; "Stinkfist," Tool, Zoo Entertainment/Volcano. Donna Langston, Kevin Willis, producers, Adam Jones, director.

Best music video, longform: "Letters From A Porcupine," Blind Melon, Capitol. Steve MacCorkle, producer and director; "Jagged Little Pill, Live," Alanis Morissette, Warner/Reprise Video/Maverick. Glen Ballard, David May, Alanis Morissette, Steve Purcell, producers, Alanis Morissette, Steve Purcell, directors; "Forever's A Long, Long Time," Orquestra Was, Verve. Don Was, director; "Live In Amsterdam—Wildest Dreams Tour," Tina Turner, Fox Lorber/WinStar Home Entertainment. Monique Ten Berge, Patrick Roubroeks, producers, David Mallet, director; "Blue Note—A Story Of Modern Jazz," various artists, Blue Note. Ulli Pfau, producer, Julian Benedikt, director.

LIPMANS' REPUBLIC LABEL SIGNS WITH UNIVERSAL

(Continued from page 12)

encouraged the Bloodhound Gang to record a full album, "One Fierce Beer Coaster," which was released independently by Republic before Geffen picked up the album (Billboard, Feb. 1, 1997). The track "Fire Water Burn" reached No. 18 on the Modern Rock Tracks chart, while "One Fierce Beer Coaster" reached No. 57 on The Billboard 200 and has sold more than 403,000 copies, according to SoundScan.

Republic struck gold again with Chumbawamba, a band it signed in the U.S. after receiving a tip from then VH1 executive Lee Chesnut. The coed British band's "Tubthumper" album is No. 3 this issue on The Billboard 200 and has sold more than 2 million units, according to SoundScan.

Aside from Avery Lipman, the New

York-based Republic has only one other full-time staffer; office manager Brett Alperowitz, who also manages the Bloodhound Gang. However, the Lipmans say that they will soon hire additional employees and eventually plan to have a staff of six.

"The key to our success is that we have kept our costs low, and that has enabled us to use our resources where it counts," says Monte Lipman. The Lipmans say that they plan to sign only "a handful of acts [and] to not overextend ourselves."

Meanwhile, the Bloodhound Gang has recorded a song that will be released Jan. 26 as the first single from MCA's "Half Baked" soundtrack, while "Amnesia," the latest single from Chumbawamba, will go for airplay the same day.

ALMO INKS DISTRIBUTION DEAL WITH INTERSCOPE

(Continued from page 12)

completely different kinds of companies... We have an opportunity to work with Herb Alpert and Jerry Moss and their staff, and opportunities like that don't come along every

day."

Interscope co-founder/principal Jimmy Iovine has a longstanding relationship with Moss and Alpert. Iovine signed a deal for the series of holiday

benefit albums "A Very Special Christmas" while the pair was still at the helm of A&M. Iovine was also involved in the building of A&M Studios, located on the label's famed Hollywood lot.

Almo, which was launched in 1995 following Alpert and Moss' departure from A&M, scored big with the eponymous 1995 debut from Garbage. The group, fronted by Scottish singer Shirley Manson and featuring noted producer Butch Vig on drums, scored several modern rock hits, boosting its debut album to double-platinum certification.

The label has also released a critically acclaimed effort by singer/songwriter Gillian Welch and an album by Alpert.

As part of the deal, Interscope will market and sell all of Almo Sounds' releases and will provide support in its publicity and promotional plans. However, Almo Sounds has increased its own staff by hiring its own regional promotion staff and an in-house publicist.

The regional promotion directors include former Capricorn staffer

Cheryl Kovalchik in L.A.; former A&M staffer Gina Suarez in Atlanta; former Wind-Up staffer Chelle Davis in Dallas; former Zoo/Freeworld staffer Bob Salerno in Chicago; and former Mammoth staffer Jocelyn Taub in New York. In addition, ex-Mercury staffer Robb Moore has been tapped as Almo's head of publicity.

The first release that will come out of the Almo/Interscope deal will likely be the debut by 19-year-old British singer/songwriter Imogen Heap. The album, due in March, was produced by David Kahne and Dave Stewart. Other

releases scheduled from Almo during the first half of 1998 include sophomore efforts from Garbage (due this spring) and Welch (in June) and the debut by New York-based act the Pristees in April. The label also plans to continue working 1997 releases by the Pulsars and Manbreak.

Whalley adds that Almo and Interscope have "a natural fit" and have "very similar philosophies. Roster-wise, Interscope never set out to specialize in one kind of music, it's always been about breadth, and Jerry and Herb did that at A&M."

COLUMBIA HOUSE JOINS NET RETAILERS

(Continued from page 12)

Columbia House. "We think the world is heading that way. It's an area where we can leverage the skills and infrastructure we have."

He adds, "It's basically the mail-order business, and we've been in it. We've got the skills, the relationships, and the brand equity."

The World Wide Web site was launched Jan. 7 as an "expanded test," according to Wolter.

Orders will be filled by wholesalers Valley Media for music and Baker & Taylor for video.

A look at the Web site on its debut day revealed some new and catalog titles at prices below those at retail; for example, Garth Brooks' "Sevens" was listed at \$13.59 (CD) and \$8.49 (cassette) and Celine Dion's "Let's

Talk About Love" was listed at \$14.02 and \$8.40. The basic shipping charge is \$2.79.

Soundclips are provided, and a personalized online shopping service called eDNA is anticipated.

Users of Total E do not have to be members of the record or video clubs. The two services will stand as separate businesses.

Wolter notes, "Electronic commerce is increasingly an important part of our existing music club service." He says that more and more club members are ordering product monthly through the Web site (www.columbiahouse.com) and that in recent weeks the site has been receiving nearly 100,000 hits a day.

MARKETING IS THE FOCUS AT ATLANTIC

(Continued from page 12)

New York. Germaise and Davis report to Shapiro, while Colamussi reports to Atlantic Group co-chairman/co-CEO Val Azzoli and senior VP/CFO Tony O'Brien.

No further staff changes are anticipated.



GERMAISE

Shapiro notes that the refocusing of the company's marketing efforts is a move toward a more aggressive and proactive commitment in the area. "All of this is an effort to see how

we can be even better, discover what we have missed, and figure out what else we can accomplish," he says.

"This is a time of enormous costs and enormous competition to inform consumers about our products," he adds. "We realize the importance of discovering new areas to reach consumers

and to drive people to music and to record stores."

Germaise previously oversaw Atlantic's product development, video production, and television advertising areas. In 1990, she was appointed



COLAMUSSI

Atlantic product manager/EastWest U.K., rising to become Atlantic's senior director of product development in 1992 and VP of product development in 1993.

Shapiro says her appointment marks the first time that her range of responsibilities have fallen under one individual. "She has demonstrated a gift for forging unique partnerships with other businesses and organizations who share the common goal of reaching the elusive consumer," he says. Among them: her efforts to

help establish Tori Amos' Rape, Abuse & Incest National Network and organize its partnership with Calvin Klein; and linking with sister company Time Warner for syndicated TV specials featuring Atlantic artists.



DAVIS

Davis joined the company in 1995 as VP of tour marketing, a title he has held until now. Previously, he was president of Fast Co. Entertainment, the management and concert promotion firm he founded

in 1993. He has also worked as a music talent agent at the William Morris Agency and Premier Talent Agency.

Shapiro credits Davis with the breakthrough achievements of new artists like Jewel, Duncan Sheik, Poe, and matchbox 20.

U.S. RETAIL HOPES TO CONTINUE '97 MOMENTUM

(Continued from page 5)

to capitalize on the job well done by the labels in giving us the proper product for the holiday season."

The stock market responded positively to the Trans World numbers, released Jan. 5, with the stock jumping \$1.25 to \$21.875 at the close of trading the next day.

In Carnegie, Pa., Larry Mundorf, president of National Record Mart, says that the chain enjoyed a comparable gain of 14.1% for December and 14.5% for the five week-period beginning the day after Thanksgiving.

In Minneapolis, the Musicland Group announced that it had a comparable-store increase of 7.3% for the five-week period that ended Jan. 3.

Lou DelSignore, president of Northeast One-Stop in Latham, N.Y., reports that independent merchants had a better Christmas in '97 than they have had in the last four or five years. He reports that their good fortune, plus some internal changes at the company, led to a 40% increase in business in December, as compared with the year before. Jack Rogers, executive VP/CFO of

Camelot Music, reports that the chain enjoyed about an 11% comparable-store gain for the five-week period that ended Jan. 3. Lew Garrett, VP of purchasing and merchandising at the 300-unit chain, says that business was so good during the holiday selling season that it has resulted in replenishment from the majors being a little backed up. Since Christmas, "it is taking an extra day or two or three for product to get to our warehouse, and typically that doesn't happen," he says.

"I think that is an encouraging sign for the industry," he adds. "Christmas was strong beyond expectations, and people just got cleaned out."

For the year that ended Dec. 28, 1997, U.S. sales totaled 786.6 million units, up 6.7% from the previous year's total of 737.5 million units, according to SoundScan. Album sales accounted for 652 million units, up 5.7% from the previous year's total of 616.6 million units, while singles sales were 134.6 million units, up 11.4% from the 1996 total of 120.8 million units. The format shift from cassette to CD

continued in 1997 but at a slower pace. During 1997, CD album sales increased 12.5% to 504.6 million from 448.4 million, while cassette album sales showed almost the same percentage decrease, going from 166.7 million in 1996 to 146 million in 1997. The 12.5% decrease in cassette sales was less than the 19% decline that occurred between 1995 and 1996, while the 12.5% increase in CD album sales was three percentage points higher than the increase posted during that same time period.

Other albums, including vinyl and enhanced CDs, decreased 6.7%, with unit sales dropping from 1.526 million units in 1996 to 1.424 million last year.

In looking at total sales by retail segment, chains (defined as having four or more stores) accounted for 59.9% of total sales, down from the 63% that channel had at the end of 1996; independents finished 1997 with 13.2%, up from the 12.6% for 1996; mass merchants were at 26.6%, up from 24.3%; and the nontraditional segment, tracked for the first time by SoundScan in 1996, accounted for 0.2%.

NIK VENET

(Continued from page 10)

Rhino Records boxed set titled "As Long As I'm Singing: The Bobby Darin Collection." At 19, he headed for L.A. and worked for World Pacific Records and monologist Lord Buckley.

His career was kick-started when he took a job as a staff producer and talent scout in the '60s for Capitol Records, where he signed the Beach Boys, then only a minor success in Southern California, and produced their early records, including "Surfin' Safari."

"He knew how to handle an artist with care and patience. The studios at Capitol were 'dead' rooms, but he could make the music come alive," Beach Boy Brian Wilson told Billboard in a statement. "Nik taught me a lot, and his support meant a great deal to me. It made me feel important and wanted. It enhanced my career in that it gave me more inspiration to go on."

A string of successful signings and production credits followed, including Jim Croce, Lou Rawls, Glen Campbell, the Stone Poneys (a folk threesome that included a young Linda Ronstadt and gained popularity with the 1967 single "Different Drum"), Fred Neil (writer of "Everybody's Talkin'" from "Midnight Cowboy"), and John Stewart. He was also influential in Capitol's decision to release early Beatles records in the U.S.

In the '70s, he helped found United Artist Records, where he worked with Frank Zappa and Don McLean, serving as executive producer of the latter's No. 1 hit "American Pie."

His most recent venture, Evening Star Records, was founded in December 1995 as a breeding

ground for contemporary folk artists. The roster included Sarah Kim Wilde and Venet's longtime companion Harriet Schock, and his final project was production of the original cast album for the off-Broadway musical "The Last Session," the tale of a songwriter battling HIV that was inspired by the life and death of singer Steve Schmalchlin.

"Nik Venet's passion was songwriters in all genres. He believed he was put on this Earth to rid the world of bad songwriting," says Jeffrey Casey, Evening Star's acting CEO. "The whole focus of Evening Star was about creating the next generation of literate singer/songwriters. With Nik, what came first was the song, and second was how to market it."

Venet was a National Academy of Recording Arts and Sciences (NARAS) trustee, and a memorial was scheduled for friends and colleagues Jan. 9 at the Santa Monica, Calif., headquarters of NARAS.

He is survived by his son, Nik Venet Jr.; brothers Ted Venetoulis and Steve Venet; his sister, Kathie Halbert; and Schock.

The family requests that in lieu of flowers, donations be sent to the NARAS Foundation, 3401 Pico Blvd., Santa Monica, Calif. 90405, attention: Diane Mataraza.

Lott To Leave Arista For Position At EMI

NEW YORK—Roy Lott is leaving his Arista post as executive VP/GM to take a key executive position at EMI Recorded Music, according to sources. Lott could not be reached for comment by press time, but the move has been widely expected by industry observers.

Lott, an 18-year Arista veteran, confirmed to Billboard in September that he had been weighing a "very nice proposal" from EMI but had not made a decision at that point (Billboard Bulletin, Sept. 24, 1997). An EMI spokesman declined comment.

Lott's new responsibilities are expected to put him as the No. 2 man in North America to Ken Berry, president of EMI Recorded Music.

Expected to replace Lott at Arista is Charles Goldstuck, executive VP/CFO at Capitol Records.

Goldstuck could not be reached by press time, and calls to an Arista spokesman were not returned.

BMG DEALS

(Continued from page 12)

includes Dar Williams, Cledus "T." Judd, Marshall Crenshaw, Graham Parker, and Francis Dunnery. Razor & Tie also holds reissue rights to titles by Patsy Cline, Bobby Womack, and Merle Haggard.

"We've always been friendly with Razor & Tie and have maintained an interest in each other's progress," Jones says. "I think they bring great things to the table and are at a point where they can enjoy greater success."

In other Velvel news, the label has signed a deal with indie RTI Music for distribution in Italy. Velvel was previously distributed in the territory by Verona-based Nettle, which is restructuring.

Assistance in preparing this story was provided by Mark Dezzani in San Remo, Italy.

Hot 100 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.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'TUBTHUMPING', 'FLY SUGAR RAY', 'WALKIN' ON THE SUN SMASH MOUTH', etc.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'DON'T SPEAK', 'BARELY BREATHING', 'CRASH INTO ME', etc.

Recipients are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'YOU WERE MEANT FOR ME', 'KISS THE RAIN', 'BUILDING A MYSTERY', etc.

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.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'BEEN AROUND THE WORLD', 'MY BODY', 'SOMETHING ABOUT THE WAY...', etc.

Records with the greatest sales gains. © 1998, Billboard/BPI Communications and SoundScan, Inc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'THEY LIKE IT SLOW', 'TOGETHER AGAIN', 'SANTA'S A FAT BITCH', etc.

JANUARY 17, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'TRULY MADLY DEEPLY' by Savage Garden at No. 1, 'TOGETHER AGAIN' by Janet, and 'I DON'T WANT TO WAIT' by Paula Cole.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'INVISIBLE MAN' by 98 Degrees at No. 50, 'THEY LIKE IT SLOW' by H-Town at No. 51, and 'EVERYTHING' by Mary J. Blige at No. 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. © 1998, Billboard/BPI Communications and SoundScan, Inc.

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

CHANGING OF THE GUARD: For the first time since its release more than three months ago, Elton John's "Something About The Way You Look Tonight"/"Candle In The Wind 1997" (Rocket/A&M) has lost its stranglehold atop the Hot 100 and Hot 100 Singles Sales. The single scanned 82,000 units this tracking week, down 58% from its holiday high last week. All told, the single has scanned more than 8.1 million units.

The new No. 1 single, Savage Garden's "Truly Madly Deeply" (Columbia), had the outward appearance of a dark-horse contender for the top spot last issue. But in this soft week, the single managed to leapfrog over Janet's "Together Again" (Virgin) to No. 1 because it lost fewer chart points than the other titles in the top 10. In fact, the difference between Nos. 1 and 2 is a mere 16 chart points, so next issue the pole position is up for grabs.

On the Hot 100, several older singles have rebounded, and five re-entries can be attributed to countdown airplay and other specialty radio programming during New Year's week. In addition, more than half the titles on Hot 100 Airplay earn bullets for their audience gains. Due to the holiday-season radio pattern, only 27 titles on last issue's chart posted audience gains.

HOLIDAY HANGOVER: No, not that kind of hangover, but the sales slump that occurs after the holiday buying frenzy levels off. Not surprisingly, singles sales were down dramatically—nearly 48% from the holiday high reflected last issue. Sales were off so much that the Hot 100 Singles Sales bullet criteria has been lowered to -30%, meaning that any title that lost less than 30% of prior-week sales earns a bullet on that chart. Outside of Busta Rhymes' "Dangerous" (Elektra/EEG), which bows at No. 12 on Hot 100 Singles Sales with scans in the neighborhood of 48,000 units, only No. 38, K.P. & Envyi's "Swing My Way" (EastWest/EEG), and No. 42, Billie Myers' "Kiss The Rain" (Universal), posted piece-count gains. To further illustrate how soft singles sales are this week, neither of those songs post percentage gains of more than 4.5%, but both manage to leap more than 20 positions on the sales list.

ONE MORE LIFE TO LIVE: Considering that nearly every song has a remix, I've been waiting for a dance mix of Lee Ann Rimes' "How Do I Live" (Curb). After all, a new mix would extend the song's reach at top 40/rhythm outlets and would give the single a boost on the Hot 100. The single is only 580 chart points behind Savage Garden. There are two dance mixes of "How Do I Live." The first is a remake by Debra Michaels, which is Bubbling Under at No. 23 (Robbins). Michaels' version has 1.4 million audience impressions from airplay at WDRQ Detroit; WWKX Providence, R.I.; and WIOQ Philadelphia. Although Rimes' dance mix by Mr. Mig will be serviced to radio Friday (16), the new version is already receiving early airplay at WKTU New York.

THE TITANIC SURFACES: How many of you have a greater appreciation for Celine Dion's "My Heart Will Go On" after seeing the movie "Titanic"? I certainly do, and it looks like radio does as well. "My Heart" posts a 78% improvement in audience impressions and leaps 39-18 on Hot 100 Airplay. A commercial single will arrive at retail Feb. 3. If airplay keeps growing at the rate it is, this single has a good shot at debuting on the Hot 100 at No. 1.

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THIRSTY EAR HOPES U.S. WILL SOFTEN TO ROBERT WYATT

(Continued from page 15)

as I try to be, [are] basically quite simple, folky pop song formats, which I then try to break out of a little bit. He understood that, and as long as the setting is fresh and you're not dealing in clichés, he's very open-minded about trying to do something with it."

Weller, on the other hand, "just came in, and he paced about. The first thing he did was turn up everything to incredible full volume, so that the speakers were coming off the walls, saying, 'Quiet music's boring—turn it up.' He was the guest, and the guest is always right, so I turned the volume up." Wyatt pauses to chuckle. "And it was great, 'cause it reminded me of how it was 20, 30 years ago when you went onstage. Apart from anything else, he made an extraordinary amount of noise, and I remember that's what we used to do in groups. People say, 'Oh, that's not a musical quality,' but in a way it is, because it turns music into a physical fact and gives it a kind of impact."

According to Gordon, "Shleep," an engaging yet heady record that defies easy classification, was picked up by Thirsty Ear after Rykodisc in the U.S. realized that its release schedule couldn't accommodate such a work-intensive project.

Gordon acknowledges that "Shleep" is a tough sell that required advance setup and "not a Marketing 101 plan."

He adds, "Quite frankly, we started pre-marketing this record in September for a January release, which is quite unusual. But we came to the conclusion that it has to start with press, because press base [a response] on individual feelings and not necessarily charts and normal pressures of the record industry. If journalists like a record, they tend to step forward and support the record."

Gordon says that press response "has been overwhelming. We have everything from a Rolling Stone review, a Spin review, to features in Musician, Request, Ray Gun, Pulse!, Stereo Review, a Drum magazine feature. Every music magazine has picked this up in some form or fashion."

The label serviced "Heaps Of Sheeps" to commercial and noncommercial triple-A and modern rock specialty shows in December and will actively begin working the record this month, hoping to build airplay out of the anticipated heavy press coverage.

Gordon says, "We're trying to indicate to radio, 'You may not know this artist; this may not be one of your evergreen artists,' but we're building a house in a step-by-step fashion here, where the first floor has been built, which is the press response, indicating to radio, 'You can listen to this, you can have your ears tell you this is right, but at the same time, you don't need as much of a leap of faith, because look at the extraordinary press support you're going to get on this record.'"

Though an American tour is not an option given Wyatt's wheelchair-bound condition, the musician has supplied Thirsty Ear with some tools for the stateside promotion of "Shleep."

"We have a full audiotape [by Robert] of descriptions of all the songs that programmers can use, so that they have an interview with him pre-cut and ready to go, provided by

[Hannibal in] the U.K.," Gordon says. "There's also a video of him describing all these things, which is tremendous. Additionally, we've made special press presentation pamphlets to indicate the depth and breadth of the support he has."

Some U.S. retail outlets, like Rhino Records in L.A., have already done advance work for "Shleep" by stocking the import version of the album. Store GM Dave Crouch reports that Rhino has sold 20 units of the title and had to keep restocking because of demand.

Crouch says of the impending domestic release, "Because there hasn't been a lot heard from Wyatt for ages, [and judging from] the import sales, with people buying multiple copies, it

should do really well for us."

"Shleep" is only the first in a series of U.S. Wyatt releases from Thirsty Ear in '98. The musician now owns his catalog, and the label will reissue six full-length titles beginning in mid-March with "Rock Bottom" and "Ruth Is Stranger Than Richard" (1975), both originally issued by Virgin. Four more albums previously on Rough Trade U.K. will follow later in the year.

With a twinkling laugh, Wyatt says the reissue campaign comes at the proper time: "Coming out of this sort of dark period of a few years ago was a sense of wanting to take stock of the story so far, without feeling that I'd died and can't do anything more."

BONO RECALLED AS POLITICIAN AND PERFORMER

(Continued from page 16)

Babe," hit No. 1 in 1965.

Within a month of its debut, "I Got You Babe" was joined by two other numbers on the Hot 100 Singles chart: "Laugh At Me," Sonny's solo "protest song," written by Bono after he was thrown out of the buttoned-down L.A. music industry hangout Martoni's, reached No. 10, while Reprise's rush rerelease of "Baby Don't Go" peaked at No. 8.

Sonny & Cher would log 13 more chart entries on Atco through 1967, the biggest of them being the Bonopenned "The Beat Goes On," which reached No. 6 in '67. Bono also had a hand in Cher's solo releases on Imperial, producing and writing such top 10 entries as "Bang Bang (My Baby Shot Me Down)" (No. 2, 1966) and "You Better Sit Down Kids" (No. 9, 1967).

At the height of their popularity in 1966, Sonny & Cher starred in the musical comedy "Good Times," the first feature directed by future Oscar winner William Friedkin. In 1969, Bono produced "Chastity," the dramatic acting debut of Cher, who received the 1988 Oscar as best actress for "Moonstruck."

Though Sonny & Cher continued to produce minor chart records for Kapp and MCA into the '70s, their faux-hippie routine had played out by the late '60s—perhaps due in part to the singers' anti-drug stance—and the duo turned to more mainstream nightclub work.

They found their greatest success on "The Sonny & Cher Comedy Hour," which aired from 1971 to '74 on CBS. Assuming a dim-bulb persona, Bono played a self-deflating second banana to his witheringly sarcastic, flashily toggled spouse in the show's routines and sketches. Though the series maintained strong ratings during its run, Sonny & Cher's marital split in '74 brought it to an end. On a revived "Sonny & Cher Show" in 1976-77, Bono, who starred in a short-lived 1974 solo show on ABC, reunited with his ex-wife, who was by then married to (and soon divorced from) Gregg Allman of the Allman Brothers Band.

Cher, who canceled an appearance in London to return to the U.S. after Bono's death, avoided reporters upon her arrival Jan. 6 at L.A. International Airport and had issued no public statement at press time.

Through the '80s, Bono acted on TV and in such feature films as "Airplane II: The Sequel" and "Hair-spray," but he concentrated on operating his Sicilian-style restaurants in

L.A., Houston, and Palm Springs. The latter city supplied the liftoff for Bono's political career: Running as a Republican in 1988, he was elected mayor of the upscale desert town, even though he had never registered to vote before 1987.

Though Bono ran unsuccessfully in the Republican senatorial primary in 1992, he bucked the odds and skeptical press coverage and, in 1994, won the House seat representing California's 44th congressional district, which includes Palm Springs and other municipalities in Riverside County. He was re-elected in 1996.

Bono's conservative views as a congressman brought him into conflict with his and Cher's daughter, Chastity, a former member of the rock act Ceremony who became a lesbian activist and the entertainment media director of the Gay & Lesbian Alliance Against Defamation (GLAAD). His opposition to the recognition of same-sex marriages led to a public dispute between father and daughter.

However, in a statement released through GLAAD after Bono's death, Chastity said, "Although my father and I differed on some issues, he was very supportive of my personal life and career and was a loving father. I will miss him greatly."

Bono is also survived by his wife, Mary Whitaker; their daughters Cheshire and Chianna; and Christine, a daughter from his first marriage.

Funeral services were scheduled for Jan. 9 at St. Theresa's Church in Palm Springs. A public memorial vigil took place on Jan. 8 at the church.

SIMITAR STARTS LABEL

(Continued from page 12)

originally out on Capitol Records, two in the spring and two in the fall. In August, Plum will put out a two-CD compilation of tracks initially released by Soma Records, such as "Liar, Liar" by the Castaways.

Wilson says Simitar's current staff will handle sales and marketing of Plum's releases.

Simitar will distribute Plum, as it does its other reissue and compilation labels. Those include Simitar, Beast, Beast Retro, Simitar Latino, Pickwick, and Revival.

A spokeswoman for the privately held company says revenue rose 150% in 1997.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	7	7	MUCH BETTER	CLUB 69 FEAT. SUZANNE PALMER (TWISTED/MCA)	14	—	24	BLOCK ROCKIN' BEATS	THE CHEMICAL BROTHERS (ASTRALWERKS/CAROLINE)
2	8	8	THA HOP	KINSU (BLUNT/TVT)	15	18	9	SHOWDOWN	E-A-SKI FEAT. MONTELL JORDAN (RELATIVITY)
3	11	10	DON'T STOP	NO AUTHORITY (MJJ/WORK)	16	17	3	THE NOTE	DARVE SINGLETARY (GIANT (NASHVILLE)/REPRISE (NASHVILLE))
4	1	3	JEALOUSY	KIM SANDERS (DANCIN' MUSIC/ISLAND)	17	—	1	ROCK THE FUNKY BEAT	NATURAL BORN CHILLERS (WARNER BROS.)
5	3	5	AZ SIDE	HASTY BOY KICK FEAT. MANDI (HASTYBOY/GLASSNOTE/MERCURY)	18	23	10	INFATUATION	LAURNEA (YAB YUM/EPIC)
6	2	4	TUBTHUMPING	CHUCKLEBUTT (UNDER THE COVER)	19	10	4	PAPI CHULO	FORNOCORREST FEAT. DAZ DILLINGER AND COBRA RED (BUZZ TONE/CA)
7	6	4	WE GETZ DOWN	RAMPAGE (ELEKTRA/EEG)	20	14	6	WALKIN' ON THE SUN	SMACK (UNDER THE COVER)
8	20	8	SAND AND WATER	BETH NIELSEN CHAPMAN (REPRISE)	21	—	1	MEMORIES	LIL SUZY (METROPOLITAN)
9	5	12	WHAT IF I DO	MINDY MCCREARY (BNA/RCA (NASHVILLE))	22	25	30	ALIVE	PEARL JAM (EPIC)
10	12	4	THE DAY THAT SHE LEFT TULSA (IN A CHEVY)	WADE HAYES (COLUMBIA (NASHVILLE))	23	—	1	HOW DO I LIVE	DEBRA MICHAELS (ROBBINS)
11	13	7	COME ON EILEEN	SAVE FERRIS (STARPOOL/EPIC)	24	16	9	BARBIE GIRL	VELVA BLU (GROOVE/WAXWORKS)
12	9	5	I CAN LOVE YOU BETTER	DIXIE CHICKS (MONUMENT)	25	—	1	WISHFUL THINKING	DUNCAN SHEIK (ATLANTIC)
13	4	6	PLEASE	UZ (ISLAND)					

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

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



JANUARY 17, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				No. 1		
1	2	2	7	CELINE DION 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
2	1	1	6	GARTH BROOKS ▲ ⁵ CAPITOL (NASHVILLE) 56599/CAPITOL (NASHVILLE) (10.98/16.98)	SEVENS	1
3	5	5	15	CHUMBAWAMBA ▲ ² REPUBLIC 53099/UNIVERSAL (10.98/16.98)	TUBTHUMPER	3
4	10	16	10	MASE ▲ ² BAD BOY 73017/ARISTA (10.98/16.98)	HARLEM WORLD	1
5	4	4	17	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
6	6	6	9	SHANIA TWAIN MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98)	COME ON OVER	2
7	11	11	44	MATCHBOX 20 ▲ ³ LAVA/ATLANTIC 92721/AG (10.98/15.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
8	13	15	24	PUFF DADDY & THE FAMILY ▲ ⁴ BAD BOY 73012/ARISTA (10.98/17.98)	NO WAY OUT	1
9	12	12	21	BACKSTREET BOYS ▲ JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	9
10	15	13	17	AQUA ▲ ² MCA 11705 (10.98/16.98)	AQUARIUM	7
11	31	72	4	SOUNDTRACK ● SONY CLASSICAL 63213 (10.98 EQ/17.98)	TITANIC	11
12	17	24	16	USHER ▲ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	12
13	9	7	9	SPICE GIRLS VIRGIN 45111 (11.98/17.98)	SPICEWORLD	6
14	7	9	7	METALLICA ▲ ² ELEKTRA 62126/EEG (10.98/16.98)	RELOAD	1
15	8	10	16	MARIAH CAREY ▲ ² COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	1
16	3	3	8	BARBRA STREISAND ▲ ² COLUMBIA 66181 (10.98 EQ/17.98)	HIGHER GROUND	1
17	16	20	6	WILL SMITH COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	16
18	21	22	48	SPICE GIRLS ▲ ⁵ VIRGIN 42174* (10.98/16.98)	SPICE	1
19	19	25	6	2PAC ▲ ⁴ AMARU 41630*/JIVE (19.98/24.98)	R U STILL DOWN? [REMEMBER ME]	2
20	23	26	25	SMASH MOUTH ● INTERSCOPE 90142 (8.98/12.98) HS	FUSH YU MANG	20
21	24	28	7	ERYKAH BADU KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE	4
22	20	18	99	JEWEL ▲ ⁷ ATLANTIC 82700*/AG (10.98/15.98) HS	PIECES OF YOU	4
23	18	14	20	FLEETWOOD MAC ▲ ² REPRISE 46702/WARNER BROS. (10.98/17.98)	THE DANCE	1
24	30	32	8	LSG ▲ EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	4
25	14	8	35	HANSON ▲ ³ MERCURY 534615 (11.98 EQ/17.98)	MIDDLE OF NOWHERE	2
26	29	31	13	JANET ▲ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1
27	22	19	7	KENNY G ▲ ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	19
28	27	27	16	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
29	25	29	15	BOYZ II MEN ▲ MOTOWN 530819* (11.98/17.98)	EVOLUTION	1
30	43	56	6	VARIOUS ARTISTS PRIORITY 50639* (11.98/17.98)	IN THA BEGINNING...THERE WAS RAP	15
31	33	33	25	SARAH MCLACHLAN ▲ ARISTA 18970 (10.98/16.98)	SURFACING	2
32	39	41	69	FIONA APPLE ▲ ² CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) HS	TIDAL	15
33	26	21	27	SOUNDTRACK ▲ ² COLUMBIA 68169* (10.98 EQ/17.98)	MEN IN BLACK—THE ALBUM	1
34	47	49	38	SAVAGE GARDEN ▲ COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	25
35	34	35	19	TRISHA YEARWOOD ▲ ² MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	4
36	36	36	28	SUGAR RAY ▲ LAVA/ATLANTIC 83006/AG (10.98/15.98)	FLOORED	12
37	35	42	16	SOUNDTRACK ▲ LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD	4
38	48	51	39	THIRD EYE BLIND ▲ ELEKTRA 62012*/EEG (10.98/16.98) HS	THIRD EYE BLIND	38
39	41	57	19	MASTER P ▲ NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1
40	37	30	8	ENYA REPRISE 46835/WARNER BROS. (11.98/17.98)	PAINT THE SKY WITH STARS — THE BEST OF ENYA	30
41	54	46	17	VARIOUS ARTISTS TOMMY BOY 1214 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOLUME 3	23
42	50	61	16	BUSTA RHYMES ▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	3
43	58	58	29	SOUNDTRACK ● WORK 68166/EPIC (10.98 EQ/17.98)	MY BEST FRIEND'S WEDDING	14
44	45	60	75	SUBLIME ▲ ³ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	13
45	53	52	8	OZZY OSBOURNE EPIC 67980 (10.98 EQ/17.98)	THE OZZMAN COMETH	13
46	44	50	6	SUBLIME GASOLINE ALLEY 11714/MCA (10.98/16.98)	SECOND-HAND SMOKE	28
47	55	59	27	PRODIGY ▲ ² XL MUTE/MAVERICK 46606/WARNER BROS. (10.98/16.98)	THE FAT OF THE LAND	1
48	66	63	10	VARIOUS ARTISTS ● ARISTA 18988 (10.98/16.98)	ULTIMATE DANCE PARTY 1998	38
49	52	55	12	GREEN DAY REPRISE 46794/WARNER BROS. (10.98/16.98)	NIMROD.	10
50	59	62	5	SOUNDTRACK DIMENSION 21911/CAPITOL (10.98/16.98)	SCREAM 2	50
51	40	40	31	TIM MCGRAW ▲ ² CURB 77886 (10.98/16.98)	EVERYWHERE	2
52	28	17	7	HANSON ▲ MERCURY 536717 (11.98 EQ/17.98)	SNOWED IN	7
53	57	47	7	JOHN MELLENCAMP ● MERCURY 536738 (11.98 EQ/17.98)	THE BEST THAT I COULD DO 1978 - 1988	33
54	62	67	6	VARIOUS ARTISTS TOMMY BOY 1234 (12.98/17.98)	MTV PARTY TO GO 98	54

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
55	46	45	79	THE WALLFLOWERS ▲ ⁴ INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	4
56	38	34	7	LED ZEPPELIN ▲ ATLANTIC 83061/AG (19.98/24.98)	BBC SESSIONS	12
57	32	23	9	YANNI VIRGIN 44981 (11.98/17.98)	TRIBUTE	21
58	68	89	8	TIMBALAND AND MAGOO BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98)	WELCOME TO OUR WORLD	35
59	75	96	9	JAY-Z ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	3
60	73	81	19	DAYS OF THE NEW ● OUTPOST 30004/GEFFEN (10.98/16.98) HS	DAYS OF THE NEW	54
61	63	83	42	THE NOTORIOUS B.I.G. ▲ ⁶ BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
62	77	104	11	NAS ESCOBAR, FOXY BROWN, AZ AND NATURE AFTERMATH 90136*/INTERSCOPE (10.98/17.98)	THE FIRM — THE ALBUM	1
63	49	53	10	DAVE MATTHEWS BAND ▲ BAMA RAGS 67587/RCA (19.98 CD)	LIVE AT RED ROCKS 8.15.95	3
64	94	115	7	MARCY PLAYGROUND CAPITOL 53569 (10.98/15.98) HS	MARCY PLAYGROUND	64
65	117	156	3	VARIOUS ARTISTS POLYGRAM TV 536204 (8.98/17.98)	THE SOURCE PRESENTS HIP HOP HITS VOLUME 1	65
66	74	95	8	MYSTIKAL ▲ NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	3
67	61	70	8	BUSH TRAUMA 90161*/INTERSCOPE (10.98/16.98)	DECONSTRUCTED	36
68	69	74	28	ROBYN ● RCA 67477 (10.98/16.98) HS	ROBYN IS HERE	68
69	67	80	12	LL COOL J ● DEF JAM 539186*/MERCURY (11.98 EQ/17.98)	PHENOMENON	7
70	79	91	14	CREED WIND-UP 13049 (10.98/15.98) HS	MY OWN PRISON	70
71	42	38	78	LEANN RIMES ▲ ⁵ CURB 77821 (10.98/15.98)	BLUE	3
72	84	85	14	LOREENA MCKENITT QUINLAN ROAD 46719/WARNER BROS. (10.98/16.98)	THE BOOK OF SECRETS	60
73	65	54	9	SOUNDTRACK ● ATLANTIC 83053/AG (10.98/17.98)	ANASTASIA	41
74	51	43	5	VARIOUS ARTISTS DIANA, PRINCESS OF WALES MEMORIAL FUND 69012/COLUMBIA (19.98 EQ/24.98)	DIANA, PRINCESS OF WALES — TRIBUTE	15
75	80	97	13	EVERCLEAR CAPITOL 36503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33
76	64	44	5	ANDREA BOCELLI PHILIPS 539207 (10.98/16.98) HS	ROMANZA	44
77	95	111	14	THE VERVE VC/HUT 44913/VIRGIN (10.98/16.98)	URBAN HYMNS	63
78	99	122	9	RAKIM ● UNIVERSAL 53113* (10.98/16.98)	THE 18TH LETTER	4
79	76	76	95	CELINE DION ▲ ¹⁰ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
80	124	165	3	SOUNDTRACK HOLLYWOOD 162131 (10.98/16.98)	AN AMERICAN WEREWOLF IN PARIS	80
81	127	128	15	BRIAN MCKNIGHT MERCURY 536215 (10.98 EQ/16.98)	ANYTIME	39
				HEATSEEKER IMPACT		
82	104	133	17	BLINK 182 CARGO 11624*/MCA (10.98/16.98) HS	DUDE RANCH	82
83	83	79	42	AEROSMITH ▲ COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES	1
84	120	135	29	K-CI & JOJO ● MCA 11613* (10.98/16.98)	LOVE ALWAYS	24
85	92	105	51	JAMIROQUAI ▲ WORK 67903/EPIC (10.98 EQ/16.98)	TRAVELING WITHOUT MOVING	24
86	78	77	19	OASIS ▲ EPIC 68530 (10.98 EQ/16.98)	BE HERE NOW	2
87	82	107	57	DRU HILL ▲ ISLAND 524306 (10.98/16.98) HS	DRU HILL	23
88	93	98	8	LISA LOEB GEFFEN 25141 (10.98/16.98)	FIRECRACKER	88
89	85	84	12	JOHN MICHAEL MONTGOMERY ● ATLANTIC (NASHVILLE) 83060/AG (10.98/16.98)	GREATEST HITS	33
90	118	114	12	VARIOUS ARTISTS COLD FRONT 6254/K-TEL (12.98/17.98)	CLUB MIX '98	64
				HOT SHOT DEBUT		
91	NEW		1	SOUNDTRACK A BAND APART/MAVERICK 46841/WARNER BROS. (11.98/17.98)	JACKIE BROWN	91
92	122	151	28	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	16
93	70	71	69	DEANA CARTER ▲ ³ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	10
94	126	140	16	BEN FOLDS FIVE CAROLINE/550 MUSIC 67762*/EPIC (10.98 EQ/16.98)	WHATEVER AND EVER AMEN	90
95	87	117	23	BONE THUGS-N-HARMONY ▲ ³ RUTHLESS 6340*/RELATIVITY (19.98/23.98)	THE ART OF WAR	1
96	103	102	36	VARIOUS ARTISTS ▲ VIRGIN 42186 (10.98/16.98)	PURE MOODS	10
97	123	124	35	MEREDITH BROOKS ▲ CAPITOL 36919 (10.98/15.98)	BLURRING THE EDGES	22
98	89	73	9	B.B. KING MCA 11711 (10.98/17.98)	DEUCES WILD	73
99	56	48	14	THE ROLLING STONES ▲ VIRGIN 44909* (11.98/17.98)	BRIDGES TO BABYLON	3
100	90	92	19	MARTINA MCBRIDE RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	80
101	106	113	33	FOO FIGHTERS ● ROSWELL 55832*/CAPITOL (10.98/16.98)	THE COLOUR AND THE SHAPE	10
102	129	143	27	RADIOHEAD ● CAPITOL 55229 (10.98/15.98)	OK COMPUTER	21
103	115	132	9	JANE'S ADDICTION WARNER BROS. 46752 (10.98/16.98)	KETTLE WHISTLE	21
104	114	136	25	MISSY "MISDEMEANOR" ELLIOTT ▲ EASTWEST 62062*/EEG (10.98/16.98)	SUPA DUPA FLY	3
105	111	129	37	MARY J. BLIGE ▲ ² MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
106	91	101	88	DAVE MATTHEWS BAND ▲ ⁴ RCA 66904 (10.98/16.98)	CRASH	2
107	102	99	43	THE MIGHTY MIGHTY BOSSTONES ▲ BIG RIG 534472/MERCURY (10.98 EQ/16.98)	LET'S FACE IT	27

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

Billboard 200 continued

JANUARY 17, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
108	113	130	22	311 ▲ CAPRICORN 536181*/MERCURY (8.98 EQ/17.98)	TRANSISTOR	4
109	110	110	9	SAMMY KERSHAW MERCURY (NASHVILLE) 536318 (10.98 EQ/17.98)	LABOR OF LOVE	91
110	81	65	15	ELTON JOHN ROCKET 536266/A&M (11.98/17.98)	THE BIG PICTURE	9
111	88	88	32	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	3
112	72	66	37	GEORGE STRAIT ▲ MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
113	97	86	60	SOUNDTRACK ▲ WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	2
114	112	103	4	BRYAN ADAMS A&M 540831 (10.98/17.98)	MTV UNPLUGGED	103
115	108	106	14	BOB DYLAN ● COLUMBIA 68556 (10.98 EQ/16.98)	TIME OUT OF MIND	10
116	119	119	6	BAByFACE EPIC 68779 (10.98 EQ/16.98)	MTV UNPLUGGED NYC 1997	106
117	121	109	33	SISTER HAZEL ● UNIVERSAL 53030 (10.98/15.98) HS	SOMEWHERE MORE FAMILIAR	47
118	148	147	3	ICE CUBE PRIORITY 51037 (10.98/16.98)	FEATURING...ICE CUBE	118
★ ★ ★ PACESETTER ★ ★ ★						
119	190	186	9	VARIOUS ARTISTS POLYGRAM TV 555120/POLYDOR (10.98/16.98)	PURE DISCO 2	119
120	149	162	13	SOUNDTRACK ▲ DEATH ROW 53509*/PRIORITY (12.98/19.98)	GANG RELATED — THE SOUNDTRACK	2
121	131	138	81	BECK ▲ DGC 24823*/Geffen (10.98/16.98)	ODELAY	16
122	125	116	48	PAULA COLE ▲ IMAGO 46424/WARNER BROS. (10.98/15.98) HS	THIS FIRE	33
123	100	87	20	BILLY JOEL COLUMBIA 67347 (10.98 EQ/17.98)	GREATEST HITS VOLUME III	9
124	135	112	6	STING & THE POLICE A&M 540834 (11.98/17.98)	THE VERY BEST OF STING & THE POLICE	100
125	141	142	10	SOUNDTRACK TVT SOUNDTRAX 8200/TVT (10.98/16.98)	MORTAL KOMBAT: ANNIHILATION	69
126	86	64	9	VARIOUS ARTISTS SPARROW 51629 (15.98/17.98)	WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	52
127	160	163	19	VARIOUS ARTISTS ARISTA 18977 (10.98/16.98)	ULTIMATE HIP HOP PARTY 1998	46
128	109	100	9	MICHAEL BOLTON ● COLUMBIA 68510 (10.98 EQ/17.98)	ALL THAT MATTERS	39
129	132	126	40	TONIC ▲ POLYDOR 531042/A&M (10.98/16.98) HS	LEMON PARADE	28
130	162	172	15	OUR LADY PEACE COLUMBIA 67940 (10.98 EQ/16.98) HS	CLUMSY	130
131	134	134	19	COLLIN RAYE ● EPIC (NASHVILLE) 67893/SONY (NASHVILLE) (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	33
132	167	—	21	SOUNDTRACK IMMORTAL 68494/EPIC (10.98 EQ/17.98)	SPAWN — THE ALBUM	7
133	166	170	23	JOE ● JIVE 41603* (11.98/16.98)	ALL THAT I AM	13
134	168	178	7	MJG SUAVE HOUSE 53105*/UNIVERSAL (10.98/16.98)	NO MORE GLORY	20
135	143	154	66	TOOL ▲ FREEWORLD 31087* (10.98/16.98)	AENIMA	2
136	146	139	11	WYNONNA CURB 53061/UNIVERSAL (10.98/16.98)	THE OTHER SIDE	38
137	138	141	83	METALLICA ▲ ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
138	137	159	31	WU-TANG CLAN ▲ LOUD 66905*/RCA (19.98/24.98)	WU-TANG FOREVER	1
139	139	93	46	JONNY LANG ● A&M 540640 (10.98/16.98) HS	LIE TO ME	44
140	151	153	20	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98) HS	ALLURE	108
141	101	75	17	AMY GRANT ● A&M 540760 (10.98/16.98)	BEHIND THE EYES	8
142	152	149	48	SQUIRREL NUT ZIPPERS ▲ MAMMOTH 0137* (10.98/16.98) HS	HOT	27
143	98	82	7	PAUL SIMON WARNER BROS. 46814 (10.98/17.98)	SONGS FROM THE CAPEMAN	42
144	179	—	7	LUNIZ NOO TRYBE 44939/VIRGIN (10.98/16.98)	LUNITIK MUZIK	34
145	173	—	9	DEFTONES MAVERICK 46810/WARNER BROS. (10.98/16.98)	AROUND THE FUR	29
146	184	—	61	GINUWINE ▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	26
147	150	160	9	SOUNDGARDEN A&M 540833 (10.98/17.98)	A-SIDES	63
148	130	123	11	TRACE ADKINS CAPITOL NASHVILLE 55856 (10.98/16.98)	BIG TIME	50
149	161	155	10	THE CURE FICTION/ELEKTRA 62117*/EEG (10.98/16.98)	GALORE: THE SINGLES 1987-1997	32
150	140	125	63	ELTON JOHN ▲ MCA 11481 (10.98/16.98)	LOVE SONGS	24
151	107	121	16	ADAM SANDLER WARNER BROS. 46738 (10.98/16.98)	WHAT'S YOUR NAME?	18
152	157	148	38	SOUNDTRACK ▲ EMI LATIN 55535 (10.98/16.98)	SELENA	7
153	153	167	11	SALT-N-PEPA ● RED ANT/LONDON 828959*/ISLAND (10.98/17.98)	BRAND NEW	37

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	195	177	9	RICHARD MARX CAPITOL 21914 (10.98/16.98)	GREATEST HITS	140
155	NEW	▶	1	QUEEN PEN LIL' MAN 90151/INTERSCOPE (10.98/16.98) HS	MY MELODY	155
156	163	161	11	BARENAKED LADIES REPRISE 46393/WARNER BROS. (10.98/16.98) HS	ROCK SPECTACLE	156
157	185	—	15	JON B. YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	121
158	116	94	47	LEANN RIMES ▲ ² CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
159	175	183	31	REEL BIG FISH ● MOJO 53013/UNIVERSAL (10.98/15.98) HS	TURN THE RADIO OFF	57
160	165	175	47	ERYKAH BADU ▲ ² KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	2
161	96	78	16	JARS OF CLAY ● ESSENTIAL/SILVERTONE 41612/JIVE (10.98/16.98)	MUCH AFRAID	8
162	145	131	14	LUTHER VANDROSS ● LV 68220/EPIC (10.98 EQ/17.98)	ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2	44
163	105	90	8	HARRY CONNICK, JR. COLUMBIA 68787 (10.98 EQ/17.98)	TO SEE YOU	53
164	171	—	95	2PAC ▲ ⁷ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
165	169	157	81	TONI BRAXTON ▲ ³ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
166	158	145	25	MICHAEL PETERSON REPRISE (NASHVILLE) 46618/WARNER BROS. (NASHVILLE) (10.98/16.98) HS	MICHAEL PETERSON	115
167	164	—	19	INSANE CLOWN POSSE ISLAND 52442 (10.98/16.98)	THE GREAT MILENKO	63
168	154	146	15	BRYAN WHITE ● ASYLUM 62047/EEG (10.98/16.98)	THE RIGHT PLACE	41
169	188	—	13	MACK 10 ● PRIORITY 50675* (10.98/16.98)	BASED ON A TRUE STORY	14
170	174	173	26	LILA MCCANN ASYLUM 62042/EEG (10.98/16.98) HS	LILA	86
171	136	120	62	ALAN JACKSON ▲ ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	12
172	177	174	15	ALEJANDRO FERNANDEZ SONY DISCOS 82446/SONY (9.98 EQ/14.98) HS	ME ESTOY ENAMORANDO	125
173	RE-ENTRY	37	VARIOUS ARTISTS ● POLYDOR 535877/A&M (10.98/16.98)	PURE DISCO	83	
174	RE-ENTRY	48	SOUNDTRACK ▲ ³ CAPITOL 37715 (10.98/15.98)	ROMEO + JULIET	2	
175	187	187	15	THE SUNDAYS DGC 25131/GEFFEN (10.98/16.98)	STATIC & SILENCE	33
176	133	108	11	STEVEN CURTIS CHAPMAN SPARROW 51630 (10.98/15.98)	GREATEST HITS	85
177	170	185	9	MINDY MCCREADY BNA 67504/RLG (10.98/16.98)	IF I DON'T STAY THE NIGHT	83
178	178	168	13	KENNY WAYNE SHEPHERD BAND REVOLUTION 24689/WARNER BROS. (10.98/16.98)	TROUBLE IS...	74
179	NEW	▶	1	UNCLE SAM STONECREEK 67731/EPIC (10.98 EQ/16.98) HS	UNCLE SAM	179
180	RE-ENTRY	4	THREE 6 MAFIA RELATIVITY 1644 (10.98/15.98)	CHPT. 2: WORLD DOMINATION	40	
181	181	196	45	BUSH ▲ TRAUMA 90091*/INTERSCOPE (10.98/16.98)	RAZORBLADE SUITCASE	1
182	RE-ENTRY	14	SOUNDTRACK HOLLYWOOD 162098 (10.98/16.98)	ROMY AND MICHELE'S HIGH SCHOOL REUNION	64	
183	200	—	11	PORTISHEAD GO! BEAT 539189*/LONDON (10.98/16.98)	PORTISHEAD	21
184	159	150	14	PATTY LOVELESS EPIC (NASHVILLE) 67997/SONY (NASHVILLE) (10.98 EQ/16.98)	LONG STRETCH OF LONESOME	68
185	RE-ENTRY	54	MAKAVELI ▲ ³ DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1	
186	RE-ENTRY	14	SWV RCA 67525* (10.98/16.98)	RELEASE SOME TENSION	24	
187	197	164	7	ORIGINAL BROADWAY CAST WALT DISNEY 60802 (11.98/17.98)	THE LION KING	162
188	183	—	67	AALIYAH ▲ ² BLACKGROUND/ATLANTIC 92715/AG (10.98/16.98)	ONE IN A MILLION	18
189	RE-ENTRY	10	SAVE FERRIS STARPOOL 68183/EPIC (7.98 EQ/11.98)	IT MEANS EVERYTHING	75	
190	RE-ENTRY	63	VARIOUS ARTISTS ▲ TOMMY BOY 1163 (10.98/16.98)	JOCK JAMS VOL. 2	10	
191	191	—	25	MEGADETH ● CAPITOL 38262 (10.98/16.98)	CRYPTIC WRITINGS	10
192	180	181	46	LIVE ▲ RADIOACTIVE 11590*/MCA (10.98/16.98)	SECRET SAMADHI	1
193	144	127	37	BOB CARLISLE ▲ ² DIADEM 41613/JIVE (10.98/16.98) HS	BUTTERFLY KISSES (SHADES OF GRACE)	1
194	RE-ENTRY	7	MARC ANTHONY RMM 82156 (9.98/14.98)	CONTRA LA CORRIENTE	74	
195	RE-ENTRY	37	BLUR ● FOOD/PARLOPHONE 42876/VIRGIN (10.98/16.98)	BLUR	61	
196	RE-ENTRY	11	EPMD ● DEF JAM 536389*/MERCURY (10.98 EQ/16.98)	BACK IN BUSINESS	16	
197	NEW	▶	1	SOUNDTRACK A&M 540830 (11.98/17.98)	TOMORROW NEVER DIES	197
198	147	137	23	CLINT BLACK ● RCA (NASHVILLE) 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	43
199	RE-ENTRY	10	THE CRYSTAL METHOD CITY OF ANGELS/OUTPOST 30003*/Geffen (8.98/12.98)	VEGAS	92	
200	RE-ENTRY	3	MARILYN MANSON NOTHING 95017/INTERSCOPE (6.98 CD)	REMIX & REPENT	102	

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 19, 164	Brooks & Dunn 28	Everclear 75	Tim McGraw 51	Collin Raye 131	Scream 2 50	VARIOUS ARTISTS
311 108	Garth Brooks 2	Alejandro Fernandez 172	Loreena McKennitt 72	Reel Big Fish 159	Seena 152	Club Mix '98 90
Aaliyah 188	Meredith Brooks 97	Fleetwood Mac 23	Brian McKnight 81	LeAnn Rimes 5, 71, 158	Soul Food 37	Diana, Princess Of Wales — Tribute 74
Bryan Adams 114	Bush 67, 181	Ben Folds Five 94	Sarah McLachlan 31	Robyn 68	Space Jam 113	ESPN Presents: Jock Jams Volume 3 41
Trace Adkins 148	Busta Rhymes 42	Foo Fighters 101	Megadeth 191	The Rolling Stones 99	Spawn — The Album 132	Ultimate Hip Hop Party 1998 127
Aerosmith 83	Mariah Carey 15	Kenny G 27	John Mellencamp 53	Salt-N-Pepa 153	Titanic 11	WOW-1998: The Year's 30 Top Christian Artists And Songs 126
Allure 140	Bob Carlisle 193	Giunwine 146	Metallica 14, 137	Adam Sandler 151	Tomorrow Never Dies 197	The Verve 77
Marc Anthony 194	Deana Carter 93	God's Property From Kirk Franklin's Nu Nation 111	The Mighty Mighty Bosstones 107	Savage Garden 34	Spice Girls 13, 18	The Wallflowers 55
Fiona Apple 32	Steven Curtis Chapman 176	LL Cool J 69	MJG 134	Save Ferris 189	Squirrel Nut Zippers 142	Bryan White 168
Aqua 10	Chumbawamba 3	Lisa Loeb 88	John Michael Montgomery 89	Kenny Wayne Shepherd Band 178	Sting & The Police 124	Will Smith 17
Jon B. 157	Paula Cole 122	Patty Loveless 184	Mystikal 66	Paul Simon 143	George Strait 112	Wu-Tang Clan 138
Babyface 116	Harry Connick, Jr. 163	LSG 24	The Notorious B.I.G. 61	Sister Hazel 117	Barbra Streisand 16	Wynonna 136
Backstreet Boys 9	Creed 70	Luniz 144	Oasis 86	Smash Mouth 20	Sublime 44, 46	
Erykah Badu 21, 160	The Crystal Method 199	Mack 10 169	ORIGINAL BROADWAY CAST	Soundgarden 147	Sugar Ray 36	
Barenaked Ladies 156	The Cure 149	Makaveli 185	The Lion King 187	SOUNDTRACK	The Sundays 175	
Beck 121	Days Of The New 60	Marilyn Manson 200	Ozzy Osbourne 45	An American Werewolf In Paris 80	SWV 186	
Clint Black 198	Deftones 145	Richard Marx 154	Prodigy 47	Anastasia 73	Third Eye Blind 38	
Mary J. Blige 105	Celine Dion 1, 79	Master P 39	Puff Daddy & The Family 8	Gang Related — The Soundtrack 120	Three 6 Mafia 180	
Blink 182 82	Dru Hill 87	Matchbox 20 7	Michael Peterson 166	Jackie Brown 91	Timbaland And Magoo 58	
Blur 195	Bob Dylan 115	Dave Matthews Band 63, 106	Portishead 183	Men In Black—The Album 33	Tonic 129	
Andrea Bocelli 76	Missy "Misdemeanor" Elliott 104	Martina McBride 100	Prodiy 47	Men In Black—The Album 33	Tool 135	
Michael Bolton 128	EPMD 196	Lia McCann 170	Queen Pen 155	Mortal Kombat: Annihilation 125	Usher 12	
Bone Thugs-N-Harmony 95	NAS Escobar, Foxy Brown, AZ And Nature 62	Mindy McCready 177	Radiohead 102	My Best Friend's Wedding 43	Shania Twain 6	
Boyz II Men 29			Rakim 78	Romeo + Juliet 174	Shania Twain 6	
Toni Braxton 165				Romy And Michele's High School Reunion 182	Uncle Sam 179	

THAILAND'S MUSIC INDUSTRY GRAPPLES WITH ECONOMIC WOES

(Continued from page 5)

never been a cheaper time to buy out competitors or to expand into new areas.

Thailand was the first Asian economy to feel the regional economic chill, and the second half of 1997 saw reduced spending in retail stores, particularly on purchases of CDs by Bangkok's urban white-collar consumers, the sector worst hit by the downturn. The Thai market remains dominated by the cassette, which accounts for 80% of all pre-recorded music sales; CDs account for the remainder.

Because of the falloff in sales, radio and especially TV advertising has been devastated, with no less than five FM stations bowing out of the Bangkok market. Record companies large and small, local and international—as well as distributors, retailers, and other music-related businesses—have been laying off local staff in significant numbers, and the slump has reduced the number of releases being actively promoted by majors and independents alike.

Thai giant Grammy Entertainment Ltd. is one company that has seen its considerable share of the Thai market grow despite experiencing its first year-on-year revenue decline in recent memory in 1997.

Grammy is the acknowledged market leader, accounting for approximately a 50% share of Thailand's 4.5 billion baht (\$1 billion) local-repertoire-dominated market.

Grammy and its nearest competitor, RS Records, control the lion's share of the local Thai music business; between them and the five next-biggest indies, they have some 80% of the market.

While acknowledging that "some companies have been badly affected," Grammy assistant VP Ian McLean claims that he saw only a 15%-20% shrinkage of the market in 1997, roughly half of estimates from other independents or those reported in the local press. "We were somewhat taken aback at first," he says. "During the first six months of 1997, we went flat. Back catalog was good, but we had no new releases, and we were in a bit of a quandary. Now we've got 10 new major releases; we've gained some market share, but I don't know what that's worth in this market."

Bakery Music Thailand, a significant local independent with local artists and a healthy international licensing business, contends that it has also weathered the storm relatively well. Managing director Kamol Sukasol Clapp acknowledges the hardships, however. "The music industry is off by about 30%-40% on the year," says Clapp.

Bakery recently polled its retail partners in Bangkok and the surrounding areas; 95% of respondents

agreed on three points: "One, kids are more choosy about music; two, sales have dropped off; and three, the life span of the product is a lot shorter than ever," Clapp says.

Bakery's biggest act, pop band Modern Dog, has been one of the bright lights in a dark season for Thai indies, selling 230,000 copies of its "Cafe" album, according to the label. Bakery act Christine is starting to pick up, with sales of 50,000 units, Clapp says, but, for the effort, these results are hard going.

"If anyone sells 300,000 today, it would be like doing a million a year ago," he states.

If Grammy and Bakery have maintained their composure, not all companies can afford the luxury. Marked depreciation of the Thai baht (and, shortly thereafter, the Malaysian ringgit, Indonesian rupiah, and, most recently, the Korean won) has seen the currency devalued by up to half in a matter of months. The dollar value of foreign company sales has plummeted.

"To my understanding, none of the majors' operations has really worked here," says McLean. "No individual international company accounts for more than 3% of the market."

Peter Gan, managing director of Sony Music Entertainment (Thailand), says his company has had some respite recently with good sales for Celine Dion's current album and with local Thai artist Makarim. Gan reckons that the past 12 months have seen the Thai local market off by 20%-40%, with international slightly less afflicted. Gan notes that Sony took the initiative in boom times to establish its own production facilities in Thailand, which will stand the company in good stead for developing local artists.

Imbalances have also completely killed off the marginal imported-product market that existed in the country for large retailers like Tower Records.

On the home front, Thai companies are confronting the double-edged sword of flat spending from urban, white-collar record buyers as well as increasingly expensive debt financing.

DISTRIBUTORS SUFFERING

Also badly hit have been Thailand's music distributors. Once one of Thailand's largest with 60 pop labels to complement a bedrock of Thai country music (the country's dominant repertoire), Onpa International is now down to no more than three. The majors have dropped Onpa for Grammy's MGA subsidiary, and the Leviathan indie is on course for further domination of that sector in the coming year.

At Onpa, the situation is increasingly difficult: "We now have serious prob-

lems with credit payment—many people are slow or have delayed their payments," says Pairoj Lee, director and production manager for the distributor. "But in the Thai market, everybody has this problem right now."

In recent years, Onpa has employed 1,000 workers in its distribution chain, servicing dozens of Bangkok-based outlets and thousands of medium and small retail points—from stores to street stalls—in rural Thailand.

Now, reckons Lee's administrative assistant, Akkatong Pongsuwan, Onpa has less than 900 staffers, and with the more- pared-down scale of distribution being handled by subsidiaries of large record companies, Onpa is watching its business diminish rapidly.

Export of international product is the only growth area for Onpa and other Thai businesses, despite what majors describe as prohibitive cost conditions for export (Sony's Gan says that \$3-\$3.50-per-title import tariffs for international titles make the business unattractive). "We export partly to France and Indochina: audios, videos, and magnetic tapes," says Pongsuwan.

"The export business is booming," adds Roger Hui, director of BKP Associates in Bangkok. While BKP "used to import quite a bit," says Hui, now business consists largely of buying from five majors and selling overseas. The obvious attraction for Hui lies in the weakness of the baht combined with back-dated prices.

"Right now, the prices remain 1996 prices in Thai baht with a 60%-90% difference in U.S. dollar exchange. We export to the European Union, even to the Assn. of Southeast Asian Nations [ASEAN] countries and the Southeast Asia market. Aqua, Oasis, Spice Girls, Celine Dion, Metallica—whatever sells in the international market," Hui says.

The practice is most advantageous for developed markets: "We are doing a lot of mixed products, shipping a lot of CDs, where before it was mostly cassettes." Hui notes that he is buying directly from the distributors for the majors, Big & Best Music, MGA, and, now to a lesser extent, Onpa.

Hui says depending on the baht-to-dollar exchange, Thai businessmen can currently export wholesale CDs for \$8.50-\$10 but notes that during January the majors will be jacking up their prices.

While others scramble to make payments, Grammy has taken the opportunity in the cash-starved market to step up its practice of establishing new independents under its own umbrella, furnishing production houses to Thailand's most talented young pop producers.

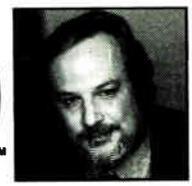
More Music, the new Grammy subsidiary helmed by Asanee Wasam, is a good example of that strategy in action; Grammy reported that Wasam's first album, "Low Society," sold more than 1 million copies in 1996. A new label, Makarim, has projects in the works.

Apart from striking relatively expensive deals to corner the market on production talent, Grammy projects on the table requiring capital investment include its regionally expansionist Global Music & Media arm, the first Grammy subsidiary to spread its operations outside Thai borders.

Less-capital-intensive forays include placing English lyrics on Thai pop for the ASEAN markets and conceivably elsewhere and Chinese lyrics for the Greater China market. The first branch devoted to this practice has been opened in Taipei.

There is also licensing of international dance repertoire for compilations bundled with Grammy artists.

BETWEEN THE BULLETS



by Geoff Mayfield

POST-CHRISTMAS WALTZ: Regular readers of the column know where we are at this time of year, but for those of you who might be new to this ball, or as an orientation for those whose recollection is fuzzy after 12 months, this issue's charts reflect the shift from Christmas week to New Year's week. Consequently, nary a title on last issue's Billboard 200, nor any of our album charts, shows an increase over the prior week.

We do not assign a Greatest Gainer to a sales chart on which all titles lose sales, and the percentage-based Pacesetter award goes to the album with the smallest percentage decline. That pattern includes **Queen Pen** and **Uncle Sam**, who debut on the big chart at Nos. 155 and 179, respectively, despite sales drops of 23% and 34.5%. The only album that shows any growth on The Billboard 200 is the soundtrack to "Jackie Brown," which snags the Hot Shot Debut with a 5,000-unit increase, but debuting titles do not qualify to be Greatest Gainer.

Mind you, business during the week of New Year's Day can double that of an average week, but there's no way the week can measure up to the Christmas-week bonanza. For example, each of last issue's top two albums surpassed 620,000 units, while this issue's chart-topper settles in with 284,000 units, with the runner-up ringing 156,000.

The way this dance works, albums move to higher ranks by suffering smaller sales losses than those around the same part of the chart, which accounts for the changing of the guard at No. 1.

TRADING PLACES: It took 28 weeks for **Celine Dion's** last album to vault to No. 1, but her newest does in just its seventh, edging out "Sevens" by **Garth Brooks** as The Billboard 200 trades its cowboy hat in for a Canadian tiara. She sees a post-Christmas drop of 54.5%, while he experiences a 77% slide.

Dion is also represented on the album that sees the smallest evaporation within the top 100 ranks, the soundtrack to "Titanic" (31-11), which shows a mere 15% decline as the album continues to benefit from the movie's glorious box-office ride. It sets SoundScan record weeks for a soundtrack score album, with 122,000 units last week and 103,000 this week, beating the 80,000 that 1991's "Robin Hood: Prince Of Thieves" did when it peaked at No. 5.

Aside from Dion and "Titanic," however, the chart tends to show a predictable post-Christmas shift in the age of the average music store shopper. Such older-crowd faves as **Barbra Streisand** (3-16), **Fleetwood Mac** (18-23), **Yanni** (32-57), and **Bob Carlisle** (144-193) drop to lower ranks, while younger-skewing acts jump to higher posts. There were but three rookie albums in last issue's top 10, compared with six in this issue's (at Nos. 3, 4, 7, 8, 9, and 10), with the **Backstreet Boys** reaching that neighborhood for the first time.

Although Brooks falls from the chart's perch, he still manages to set yet another record, as his accumulated 3.5 million units represent a SoundScan-era record for sales in an album's first six weeks. The previous mark was held by **Whitney Houston's** "The Bodyguard" soundtrack, which had 3.3 million at the same point, although these two are following opposite patterns. Brooks has 156,000 units in his sixth week, compared with the near-record 897,000 that he sold in the first week. In contrast, "The Bodyguard" debuted with 144,500 units but in its sixth stanza became the only SoundScan-era album to exceed 1 million units in a single week.

RAP WRAP: Once upon a time, a well-meaning older cousin gave a teenager who was into music a **Cowsills** album for Christmas. Around Dec. 26 or 27 of that year, that LP showed up as a return at a mass merchant's record department—although I can't remember whether I traded it in for **Jefferson Airplane's** "Surrealistic Pillow" or the **Beatles'** "Revolver." Anyway, I offer that illustration as a partial explanation for the boom hip-hop titles have shown on post-Christmas charts in recent years, a pattern seen again on the current Billboard 200, as well as on last issue's chart.

I figure Mom and Dad or Aunt Daisy might be reluctant to stuff Junior's stocking with lyrics-warning-stickered albums bearing titles like "When Disaster Strikes . . ." and "Life After Death." But, after Christmas, that second or third **Hanson** copy or a gift certificate often fetches a rap outing.

Former chart-topper **Mase** leads this issue's hip-hop pack at No. 3, while his mentor, **Puff Daddy**, rejoins the top 10 (13-8). In fact, most of the rap on the big chart moves to higher rungs, as seen at Nos. 42, 58, 59, 61, 66, 78, 92, 118, 134, 155, and 185.

SEE: One of Usher's publicists wrote me to say he was "surprised" that I didn't mention the R&B star when Between the Bullets chronicled the acts that benefited from exposure on Fox's Billboard Music Awards (Billboard, Dec. 27, 1997). Me too, since he bounded 35-27 with a 45% gain following a week in which he had only seen a 10% boost. This issue, following a stop on **Dick Clark's** New Year's Eve special (ABC), Usher rises 17-12, while another slot on that show provides **Squirrel Nut Zippers** a 152-142 hike. **Spice Girls** get a split decision after Clark's show, with the newer one falling (No. 13) as the older one climbs (No. 18). Fox's special on the same night looks bigger at music stores, as **Chumbawamba** rises to a new peak (5-3)—even though ABC's had much higher ratings (a 9.9 rating with a 25 share vs. a 3.1 rating and a 7 share for the newer special). Fox player **Third Eye Blind** also jumps (48-38), while **Sugar Ray** holds at No. 36.

U.K. CULTURE DEPT. LISTENING TO MUSIC REPS

(Continued from page 9)

Simultaneous with the shift from Trade and Industry to the newly renamed Department for Culture, Media and Sport—formerly the Department for National Heritage—was the establishment of the Creative Industries Taskforce, on which indie sector doyen and Creation Records managing director Alan McGee and Virgin and V2 founder Richard Branson were given seats.

The task force, though portrayed as a voice for music at the heart of government, was created by the culture department as a think tank for new initiatives. Indeed, Culture Secretary Chris Smith has often said privately that McGee and Branson were primar-

ily chosen because of their success as entrepreneurs rather than as spokesmen for music.

The new openness from the culture department is expected by the BPI to fill in the gaps left by the task force and, it is hoped, will assist the music industry in presenting its concerns.

"There's a different spirit in government now," says Dickins. "We're now a voice to be listened to."

The culture department's new attitude is also being noted by the U.K.'s Music Publishers Assn. Chief executive Sarah Faulder says, "It's fair to say that from the beginning, the Labour government wanted us to feel we should be able to talk to them."

HAWAIIAN MUSIC MAKING WAVES IN REST OF U.S.

(Continued from page 5)

ing to SoundScan.

Kamakawiwo'ole was often joined on the chart by fellow Hawaiians. In Billboard's July 19 issue, for instance, an astonishing five Hawaiian music albums charted. Two titles by Na Leo Pilimehana, "Colours" and "Anthology I 1984-1996," were joined by Hapa's "In The Name Of Love," Robi Kahakalau's "Keiki O Ka Aina," and Kamakawiwo'ole's omnipresent "N Dis Life."

Keali'i Reichel is another fast-rising star on the scene. His Lava/Atlantic album "E O Mai," which bowed Oct. 21, 1997, is No. 9 on the world music chart this issue.

According to SoundScan, Reichel's 1994 debut, "Kawaiipunahele," sold more than 80,000 units, while its follow-up, "Lei Hali'a," sold more than 66,000 units. His latest has already sold 26,000 units.

"E O Mai" contains an unusual mix of traditional Hawaiian music and new material sung in the native tongue, as well as covers of songs like "If I Had Words," from the "Babe" soundtrack. The album finds its consistency in themes of love and cultural identity.

The Hawaiian language, which was banned after the island monarchy was overthrown in the 1870s, is making a comeback, particularly through new music.

Reichel is a former teacher, or *kumu*,

of Hawaiian culture, and his local celebrity is tied to the greater issue of a populace returning to its once-forgotten roots. It is this spirit, says Reichel, that has struck a chord with natives and outsiders alike.

"If someone told me four years ago that I'd be selling this many albums and playing in front of huge crowds, I'd have laughed in their face," says Reichel. "What's been happening over the past two decades is a re-establishing of the protocol of ceremony. People are getting educated about who they are and where they come from."

"I could be overstepping my bounds here, but I think that's why world music in general is becoming more popular," he adds. "Look at African rituals or Celtic music; it's based on tradition, and we have found that to be powerful. [Hawaiians] are trying to hop on that bandwagon. We're saying, 'Hello, we have a voice that counts, we've been here 2,000 years, and we want to be acknowledged. We're not running around in hula skirts.'"

Reichel, as one of the new acts getting attention from a major label affiliate, is also being seen as a symbol of what the world at large hopes for in terms of a Hawaiian music commercial breakthrough.

The album is being distributed through the Alternative Distribution Alliance (ADA) in the U.S. and is handled by the Mountain Apple Co. in Hawaii. It has shipped 150,000 units. In addition, ADA president Andy Allen says, the company has shipped more than 80,000 catalog units.

MAKING BABIES

In an interesting tale with a sad twist, Hawaiians driven from their homeland by the outrageous cost of living and real estate are being credited with spreading the influence of the music on the mainland.

Cohesive pockets of Hawaiians have taken root in such cities as Seattle, Los Angeles, Las Vegas, Portland, Ore., and San Francisco. Though displaced, these people have maintained a loyalty toward Hawaiian acts, forcing retailers to take notice of their buying power. As a direct result, record bins in chains like Borders Books & Music and Tower Records break out Hawaiian music from the more generic world music category.

Mark Newman, manager of a Tower Records outlet in Torrance, Calif., says Reichel's album has been a top 25 seller since its release.

"We've been developing this for a couple of years now, and it just continues to steamroll and grow," says Newman. "Hawaiians are very loyal to the music they left behind, and we have large populations in places like [California's] Gardena, Long Beach, and Torrance. This music doesn't get radio play, it doesn't get advertising, but it sells, and when there's a live show people go crazy. We put up a booth at a festival in Long Beach two years ago and just sold a ton of stuff."

John deMello, who produced three albums with Kamakawiwo'ole and is one of the Hawaiian music industry's most pivotal players as founder/CEO of distributor/label the Mountain Apple Co., says the dedication of expatriate Hawaiians ultimately bleeds into their mainland surroundings.

"There are a tremendous amount of people that carry the spirit of Hawaii with them, even if they've been gone for 25 years," says deMello. "I've been to luaus in the Midwest, where people will get together with some poi and other traditional foods and turn their neighbors onto this type of living. So when we send product out to these people, it makes babies."

It's no wonder that this consumer dedication, undiluted on the mainland, is even more remarkable on the islands.

For the week of Dec. 8-14, "E O Mai" topped sales at Tower Records in Honolulu, beating out worldwide giants like Celine Dion, Mariah Carey, and Spice Girls.

When he first started working at Tower, says Matt Koenig, there were two racks for Hawaiian music. "Now there are five or six. We sell over 1,000 albums a week [of local music]."

The music has also found its inevitable tourist-market share. With 9 million annual visitors to the islands, Hawaiian artists have a rotating crop of audiences.

ADA's Allen also points out that metropolitan areas where there are direct flights to the islands are fertile ground to capture sales.

The Internet has helped further narrow the gap between Hawaiians and the rest of the world by providing islanders with a new pipeline of communication.

Local radio in Hawaii has also been pivotal in cultivating the next generation of Hawaiian acts.

In contrast to the uniform airplay found on most U.S. stations, Honolulu sister stations KINE-FM and KCCN-FM focus on local talent.

Of the two, KINE is the purist, playing what KCCN midday jock Bill Logan calls "classical Hawaiian." KCCN, though top 40 in style and positioning, is just as likely to play songs by

local act Kolea as it does music by reggae songstress Diana King.

"This isn't a niche; it's the premier format here," says Logan.

The legendary Don Ho, who still performs five nights a week at the Waikiki Beachcomber Hotel, is quick to credit local radio—and the wider availability of home studio equipment—with a bumper crop of fresh young talent.

While modestly downplaying his own contribution to Hawaiian music, Ho says KINE and KCCN have brought broad-based fare into the local mainstream.

"These important local stations are playing everything from chants to English-sung songs with contemporary backgrounds, all the way down to jazz and blues," says Ho.

SLACK KEY TO R&B

The diversity of this "spectrum" Ho speaks of becomes increasingly apparent as one tries to pin down the Hawaiian sound.

While acts like Hobo House on the Hill Records' Faceless imprint follow a distinct R&B path, Kolea's remake of country song "Love 10 Feet Away" has been selling out in local shops. The song is peppered with the traditional sounds of chant, hula, and surf music.

Meanwhile, given Jamaican reggae's spiritual and political undertones, it's no wonder that Hawaiians have latched onto the genre, flavoring it with their own tones and rhythms to create a version known as Jawaian. Though locals say that phenomenon seems to be on the wane, such genre artists as Brother Nolan remain very popular.

Dancing Cat Records director of marketing and promotions Ben Churchill says more Hawaiian artists are discovering means to release their pet projects, contributing to the wide palette of sound.

"It's something akin to Cajun music, where there is a lot going on regionally," he says. "Someone will find a friend with a business and get them to invest

\$5,000 so that they can make a record. Then they'll put it out through a local distributor or put it on consignment. There are literally hundreds of labels."

One of the more distinct styles to emerge from the islands has been slack key guitar playing. Created by Hawaiians, who were introduced to the guitar by Mexican and Spanish visitors, the style is known for its loose, or slack-strunged, tunings.

Dancing Cat Records, whose owner, pianist George Winston, has become one of the staunchest supporters of the style, has been releasing a multitude of albums by players like Reverend Dennis Kamakahi, Keola Beamer, Cyril Pahinui, and Ledward Kaapana as part of its "Hawaiian Slack Key Guitar Masters" series.

After sponsoring slack key festivals in Hawaii, the label started showcasing its artists at such mainland venues as McCabe's Guitar Shop in Santa Monica and Berkeley Freight & Storage in Berkeley, Calif.

The label's touring efforts have become far more sophisticated in recent times. Beginning Jan. 21, Dancing Cat artists will kick off a month's worth of tours, taking them to nationwide markets that include Arizona, Massachusetts, and Tennessee. According to Churchill, the shows are attended by a mixture of Hawaiian natives, guitar enthusiasts, and other fans.

Kaapana, whose album with labelmate Bob Brozman, "Kika Kila Meets Ki'Ho'Alu," peaked at No. 15 on the Top World Music Albums chart, remembers the days when slack key guitarists were wary of sharing their art.

"My family was always open, but I remember people who used to hide their tunings," says Kaapana. "The only time you would see people playing was when you went to a family luau. Now, there's all these young guys playing, even mixing it up with more contemporary music."



KAAPANA

OWEN BRADLEY

(Continued from page 16)

"I was like an understudy to Paul Cohen," Bradley told Billboard in an exclusive interview last summer. "When I first started working with Patsy, I was not a full-fledged producer. It wasn't until 1958 that I took complete, full charge."

Bradley was named VP and head of Decca Nashville and remained chief of Decca Nashville until 1976 (during his tenure, it evolved into MCA Records). While with the company, he had countless hits, many of which were rereleased in 1996 when the reactivated Decca released a compilation CD titled "The Nashville Sound . . . Owen Bradley," which included Twitty's "Hello Darlin'," Wells' "It Wasn't God Who Made Honky Tonk Angels," Red Foley's "Chattanooga Shoe Shine Boy," and Jack Greene's "There Goes My Everything."

"Owen Bradley to me was Music City U.S.A.," Greene says. "He established the first major recording studio in Nashville, and he was the Nashville sound. He trained and used the greatest musicians in Nashville at the time, and he was a leader in many facets of country music—a great orchestra leader, a great person, and a joyful man to be around."

Brenda Lee says, "In losing Owen, I've lost much more than a man who was responsible for my success in the music business. Personally, I've lost a man who, for most of my childhood and all of my adult life, has been a father figure, a best friend, a mentor, and, above all, someone who I loved and respected with the whole of my heart."

Bradley was responsible for opening the first studio on what would later become known as Music Row.

"We weren't digital, but we kept separation, kept the instruments from bleeding into each other," Bradley told

Billboard. "A lot of the records back in those days, you'd go into a room and just kind of jumble together. We learned how to separate the instruments. Even before we had stereo, and after we got stereo, we got to be really fanatical about it."

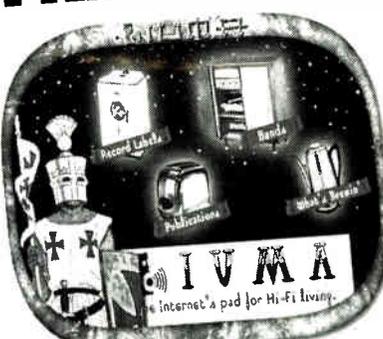
Bradley was a member of the Country Music Hall of Fame—inducted in 1974—and was the only Nashville producer ever to be nominated for an Academy Award, for the soundtrack to the 1985 Cline biopic "Sweet Dreams."

MCA Nashville president Tony Brown says Bradley was his role model. "I took his lead that you follow your heart and your gut, and you don't really analyze the creative things you do, you just follow your instincts," Brown says.

Only four weeks ago, Bradley had spoken at MCA/Decca Nashville's annual year-end meetings. "MCA/Decca really has an indebtedness to Owen," says MCA Nashville chairman Bruce Hinton. "It's because of his legacy that we are all here at MCA and Decca, and none of us forgets that. He was the founding father of this country music division, and our division really went out of its way to make sure he knew everyone here really respected what he started."

Bradley's funeral was to be held Jan. 9 at Nashville's Ryman Auditorium. Survivors include his wife, Katherine; son Jerry Bradley, president of Opryland Music Group; daughter Patsy Bradley, senior director of publisher administration at BMI; daughter-in-law Connie (Jerry's wife), executive director of ASCAP; brothers Harold, Charles, and Bobby Gene; grandson Clay Bradley, creative manager of Opryland Music Group; granddaughter Leigh Bradley Jankiv; and four great-grandchildren.

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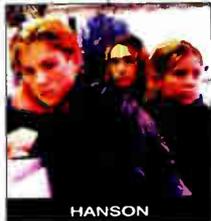
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Billboard Online Fans Make Hanson A Winner

Which titles among the top finishers on Billboard's year-end charts were the most popular with the Internet set? That's what Billboard Online wanted to find out. Music fans visiting the site (at www.billboard.com) from Dec. 24-Jan. 5 were invited to vote for their favorites from among the top 20 titles on The Billboard 200 and Hot 100 Singles charts, and the top 10 titles on the Country and R&B albums charts.

In all, a remarkable 816,652 votes were cast in the first Billboard Online Fan Favorites Poll. And the big winner? Pop act Hanson. "Middle Of Nowhere," the debut album from the brother act,



HANSON

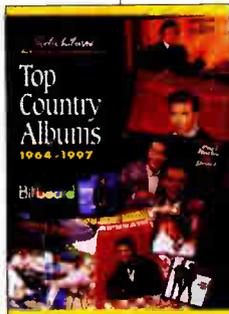
squeaked by the Wallflowers' "Bringing Down The Horse" as The Billboard 200 favorite, picking up 32.7% of votes cast in the category. The group's hit "Mmmmbop" skated past Elton John's "Candle In The Wind 1997/Something About The Way You Look Tonight" as the favorite Hot 100 single.

George Strait took the country album category with "Carrying Your Love With Me," topping Reba McEntire's "What If It's You." In the R&B Field, "The Don Killuminati: The 7 Day Theory" by Makaveli was the favorite among the online voters, finding a way past "No Way Out" by Puff Daddy and the Family.

Country Chart Chronicled

The first-ever reference book covering the history of Billboard magazine's country albums chart is now available. "Top Country Albums 1964-1997," lists alphabetically by artist every album to appear on the chart, from its beginning in 1964 through September 1997. This book contains the unabridged album chart histories of country veterans, current superstars and everyone and everything in between.

Each entry in this useful book by noted chart expert Joel Whitburn begins with an artist biography that chronicles the life and career of every artist to hit the country album chart. Following each biography, in chronological sequence, are the artists' charted albums and each album's key chart information (debut date, peak position, and total weeks charted). The book's helpful graphics make it simple to find No. 1 albums, top 10 albums, and gold and platinum albums. Every act's peak year of chart popularity is listed next to



their name and a picture is shown for artists that rank in the all-time top 50.

A key feature of "Top Country Albums 1964-1997" is the Top 10 Album Track Listing that reveals the individual tracks from each Top 10 album. All tracks that hit Billboard's Country Singles chart appear in bold type with their peak positions.

The back section of the book includes highlights of the country albums chart. Several rankings by era and achievement spotlight the chart's top artists and albums. Also included is an account of albums by country artists that charted on Billboard's Pop Albums chart, from 1945-1963, prior to the debut of the country albums chart. Finally, all No. 1 albums are listed by peak date.

"Top Country Albums 1964-1997" is available in deluxe hardcover for \$49.95 in selected bookstores or from Record Research (phone: 800-827-9810; fax: 414-251-9452; e-mail: recordresearch.com).

PERSONNEL DIRECTIONS

Candace Gil joins Billboard/Airplay Monitor as an advertising assistant. Before working at Billboard, Gil interned at YM Magazine and



Federated Product Development. Gil received her bachelor's degree from the Laboratory Institute of Merchandising in New York.

Billboard's 1998 International Latin Music Conference & Awards
Biscayne Bay Marriott, Miami, Fla. • April 5-7, 1998
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Chicago Marriott Downtown, Chicago • July 8-10, 1998
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From Down Under To Chart's Top

THEY COME FROM A land down under, and they've moved to the top of the Hot 100. Elton John's run comes to an end after 14 weeks, as his tribute single to the late Diana, Princess of Wales, falls 1-3. In a surprise move, the Rocket record is replaced by "Truly Madly Deeply" (Columbia), the third single from Australia's Savage Garden. It's the first Australian single to top the chart since "Need You Tonight" by INXS 10 years ago, in January 1988.

With the date at the top of the current chart reading Jan. 17, this is the earliest in a calendar year that we've had the first new No. 1 single of the year since 1991, when Madonna achieved pole position with "Justify My Love" the week of Jan. 5. Last year, the first new chart-topper of 1997 was "Wannabe" by Spice Girls. That title moved to No. 1 the week of Feb. 22.

"Truly Madly Deeply" is the third chart single for Savage Garden. The duo's debut, "I Want You," peaked at No. 4 this past May, but the follow-up, "To The Moon And Back," was eclipsed at No. 37 in August. "Truly" is the first non-Mariah Carey No. 1 on the Columbia label in just over three years; the imprint's last No. 1 that wasn't a Carey single was "Here Comes The Hotstepper" by Ini Kamoze, which reached the summit in December 1994. "Truly" is Columbia's 81st chart-topper in the rock era, keeping the label miles ahead of its closest competitor, RCA, which has 54.

"Truly" could have a short run at No. 1, with "Together Again" (Virgin) by Janet proving to be a strong challenger. Some people might have expected "It's All About The Benjamins" (Bad Boy) by Puff Daddy & the Family to be No. 1 this issue. It would have been more than appropriate, as the chart date—Jan. 17—marks the 292nd birthday of Benjamin Franklin, and Puffy's song is indeed all about the Benjamins, as in \$100 bills. But "Benjamins" doesn't even appear on this issue's Hot 100. That's because "Been Around The World" has moved ahead in airplay and is the

only title listed on the chart, as the single falls 2-5. On Hot R&B Singles, "Benjamins" is still the A-side and "World" the B-side, as the single drops 7-10.

While Elton's "Something About The Way You Look Tonight"/"Candle In The Wind 1997" is no longer No. 1 in the U.S., it's still top in Canada, where its 16-week run qualifies it as the longest-running No. 1 in Canadian chart history, according to chart columnist Nanda Lwin.



by Fred Bronson

MY CHART WILL GO ON: Celine Dion achieves her second No. 1 album on The Billboard 200, as "Let's Talk About Love" rises 2-1. Her only previous chart-topper was "Falling Into You," which moved to the zenith in October 1996. Her Golden Globes-nominated song "My Heart Will Go On" appears on two albums in the top 20 this issue, as the "Titanic" sound-

track on Sony Classical leaps 31-11 to become the highest-ranked soundtrack on the list.

SONG WITH A-PEEL: Days Of The New holds off a strong challenge from Pearl Jam's "Given To Fly" (Epic) to remain No. 1 on Mainstream Rock Tracks for the 16th week with "Touch, Peel And Stand" (Outpost/Geffen). That makes "Touch" the longest-running No. 1 single in this chart's history. The previous record-holder was Stone Temple Pilots' "Interstate Love Song," which had a 15-week run in 1994.

FOOLISH LITTLE JEWEL: Atlantic's Jewel becomes only the second artist in the history of the Hot 100 to have a single remain on the chart for 60 weeks. "Foolish Games"/"You Were Meant For Me" rebounds 29-25 in its 60th consecutive week. That bests the nonconsecutive 60-week run of Los Del Rio's "Macarena" (Bayside Boys mix), but next issue Jewel will set a new record when she reaches her 61st chart week.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

FOR WEEK ENDING 1/4/98

	YEAR-TO-DATE OVERALL UNIT SALES	
	1997	1998
TOTAL	17,586,000	17,949,000 (UP 2.1%)
ALBUMS	15,357,000	15,777,000 (UP 2.7%)
SINGLES	2,229,000	2,172,000 (DN 2.6%)

	YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1997	1998
CD	11,771,000	12,879,000 (UP 9.4%)
CASSETTE	3,556,000	2,871,000 (DN 19.3%)
OTHER	30,000	27,000 (DN 10%)

OVERALL UNIT SALES THIS WEEK	
17,949,000	
LAST WEEK	
37,439,000	
CHANGE	
DOWN 52.1%	
THIS WEEK 1997	
17,586,000	
CHANGE	
UP 2.1%	

ALBUM SALES THIS WEEK	
15,777,000	
LAST WEEK	
33,997,000	
CHANGE	
DOWN 53.6%	
THIS WEEK 1997	
15,357,000	
CHANGE	
UP 2.7%	

SINGLES SALES THIS WEEK	
2,172,000	
LAST WEEK	
3,442,000	
CHANGE	
DOWN 36.9%	
THIS WEEK 1997	
2,229,000	
CHANGE	
DOWN 2.6%	

	DISTRIBUTORS' MARKET SHARE (12/1/97-12/28/97)						
	WEA	SONY	INDIES	EMD	PGD	BMG	UNIVERSAL
TOTAL ALBUMS	18.0%	16.2%	15.8%	13.3%	13.1%	12.6%	11.0%
CURRENT ALBUMS	17.2%	16.6%	13.0%	14.5%	12.4%	14.0%	12.3%
TOTAL SINGLES	22.6%	10.0%	5.9%	9.1%	20.8%	25.5%	6.2%

ROUNDED FIGURES

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

DRU HILL

The Year of the Dru...Continues



- **WINNERS OF FOUR BILLBOARD MUSIC AWARDS**

- TOP SINGLE OF THE YEAR - "IN MY BED"
- TOP R&B ARTIST OF THE YEAR
- TOP R&B SINGLES ARTIST OF THE YEAR
- TOP R&B #1 AIRPLAY RECORD OF THE YEAR DRU HILL- "IN MY BED"

- **DRU HILL NOMINATED FOR TWO AMERICAN MUSIC AWARDS**

- SOUL/RHYTHM & BLUES- FAVORITE NEW ARTIST
- SOUL/RHYTHM & BLUES- FAVORITE BAND, DUO OR GROUP

- **DRU HILL ALBUM**

- DEBUT ALBUM CERTIFIED PLATINUM
- 2 GOLD SINGLES- "TELL ME", "NEVER MAKE A PROMISE"
- 1 PLATINUM SINGLE- "IN MY BED"

- **NEW SINGLE EXPLODING AT RADIO NOW "5 STEPS"**



**Executive Producer:
Hiriam Hicks**



A pioneer. A gentleman. And a true original.

