



Hersh Revisits Acoustic Realm On New Album

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JANUARY 31, 1998

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BY CHUCK TAYLOR

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### MUSIC TO MY EARS



PRIDE

DOWNING

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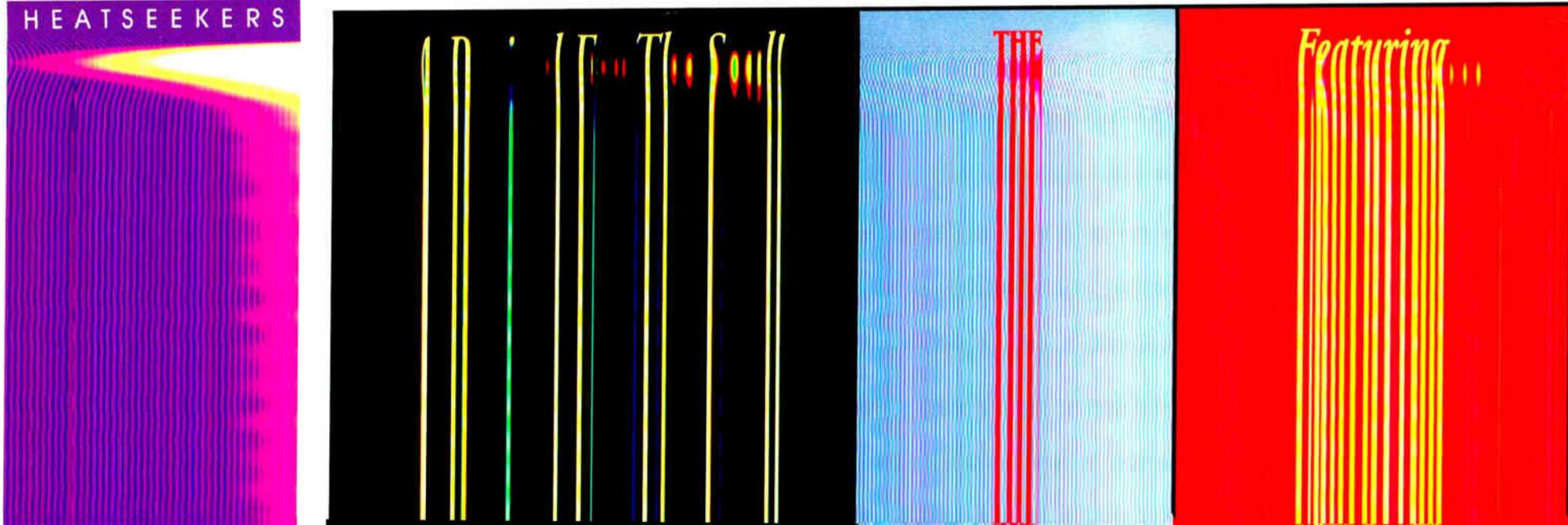
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# Shania Twain



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# Shania Twain



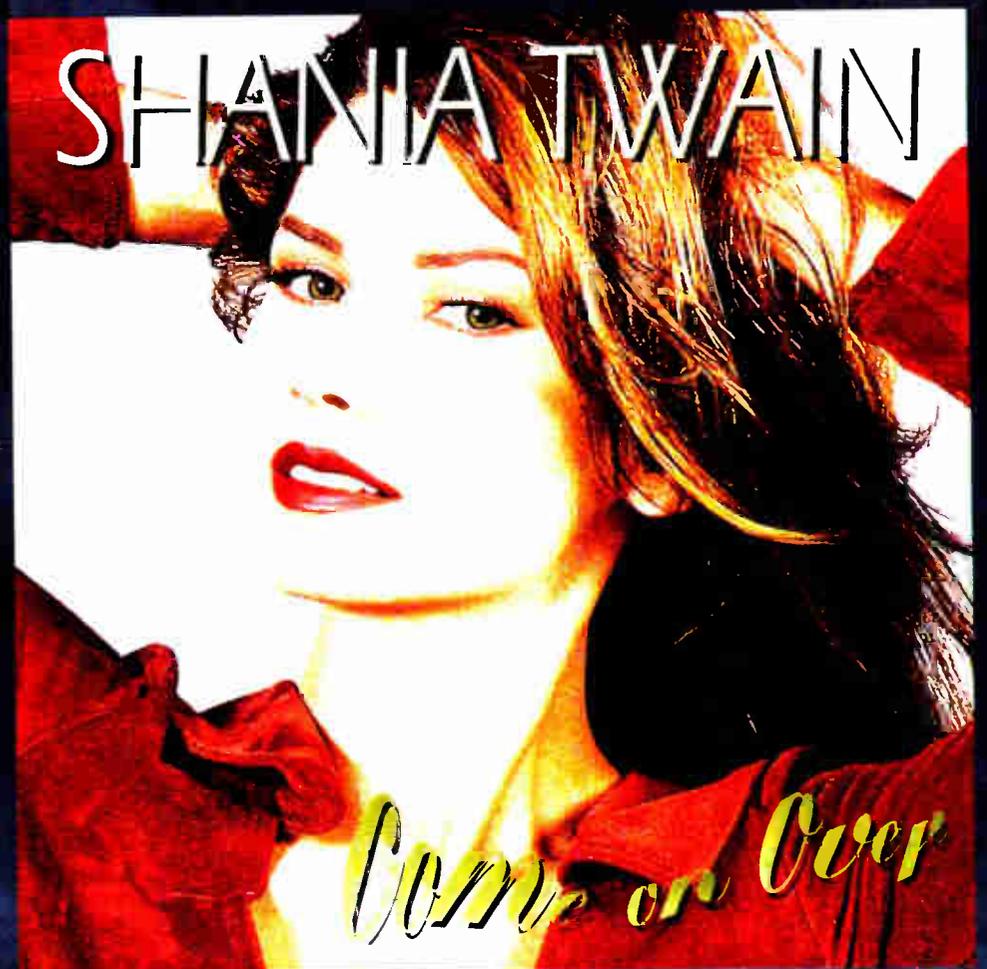
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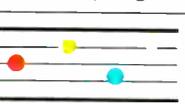
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# 'STAND' UP FOR COUNTRY SOUL!

Forgetting is the death of history, which is why the act of remembrance becomes such a lifesaving deed.

"I have always loved music on the radio, and I can recollect hearing my father listening to 'The Grand Ole Opry' out of Nashville, or the WGN 'National Barn Dance' out of Chicago. All I wanted to do as a kid was emulate the singing cowboys, like Tex Ritter and Gene Autry, and that's why I saved up to order a Silvertone guitar from the Sears Roebuck catalog. It came in the mail; I tuned it up and went from there."

These reflections of formative boyhood experiences in the farming community of Sledge, Miss., were shared recently in Dallas by a poor sharecropper's son who grew up to be one of country's most accomplished troubadours, scoring more No. 1's on the country singles chart than Johnny Cash and more gold records than Merle Haggard; coping three Grammys; becoming the Country Music Assn.'s entertainer of the year, and its male vocalist of the year (twice); selling 30 million records in the U.S. alone; and emerging as one of the few truly international country stars. But what readers of this saga need to keep in mind is that, unlike most enduring country legends, the man in question—Charley Pride, born March 18, 1938, and inducted into the Grand Ole Opry in 1993—is an African-American.

If this seems surprising, it shouldn't. After all, devotees of American fine artists of the Old West like painter/sculptor Frederic Remington are also aware of the pioneering 1862-91 landscape painting and lithography work of Remington's colleague Grafton Tyler Brown, the earliest known African-American artist to depict the wild vistas of the Western frontier. And just as Bret Harte and Mark Twain were once renowned California newspapermen who penned powerful fiction during the heyday of rowdy railway settlements and gold-rush boomtowns, so San Francisco journalist Thomas P. Detter likewise enjoyed a wide reputation in the 1860s and '70s as a mining-camp correspondent. His novella-cum-essays collection "Nellie Brown, Or The Jealous Wife With Other Sketches" (1871) was one of the earliest examples of the African-American literary tradition among the pioneers in the Pacific Northwest territories.

Those seeking Brown's canvases can find them in the Kahn Collection of the Oakland (Calif.) Museum, and a new edition of Detter's "Nellie Brown" was published in 1995 by the University of Nebraska Press. But anybody hungry for a dose of the supple, rustic baritone of Pride—who has 29 No. 1 country hits, 10 gold domestic albums, and numerous overseas sales awards—or generous helpings of the country style of some of his African-American cohorts can now locate them on the enthralling new three-CD anthology "From Where I Stand: The Black Experience In Country Music" (Warner Bros., due Feb. 3).

Divided into three richly distinct subsections, "From Where I Stand" begins with an 18-track disc designated "The Stringband Era," whose opening cut, "Pan American Blues," is a choice Brunswick Records side by Tennessee-born harmonica player DeFord Bailey. This 1927 track is also the same train-mimicking piece that Bailey performed that year at the start of Nashville's "WSM Barn Dance" broadcast on which announcer George D. Hay renamed the program "The Grand Ole Opry." Also included in this portion of the package are cuts recorded by or featuring Afro-Cherokee string musicians Andrew and Jim Baxter (on violin and guitar, respectively), who were captured for posterity by Ralph Peer, the same famed field recorder/music publisher who discovered the Carter Family and Jimmie Rodgers.

The seminal qualities of the African-American bloodlines of country are further fleshed out by the syncopated mandolin of Coley Jones

of the Dallas Stringband on "Dallas Rag," the "Turkey In The Straw"-inspired "Turkey Buzzard Blues" by fiddler Eddie Anthony and one-legged strummer Peg Leg Howell, cuts from such giants as the Mississippi Sheiks ("Sitting On Top Of The World," "Yodeling Fiddling Blues") and the indispensable Leadbelly ("Midnight Special," "Rock Island Line"), and a field session snared in 1942 by Fisk University's John Work (the black equivalent of folklorists John and Alan Lomax), who recorded Nathan Frazier and Frank Patterson's "Eighth Of January" (a song commemorating the final engagement of the War of 1812, later a 1959 hit for Johnny Horton under the title "The Battle Of New Orleans").

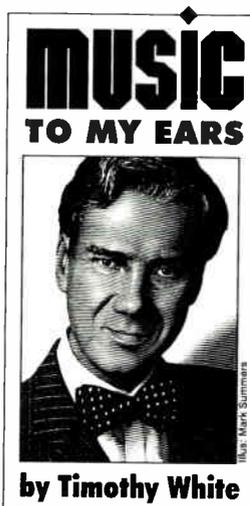
The collection's second disc, "The Soul Country Years," highlights the 1950-60s blending of blues, gospel, and R&B in a country setting; it includes covers of country hits like Hank Penny's "Bloodshot Eyes," performed by Wynonie Harris; Darrell Glenn's "Crying In The Chapel" by the Orioles; Hank Williams' "You Win Again" by Fats Domino; and Hank Snow's "I'm Movin' On" by pivotal country popularizer Ray Charles. Another artist on the second disc of "From Where I Stand" who embodies the black homage to country's past and the possibilities for its future is pianist/singer Big Al Downing. Born to Tollie and Flora Downing Jan. 9, 1940, in Centralia, Okla., Al parlayed his 1958 debut with the rockabilly classic "Down On The Farm" (included here) into important sessions backing Wanda Jackson (on the 1960 hit "Let's Have A Party"), tours with George Jones and Dottie West, and 15 entries on the Hot Country Singles chart between 1978 and '89.

"I grew up in a four-room house with nine brothers and two sisters, and we all worked picking cotton, vegetables, wheat, or loading hay—for 50 cents a ton, at 30 bales to the ton—for the local ranchers," says Downing. "For fun, we'd hunt rattlesnakes and panthers in the hills. One day my brother and I found an old piano—it had about 50 keys that worked—and loaded it onto our truck next to the alfalfa. We took it home, put it next to my father's battery radio. When Fats Domino came over the air from Nashville's WLAC, I played along."

Like fellow Oklahoman Stoney Edwards (whose "She's My Rock," "Hank And Lefty Raised My Country Soul," and "Pickin' Wildflowers" are on the collection's third, Pride-dominated disc, "Forward With Pride"), Downing has a heritage with cultural and territorial links to the so-called "Exoduster" African-American migrants who fled west after the 1876 Hayes-Tilden agreement ended federal post-Civil War protection of Southern blacks during the Reconstruction period.

"Lenapah, Okla., where I went to high school, was a friendly town," says Downing. "For my first six to seven years of schooling, I was in all-black schools, but then we got moved to the all-white high school. My white childhood friends were so happy we were all together again; they later elected me class president. I played my country piano at hoedowns, proms, halftimes of basketball games. After winning a talent contest on KGGF in Coffeyville, Kan., I got hired by Bobby Poe's Poe Kats band and began making records! This July, I'm playing the Hodag Festival in Wisconsin with Tanya Tucker, and my next single is called 'America, The People's Dream.' Blacks and whites have fused it now, but country really started as black folks' music, too."

To recall the beginning of anything good is to resurrect the best part of everybody. Pick up "From Where I Stand: The Black Experience In Country Music." And don't forget: February is Black History Month.



## LETTERS

**ACT NATURALLY**

Thank you for Daniel Jenkins' commentary ("Winans Song's Anti-Gay Message Does Harm," Billboard, Dec. 13, 1997) concerning the controversial Winans sisters song, "Not Natural." Those who objected to the song did just what the Winans did: expressed disagreement with what they saw as a fundamental misrepresentation of the truth as they understood it. However, Jenkins overlooked some important points:

First, he speaks of gays and lesbians protesting the song, but there is broad-based support for the rights of sexual minorities outside of the gay community. Second, he claims that the "naturalness" of homosexual orientation is a debate between science and religion; unfortunately, "natural" is a vague term that means different things to different people and is not an adequate basis for decid-

ing what is acceptable in a diverse culture. Many people believe in the moral equivalence of homosexual and heterosexual relationships *because* of their religious beliefs, not in spite of them, and not because of science. Ultimately, the most constructive approaches to social change are to either say something positive or speak civilly with those with whom you disagree. The Winans sisters felt they were contributing to society, but to criticize an entire segment of society in a song is one-sided and can only discourage harmonious coexistence.

Barbara Purdom, Christopher Purdom  
 Coordinators  
 Interfaith Working Group  
 Philadelphia

Regarding the Winans song "Not Natural," may I remind these two more-righteous-than-

thou sisters that homosexuals didn't choose to be gay any more than than the Winans chose not to be (if, indeed, they are not).

God put gay people on Earth, just as he put straight people on Earth (and he put an awful lot of somewhere-in-between people here, too). If Angie Winans thinks there is anything "plain as daylight" in the Bible indicating there's "something wrong with homosexuals," then she is misreading what is there.

The Winans think that homosexuals don't belong on this planet. What doesn't belong is the sheer ignorance and blatant hatred the Winans espouse in the name of the Lord. It is an issue with which they eventually will have to deal. Meantime, they need to be ashamed.

Gary Del Mastro  
 Owner  
 Platters by Mail  
 Fresno, Calif.

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**COMMENTARY**

**Web-Based Distribution Means Big Changes Ahead**

BY HAIG HOVANESS and DANIEL D'ORDINE

A technological transformation has begun to occur in the music industry that will fundamentally change the way music is created, bought, sold, and consumed—the retail digital distribution of music. Under its current business model, the music industry is faced with static sales and fewer multimillion-selling albums.

Perhaps the most significant problem is heightened awareness of consumers' frustration at record stores, negative reaction to high-priced CDs, and reluctance to purchase an entire album when only a small selection of songs is desired.

The new distribution model will leverage the World Wide Web as the primary

distribution mechanism of compressed, encrypted, CD-quality digital audio files.

The files will be stored on Web "super sites" that will be maintained by the

**"Those who prepare today for the digital destiny of the music industry will be the dominant forces of tomorrow. Be prepared."**

*Haig Hovaness is a senior manager and Daniel D'Ordine is a consultant in the consulting group of KPMG Peat Marwick LLP's Information, Communications, and Entertainment Group.*

major distributors, record companies, and artists. Consumers will download audio files (songs or albums) to their home Web browser, which will ultimately integrate with (or replace) the TV.

Several developments will allow this shift in sales and consumption to occur:

- Increased bandwidth: This will shorten download duration;
- More robust compression technologies: CD-quality audio files will be created and distributed using advanced compression algorithms that surpass current mechanisms in compression ratios and audio quality;
- Greater storage capacity: Consumers' high-capacity hard drives will become as affordable and commonplace in homes as the TV;
- Enhanced protection of intellectual property: Advances in digital watermarking technologies will help ensure copyright protection and prevent piracy;
- Shifting consumer preferences: People

(Continued on page 55)

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

# 1998: The Year of Sarah McLachlan

## 1997 set the tone:

Her landmark Lilith Fair Festival became a national event, garnering front-page coverage in Entertainment Weekly, Time Magazine, Rolling Stone and more.

Her performances on "Saturday Night Live," "The Tonight Show," "The Late Show," "Good Morning America," and "The Rosie O'Donnell Show" brought her music to millions of new fans nationwide.

Her singles "Building A Mystery" and "Sweet Surrender" triumph at radio, at MTV and at VH1.

## Now, 1998 will set the standard:

Her acclaimed new album Surfacing goes Double Platinum and is nominated for 3 Grammy Awards:  
Best Pop Album  
Best Female Pop Vocal Performance ("Building A Mystery")  
Best Pop Instrumental Performance ("Last Dance")

And in the spring, the much anticipated "Adia" will come. A remarkable song and a truly remarkable record.

For Sarah McLachlan, the story is only just beginning.



## Royalty Rate Drop Agreed To In Cont. Europe

■ BY JEFF CLARK-MEADS

CANNES—Music publishers representatives have accepted the principle of a lower mechanical royalty rate for continental Europe. A Jan. 21 board meeting of a pan-European authors



body here approved a lowering of the current rate by about 3%.

BIEM president Jean-Loup Tournier says that only procedural matters now stand in the way of a new standard contract between BIEM and the International Federation of the Phonographic Industry (IFPI).

(Continued on page 89)

## Euro Societies Come Under Fire In Speech

■ BY JEFF CLARK-MEADS

CANNES—A scathing attack on continental Europe's collecting societies has left them accused of lining their members' pockets with money that properly belongs to British and American composers and publishers.

MIDEM Mulls Digital Summit For '99 Meet ... See Page 93

In one of the most strongly worded speeches ever given on the issue, John Hutchinson, head of the U.K.'s mechanical and performance royalty bodies, says his continental counterparts are benefiting from a latter-day Marshall Plan that must be halted.

Speaking to a crowded conference room during MIDEM, Hutchinson said (Continued on page 93)

## France's M6 Bowing New Music Channel

■ BY DOMINIC PRIDE

CANNES—Europe's competitive music-TV market is getting even more crowded, as French broadcaster M6 gears up to launch a 24-hour "100% music" station in March (Billboard Bulletin, Jan. 20).

Investment from the music industry would be welcome, say executives at the new channel, called M6 Music.

M6 already operates a national terrestrial TV channel in France, which devotes 30% of its air time to music programming. M6's parent, Metropole TV, will launch M6 Music March 5, broadcasting initially to 400,000 satellite viewers on the TPS digital platform.

Alexis de Gemini, managing director of the new channel, says it will aim to attract a broad, 18-35 demographic rather than aiming for the more tight-

(Continued on page 93)

## Best Buy Scores Artist Set Exclusive Is Chain's Latest Coup

■ BY ED CHRISTMAN

CANNES—Although Best Buy's dominance in the U.S. music retailing environment has waned due to a truncation of its music selection and tougher minimum-advertised-price policies imposed by music manufacturers, the merchant's deal to be the sole U.S. retail distributor of the Artist's "Crystal Ball" set shows why it continues to be a leader in strategic marketing initiatives.

The album, which initially was slated to be sold directly to consumers through an 800 number advertised on the artist's World Wide Web site, will now also be available through Best Buy's 284 stores in the U.S. (Billboard Bulletin, Jan. 21).

In markets where Best Buy doesn't have a presence, such as New York and Seattle, the merchant will seek to sell the album to other music retailers to ensure that it "will be available to all fans throughout the U.S., in accordance with the Artist's wishes," said Gary Arnold, the chain's VP of marketing, during the 32nd annual MIDEM convention, held Jan. 18-22 here.

The album—which will be issued under Prince's most recent working name, the Artist—will be a four-CD set, consisting of the three-CD "Crystal Ball" and a fourth CD, described by Arnold as an all-acoustic album. It is slated to be released March 1.

The album marks the second marketing coup for the Minneapolis-based chain this year. Best Buy will make available in mid-February a Roy Orbison "Live At The BBC" album, which was recorded in the latter part of his career. Orbison died in 1988.

Calls to an Artist spokeswoman were not returned by press time.

The Orbison record marks the first time an album will be exclusively available through Best Buy's deal with the

BBC. That arrangement, which was made between the Mastertone label, acting on behalf of Best Buy, and the U.K.-based radio network, gives the powerful consumer electronics merchant a five-year exclusive to issue in the U.S. albums of recordings made from the network's "Live At The BBC" show, which spans about 30 years of historical performances given by some of music's best-known artists.

In addition to the BBC album, Arnold reported here that the chain has reached an agreement with the late recording star's wife, Barbara, to exclusively reissue two other Orbison albums, "A Black And White Night Live" and a greatest-hits package.

Despite the chain's plans to issue the Orbison and Artist albums, as well as other BBC packages, "I am not looking to be a label," Arnold said. "I want content that has to be unique to Best Buy."

In other words, Best Buy is seeking (Continued on page 89)



## Sigerson, Barbis Take Island Helm As Partners

■ BY CHRIS MORRIS

LOS ANGELES—Davitt Sigerson and John Barbis, respectively the newly appointed chairman and returning president of Island Records U.S., are styling their roles at the label as a partnership between two long-time associates within the PolyGram Music Group family.



SIGERSON



BARBIS

The appointments, which were anticipated (Billboard, Jan. 24), were announced by PolyGram Jan. 22.

At the same time, the company said that Island (U.S.) executive VP Hooman Majd was leaving the label "to pursue other career opportunities." Majd, who oversaw A&R, publicity, and creative services at Island,

had steered the label in tandem with black music president Hiram Hicks and senior VP/GM Pat Monaco since the departure of founder and chairman Chris Blackwell in November (Billboard, Nov. 15, 1997).

Roger Ames, president of PolyGram Music Group worldwide, says that last year Sigerson was initially positioned as a candidate for the presidency of Island, which was left vacant when Barbis departed the post in late 1996. (Barbis went on to become president of PolyGram's A&M Associated Labels in early '97.) Sigerson had a lengthy relationship with the company: He worked for Island as a producer and artist during the '80s.

(Continued on page 90)

## Amazon.com Eyes Retailing Music Online Major Player's Entry Will Raise Competitive Stakes

■ BY DON JEFFREY

NEW YORK—Armed with new bank financing, Amazon.com, the largest online bookseller, is preparing to enter the increasingly busy field of Internet music merchants.

The Seattle-based virtual retailer is gearing up to join the ranks of established online music sellers that include CDnow, Music Boulevard, and the popular World Wide Web sites of such bricks-and-mortar merchants as Tower Records and Camelot Music (Billboard

Bulletin, Jan. 20).

Jim Coane, president/COO of N2K, Music Boulevard's parent, says, "I don't think anybody's surprised, because Amazon's been so successful



establishing itself in books. It's too late for an undercapitalized new entrant, but it's clearly not too late for someone with resources... How successful they'll be is another question. This is not easy to do well."

Kay Dangaard, director of media relations for Amazon.com, says the company has "no details yet" to disclose about its entry into the music business.

Last month, the company secured a \$75 million, three-year bank credit facility to "execute its long-term strategy." Although Amazon.com didn't mention its pending move into music, it said, "We intend to invest aggressively in building our business and brand, enhancing and expanding our product and service offerings, and broadening our distribution relationships."

The company has been running employment advertisements for music staffers on its Web site. In one for "vendor relations, music," the description calls for "someone with 2 to 4

years' experience in supplier relations to establish strategic procurement programs." Other music-related ads are for a "senior editor, music" and "editor/writer, music."

At least one major bookstore chain is also getting ready to sell music online.

Borders Books & Music has announced it will launch a site for the sale of books and music, but it hasn't given a start-up date. The company's spokeswoman did not return calls for comment.

Barnes & Noble, the biggest chain bookseller, has an extensive Web site dedicated to selling books; it presents the greatest competition to Amazon.com in that product category. But music is available at BarnesandNoble.com only when a CD or cassette (Continued on page 89)

## RIAA Online Suits Settled Big-Bucks Judgments Send Warning

WASHINGTON, D.C.—The Recording Industry Assn. of America (RIAA), which has been warning Internet pirates that it won't tolerate unauthorized music on the Internet, backed up its words with dollar signs Jan. 21. It announced three copyright-infringement lawsuit judgments filed last year in which defendants were told by courts to pay damage awards totaling more than \$1 million each to RIAA member companies (Billboard Bulletin, Jan. 22).

As part of the judgments, each of the site operators agreed to pay \$100,000 for each infringing sound recording identified in the complaints, filed in three federal courts in June 1997 (Billboard, June 21, 1997), and agreed to refrain from any further infringements.

However, to make a "velvet glove" point, the RIAA agreed to forgo execution of these judgments—provided the defendants never come before a court as repeat offenders.

Because one of the defendants was a minor and the two others were described as "nonprofessionals," the RIAA isn't releasing the defendants' names; it's instead emphasizing the Internet infringement issue and the importance of this new legal precedent. That

largess may change in the future, RIAA officials warned.

"The RIAA has drawn the line in cyberspace," says president/CEO Hilary Rosen. "After this first round of suits, people are now on notice that their action may have serious consequences."

"Whether or not for commercial profit, these music archive sites hurt artists, record companies, musicians, and everyone else involved in the creative process who depend on royalties to earn a living," she says.

BILL HOLLAND

## Piracy Problems Put Paraguay, Bulgaria On U.S. Trade Lists

■ BY BILL HOLLAND

WASHINGTON, D.C.—U.S. Trade Representative Charlene Barshefsky has designated Paraguay, which she called a major export, transshipment, and production center for pirated and counterfeited copyrighted products, as a Priority Foreign Country subject to trade sanctions under the U.S. Special 301 trade law.

The Jan. 16 action follows Barshefsky's decision to schedule an out-of-

cycle review in December, due to Paraguay's inadequate anti-piracy actions in both the legislative and enforcement areas.

In a tandem action, the Clinton administration has begun a review to determine whether Paraguay can remain a beneficiary of special U.S. free-trade benefits under the Generalized System of Preferences program.

Barshefsky also added Bulgaria to the Priority Watch List. This means (Continued on page 89)

## Universal Distrib. Melds Music, Video

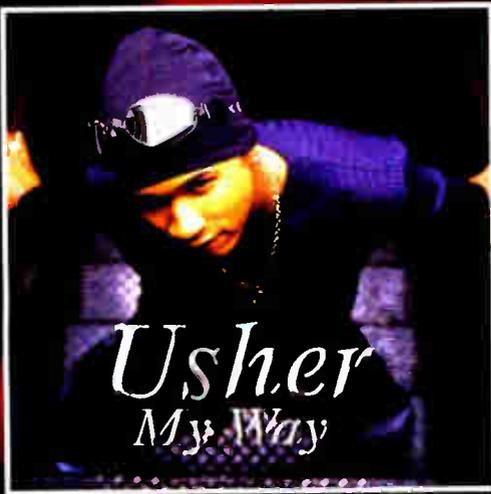
■ BY SETH GOLDSTEIN

NEW YORK—Universal Music and Video Distribution (UMVD) is venturing where few studios have gone before.

UMVD has joined together two media normally kept separate: music and movies. When the combination was tried at Warner Bros., factional disputes forced movies and music apart, and Warner Home Video took back WEA's responsibility for direct sales to key accounts. Sony and Disney, each strong in music and video, have always kept both under different managements.

Disney, however, made the Universal consolidation possible. UMVD hired a 13-year Disney veteran, Craig Kornblau, as executive VP/GM, a title also held by Jim Urie. Along with UMVD president Henry Droz, the three form a newly minted "executive office" to (Continued on page 89)

# AND THE GRAMMY NOMINEES ARE...



## Usher

Best Male R&B Vocal Performance  
"You Make Me Wanna..."

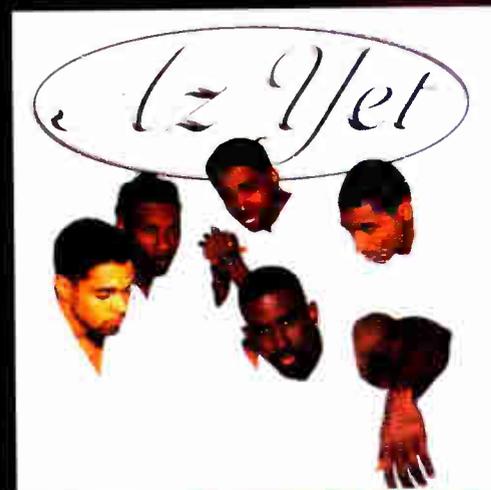


## Boyz II Men

Best R&B Performance By A Duo or Group w/Vocals  
"A Song For Mama"

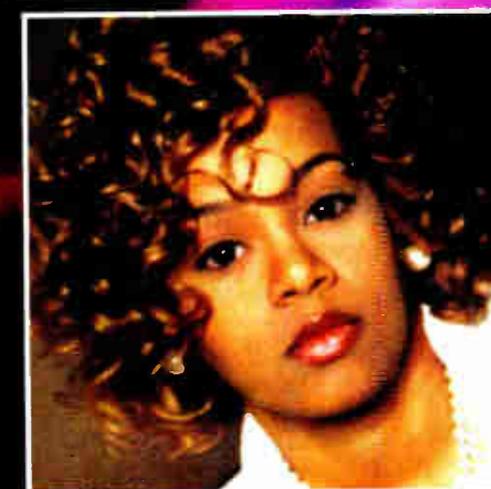
## Milestone

Best Music Video, Short Form  
"I Care 'Bout You"



## AzYet

Best R&B Performance By A Duo or Group With Vocals  
"Hard To Say I'm Sorry (Remix)" (featuring Peter Cetera)

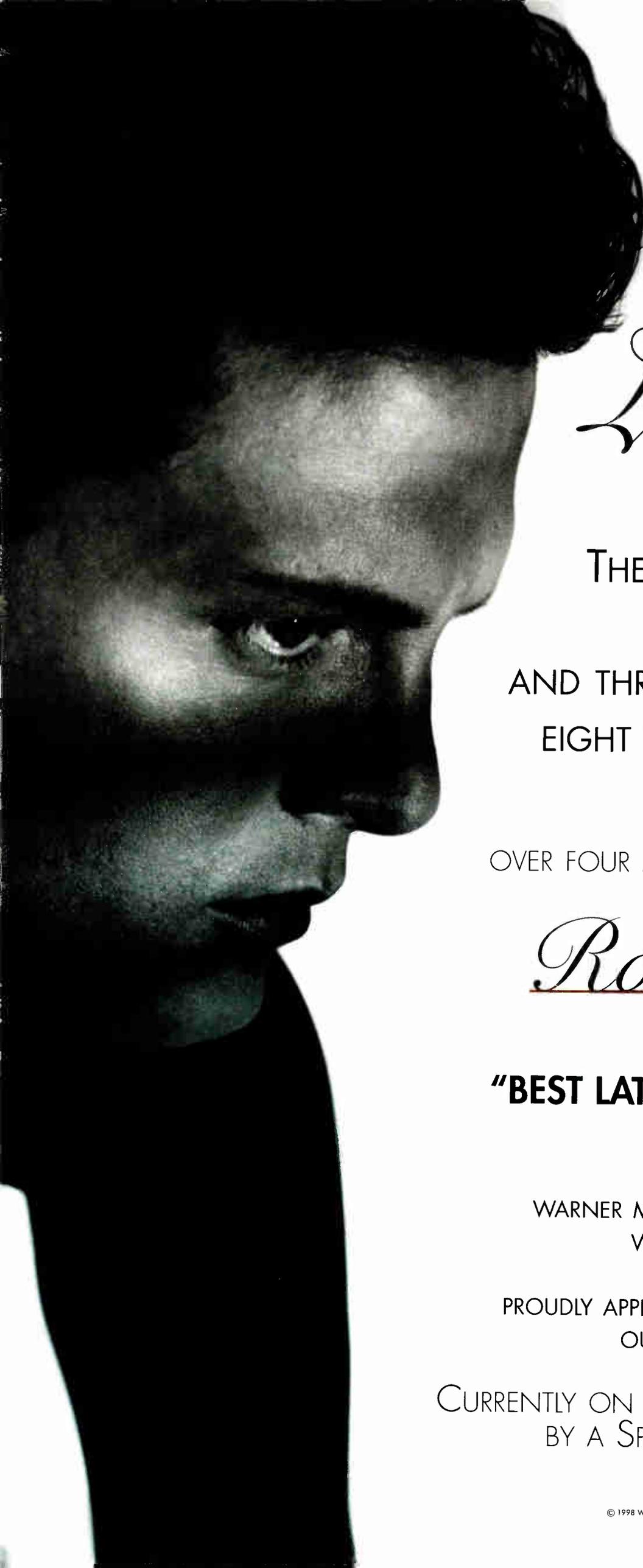


## Left Eye of TLC (featured artist)

Best Rap Performance by a Duo or Group  
"Not Tonight"-Lil Kim

Congratulations from your family at LaFace





*Congratulations*  
*Luis Miguel*

THE PREEMINENT LATIN SUPERSTAR  
OF THE GENERATION  
AND THREE TIME GRAMMY AWARD WINNER  
EIGHT TIME GRAMMY AWARD NOMINEE

OVER FOUR MILLION RECORDS SOLD OF  
MULTI-PLATINUM RELEASE

*Romances*

NOMINATED FOR  
**"BEST LATIN POP PERFORMANCE"**

WARNER MUSIC INTERNATIONAL  
WARNER MUSIC LATIN AMERICA  
AND WEA LATINA  
PROUDLY APPLAUD LUIS MIGUEL'S  
OUTSTANDING ACCOMPLISHMENTS

CURRENTLY ON THE HIGHEST GROSSING TOUR  
BY A SPANISH LANGUAGE ARTIST IN HISTORY!



# Artists & Music

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

## German Retailers Expect Bump From Echo Awards

BY DOMINIC PRIDE

Retailers in Germany look set to benefit once again from this year's Echo Awards, which will be announced March 5 in Hamburg.

For the second year, Warner Music Germany will issue two post-ceremony compilations highlighting winners, nominees, and performers from the show.

One disc will contain rock, pop, and dance repertoire, while the other will concentrate on *schlager* and *volksmusik*. Combined sales of last year's two double albums were close to 100,000 units, according to Warner.

Last year's telecast was watched by

4.3 million people, according to the broadcaster ARD, which is also carrying this year's show. It will go out in a 90-minute edit

the day after the awards take place in the Congress Centrum Hamburg (CCH).

The German Phono Academy, which organizes the show, says it's staying in Hamburg, as the city authorities have given the Echos the use of the hall cost-free.

This year's nominations highlight the preponderance of R&B and hip-hop-oriented domestic productions.

Leading the list is Motor Music's Nana, with three nominations. BMG Ariola Hamburg's three-girl act Tic Tac Toe has two, as does Sony Music's Sabrina Setlur. Rapper Der Wolf also has two, as do pyro-rockers Rammstein.

This year the Academy has added a new prize: The "talent" category is for

acts that debuted in 1997 but made it only onto the "waiting list" for the German top 100. The winner receives 40,000 deutsche marks (about \$73,560) donated by the CCH, Hamburg city's cultural department, and production company Funkemedia. "We want to send the signal that we are supporting new artists," says Werner Hay, Academy chairman.

MTV Europe is supporting the international newcomer category by polling viewers and presenting the prize. Other trade partners include Hamburg-based TV company NDR, radio station N-Joy, and the city's biggest circulation daily, *Hamburger Abendblatt*.

Three trade prizes are also awarded. (Continued on page 62)

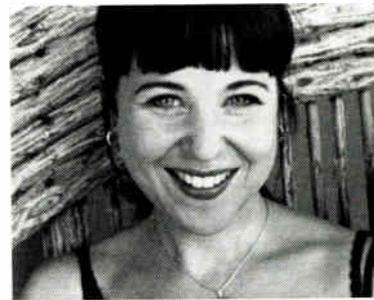
## Rykodisc, 4AD Summon Hersh's 'Angels' 2nd Solo Set Finds Former Muse Still In Acoustic Mood

BY BRADLEY BAMBARGER

NEW YORK—For Kristin Hersh's first album since last year's breakup of her longtime band—pioneering alt-rock outfit Throwing Muses—the singer/songwriter has returned to the acoustic realm of her acclaimed 1994 solo bow, "Hips And Makers."

The new album—"Strange Angels"—comes out on 4AD in Europe and Rykodisc in the rest of the world, with a street date of Feb. 3 in the U.S. And although the marketplace seems saturated with female singer/songwriters right now, "Strange Angels" is attended by an ambitious slate of retail/radio appearances and an extensive tour designed to bend even jaded ears.

A self-described "rock brat," Hersh co-founded Throwing Muses as a Prov-



HERSH

idence, R.I., teenager bent on making a ruckus and hewing close to the underground ethos of such heroes as X and the Violent Femmes. From their first folk-punk efforts on 4AD to later pop-art gems on Reprise, the Muses earned favor with critics and college radio at

home and abroad, with the emphasis on Hersh's deep, distinctive songwriting and mesmerizing voice.

In the U.K., particularly, the press extols Hersh—a 31-year-old mother of three—as the "godmother of grunge" and "savage housewife of indie rock." And in keeping with such sobriquets, Hersh always used to disdain acoustic music as "wimpy" (even the initial demos for "Hips And Makers" were recorded more to placate friends than as a solo manifesto). But with the sweet-toned "Strange Angels" and the great charm of her solo shows, Hersh has really warmed to acoustic music.

"Compared to the Muses, the new music is a pencil sketch rather than a painting with bright, loud colors," Hersh says. "But the picture is still there—it just came from a more intimate space."

"I love playing electric guitar, and I miss my band so much—I'd love to be in another one someday," she adds. "But traveling the folk circuit rather than playing in rock clubs, you're reminded that music making is a lot older than the music industry. There's a lot to be said for the world of folk music, music made in the small places by regular folks—not-so-beautiful people, odd people, people with families and bills to pay."

Hersh will definitely be a working mom on behalf of "Strange Angels," as she'll be on the road for the most of the year (with family in tow). In January, she conducted a round of U.K. promotional appearances, including a spot performing on the TV program "Later... With Jools Holland." She's currently on an extensive promo tour of the U.S., with on-air performances on such stations as WBCN Boston and WXRT Chicago, as well as in-stores at various Borders Books & Music and Tower Records locations.

In March, Hersh tours Europe before beginning her stateside trek the first week of April. The Strange Angels U.S. tour—booked by Monterey Peninsula Artists—will continue off and on until November, emphasizing multiple-night stands in 250-seat-or-so theaters and early, family-friendly show times. And throughout the tour, more radio spots and in-stores are planned.

For Rykodisc, too, the world of acoustic singer/songwriters must seem a lot more welcoming than the increasingly daunting arena of indie rock. By all reports, "Hips And Makers" has outperformed any Throwing Muses title. On Sire/Reprise in the U.S., the album has sold nearly 70,000 copies, according to SoundScan—considerably more than the final Muses effort, the Rykodisc title "Limbo" (Billboard, July 13, 1996). "Hips And Makers" has shipped another 150,000 copies in Europe, reports 4AD, plus 20,000 in Australia. (Continued on page 36)

## Ace Compiles Zombies In 'Heaven' Box U.K. Set Contains Complete Recordings Of '60s Band

BY PAUL SEXTON

LONDON—For one of the original British Invasion groups, it's the time of the season again.

The entire 1964-68 recording career of the Zombies has been anthologized on "Zombie Heaven," a four-disc, 119-track boxed set released Nov. 17 in the U.K. on Big Beat/Ace. All the group members participated in the compilation. "I heard things I haven't heard for 30 years," enthuses former keyboardist Roč Argent.

The collection was researched and compiled by Ace's U.S. West Coast consultant, London-born, San Francisco-based Alec Palao.



THE ZOMBIES

"Zombie Heaven" is selling "respectably" in Britain, according to Ace director Roger Armstrong; the reissue label has also widely exported the set through its overseas distributors.

The collection contains almost everything recorded by the southern England beat and ballad band, with 42 pre-

viously unissued tracks. The accompanying 68-page booklet features a foreword by Tom Petty, who concludes, "More than anything the Zombies were and are cool."

Palao, another longtime admirer, says he was "pleasantly surprised at the amount of material we uncovered" and praises the group members and all others concerned for the ease and speed with which the project came to fruition. "It was only in late November 1996 I put together the original idea," he says.

"Zombie Heaven" was launched Nov. 25 at London's Jazz Cafe, where a show by the group's former lead vocalist, Colin Blunstone, concluded with an impromptu, two-song reunion of the original five-piece Zombies lineup. "We hadn't rehearsed for it at all," says Blunstone. "In fact, we hadn't even been in the same room for 30 years."

Blunstone and his fellow ex-Zombies have, however, stayed in touch since the band split in 1968, before they enjoyed enormous "posthumous" U.S. success with "Time Of The Season" and its parent album, "Odessey & Oracle." Another link with the '60s comes via Carol Broughton of Marquis Enterprises, the London-based company that owns the Zombies' copyrights. Broughton has been with Marquis since the group's heyday and says that the new collection is the latest example of the healthy activity in the catalog, which is published chiefly by Marquis Music and Verulam Music.

"It's amazing, every year something crops up," she says. "With their material being so good, the nostalgia market doesn't die down. Last year there was a commercial in Holland that featured 'Time Of The Season,' and they ordered 200,000 singles to give away

(Continued on page 101)

## Perkins, 65, Was Seminal Rock Guitarist

BY CHET FLIPPO

NASHVILLE—Carl Perkins, who was a major architect of rock'n'roll but seemed destined to always remain outside the building looking in, died Jan. 19 in Jackson, Tenn., of complications resulting from a series of strokes. He was 65.

Perkins, whose seminal guitar attack—along with that of Elvis Presley guitarist Scotty Moore—laid the groundwork for all rock guitar to come, had maintained a touring schedule of 100 or so dates a year until the strokes he suffered in November and December.

Throughout his life and career, Perkins seemed dogged by bad luck that forever kept him just short of the acclaim that his Sun Records labelmates Presley, Jerry Lee Lewis, Charlie Rich, Johnny Cash, and Roy Orbison attained. Even so, his devotees and

pupils ranged from Cash and Presley to the Beatles, the Rolling Stones, Eric Clapton, and John Fogerty, and his stamp on modern rock, pop, and country remains indelible.



PERKINS

To encapsulate the breadth of his talent and potential and the extent to which bad luck seemed to dog his trail, consider the year 1956. Perkins came to Memphis from Jackson seeking out Sun Records

after hearing Presley on the radio and realizing that kindred spirits were actually getting records made.

Perkins, then a rawboned country boy who still sounded as rural as Ernest Tubb, finally persuaded Sun founder Sam Phillips to give him a shot. Acting on a challenge from Cash

to write a song about the newly fashionable blue suede shoes, Perkins composed "Blue Suede Shoes," writing the lyrics on a potato sack. At once a teenage anthem and a musical tour de force of the emerging rock idiom, "Blue Suede Shoes" went on to be Sun's first million-seller. But it was also recorded by Presley, whose contract Phillips had just sold to RCA Records in New York. Perkins and band headed to New York March 22 for an appearance on "The Perry Como Show."

They had a catastrophic automobile accident in Delaware (which later resulted in his brother's death), and, as he later said, from his hospital bed Perkins watched Presley on TV singing "Blue Suede Shoes." Perkins, rock's stepchild, went back to touring roadhouses. It was a pattern that was to be repeated throughout his life.

Carl Lee Perkins was born April 9, (Continued on page 20)

## Indie Jazz Label, Retail Chain Link Up Album Pact Puts New Spin On 'Branded' Store Product

■ BY BILL HOLLAND

WASHINGTON, D.C.—The unlikely pairing of a small jazz label eager for exposure and an upscale toiletries chain looking for something fresh to offer its customers is proving to be a match made in promotional heaven—and just in time for Valentine's Day.

The pact between Harrisburg, Pa.-based Rudolph & Langosch (R&L) Records and the Crabtree & Evelyn (C&E) national web, which is keyed to the theme of "romance," also shows that retail companies interested in providing their customers with in-house promotional CDs may now be looking to smaller, independent labels for affordable new music.

Dozens of non-music retailers—from Starbucks to the Gap—have already successfully employed in-house CDs through deals with major labels, offering compilations that pri-

marily feature music drawn from catalogs (Billboard, Jan. 10). This latest set, though, features new music that the label had planned to release as a "regular" album, the label's executives say. The disc is also being worked as a traditional album release at radio—something uncommon in the world of branded store product.



"We wanted something fresh," explains Crabtree & Evelyn's director of marketing, Elliot Lasky, of the approach. "Music that's not recycled."

R&L initially provided C&E with a custom CD package, "Music For Romance," to be included in a Valentine's Day promotional offering in the company's 170 U.S. shops. The promotional "Romance" package includes the CD, a champagne bucket and two glass-

es, a wrapped chocolate heart, and various C&E products. The package is \$55.

The disc, which includes eight languorous instrumental jazz ballads, has gotten such favorable response, however, that it is now for sale on its own in stores at \$10. The C&E release will continue to be played in shops and offered for sale even after the promotion ends Feb. 14.

Demand for the release, of which 3,000 were initially ordered by the chain, has quickly mushroomed in the last month, with positive feedback and reorders coming in from both company-run stores and franchise shops.

Lasky confirms that reorders are imminent and says the disc may soon be offered to the hundreds of non-C&E specialty shops and department stores across the country that carry the C&E line and eventually to the 100 C&E stores outside the U.S. He adds that the company plans to ask R&L to provide a follow-up disc.

For the tiny jazz indie, the arrangement is a perfect opportunity to establish credentials, to secure a niche audience, and to seek new avenues for its music.

The label's co-founders, Steve Rudolph and Paul Langosch, have been

(Continued on page 90)

## Junior Wells, Harmonica Bluesman, Dead At 63

■ BY CHRIS MORRIS

LOS ANGELES—Junior Wells, undeniably one of the greatest exponents of Chicago's extroverted harmonica style, will also be recalled as a performer who helped introduce the blues to a new audience of young listeners with a groundbreaking 1966 album for Delmark Records.



WELLS

Wells died Jan. 15 at Michael Reese Hospital in Chicago. He was 63. The bluesman, who was diagnosed with lymphoma in August, suffered a heart attack Sept. 5 and lapsed into a coma. He had been receiving care at St. Agnes Nursing Home in Chicago.

Wells was among the best-known and most widely respected harp player to emerge on the competitive Chicago blues scene. For years he was memorably partnered on record and onstage with blues guitarist and

Billboard Century Award recipient Buddy Guy.

Guy said in a statement, "In the past several months we have lost many blues artists who have contributed greatly to the music that has been my life. Because of my long association with him, the death of Junior Wells has hit me hard. Junior was a giant. He takes his place in history with the likes of [blues harp giants] Little Walter and Sonny Boy Williamson. Anyone who ever picks up on the blues will be richer because his music lives on."

Born Amos Blakemore Dec. 9, 1934, in West Memphis, Ark., Wells was taught the fundamentals of blues harmonica as a boy by Little Junior Parker. In 1950, his family relocated to Chicago; there, he hooked up with the rhythm section of guitarists Louis and David Myers and drummer Fred Below, who formed a unit known as the Aces behind the teenage instrumental prodigy.

In 1952, a twist of fate found Wells exchanging bands with Little Walter, who had revolutionized harp-playing

(Continued on page 90)

## Bluesman Junior Kimbrough, 67, Dies

LOS ANGELES—Singer/guitarist David "Junior" Kimbrough was the architect of a unique modal blues style that brought the once-obscure Mississippi musician to national prominence in the decade before his death.

Kimbrough, 67, died of heart failure in Holly Springs, Miss., Jan. 17. He had been seriously injured in an automobile accident in 1997.

Matthew Johnson—owner of Oxford, Miss.-based Fat Possum Records, which released three widely praised Kimbrough albums—says of the artist, "He just did exactly what he wanted to do... He had no problem with 20-minute songs. He'd just sit there and go off in his own little trance."



KIMBROUGH

Kimbrough, who was born July 28, 1930, in Hudsonville, Miss., was inspired by blues guitarist Fred McDowell, who lived in neighboring Como, Miss. For years, Kimbrough primarily performed at his own Northern Mississippi juke joints, where he developed an idiosyncratic and hypnotic electric blues style; he also

schooled younger white musicians such as rockabilly performer Charlie Feathers and, much later, guitarist Kenny Brown, who became a regular member of Kimbrough's band.

Kimbrough recorded only sporadically in the '60s and '70s, for Philwood Records and Memphis State University's High Water Records. (In 1997, Hightone Records' HMG subsidiary released a collection of Kimbrough's High Water sides, "Do The Rump!")

Kimbrough made his breakthrough in 1992, when director Robert Mudge filmed him in a Mississippi juke joint for the documentary "Deep Blues," inspired by writer Robert Palmer's 1981 book; the musician also appeared on the Atlantic soundtrack album. Palmer went on to produce two Kimbrough albums, "All Night Long" (1992) and "Sad Days, Lonely Nights" (1993), for Fat Possum; a third, "Most Things Haven't Worked Out," was released last year. Fat Possum, which had already scheduled the Feb. 24 rerelease of "Sad Days, Lonely Nights" before Kimbrough's death, may release an album of the bluesman's unreleased tracks later this year, according to a spokesman for Epitaph Records, the label's distributor.

Funeral arrangements were pending at press time.

CHRIS MORRIS

## Country Legend Cliffie Stone, 80, Dies Versatile Musician, Exec, Host Promoted L.A. Scene

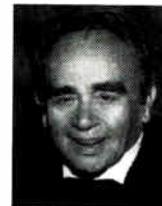
■ BY CHRIS MORRIS

LOS ANGELES—During a career spanning seven decades, Cliffie Stone nurtured and promoted Southern California's country music scene in almost every capacity imaginable—as a singer, songwriter, label executive, publisher, manager, agent, record producer, and radio and TV host and producer.

Stone died Jan. 16 at Henry Mayo Newhall Memorial Hospital in Santa Clarita, Calif., after suffering a heart attack at his Canyon Country home. He was 80.

L.A. musician Ronnie Mack—whose weekly, decade-old "Barndance" club showcase pays explicit homage to a legendary network radio show that Stone hosted—says the musician remained a great sponsor of developing L.A. coun-

try talent in his later years. "He was just a sweetheart," Mack says. "He was always there to give [young performers] a hand."



STONE

other L.A.-area dance bands. By the middle of the decade, he was a well-known area DJ; after hosting the "Lucky Stars Show" on KFWB Los Angeles for seven years, he initiated the best known of his many radio shows, "Hollywood Barn Dance." The CBS program raised the national pro-

file of Southern California's country performers immeasurably during the early and mid-'40s.

In 1946, Stone began a long association with Capitol Records, as both a recording artist and head of the label's country A&R department. Stone enjoyed a few country hits in his own name, including the top five entries "Silver Stars, Purple Sage, Eyes Of Blue" (No. 4, 1947) and "Peepin' Through The Keyhole (Watching Jole Blon)" (No. 4, 1948). However, he made a deeper impression as a writer, producer, and talent scout.

On his own or with such collaborators as Leon McAuliffe and Merle Travis, Stone wrote such smashes as "No Vacancy," "So Round, So Firm, So Fully Packed," and "Divorce Me C.O.D." He also signed Hank Thomp-

(Continued on page 20)

### EXECUTIVE TURNTABLE

**RECORD COMPANIES.** MCA Nashville names **Angee Jenkins** VP of publicity. She was VP of publicity at MCA.

MCA Records in Universal City, Calif., appoints **Cassandra Ware** VP/marketing director. She was VP/GM at Ruthless Records.

**Michael Steele** is named VP of pop promotion at A&M Records in New York. He was VP of promotion at EMI Records.

Warner Bros. Nashville Records promotes **Brad Howell** to VP of promotion. He was director of promotion.

**Jack Purcell** is promoted to VP of promotion at Reprise



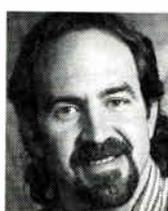
JENKINS



WARE



STEELE



HOWELL



PURCELL



ROSENBERG



IRVING



HALLER

Records Nashville. He was senior director of promotion.

Mercury Records in Beverly Hills, Calif., appoints **Lynn Haller** director of premium sales. She was associate director of special markets and products at Universal Music.

**Paul Washington** is named

director of retail promotion at Penalty Recordings in New York. He was urban marketing manager at Independent National Distributors Inc.

**PUBLISHING.** **Wendy Christiansen** is promoted to associate manager at Zomba Music Ser-

vices in West Hollywood, Calif. She was an assistant.

**RELATED FIELDS.** **Pam Harris** is appointed senior VP of marketing at Madison Square Garden in New York. She was VP of marketing for the New York Knicks.

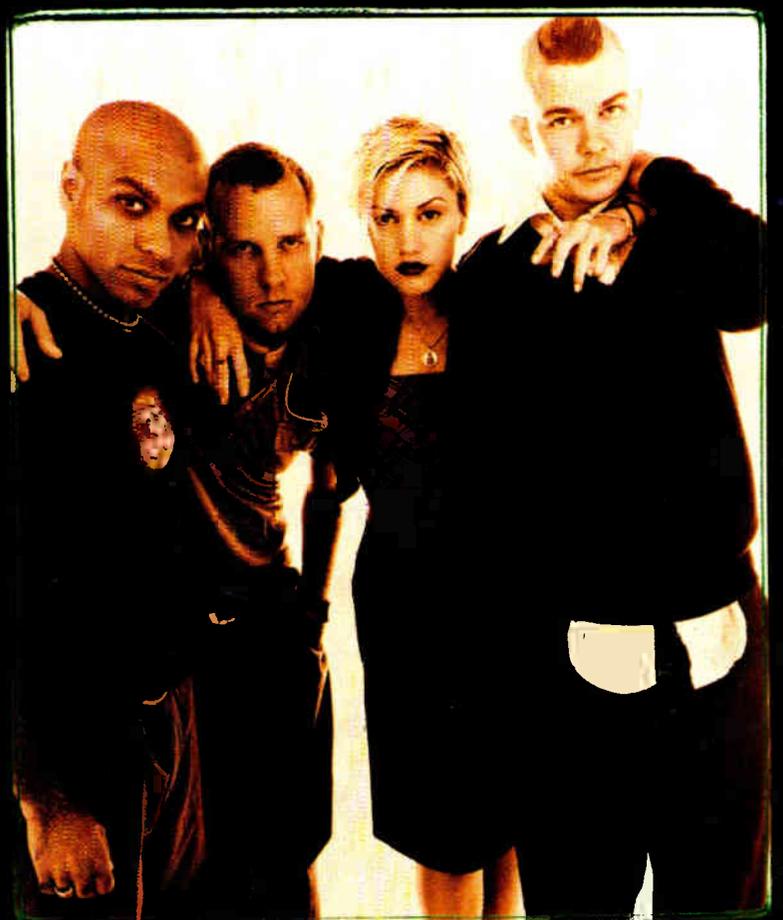
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nominated for: song of the year: "don't speak" and best pop performance-duo/group



producer: mathew wilder



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# Green Apple Ripens On 'Disaster'

## Columbia Bow Features Act's New Lineup

BY CARRIE BORZILLO

LOS ANGELES—Green Apple Quick Step is a changed band. The Seattle fivesome has tossed aside its trippy, ambitious, Jane's Addiction-esque ways for a peppier, pop/rock radio-ready sound on its third album and Columbia debut, "New Disaster," due March 3.

From the very first note of the album on the happy "Sleeper," anyone vaguely familiar with the young group knows it must have gone through some monumental changes since its last set, 1995's "Reloaded" on the Medicine Label/Giant.

"We had another lineup," says lead singer Tyler Willman. "Our guitarist, Steve Ross, left, and he did a lot of the songwriting. I wrote more of the stuff on this [album], and [bassist/singer] Mari Ann [Braeden] wrote more, too. That's the change. And it's been a few years, so naturally you'll change. People change, and rock music in the industry is not that hugely popular as it was. Subconsciously, there were songs like 'Beetlebum' by Blur that I thought was the direction I would like to go in as far as writing rock music."



GREEN APPLE QUICK STEP

Kevin Patrick, VP of A&R for Columbia and owner of Medicine, says, "Steve had a real element of being like a zany, eccentric wild card. He gave them that twisted look. With him gone, you lose that, and what they were left with is something that looks more like a true blueprint of basic pop/rock."

The other big change is that "New Disaster," produced and mixed by Matt Wallace with additional mixing by Nick DiDia, is a more cohesive album than "Reloaded" and the band's 1993 debut, "Wonderful Virus" on Medicine/Reprise. Braeden, who sings co-lead

vocals on "Bulletproof" and "Big Screen," explains, "With this record, we just decided to pick songs that fit better together. There were a few of the trippier ones we left off. We wanted this to fit together as a record rather than a bunch of different songs. It's a lot more focused."

In addition to guitarist Dana Turner taking over for Ross and drummer Bob Martin being replaced by Jeff Reading, the band, which also includes guitarist Dan Kempthorne, was affected by some advice from Columbia Records president Don Tenner.

"When they signed us, Donnie said (Continued on page 22)



**Cryptic Concert.** Megadeth kicks off the second leg of its U.S. tour in support of "Cryptic Writings" at Los Angeles' Palladium. Shown, from left, are band member David Ellefson, Capitol VP of rock radio promotion David Ross, Capitol national director of rock promotion Tom Daley, band member Marty Friedman, Capitol senior VP of promotion Phil Costello, and band member Dave Mustaine.

# For Columbia's David Rice, A Twist Of Fate Reaps Rewards

BY JIM BESSMAN

NEW YORK—Singer/songwriter David Rice might well have come to Columbia Records years ago had he not made a grave mistake.

The Houston native had worked his way up from solo cover gigs to the point where he could borrow money from friends to finance his first album, "Orange Number Eight." In 1992, he sent a copy of the locally lauded disc to a regional Dallas-based Columbia A&R rep. Or so he thought.

"Six weeks later she sent it back with a note saying she didn't think the CD was mine," says Rice. "Sure enough, I didn't have the money to package it professionally and had somehow sent her a Cocteau Twins CD inside my album's packaging."

By the time Rice got the Columbia rep an actual copy of "Orange Number Eight," he'd signed with Justice Records, a Houston indie. Justice re-released "Orange" in 1993 and issued its follow-up, "Released," in 1995. But the Columbia rep, Teresa LaBarbera-Whites, had finally listened to Rice's first Justice album and stayed in touch.

"He's one of the most talented writers I've ever heard, and his voice has an incredible presence," says LaBarbera-Whites, now Columbia's Dallas-based director of A&R. "He's capable of playing anything, and his lyrics are almost like pictures in your mind. And he can perform with just an acoustic guitar in an intimate environment or with a band."



RICE

LaBarbera-Whites fell under the spell of Rice's songwriting, which flows from his peripatetic exploration of different people and places. Although he's now rehearsing his band in his current Los Angeles home base, Rice has previously busked in Switzerland, where he lived in a philosophy commune; taught music in Wisconsin at a summer camp for the mentally retarded; and hosted film screenings in Houston in exchange for cramped living quarters in a warehouse.

When Rice's deal with Justice expired, LaBarbera-Whites signed him to Columbia, which will release his label debut, "greenelectric," on Feb. 24. Rice began recording the self-produced album in Texas. He then decided to go to England, where he recorded part of it at Real World studios accompanied by Page & Plant's bassist Charlie Jones and hurdy-gurdist Nigel Eaton, King Crimson's Trey Gunn, and Peter Gabriel guitarist David Rhodes. Rice completed the project in a converted barn on a ranch in Fredericksburg, Texas.

"The whole process was turbulent, but I like how it was made even though the ideas changed," Rice says. He ended up playing the bulk of the instrumentation, including an atypically tuned 11-string guitar among other acoustic and electric guitars, bass, and piano. "It's a real chronicle of the sort of lifestyle which I always lead—which is a bit uprooting at times."

But "greenelectric" also reflects the "heavy period of time" following the English sessions, when Rice split from his fiancée. "Father," for instance, concerns that longtime relationship. "It's an admission that I'm not equipped to do that now, and that if I were my father I'd have my [life] together and (Continued on page 16)

# American Gramophone's 2nd Look At 'Romance'; Teen Idols Hit Road

**ROMANCE AMERICAN GRAMAPHONE STYLE:** Just in time for Valentine's Day, American Gramophone is releasing "Romance II," a lush collection of instrumentals from label head Chip Davis and a number of other composers on the Omaha, Neb.-based indie.

The release is the latest in Davis' "Day Parts" series, a number of albums whose themes are dedicated to a different time of day or mood. In addition to the "Romance" titles ("Romance I" came out in 1993), other self-explanatory themes have been "Sunday Morning Coffee," "Party," and "Dinner," a mainly classical collection.

Wide latitude was given to the composers for "Romance II," according to Davis, the brainstorm behind the Mannheim Steamroller releases. "The No. 1 definition for 'romance' in Webster's is 'adventure,'" says Davis. "I wanted all the guys who worked on the record to explore all different aspects of romance." Davis himself includes two takes on the subject on "Romance II." The album's opener, "Slo' Dancin' In The Living Room," was written for his wife, while he composed the record's closer, "Moonlight At Cove Castle," as a love song to his children, inspired by a wonderful vacation. (Davis also shows love for his children in another way: They own the copyright to his songs.)

Released Jan. 20 and distributed by Navarre, "Romance II" was also sold through QVC Jan. 16 and got "killer numbers," according to a label representative. The package will be plugged again on Friday (30), when the label is pitching its "A Mannheim Massage" and massage lotion on the shopping channel.

Like all American Gramophone releases, "Romance II" is also available through the label's mail-order catalog, which goes to more than 500,000 homes. The catalog includes clothing and other lifestyle items, such as bubble bath.

The label is also pushing "Romance II" in a number of non-record retail locations, such as florists and gift outlets like the Body Shop or Bath & Body Works.

As Davis sees it, with "Romance II" and all the "Day Part" releases, "I'm picking stuff for people's lives. The speed of life is just going too fast for any of us to enjoy it. As people, we don't necessarily have enough time to go and discover a lot of these things that can make life more fun. This is my way of trying to help and make it easier."

**TEEN IDOLS PAST AND PRESENT:** Davy Jones, Bobby Sherman, and Peter Noone are joining together for the Teen Idols tour, which starts in May. "Peter and I have talked for years about doing something," says Jones. "Bobby's been doing other stuff." In fact,

Jones jokes that Sherman, who has been working as a paramedic, is on the tour "to revive us, since we're old now." The trio will play fairs, casinos, and small arenas in secondary markets. . . . In related news, Jones says that the Monkees, who have had a number of successful reunion tours over the last few years, "are over for now. I can't see anything happening until the year 2000. And it will never be just three of us [Jones, Peter Tork, and Mickey Dolenz]. It will be the four of us [including Michael Nesmith] or nothing."

David Cassidy has been recording a new album in between performing in his Las Vegas spectacular "EFX." There are also plans for a Partridge Family/Cassidy greatest-hits package (with four previously unreleased Partridge Family tracks). However, Cassidy doesn't want that effort confused with his new album. "They're two separate projects. My fear is [people] are going to see me as a dinosaur and that I'm not doing contemporary music, while I am."

Cassidy plans to release the new album on his own. "I'm not going to go begging for a mediocre deal," he says. "I haven't pursued getting a label deal. I don't want to hear no—maybe it's my ego." Cassidy, who is co-creator of the recently debuted Fox TV show "Ask Harriet," says he's enjoying his career now more than ever. "Twenty-some years later I'm still getting to do what I love, but I'm having a much better time now because I'm steering the ship."

The Backstreet Boys, whose self-titled U.S. debut has been certified for sales of more than 2 million units, have already started recording tracks for their next album, according to the group's Kevin Robinson. "In February or March, we'll have a writing session with some of the producers from the last album to write some more," says Robinson. He notes that the Boys are talking with Robyn about a possible duet.

**THIS AND THAT:** Belle & Sebastian, whose U.S. debut came out on the now-defunct Enclave label, have inked with Capitol-owned Matador Records (Billboard Bulletin, Jan. 19) . . . Lexus has signed on as sponsor of Eric Clapton's upcoming tour in support of his forthcoming Reprise album. "Pilgrim," which will be released in March . . . Jack Logan and Restless Records have parted ways . . . San Francisco-based Bill Graham Presents has partnered with artist manager Chuck Morris to form a new concert promotion company in Denver. The snappily titled Bill Graham Presents/Chuck Morris Presents will promote events in Colorado. Morris, along with partner Mark Bliesener, will continue to manage a number of acts, including Big Head Todd & the Monsters and Leo Kottke.



by Melinda Newman

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## Christian Duo Wilshire Finds A Label Home In Smith's Rockettown

BY DEBORAH EVANS PRICE

NASHVILLE—When artists launch their own label, they usually have a particular act in mind that inspires them to strike out on their own and help nurture a new talent in the marketplace. In the case of Michael W. Smith's Rockettown Records, the act that prompted him is Wilshire, a husband-and-wife team comprising Lori and Micah Wilshire.

"It's so unbelievable," says Micah. "To be on the label is incredible because it's the perfect place for us. We looked at a lot of labels, but we just felt at home there. We love the people there and the fact that we felt we could do what we wanted artistically, and they accept that. It was the most natural place for us to be."

Smith cites the couple's "phenomenal talent, commitment, and honest desire to serve God" as the attributes that led him to sign the act to Rockettown. Its self-titled debut will be released March 3 and is the label's second release, following Chris Rice's debut this past summer. The duo toured with Smith on his 1996 tour behind "I'll Lead You Home" and will also have a key slot on his fall '98 tour.

Smith was a large part of the reason both aspiring singer/songwriters migrated to Nashville. A native of Roanoke, Va., Micah moved to Music City and got his initial break doing session work. He began working with



WILSHIRE

Smith via an introduction by guitarist Chris Rodriguez. Like Micah, Lori was a huge Smith fan and says she grew up listening to his music. Working with Smith was one of her dreams when she came to Music City from Houston.

Both successful background vocalists, Lori and Micah met at a record-

ing session. "I sang background on 'I'll Lead You Home' and ended up playing guitar for him for a few spot dates," Micah recalls. "That led into the I'll Lead You Home tour. I knew he was looking for background singers, so I told Lori, and he just freaked out over her voice."

While the two were on their honeymoon, Smith left a message at their home inviting them to tour with him. That tour became an extended working honeymoon for the newlyweds. The couple says the tour was a great learning experience. "We definitely learned what moves crowds," Lori says. "Performance-wise, we learned a lot, because Michael is a great performer. The way he communicates with an audience, people feel like they know him."

The touring experience also helped when the duo went into the studio with producer Dennis Matkosky. The couple co-wrote nine of the album's 10 cuts, and Micah shares production credit with Matkosky. "Being on the road helped us with arrangements of songs," Lori says. "It teaches you how to build something."

Wilshire's debut album is a solid pop record that reflects the duo's many influences. "They love all kinds of music, and that's reflected in the record," says Rockettown creative manager Derek Jones.

Though the duo had interest from mainstream labels, it chose to sign with Rockettown for several reasons, among them the opportunity to work with Smith. "Whatever struggles we

have as artists or the things we think, he understands because he's an artist," says Lori.

The duo also believes that the label personnel could relate to its creative direction. "The core reason we signed with Michael's label was because we could share our faith freely," says Lori. "We want to do something with our music and our lives that will have meaning. We're pointing people to Christ."

Rockettown is distributed in the Christian marketplace by Word Distribution and in the mainstream market via Word's distribution agreement with Epic. "They are fresh," says Word VP/GM Elisa Elder. "They demonstrate the epitome of Christian love. Here they are,"

(Continued on page 61)

## FOR COLUMBIA'S DAVID RICE, A TWIST OF FATE REAPS REWARDS

(Continued from page 14)

be in a different situation," Rice says. "But it's also an analogy for the way the whole record was, working in several studios and a couple different countries recording and mixing the album. It was an unsettled experience—and the relationship turned into the same thing and went into that song. So it was a real 'record'—in the true sense of the word—of a year in my life."

"Father" went out to triple-A and college radio before Christmas on a

three-song advance CD that also included the album tracks "Good Life Alone" and "Thirsty Girl." The latter cut includes the album title's words.

Full advance promo CDs have also been made available, with graphics designed by Rice and song titles set in block capitals followed by lyric phrases from the songs in lowercase. The discs are packaged in green envelopes with the same text rubber-stamped in white ink.

LaBarbera-Whites says Columbia's

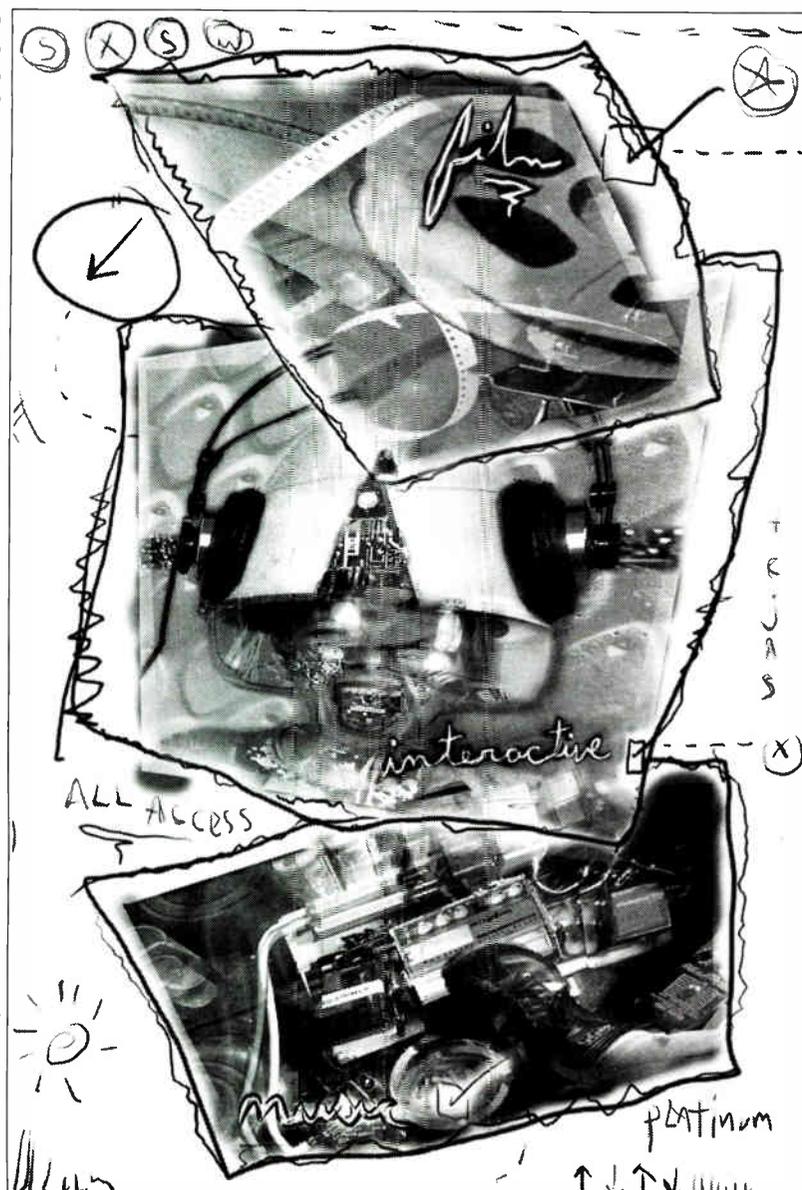
"heavy retail focus" will target alternative rock accounts but "by no means" will be limited to such outlets. Rice, meanwhile, has spent the past few months doing solo showcases at press dinners in New York, Los Angeles, Boston, San Francisco, and Philadelphia.

"We want to let the album build through performances at [various] conventions," LaBarbera-Whites says. "Then we want to get him out with his band and let everybody see him. The

great thing about David is that he can play solo or with a band and get the album across. We don't want people just to think he's a singer/songwriter, which they might if they only saw him solo and didn't hear the album."

Rice also doesn't want to be stuck in the "singer/songwriter" slot. "I think it's easy for anyone going by their own name and not a band name to instantly go into that category," he says. "But this music speaks for the fact that it isn't really that, but rock music."

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# Seeing The Future: Industry Execs Eye Digital Radio

This story was prepared by Jonathan Heasman, news editor for Music & Media.

LONDON—At a groundbreaking lunchtime seminar Jan. 16 in London, staffers from Sony Music Entertainment U.K. were given firsthand insight into radio's digital future.



The panel at the Music & Media/Sony digital radio presentation included, from left, Stephen Mulholland, editor, BBC Digital Radio; Dominic Riley, marketing manager, BBC Digital Radio; Gary Farrow, VP of communications, Sony Music; and Mike McGeever, programming editor, Music & Media.

It was the first time any portion of the U.K. music industry has been briefed on the implications—ranging from promotions, radio plugging, and piracy to marketing strategies and royalties collections—digital audio broadcasting (DAB) will have on every level of the record industry.

Organized by Billboard's European sister publication, Music & Media, and Sony, the session let the 120-plus assem-

bled Sony staffers quiz Dominic Riley (marketing manager, BBC Digital Radio, and a member of the U.K. DAB Forum) and Stephen Mulholland (editor, BBC Digital Radio) on how the new technology is likely to affect their relationship with the radio industry and their day-to-day jobs at the record company.

"Digital broadcasting will be a revolution in radio," predicted Mulholland. "It will be the biggest since Marconi invented the valve [vacuum tube]."

For example, with digital radio, stations could ask record companies to provide constantly updated artist information, such as biographies and tour dates; the stations could scroll this information across their text screens. Such screens will be an integral part of even the most basic digital radio sets. The Sony audience was told that the higher-end digital radio sets will also be able to show images in tandem with station output. With this development, radio stations would also want to receive video images from record companies to accompany their artists' records as they're broadcast.

This latter point prompted a question from Sony Music U.K. chairman/CEO Paul Burger, who asked Riley what he thought the difference would be between digital radio and music TV.

"We don't want to make bad music TV," responded Riley. "The public sees TV as demanding. You have to sit down; you have to focus on it. The public sees radio as a faithful friend—it sits

in the corner of the room, and you don't have to look at it. We don't want to lose any of that. We don't want to kill off the faithful dog we call radio—we just want to teach it a few new tricks. [Digital radio] is still a background medium, but we're trying to find out, in tandem with research with the public, what exactly that medium should be, just as radio did when TV came on the scene. The medium can adapt."

Both Mulholland and Riley argued during their presentations that key immediate advantages of digital radio will be its CD-quality sound and the increased number of stations that will

be available to listeners.

Mulholland predicted that the average number of stations available to listeners in the U.K.—currently approximately 15 in most areas outside London—would double to at least 30 over the next few years.

The panel's moderator, Music & Media programming editor Mike McGeever, pointed out, "More radio services mean more formats. Many of these stations will provide airplay outlets for specialist music genres and artists that currently never see the light of day in U.K. radio stations' playlist meetings. It is a fact: Airplay

sells records."

Currently in the U.K., the BBC is broadcasting its five national networks and three experimental services using the new technology, as are 20 stations in London. Across continental Europe, several broadcasters are at various stages with digital radio; many are broadcasting digitally.

Digital radio sets are being rolled out to European consumers—to the tune of about 1,500-1,600 pounds (\$2,400) for an in-car unit. However, as with any new technology, the panel contended, the price of the sets will drop significantly once they're mass-produced.

## Hybrid Label Links With Sire Records Boston Band Guster Jointly Signed By Companies

BY CRAIG ROSEN

LOS ANGELES—In a deal designed to give the Sire Records Group (SRG) additional repertoire and New York-based Hybrid Recordings better distribution and marketing, the two companies have entered into a two-tiered, three-year pact.

As part of the agreement, the two companies have jointly signed acclaimed Boston-based act Guster to a three-album deal (Billboard Bulletin,



GUSTER

Jan. 21).

Guster guitarist/vocalist Adam Gardner calls the band's deal with Sire and Hybrid "the perfect combi-

nation. Hybrid has an indie, grass-roots vibe, while Sire will give us some major-label backing, distribution, and will work us at radio."

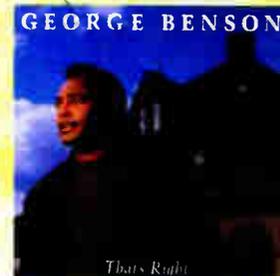
Hybrid, which is part of the Metropolitan Entertainment Group (MEG), was launched in 1996 by MEG president/CEO John Scher and label CEO/MEG VP Michael Leon. The label has released titles by Art Garfunkel (Billboard, April 12, 1997), Sherri Jackson, Mecca Bodega, and  
*(Continued on page 90)*

## NOW YOU KNOW WHAT GRP STANDS FOR: 7 Grammy Nominations

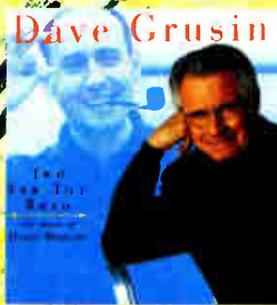
Diana Krall  
Love Scenes  
Best Jazz  
Vocal Performance



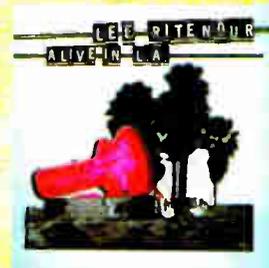
Antonio Hart  
Here I Stand  
Best Jazz  
Instrumental Solo  
"The Community"



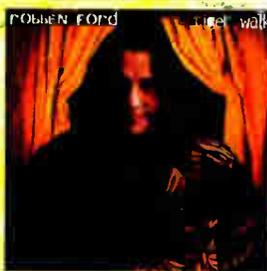
George Benson  
That's Right  
Best Pop Instrumental  
Performance  
"Song For My Brother"



Dave Grusin  
Two For The Road  
Best Instrumental  
Arrangement  
"Peter Gunn"  
Best Engineered Album,  
Non-Classical Engineers:  
Elliot Scheiner & Al Schmitt



Lee Ritenour  
Alive in L.A.  
Best Contemporary  
Jazz Performance



Robben Ford  
Tiger Walk  
Best Rock Instrumental  
Performance  
"In The Beginning"



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Best R&B Performance-Duo/Group and Producer of the Year: Kirk Franklin



producer: kirk franklin



## SEMINAL ROCK GUITARIST CARL PERKINS DIES

(Continued from page 11)

1932, in Tiptonville, Tenn., to Buck and Louise Perkins. His father was a sharecropper, and Carl picked cotton as a child. He said that he assimilated black music and gospel as his earliest influences. Listening to the Grand Ole Opry on WSM Nashville, he became fascinated by the songs of Roy Acuff and Bill Monroe. His father fashioned him a rudimentary guitar from a broomstick and cigar box and, encouraged by Carl's musical interest, later bought him a Gene Autry assembly-line guitar.

Carl later became obsessed with Les Paul records and, in an attempt to figure out what Paul was doing, began developing his unique guitar style by popping the strings with his chording fingers.

At Sun, Perkins recorded eight singles (one a promo) after his first single on Flip Records. One lasting Sun legacy was the accidental session that came to be known as "the Million Dollar Quartet." While Perkins was recording "Matchbox" at Sun, Lewis, Presley, and Cash all happened by the studio; they jammed on gospel, country, rock, and R&B songs while the tapes rolled. An album of part of the session was released on RCA in 1990.

After success with such songs as "Matchbox," "Dixie Fried," and "Bop-pin' The Blues," he became disillusioned with Sun and followed Cash to Columbia Records in 1958. He later sued Sun for royalties and received a settlement. Though he recorded for the

rest of his life, he never regained the popularity he had known with "Blue Suede Shoes."

Minor calamities abounded: He accidentally shot himself in the ankle with a shotgun, and he lost the use of one finger in an accident with an electric fan. He had a serious love affair with alcohol. He finally won that battle in 1968, dramatically throwing his last bottle into the Pacific Ocean.

His career got a shot in the arm when he met the Beatles in 1964 while touring England with Chuck Berry and began a lifelong friendship with the group. They recorded his songs "Matchbox," "Honey Don't," and "Everybody's Trying To Be My Baby."

He later played on Paul McCartney's "Tug Of War" album.

He toured for years with Cash and wrote "Daddy Sang Bass," which became a No. 1 hit for Cash. In a meeting with Bob Dylan, the two struck up a lifelong friendship; they co-wrote the song "Champaign, Illinois."

In recent years, Perkins formed a band with his sons and often said that he was lucky to have survived and achieved a life of normalcy.

His songwriting flourished, and his hits included "Silver And Gold" for Dolly Parton and "When You're A Man On His Own" for George Strait. His own recordings faltered: Several record companies went out of business just after he completed albums for them; Dot Records went under just after his album came out; Jimmy

Bowen left Universal, and the label folded after Perkins delivered an album to the exec. He recorded an unusual album on Platinum with Joan Jett, Chet Atkins, Steve Wariner, Charlie Daniels, Travis Tritt, and Les Taylor from Exile sitting in.

Meanwhile, he coaxed his old friend Moore out of retirement and got him back in the studio and recording again. Last month, Moore was nominated for a Grammy.

Perkins' triumphant moment came with the 1986 Cinemax special "A Rockabilly Session: Carl Perkins And

Friends," on which he was joined by Eric Clapton, Dave Edmunds, George Harrison, and Ringo Starr.

He also received a Grammy for the album "Class Of '55," recorded in 1986 with Lewis, Cash, and Orbison. Typically, the record label (PolyGram America) then went out of business.

In Jackson in 1981, Perkins formed and worked closely with the Exchange Club—Carl Perkins Center for the Prevention of Child Abuse.

In 1987, the town of Tiptonville opened a Carl Perkins Museum in the renamed Carl Perkins Square.

The Academy of Country Music gave him its Career Achievement Award in 1986, among other honors.

Bear Family Records released a definitive five-CD set of Perkins' recordings in 1990: "The Classic Carl Perkins."

Perkins successfully fought throat cancer, diagnosed in 1991, and had enjoyed good health until last fall.

Perkins is survived by his wife of 45 years, Valda Perkins; sons Gregory Jay Perkins, Stephen Allen Perkins, and Carl Stanley Perkins; daughter Debbie Swift; and 10 grandchildren.

## COUNTRY LEGEND CLIFFIE STONE DIES

(Continued from page 12)

son (who would cut 49 chart singles for Capitol from 1948 to '65), Tex Williams, and Travis to Capitol, and he produced Jimmie Wakely and Tex Ritter for the label.

For many years, Stone's fortunes were tied to another discovery, a fellow announcer on KXLA Pasadena, Calif.—mellow-voiced "Tennessee" Ernie Ford. Signed to Capitol by Stone, Ford became one of the label's most consistent country hitmakers, charting 29 singles from 1949 to 1976, including 16 top 10 entries and three No. 1 smashes.

Stone exposed Ford and other national and Southern California country acts on his KTLA-TV show "Hometown Jamboree." Broadcast live every Saturday night from the El Monte

Legion Stadium, the program enjoyed strong ratings in the L.A. region for 10 years. The "Jamboree" was instrumental in developing the careers of such artists as Ford, Travis, Ritter, Molly Bee, Tommy Sands, Dallas Frazier, and the guitar team of Speedy West & Jimmy Bryant. During the '50s, Stone was deeply involved with Ford's career.

In the '60s, Stone broadened his activities in other areas of the music business. He managed other artists, ran a booking agency, and started a number of publishing companies.

From the '60s on, Stone was increasingly involved in the institutional side of the business. He served as VP of the Country Music Assn. (CMA) and pres-

ident of the Academy of Country Music; he became the latter's official historian in 1995. He was elected to the Country Music Hall of Fame in 1989.

With his wife, Joan Carol Stone, he wrote the book "Everything You Always Wanted To Know About Songwriting But Didn't Know Who To Ask."

Stone is survived by his wife; his sons Steve (who works at Sony/ATV Music Publishing in L.A.), Jonathan (who is GM of Windswept Pacific Music in L.A.), and Curtis (a former member of the country act Highway 101); his daughter, Linda Stone Hyde; and several grandchildren.

The family asked that in lieu of flowers, donations be made to the Orlingua School for the Deaf in Whittier, Calif.



*india*

wishes to thank the members of the National Academy of Recording Arts & Sciences, Inc. for her Grammy nomination for **Best Tropical Latin Performance** "Sobre El Fuego".

Also, thanks to: RMM Records, MCA Records, Universal and staff, Billboard, a special thanks to Larry Flick and staff, D.J.'s Radio, composers, writers, arrangers, musicians, a warm thank you to my producer Isidoro Infante, including everybody who collaborated to bring me this nomination.

All this in loving memory to my grandmother, **Justa Guadalupe**.

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Management: John A. Malm Jr. for conservative  
producer: Trent Reznor



**nothing**

# Artists & Music

## GREEN APPLE RIPENS ON 'DISASTER'

(Continued from page 14)

they'll give us six months to do more writing and get tighter before we record, so we took that six months, and it helped us out a lot," says Willman. "We spent a lot of time in the studio and in the practice room. We didn't try to force writing songs. We tried to let them create themselves."

Braeden interjects, "We spent two years writing this record; we just kept writing. We did like 30-40 songs and four or five demos."

The result is an album that is radio-ready from start to finish. The band has already received more rock and modern rock radio airplay than it did with "Kid" from the soundtrack to "I Know What You Did Last Summer," released Oct. 7.

"Kid" is also on "New Disaster" and will be resericed to radio in February. Major-market stations such as modern rock KNDD Seattle, mainstream rock KISW Seattle, modern rock WENZ Cleveland, and modern rock WBCN Boston have played the track.

Even with a substantial change in sound, the band's new direction may go unnoticed, simply because, as Willman notes, "We weren't hugely successful already. So this will be the first experience many people have with us. It would be different if we were Pearl Jam. We thought about changing our name, but then we got this deal with Columbia, and they were like, well, we already had four to five years of work as Green Apple Quick Step, so, it seemed like going backwards."

Hugh Jones, marketing director at Cellophane Square, a three-store record chain in the Seattle area, agrees. "I think they can get away with the change," he says. "It's been a few years, and even though the first album did pretty well for us, there are still a lot of people who haven't heard them yet."

Green Apple's previous two albums didn't exactly get the chance for success the band had hoped for. First, the group's gear was stolen during the tour

for "Wonderful Virus," putting an end to the promotion of that album. Then, another bump in the road to success came when Giant took over distribution for Medicine at the time of "Reloaded's" release. Then, Giant trimmed its staff and turned into Revolution Records, leaving Green Apple lost in the transition.

Even with these obstacles, the members of the group have maintained quite the positive outlook about their careers.

"I look at it as we did really good for indie records," says Willman. "We were on Medicine and sold a lot and would be considered successful [from] an indie standpoint. We didn't have one hit, and then that's it. The first record was not very good. It had a few good songs. The second one had a few better songs... We're real excited to be on Columbia."

"We're just grateful to be able to make records still," adds Braeden. "We can't get too whiny and cry about it."

The group is signed directly to Columbia but retained its A&R rep, Patrick, who originally signed the group to Medicine, which in 1996 inked a distribution deal with RED, Sony's independent distribution system.

"I wanted Medicine to be more eclectic, and Green Apple Quick Step needed the more mainstream vehicle of Columbia," says Patrick. "So, when I had the option of signing them directly to Columbia, I thought that was the best fit for them now."

"I think they've worked really hard to economize a lot of these songs," he continues. "Columbia didn't sit them down and say, 'Write a pop/rock alterna-hit,' but they feel this is their shot with Columbia, and they've gained a lot of wisdom by crisscrossing the country. They want to be on the radio and be successful. They don't want to sell 12,000 records anymore."

According to Columbia VP of marketing Tom Corson, the label plans to work "New Disaster" regionally, starting, obviously, with the Northwest, where the group has a 20,000- to 30,000-unit sales base, and spread from there.

"We're not starting from scratch here," says Corson. "It's quite significant in the Northwest and the Northeast a bit in the Boston area. We have more to work with here than a lot of newer bands, and they have a solid touring base, too."

There is also talk of "New Disaster" being released on a CD Extra containing footage of Willman performing acoustically. Meanwhile, Willman and Braeden have been working on separate side projects, which they say have helped fine-tune their songwriting skills even further.

Braeden's project is a female trio called Celebrity Damage. Willman's project is a solo album under the name Calm Down Juanita, which features a slew of big-name guests, such as Pearl Jam's Stone Gossard, who co-produced "Reloaded"; John Doe of X fame; drummer Josh Freese, who's worked with everyone from Paul Westerberg to Devo; and Skerik from Seattle's Critters Buggin', as well as Braeden, who plays bass on some tracks. He plans to release the album on his own Echo Records with a limited pressing of 5,000 copies. "I'm gonna wait until Green Apple comes out, wait until the summer to give us time to get it all together and go behind the Green Apple record," says Willman.

## SOUNDTRACKS AND FILM SCORE NEWS

EDITED BY CATHERINE APPLEFELD OLSON

**ALL THAT JAZZ:** Whether or not the characters on "Melrose Place" have matured through the years may be a matter of debate, but the show's producers believe that their musical taste and that of their fans certainly has. That's the reason the Upstairs Jazz Club has replaced less sophisticated pool hall Shooters as the hangout of choice for the drama denizens on the program. On Tuesday (27), Windham Hill Jazz will bring the smoother side of "Melrose Place" to the masses with the release of "Melrose Place Jazz."

Aside from being the label's first TV-oriented soundtrack, the album serves as a coming-out party for several new Windham Hill Jazz acts, including **Todd Cochran**, **Ricky Peterson**, AC crooner **Jim Brickman**, identical-twin bass-and-sax duo **the Braxton Brothers**, and **Tom Scott**, who contributes the "Melrose Place" theme plus two additional tracks.

"Melrose Place Jazz" also features label standards **Tuck & Patti**, **the Rippingtons**, **Etta James**, and **Earl Klugh** and a sprinkling of non-Windham Hill artists such as **Lisa Fisher** and **Don Grusin**. "The characters in the show are getting a little older, and their tastes have changed," says Wendy Shanks, marketing manager for Windham Hill Jazz. "They have moved into the more adult-type music, which is contemporary jazz."

Shanks says the project is meant to bridge the gap between the typical "Melrose Place" viewer, who might not be that familiar with the jazz artists, and the typical contemporary jazz fan, who may not be glued to the TV set every Monday night. "We are going to make it cool and hip," she says. "We are going to be doing advertising for the album in the contemporary jazz magazines, and once the jazz consumer sees the lineup of artists, they'll be intrigued, and they'll buy it. Just because it is for 'Melrose Place' is not going to make it uncool to them."

The label plans to tie in to the legions of existing "Melrose Place" parties at various jazz bars and clubs across the country with CD and other merchandise giveaways. Windham Hill also will be throwing parties at select college fraternity and sorority houses.

But the greatest publicity for the album will come from the mouths of the artists themselves, many of whom are slated to appear on the program and in some cases be written into the script. Confirmed to make a trip to "Melrose Place" are **Tuck & Patti** on the show that airs Feb. 9, **James** on Feb. 16, and **Klugh** on Feb. 23.

"It is so important to get artists to appear on national television where millions of people can see them because it is so difficult to get onto the late-night programs," Shanks says. "Leno and Letterman only want the hippest, coolest bands. The Rippingtons are a top-selling act, but unless you've sold tens of millions of records, you are not going to make it onto one of those shows."

Having the artist identified, if not woven into the story line, is particularly helpful, says Shanks, who cites a recent "Melrose Place" episode that featured an appearance by an unidentified **Diana Krall**. "They did a close-up of her singing, but there was no mention of her," Shanks says. "If the artist is on, and no one knows who it is, it doesn't make the same impact as where for that split-second one of the characters on the show mentions their name, and there is that link."

**PRODUCTION NOTES:** Vapor Records artist **Jonathan Richman** will be heard and seen in **Peter and Bobby Farrelly's** upcoming romantic comedy "There's Something About Mary," which is filming through late February in Miami and slated for release this summer.

Richman, who had a cameo as a member of a bar band in the Farrellys' "Kingpin," co-stars alongside **Cameron Diaz**, **Ben Stiller**, and **Matt Dillon**. He also shares several scenes with drummer **Tommy Larkins**, including one in which a Greek chorus sings the film's title song, which Richman composed.

Los Angeles-based **Sidewinder Music** is serving as music supervisor on the film and is shopping around for a label to handle distribution. Aside from the Richman contributions, "There's Something About Mary" thus far features the **Foundations'** 1969 hit "Build Me Up Buttercup" as the end title song.

Although they were song-and-dance partners in Hollywood musicals for only six years, **Fred Astaire** and **Ginger Rogers** reinvented the notion of romance on the silver screen and introduced a new breed of sophistication for a generation of moviegoers in the '30s. Turner Classic Movies Music and Rhino Movie Music on Feb. 17 will release a two-CD/cassette collection of **Astaire/Rogers** staples from their years at RKO, beginning with "Flying Down To Rio" in 1933 through "The Story Of Vernon And Irene Castle" in 1939.



amusement business		BOXSCORE		TOP 10 CONCERT GROSSES	
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ALAN JACKSON DEANA CARTER	Bryce Jordan Center, Penn State University University Park, Pa.	Jan. 17	\$341,125 \$25	14,082 sellout	Varnell Enterprises
AEROSMITH KENNY WAYNE SHEPHERD	Bryce Jordan Center, Penn State University University Park, Pa.	Jan. 19	\$324,040 \$37.50/\$27.50	9,994 10,400	Electric Factory Concerts
BARENAKED LADIES DEVILINS	Convocation Centre, Cleveland State University Cleveland	Dec. 30	\$176,225 \$23.50/\$22/\$20	8,498 sellout	Belkin Prods.
PANTERA ANTHRAX SEBASTIAN BACH	Allen County War Memorial Coliseum Fort Wayne, Ind.	Jan. 16	\$160,864 \$22	7,312 10,900	Sunshine Promotions
LEFTOVER SALMON STRING CHEESE INCIDENT MOTHER HIPPS VINCE WELNICK	Kezar Pavilion San Francisco	Dec. 31	\$126,660 \$40	3,108 3,500	Bill Graham Presents
PRIMUM DEPTONES ALKAHOLIKS	Kaiser Arena, Henry J. Kaiser Convention Center Oakland, Calif.	Dec. 31	\$124,510 \$25	4,800 7,000	Bill Graham Presents
BACKSTREET BOYS LOS UMBRELLOS SHE MOVES	Fox Theatre Detroit	Jan. 17	\$102,375 \$22.50	4,782 sellout	Brass Ring Prods.
BIG HEAD TODD & THE MONSTERS	Joseph B. Gould Family Paramount Theatre Denver	Dec. 30-31	\$99,988 \$28	3,571 two sell- outs	Universal Concerts
HARRY JAMES ORCHESTRA LANCERS MARILYN KING	Cerritos Center for Performing Arts Cerritos, Calif.	Jan. 9	\$95,830 \$45/\$30	2,609 2,802, two shows	in-house
YES	San Jose Center for the Performing Arts San Jose, Calif.	Dec. 14	\$91,715 \$50/\$35	2,149 sellout	Bill Graham Presents

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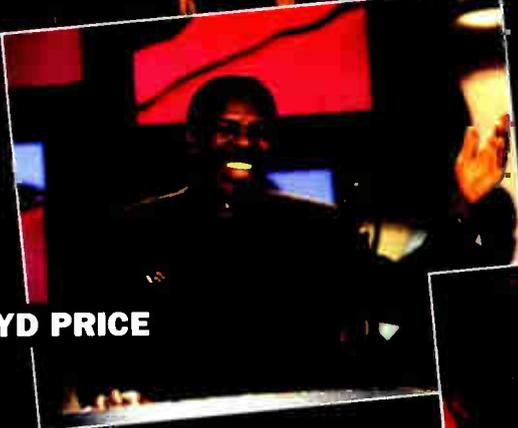
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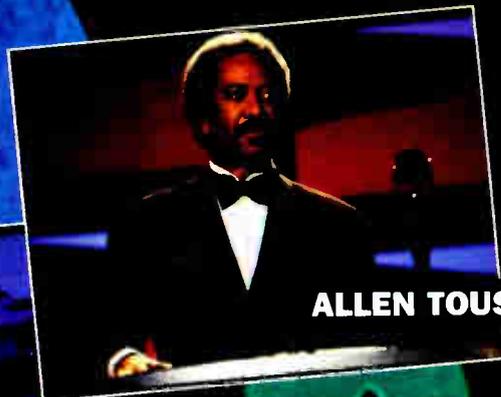
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# Reviews & Previews

## ALBUMS

EDITED BY PAUL VERNA

### POP

#### ★ VARIOUS ARTISTS

**What The World Needs Now . . . Big Deal Recording Artists Perform The Songs Of Burt Bacharach**  
 PRODUCER: none listed  
 Big Deal 9050

Most multi-artist tribute albums are too diverse for their own good. What starts out as a well-intentioned gesture on the part of a group of musicians too often turns into a mixed batch that doesn't hold up from beginning to end. However, this collection of Burt Bacharach covers by the artists on the roster of New York indie Big Deal is wonderfully cohesive while still preserving the creative stamp of each of its participants. Among its highlights are Shonen Knife's jangly "Raindrops Keep Fallin' On My Head," Splitsville's "I'll Never Fall In Love Again" (peppered with a cheeky quote from "Video Killed The Radio Star"), Hanna Cranna's "(They Long To Be) Close To You," Gladhands' "Promise Her Anything," and Michael Shelley's heartfelt "Baby It's You" (actually written by Bacharach co-writer Hal David's brother). A well-deserved nod to a songwriter who is enjoying a much-deserved resurgence.

### R & B

#### TERRY CALLIER

**Time Peace**  
 PRODUCER: Brian Bacchus  
 Verve Forecast 314 537 317

It's a brand-new day for old fans of Terry Callier and an epiphany for those new listeners unfamiliar with the Chicago singer/songwriter and guitarist, recently "rediscovered" by U.K. acid-jazz heads after being off the scene for 14 years. Back then, he had labels aplenty pinned on him—folkie, popster, "message" R&B crooner—and he still can wear 'em all. (Imagine a slow-cookin' gumbo of Bobby Womack, Nick Drake, and Gil Scott-Heron!) This jazzy, slow-groove-driven collection of hypnotic, enervating songs is headed for airplay on jazz/AC, triple-A, folk, and college stations, and Callier's "Time/Peace/No One Has To Tell You/Build A World Of Love," featuring tenorman Pharaoh Sanders, seems a natural for all of them. A delight.

### COUNTRY

#### WADE HAYES

**When The Wrong One Loves You Right**  
 PRODUCER: Don Cook  
 Columbia 68037

Four years into his recording career, Wade Hayes is establishing himself as a solid contender in the honky-tonk field. Possessor of a distinctive voice and a good writer to boot, Hayes has nonetheless been only as good as his material, and that material is maturing. On this outing, his own songs are beginning to match those of such contributing songwriters as Mark D. Sanders, Dean Dillon, Hank Cochran, Tom Shapiro, and Jason Sellers. Good honky-tonk songs are hard to find, but there's a good crop here. "The Day That She Left Tulsa (In A Chevy)," by Sanders and Steve Dia-

### SPOTLIGHT



#### KING BRITT

**King Britt Presents Syk 130—When The Funk Hits The Fan**

PRODUCERS: King Britt & John Wicks  
 Ovum/Columbia 67906

Philadelphia-based DJ King Britt brings his hip-hop, funk, disco, and R&B schooling to bear on this delightful operetta, which zooms in on a day in the life of a fictional DJ in 1977—a year in which the musical styles in question were in mid-collision. A singular new voice in a genre of music that has yet to be burdened with a definition, King Britt brings to mind such groundbreaking acts as Soul II Soul and De La Soul, as well as the retro fetishism of Jamiroquai and Maxwell. Highlights include the tuneful "City (5-6 Theme)" and "The Reason," the funky "Gettin' Into It," and the jazzy "When The Funk Swings." Abetted by a troupe that includes Antoine Green, Ursula Rucker, Vicki Miles, Alison Crockett, Tanja Dixon, and co-producer John Wicks, Britt excels at rhythmic, judiciously sampled grooves, smooth melodies, and lyrics that follow a clear story line. An ear-opening debut.

mond, is as good a contemporary country song as you will find.

### JAZZ

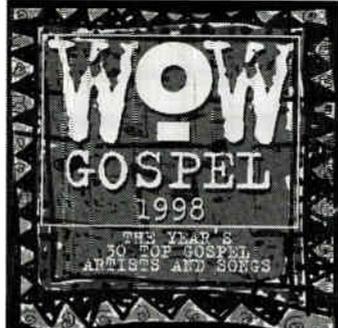
#### ★ JOSEPH JARMAN—LEROY JENKINS

**Out Of The Mist**

PRODUCERS: Cynthia B. Herbst, Joseph Jarman and Leroy Jenkins  
 Ocean 106

The avant-garde proves to be alive and well as genre giants meet: reedman Joseph Jarman and violinist Leroy Jen-

### SPOTLIGHT



#### VARIOUS ARTISTS

**WOW Gospel 1998—The Year's 30 Top Gospel Artists And Songs**

PRODUCERS: Various  
 Verity 43109

The idea of packaging a year's biggest hits into a double album has turned gold and platinum in the contemporary Christian market, and there's no reason for gospel to expect any less with this staggeringly good collection of 1997 chart-toppers. All the big names and hits are here—including Fred Hammond & Radical For Christ, CeCe Winans, Anointed, Commissioned, Take 6, Oleta Adams, Sounds Of Blackness, and the Mississippi Mass Choir Featuring Rev. James Moore—yet the set's greatest asset is its diversity. From traditionalists Shirley Caesar and the Rev. Milton Brunson to crossover champs God's Property ("Stomp"), the full range of gospel music is presented in a head-spinning 2½ hours. A one-stop intro for novices to the genre and a must-have hit-fest for longtime listeners.

ins—with support from Jeffrey Schanzer on guitar, Lindsey Horner on bass, and Myra Melford on prepared (and unprepared) piano. This progressive session creates memorable atmospheres of acoustic tones plucked, blown, and beaten in a kind of world-jazz blend influenced by not only African and East Asian styles but also by European modern classical music. Highlights of a challenging set include the dense block chords and reverbed guitar lines of "Hands," the shimmering beauty of "Love In Dreamtime," the harmonica bleats and ceramic flute flights of "At Play," and extended piece "Rain Forest,"

### SPOTLIGHT



#### VARIOUS ARTISTS

**Closed On Account Of Rabies—Poems And Tales Of Edgar Allan Poe**

PRODUCER: Hal Willner  
 Mouth Almighty/Mercury 314 536 480

If one were to pick a writer whose works beg to be read aloud, Edgar Allan Poe would have to be the one. And if one were to make a short list of performers perfectly suited to read Poe's works, the names Marianne Faithfull, Iggy Pop, Christopher Walken, Ken Nordine, Jeff Buckley, Dr. John, and Deborah Harry would surely come up. These are some of the talented readers of Poe's classics on this two-CD set, which supports the recent theory that Poe died of rabies, not alcohol poisoning, as the myth goes. Highlights include poetry masterpieces "The Raven" (Walken) and "Ulalume" (Buckley), as well as short stories "The Tell-Tale Heart" (Pop) and "The Masque Of The Red Death" (Gabriel Byrne). Also notable are tracks sung by Ed Sanders ("To Helen" and "The Haunted Palace") and Harry with the Jazz Passengers ("The City And The Sea"). A collection that proves the late Allen Ginsberg's pronouncement that "everything leads to Poe."

a multi-textured, dissonant opus of strings, reeds, pianos, and percussion.

### LATIN

#### ► GILBERTO SANTA ROSA

**De Corazón**

PRODUCER: José M. Lugo, Gilberto Santa Rosa  
 Sony Discos/Sony 82566

Top-notch salsa from Puerto Rico outdoes himself with this stylized salsa-

rooted set replete with anthemic love songs, many of which boast infectious, multiple choral segments. Quick-hitting tracks like "Qué Se Lo Lleve El Río" and "No Digas Nada Y Baila" highlight Gilberto Santa Rosa's improvisational fire, but tender, slower-paced "Cuanto Te Amé" shows he can romance with the best of the torch specialists.

### CLASSICAL

#### ★ LECLAIR: SONATAS FOR VIOLIN, BOOK I

François Fernandez, violin; Pierre Hantaï, harpsichord; Philippe Pierlot, viola da gamba

PRODUCER: Nicolas Bartholomé  
 Astrée/Auvivis 8662

By all reports, Jean-Marie Leclair was a pretty intense character, and he met a violent end (probably at the hand of his wife). But the virtuoso violinist composed some angelic music for his instrument. François Fernandez has been recording Leclair's sonatas for the fine French label Astrée: Extracts from Book IV made for a wonderful album last year, and these samples of Book I make for a comparable pendant. Fernandez's tone is sweet, and his phrasing as convincing as can be; his continuo partners are also some of the best young French players around. A great introduction to the charms of the French Baroque. Astrée is distributed in the U.S. by Harmonia Mundi.

#### ★ NINO ROTA: MUSIC FOR FILM

Filarmonica Della Scala, Riccardo Muti  
 PRODUCER: David Mottley  
 Sony Classical 63359

Recordings of Nino Rota's music have proliferated in recent years, a milder renaissance than that for Astor Piazzolla's work, perhaps, but going that way. Both composers traveled the byways between "serious" music and the vernacular, stopping off on either side as circumstances and the muses permitted. Gidon Kremer's BIS disc of Rota's chamber music justifiably got a lot of attention last year. But Italian conductor Riccardo Muti was there first, recording a disc of his countryman's concert music for Sony back in '95 (including the "La Strada" suite and Concerto for Strings). Muti's sequel concentrates on Rota's famous film scores, including "The Godfather," "8½," "La Dolce Vita," "Prova D'Orchestra," "Rocco & His Brothers," and "Il Gattopardo." Veering from tear-jerking lyricism to circus romps, the album radiates with imagination, heart, and uncommon musicality.

### GOSPEL

#### ► KELLI WILLIAMS

**I Get Lifted**  
 PRODUCERS: Percy Bady, Walter Hawkins  
 Word 7019915604

On her second major-label outing, 19-year-old Kelli Williams shows a stylistic range and grasp only hinted at previously. "Glory, Honor & Praise" has an anthem-like depth but still stands well with big-league pop ballads ("Wait On The Lord") and even the jazzy, hip-hop groove of the title song. Credit a fair portion of that continuity to veteran production masters Percy Bady and Walter Hawkins. But it's Williams who gives them such a rich vocal palette from which to draw their colors. Despite her youth, Williams has already grown into a mature, self-realized vocalist who can stand with the best in any genre.

### VITAL REISSUES

#### THE ZOMBIES

**Zombie Heaven**  
 COMPILATION PRODUCER: Alec Palao  
 Big Beat/Ace Records 29667 00072

What an appropriate title for a compilation of music from the beloved British rock band that enchanted the world with such hits as "Time Of The Season," "She's Not There," and "Tell Her No." A four-CD box, "Zombie Heaven" culls virtually the entirety of the short-lived band's output—including its Decca singles and the "Odessey & Oracle" album—plus a generous sampling of previously unreleased material from the BBC archives, studio outtake tapes, and various other sources. Augmented by a foreword from Tom Petty, an

#### enlightening essay by compilation producer Alec Palao, and testimonials from band members Colin Blunstone, Rod Argent, Paul Atkinson, Chris White, and Hugh Brundy, the set is a collector's dream and a wonderful introduction to the group for those who have yet to experience its charms. A U.K. release. Contact: 42-50 Steele Road, London, England NW10 7AS.

#### RAHSAAN ROLAND KIRK

**Dog Years In The Fourth Ring**  
 PRODUCER: Joel Dorn  
 32 Records 32032

A prescription for blowing away the February blues: any tune on this three-CD set—two of unreleased live

performances by Kirk and a third of the legendary multi-reed man's hardest-to-find Atlantic album, "Natural Black Inventions: Root Strata." Thanks to former Kirk producer Dorn and a fan who recorded the soul-stirrer in towns from Boston to Bremen, Germany, Kirk fans should have a field day here as he struts his stuff—straight-ahead swinging, one-man ensembles, hootin' and hollerin' on tenor, manzello, stritch, vocals, and a chestful of other instruments—on originals and such rearranged classics as Horace Silver's "Sister Sadie" and even a deconstructed Bacharach/David cut, "I Say A Little Prayer." Bright moments reign!

**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 (JE): 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, 1614 Fern Valley Road, Louisville, KY 40219. Other contributors: Irv Lichtman (Broadway/cabaret/N.Y.); Brad Bamberger (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

J O H N T E S H



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# Reviews & Previews

## SINGLES

EDITED BY LARRY FLICK

### POP

► **CHUMBAWAMBA** *Amnesia* (3:22)  
 PRODUCERS: Chumbawamba, Neil Ferguson, Philip Steir  
 WRITERS: Chumbawamba  
 PUBLISHERS: Chumbawamba/Leosong, ASCAP  
 Republic/Universal 1253 (c/o Uni) (cassette single)  
 Can this group pull off a second hit? It may be a bit tricky duplicating the sales and radio heat of "Tubthumper," but Chumbawamba makes a respectable effort with this booming follow-up. The song lacks some of the magical immediacy of its predecessor, but it wears extremely well with repeated spins. In fact, by the second go round, you'll be bobbin' your head to the track's feel-good disco-fortified beat and chanting along with the song's oddly catchy "Do you suffer from long-term memory loss?" Ultimately, this is quirky good fun that deserves a fair shake.

► **ALLURE** *Last Chance* (4:19)  
 PRODUCERS: Mariah Carey, Mark C. Rooney  
 WRITERS: M. Carey, M.C. Rooney  
 PUBLISHERS: Sony/ATV Songs/Rye Songs/Con Triffan, BMI  
 REMIXER: Walter Afanasieff  
*Crave* 3830 (c/o Sony) (cassette single)  
 Anyone who has enjoyed this quartet's eponymous debut has been impatiently waiting for the single release of this lovely ballad. The influence of group mentor Mariah Carey (who co-wrote and co-produced the cut with famed jeopmeister Mark C. Rooney) is undeniable—from the lead vocal inflections to the dramatic build of the song's sweet chorus. Now that the previous "All Cried Out" has unlocked many a top 40 door, there's every reason to believe that "Last Chance" will explode and render Allure a pop entity with the potential for career longevity.

★ **DONNA SUMMER** *Someday* (no timing listed)  
 PRODUCERS: Michael Becker, Harold J. Kleiner  
 WRITERS: A. Menken, S. Schwartz  
 PUBLISHERS: Wonderland, BMI; Walt Disney, ASCAP  
 REMIXERS: Chris Cox, DJ Irene  
*Walt Disney* 3302 (CD promo)  
 Summer's recent Grammy nomination should prove to be a nice boost to this track featured on the new "Mouse House Remixes" compilation of Disney themes remade into dance tunes. The ever-dynamic disco veteran brings an appropriately dramatic flair to this vibrant re-creation of a song first heard in "The Hunchback Of Notre Dame." The familiarity of the song will suit programmers just fine, as will Chris Cox's and DJ Irene's format-savvy remixes. A wonderful hit-bound single that makes you hungry for a new album by Summer.

★ **BRYON STINGILY** *You Make Me Feel (Mighty Real)* (4:10)  
 PRODUCERS: Damien Mendis, Stuart Bradbury  
 WRITERS: S. James, J. Wirrick  
 PUBLISHERS: Sequins at Noon/Wirrick, ASCAP  
 REMIXERS: Don Carlos, Victor Calderone  
*Nervous* 20281 (CD single)  
 OK, the time has come for Stingily to transfer the goodwill he's accumulated as a pioneer of house music into mainstream pop acceptance. He bravely takes on Sylvester's disco classic and infuses a startling combination of pulpit-pounding preaching and hip-grinding sexuality. His falsetto has never sounded so limber and soulful, and the track percolates with equal parts retro reverence and modern flair: Stingily has recently burst into pop prominence in the U.K. and Europe with this winning effort. What a treat it would be to see him enjoy comparable success in his home territory. A festive peek into the excellent forthcoming album "The Purist." Contact: 212-730-7160.

★ **EROS RAMAZZOTTI FEATURING TINA TURNER** *Cosa De La Vida (Can't Stop Thinking Of You)* (4:48)  
 PRODUCER: Eros Ramazzotti  
 WRITERS: P. Cassano, Letra, E. Ramazzotti, A. Cogliatti, T. Turner, J. Ralston  
 PUBLISHER: not listed  
**BMG Latin** 53047 (cassette single)  
 If you haven't joined the millions of people around the world who happily feast on the suave Italo-belting of Ramazzotti, then you need to catch up. This rock-edged pop chugger from his self-titled album is a good place to start. It shows him at his most magnetic, darting around the track's crisp rhythms and limber electric guitar riffs. The Italian-language tune has been translated into English, allowing special guest Turner to wail and vamp admirably. Her voice meshes perfectly with Ramazzotti's when they harmonize in English—leaving the listener wondering how long it will be before this international star will cut an album specifically for the American market.

**USURA** *Open Your Mind* (3:59)  
 PRODUCER: Prisma  
 WRITER: not listed  
 PUBLISHER: not listed  
**Interhit/Priority** 54017 (cassette single)  
 Italian hi-NRG act Usura aims to crack the stateside market with a disco-splashed twirler that is light on lyrics (think "open your mind" over and over and over) but heavy on rubbery rhythms and keyboard loops that permanently stick to the brain upon impact. Not likely to be a long-lasting entry but certainly a memorable one. A solid moment from the "DMA Dance, Volume 4: Eurodance" compilation.

**THE BLENDERS** *It Wouldn't Have Made Any Difference* (4:20)  
 PRODUCER: Darren Rust  
 WRITER: T. Rundgren  
 PUBLISHERS: Fiction/Warner-Chappell/EMI, BMI  
 Universal 1228 (c/o Uni) (cassette single)  
 This harmonious male quartet breathes an interesting new perspective into a familiar Todd Rundgren composition. Rebuilding the song into a finger-snappin' doo-wop ballad, they infuse the track with the mildly soulful quality of Boyz II Men and the harmless teen-idol flavor of the Backstreet Boys. Top 40 stations may want to make room for this cutie, which wears extremely well with repeated spins.

### R & B

**EARTH, WIND & FIRE** *Fill You Up* (3:27)  
 PRODUCER: Maurice White  
 WRITER: not listed  
 PUBLISHERS: Venus III/Paul Minor/Dizzmine, BMI; Through the Music/Le'Ploop, ASCAP  
**Pyramid** 7275 (c/o Rhino) (CD single)  
 Oh, how I miss Maurice White's interpretation of the earthly elements! The producer and lead singer of "Fill You Up," White reminds listeners of classic Earth, Wind & Fire fare—heavy orchestration, lulling vocals, and good feelings. Though not as emotionally involving as old EWF grooves, like "Devotion," "Fill You Up" is a step in the right direction for the band and a

helluva lot better than much of the sentimentally barren music out there today.

### COUNTRY

► **TRACY BYRD** *I'm From The Country* (3:35)  
 PRODUCER: Tony Brown  
 WRITERS: M. Brown, R. Young, S. Webb  
 PUBLISHERS: Bug/High and Dry/Them Young Boys/Stan Webb, BMI/ASCAP  
 MCA 72040 (c/o Uni) (CD promo)  
 Byrd kicks up his heels on this unabashed celebration of country living. Buoyed by lots of fiddle and steel guitar riffs as well as a fun sing-along chorus, the tune should have lots of appeal at country radio. This is the first single from Byrd's forthcoming MCA collection, slated for April release. It's a festive, uptempo little romp, but with his deep, resonant voice, it would be nice to hear Byrd deliver songs with a little more meat to them.

► **THE MAVERICKS** *To Be With You* (3:50)  
 PRODUCERS: Raul Malo, Don Cook  
 WRITERS: R. Malo, J. House  
 PUBLISHERS: EMI-Blackwood/Rumbalq/ATV Songs/Taylor Rose, BMI  
 MCA 72035 (c/o Uni) (CD promo)  
 The initial single from the Mavericks' upcoming album, "Trampoline," is a romantic ballad, marked by Nick Kane's sensuous guitar and Raul Malo's evocative voice. Penned by Malo with James House, "To Be With You" has a classic country melody and warm, tender lyric. From the swirling background vocals to the gently swaying rhythm track, this is a total sonic delight.

★ **SHERRIE AUSTIN** *Put Your Heart Into It* (2:33)  
 PRODUCERS: Ed Seay, Will Rambeaux  
 WRITERS: S. Austin, W. Rambeaux  
 PUBLISHERS: Reynsong/Bayou Boy, BMI  
 Arista 3122 (c/o BMG) (cassette single)  
 Austin's most recent single was a stunning ballad that did not get the widespread attention it deserved. This time around, she's switched gears and gets sassy on this feisty uptempo tune that shows she can cut loose and wail with the best of them. Will Rambeaux and Ed Seay's production is a veritable smorgasbord of enjoyable sounds, but it is Austin's personality-packed vocal that makes this tune a winner.

**MATRACA BERG** *Back In The Saddle* (3:08)  
 PRODUCER: Emory Gordy Jr.  
 WRITERS: M. Berg, S. Lynch  
 PUBLISHERS: August Wind/Longitude/Great Broad, BMI; The Night Rainbow/Matanzas, ASCAP  
**Rising Tide** 1049 (CD promo)  
 Anyone expecting a cover of the Gene Autry classic will be surprised when they hear this new single. Penned by Berg and Stan Lynch, it's a bawdy, tongue-in-cheek look at what happens when a woman who has been "herbal-wrapped, mud-packed" at a dude ranch meets up with a "leather-neck suckin' on a long neck." Well known for her sensitive ballads, Berg displays a different side of her personality on this song, giving listeners a taste of her wry, acerbic wit. It's unlikely that radio will accept this. Berg is a proven hit writer, and no doubt she has many great songs in her arsenal. It's time for her to roll them out, instead of quirky material like this.

### DANCE

★ **MILA** *Keep On Giving* (no timing listed)  
 PRODUCERS: 95 North  
 WRITER: not listed  
 PUBLISHER: not listed  
 REMIXERS: 95 North, Cricco Castelli, Jonathan Moore  
 Kult 032 (12-inch single)  
 New York's consistently strong Kult Records comes correct on the diva-house tip with "Keep On Giving," an anthemic deep-houser that will win acclaim for star-powered belter Mila—who more than fulfills the promise displayed on her 1997 debut, "Show Your Feelings Inside." She is backed by 95 North, who pumps a ferocious groove that will prove attractive to underground spinners who like their house music to have an R&B bend. Cricco Castelli smooths out the rhythmic vibe on his U.K.-savvy garage remix, while Jonathan Moore rattles the senses with a raw jungle interpretation. In all, a package with the variety to make the grade home and abroad.

★ **SIZE QUEEN** *Music* (8:10)  
 PRODUCER: Peter Rauhofer  
 WRITERS: P. Rauhofer, R. Potoschnig  
 PUBLISHER: Unique, ASCAP  
 REMIXER: Peter Rauhofer  
**Twisted America** 55418 (c/o Uni) (12-inch single)  
 Does Peter Rauhofer ever sleep? The Austrian producer/composer has issued seemingly countless singles over the past six or so months under a variety of personas. While that may not be unusual for a producer to be prolific, it is quite out of the ordinary for that producer to change sounds with the ease of a chameleon. Working under the cheeky name Size Queen this time, he invades murky deep-house territory, injecting his grooves with trance-induced keyboards and heavily filtered vocal snippets. Strictly for the underground, "Music" has the legs to carry Rauhofer well into the spring season. By then, however, he'll probably have released another four records—each one better than the next.

**EMER KENNY** *Golden Brown* (9:55)  
 PRODUCER: Jeffrey Lesser  
 WRITERS: H. Cornwell, D. Greenfield, J. Black, J. Burnel  
 PUBLISHERS: Plugshaft/Colgems-EMI, ASCAP  
 REMIXER: Junior Vasquez  
**Trioka/Mercury** 68509 (c/o PolyGram) (CD single)  
 Kenny is a Dublin singer/songwriter who has enlisted club star Junior Vasquez to reconstruct this lilting number into a sprawling tribal-house anthem. Vasquez does a fine job of revamping a song that at first did not seem accessible to the dance genre. However, there is no denying that any one of his five remixes would be viable peak-hour turntable fodder. Check it out.

### AC

► **JOHN TESH FEATURING JAMES INGRAM** *Give Me Forever (I Do)* (3:50)  
 PRODUCER: John Tesh  
 WRITER: not listed  
 PUBLISHER: not listed  
**GTP** 054 (c/o PolyGram) (cassette single)  
 Tesh previews his new "Grand Pas-

sion" collection with a heartwarming love song, nicely fleshed out by Ingram. He delivers a stately performance of a song that seems designed for the wedding and prom circuit. The pairing of the way-popular Tesh with old-fave Ingram should make for easy success with AC programmers in search of another power ballad to fill out their playlists.

### ROCK TRACKS

► **LUSCIOUS JACKSON** *Why Do I Lie?* (3:26)  
 PRODUCERS: Daniel Lanois, Tony Mangurion, Jill Cunliff, Jamey Staub, Mike Diamond  
 WRITER: J. Cunliff  
 PUBLISHER: not listed  
**Capitol** 12800 (cassette single)  
 A solid track from the album "Fever In, Fever Out" gets a nifty, trend-sensitive tweaking for commercial consumption. In its original form, "Why Do I Lie?" cruised along at a lazy pace, leaving the vocals sounding listless and disconnected from the song's clever lyrics. In the hands of Jamey Staub and Mike Diamond, the song takes on a more melancholy vibe, with a stronger backbeat and fleshy fresh guitar lines. For an even more radical tone, check out the duo's Pants on Fire version, which subtracts the keyboard/guitar texture and adds a moody jeepish groove. Regardless of the version you choose, saturating rock radio play is imminent.

**WIDE MOUTH MASON** *Midnight Rain* (3:48)  
 PRODUCERS: Joel Van Dyke, Wide Mouth Mason  
 WRITERS: Wide Mouth Mason  
 PUBLISHER: Wide Mouth Mason, SOCAN/BMI  
**Atlantic** 8195 (CD promo)  
 Wide Mouth Mason is a promising young Canadian trio that has already scored a rock hit in its native country with this toe-tapping rocker. Everything about this jam harks back to the '70s era of album rock, when booming beats, yearning vocals, and a touch of blues were all you needed to court arena status. Although it's a tougher field these days, the nostalgia floating throughout the world renders this a viable airwave contender. It also doesn't hurt that the band has tucked an irresistible pop hook beneath the track's instrumental bravado.

### RAP

**EPMD** *Do It Again* (no timing listed)  
 PRODUCER: Erick Sermon  
 WRITERS: E. Sermon, P. Smith, T. Browne, T. Smith  
 PUBLISHERS: Roaring Fork/Thomas Browne, BMI  
 REMIXER: not listed  
**Def Jam** 203-2 (promo CD)  
 Although EPMD goes to great lengths to create its own background noise, the act lacks such precision in the making of the most important element—lyrics. Still unsure what the subject matter is supposed to divulge, "Do It Again" scratches the surface of a party anthem but lacks a real story line or climax.

**SYLK-E. FYNE FEATURING CHILL** *Romeo And Juliet* (4:35)  
 PRODUCERS: Michael Concepcion, Kevin Evans, Gerald Baillergeau, Vitor Merritt, Craig Nobles, Billy Johnson, Freddie Lee  
 WRITERS: John, Warner, Winbush, Moore  
 PUBLISHERS: Mike's Rap, BMI; EMI-Virgin/A La Mode, ASCAP  
**RCA** 64072 (c/o BMG) (cassette single)  
 Set to René & Angela's classic "You Don't Have To Cry," newcomer Sylk-e. Fyne attempts to meld a hardcore rap style with a sultry rhyme ballad on "Romeo And Juliet." Giving it a good college try, Fyne fails to illicit any real emotion on this tale, as her robust and slang-riddled lyrics weigh down the intentions of the track. Sincere and lyrically capable, however, she may fare well in the future with more uptempo cuts.

### NEW & NOTEWORTHY

**PROPELLERHEADS** *Bang On!* (no timing listed)  
 PRODUCERS: Alex Gifford, Will White  
 WRITER: A. Gifford  
 PUBLISHER: Chrysalis, ASCAP  
**DreamWorks** 58006 (c/o Uni) (cassette single)  
 The enigmatic, deservedly acclaimed team of Alex Gifford and Will White make their long-anticipated stateside debut with a forceful electro-pop instrumental shrewdly designed to equally court clubs and modern rock radio. Unlike the countless other acts trying to ride the electronica bandwagon to success, Propellerheads bring a fresh, cinematic approach to their music—not to mention the kind

of concise and catchy hooks that pop hits are made of. "Bang On!" also tickles the ear with flourishes of live drums and guitars and a spree of distorted vocal samples that fast become a source of percussion. Wicked good fun that whets the appetite for the smashing album "Decksanddrumsandrockandroll."

**NATALIE IMBRUGLIA** *Torn* (4:06)  
 PRODUCER: Phil Thornalley  
 WRITERS: Previn, Cutler, Thornalley  
 PUBLISHER: BMG, ASCAP  
**RCA** 65411 (c/o BMG) (cassette single)  
 Imbruglia is a U.K.-rooted pop

ingenue who has already scored a major hit in her homeland with this shuffling, acoustic-lined rocker. Produced and co-written by former Cure member Phil Thornalley, "Torn" has the rich texture and guitar flavor needed to win the props of rock radio. However, the song also has an infectious melody that will warm the heart of anyone with a hankering for a slice of pure pop. Imbruglia has a charming, heartfelt delivery mildly reminiscent of Jewel. A fitting preview into her must-hear full-length debut, "Left Of The Middle."

**SINGLES:** PICKS (►): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: Doug Reece (L.A.), Shawnee Smith (N.Y.)

# Babyface

**"8" Grammy  
Nominations**

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records

# Reviews & Previews

**GENERAL MEDIA**  
EDITED BY EILEEN FITZPATRICK

**HOME VIDEO**  
BY CATHERINE APPELFELD OLSON

## FLEETWOOD MAC: RUMOURS

Rhino Home Video  
74 minutes, \$19.95  
It was the best of times, it was the worst of times. . . And for those who haven't yet OD'd on the massive publicity surrounding the band's reunion album and tour, this video fills in the blanks behind the making of one of the best-selling albums of all time. The inaugural tape of Rhino's new "Classic Album" series, which will feature programs co-produced with VH1 and the BBC, "Rumours" is a nostalgic collectible for fans old and new. Latter-day interviews with the ever-reflective members of Mac are interwoven with archival footage that spins a web of personal turmoil and professional triumph that came to the forefront during the days surrounding the birth of "Rumours." As Christine McVie notes in the tape, the very name of the album reflects the fact that the songs were written by the band members about one another. A well-rounded video chronicle that will get additional exposure through select TV airings.

## GARTH LIVE FROM CENTRAL PARK

Orion Home Video/MGM Home Entertainment  
2 hours, \$19.95  
No self-respecting Brooks fan would be caught without this repeat of last August's free concert from New York's Central Park, which aired on HBO. Brooks and his equally talented band go through an energetic set spanning 21 songs with special guest appearances from Don McLean and local hero Billy Joel. Performances of the McLean classic "American Pie" and Joel's "New York State Of Mind" and "You May Be Right" are among the show's highlights. What's missing are some behind-the-scenes footage or interviews to make this video different from the TV broadcast. But it probably won't matter to Brooks' huge fan base, a few of which may have missed the HBO special. Included is a rebate coupon worth \$5 when consumers purchase any Brooks album.

## SAVAGE GARDEN

National Geographic Home Video/Warner Home Video  
55 minutes, \$19.98  
Aesthetically pleasing flora and fauna are only one part of the story of the domestic garden. Part of Nat Geo's "Explorer" series, this video attests that it can be a real jungle out there. Using humor supplied by host Leslie Nielsen and some fantastic cinematography as its primary gardening tools, the program provides an incredible up-close of such natural wonders as a bat biting off the head of an unsuspecting praying mantis, a shrew delivering the winning blow to a garter snake, and the daily grind of a host of species, including spiders, bugs, birds, and microscopic critters that probably live right under your lawn chairs. Nielsen plays the hapless gardener to a T, assuring viewers that the grass is indeed not always greener on the other side. A fun and informative look at the midnight creatures, and daytime inhabitants, in the garden.

## SISTER WENDY IN CONVERSATION WITH BILL MOYERS

WGBH Boston Video  
60 minutes, \$12.95  
Here's a "sister act" that's worth making a habit. Sister Wendy, the unlikely bright star in Britain's art critics' cir-

cles, has become something of a media darling since she first hosted a BBC program on the National Gallery in 1991. In this tape inspired by the five-part PBS series, the Carmelite nun with a passion for art discusses everything from seclusion to sensuality and details her journey from a spartan childhood in South Africa to TV stardom as a somewhat-renowned "art appreciator." Interested parties who have never heard of Sister Wendy are advised to do some homework before purchasing the video, as it assumes viewers are already familiar with her fascinating story. And for those who want to know even more, the tape comes packaged with an unedited transcript of Moyers' conversation with Sister Wendy for PBS. Contact: 800-255-9424.

## CANINE COURTESY

ImageWorks/American Production Services  
30 minutes, \$19.95  
Pet owners who find themselves spending some unpleasant dog days with their canine will find a real friend in this instructional tape. A congenial trainer with more than 16 years of experience under his belt, trainer Mark Thompson demonstrates techniques to break dogs of such uncivilized habits as

overzealous barking, jumping on house guests, play biting, and chewing furniture and other possessions. Working with a variety of breeds, Thompson also spells out some proven ways to get dogs to obey such commonly used commands as "sit," "stay," and "come." Thompson emphasizes that repetition and consistency are the keys to successful training, and he advises those serious about curbing their pets' less attractive habits to spend at least a half-hour a day repeating his techniques. And with a little help from Newman, Odi, Gomez, and other canine companions, he shows viewers how to get the job done and still maintain a loving relationship with their dog. Contact: 704-544-1719.

## THE THUNDERBIRDS: THUNDER OVER THE PACIFIC

A&E Home Video/New Video  
100 minutes, \$19.95  
Public interest in these daredevil pilots and their balance between cutting-edge technology and danger seems to grow every year. Candice Bergen hosts this History Channel behind-the-scenes visit with the pilots, who explain why they risk their lives to perfect their craft. The video also provides a context of how the Thunderbirds spectacle has

changed since its initial "airing" in 1953. Some vertigo-inspiring visual aids are provided courtesy of footage filmed from inside the cockpit, and a high-energy soundtrack features fitting tunes from the likes of the Beach Boys and, appropriately, the Fabulous Thunderbirds.

## EVEL KNEIVEL'S SPECTACULAR JUMPS

White Star Video/Kultur  
30 minutes, \$14.95  
With a "don't try this at home" disclaimer as a prelude, this video quickly jumps back in time and into the life of one of the most revered daredevils of the '70s. Whether onlookers worshiped him or thought him just plain crazy, Evel Knievel certainly generated lots of commentary as he compiled a track record of motorcycle jumps that seemed to defy many laws of science. This tape travels across the States and around the world to highlight his first "career-launching" jump in 1968 at Caesars Palace to the infamous Snake River Canyon disaster. While the glory days are clearly the focus here, the tape does not shy away from the more agonizing moments, which are represented in snippets of interviews filmed through the years in which he discusses the 14 operations he had during the

four-year period when he was most active and other challenges. Also available from White Star is "The Last Of The Gladiators," a more in-depth probe of the Knievel story. Contact: 800-458-5887.

## RHODES

BBC Video/Fox Home Entertainment  
336 minutes, \$59.98  
This stuffy three-tape miniseries, produced by BBC TV, WGBH-TV Boston, Canada's CBC, and South Africa's SABC, is about the man who set out to, as his character narrates in the opening, make the world "English." Cecil Rhodes made a vast fortune in the South African diamond trade and at the close of the 19th century used his power to grab land throughout Africa. The resulting conflicts produced, among other things, the country of Rhodesia and led to the Boer War. Rhodes did not live to see the end of the Boer War, and the majority of his wealth was left to Oxford University, which established the well-known scholarship in his name. The miniseries, which aired on "Masterpiece Theater" in January, stars British actor Martin Shaw as Rhodes and Frances Barber as the conniving Princess Catherine Radziwill, who, after trying unsuccessfully to convince Rhodes to marry her, plots against him. But the tedious storytelling will most likely limit its audience.

## ON SCREEN

### SPICEWORLD

Directed by Bob Spiers  
Starring the Spice Girls, Richard E. Grant, Claire Rushbrook, and Alan Cummings  
Columbia Pictures, Opens Jan. 23

The Spice Girls are an easy target for ridicule, but their new movie, "Spiceworld," will only make them more popular and harder to hit.

The all-girl group is a mixed-and-matched fab five in platforms and Wonderbras assembled to storm the pop world and amass an army of followers who also collect Beanie Babies and watch "Sabrina The Teenage Witch."

Some jaded music snobs were annoyed by the act's success this past year as it racked up a No. 1 single and two top 10 albums, appeared on TV specials, graced magazine covers, attended the Cannes Film Festival, kissed Prince Henry, and met the man responsible for the end of apartheid, Nelson Mandela.

Those same snobs revealed when this well-oiled hype machine seemed to hit a roadblock last year. The group was treated to boos at a concert in Spain, its second album took a sophomore sales dive, a naughty home video exposed too much, and internal rumblings of a breakup were met with a smug "told you so."

But the Spice train hasn't stopped chugging. And when "Spiceworld" rolls into U.S. movie theaters Jan. 23, Posh, Baby, Sporty, Ginger, and Scary will have the last laugh, all the way to the top of the box-office chart.

Following in the footsteps of other music mockumentaries like "This Is Spinal Tap" or "A Hard Day's Night," the film

showcases the girls' quirky personalities, pokes fun at music and film industry stereotypes, and studies the trials and tribulations of Spiceworld, such as the girls' rigid schedules, dance lessons, and singing live.

Shot in only 43 days with most of the music being written on the set, the movie opens with the group singing "Too Much" on "Top Of The Pops," the British equivalent of "American Bandstand."

After that scene, they skip by hordes of screaming fans to the waiting Spice bus, a sprawling tour vehicle that includes individual Spice Girl areas that fit each member's persona. After a costume change, the ladies rush to a press conference to announce a live gig at Royal Albert Hall.

From there, it is a wild romp through London and the English countryside, where everyone from persistent movie producers and neurotic managers to an overdue pregnant woman and aliens try to stop their success.

"Wannabe" actresses Emma, Mel C, Mel B, Victoria, and Geri eat up the camera while spouting off about girl power, strutting their trademark fashions, and just having a jolly good time.



Elton John catches up with the Spice Girls in the Columbia Pictures film "Spice World."

They are joined by a veritable who's who of British talent surely enticed by director Bob Spiers, who also directed the hilarious Brit sitcom "Absolutely Fabulous" and the 1997 version of "That Darn Cat."

Supporting cast members include Alan Cummings, Richard E. Grant, Stephen Fry, Kevin McNally, Richard Briers, Hugh Laurie, and Roger Moore providing kitsch comic relief as the "man behind the band."

Jennifer Saunders from "Ab Fab" talks clothes with Posh, while Richard O'Brien (writer and star of "The Rocky Horror Picture Show") plays the evil tabloid photographer who sets out to break up the pop tarts.

Cameos also abound, as Elton John, Bob Geldof, Elvis Costello, Bob Hoskins, Jonathan Ross, George Wendt, Meat Loaf, and Mark McKinney make appearances.

Bound to have a cult following like "Grease," this film could easily end up a regular at midnight-movie showings, complete with costumed attendants and an audience routine à la "Rocky Horror."

This campy guilty pleasure will thrill young admirers, and mature one-liners make it easier for their parents to swallow. The film is sure to boost sales of the group's same-named latest album. It will also elicit giggles from the industry crowd.

And if you're still not convinced that "Spiceworld" is worth the admission price, take your direction from the words of the Spice Girls' closing number: "When you're feeling sad and low, we'll take you where you gotta go/Colors of the world, spice up your life/Every boy and every girl, spice up your life."

CARRIE BELL

## ENTER \* ACTIVE

BY DOUG REECE

### VIRTUA SQUAD 2

Sega  
PC CD-ROM  
Spawned from its arcade and Sega console forefathers, this title is by far the best of the cop-and-bad-guy shoot'em-ups. Thanks to the addition of a "random enemy" mode, foes pop up all over the place for more exciting game play. Those looking for a less challenging, though totally amusing, change of pace can select the self-explanatory "big head" mode. Although owners of similar games may not find enough improvements to warrant purchasing Virtua Squad 2, newcomers are in for a criminal-clobbering, justice-enforcing treat. Internet network play option available.

## AUDIO BOOKS

BY TRUDI MILLER ROSENBLUM

### BITTER HARVEST

By Ann Rule  
Read by Mary Beth Hurt  
Simon & Schuster Audio  
4 hours (abridged), \$22  
ISBN 0-671-57752-2

Rule's meticulously researched true-crime tale has all the suspense of a John Grisham novel. She begins with a home arson fire that kills two children in Prairie Village, Kan. Then she goes back in time to tell the tale of the children's parents, Dr. Michael Farrar and Dr. Debora Green, and how their seemingly perfect marriage disintegrated into a hate-filled battlefield. It's clear from the start that Debora is the villain of the piece, and she is shown from the beginning as an obsessive, selfish person completely lacking in compassion, which caused her to be kicked out of her medical practice despite her intellectual prowess. But the tale of how her mind, marriage, and family unraveled makes for compelling listening indeed. The story plays out with the grim inevitability of a Greek tragedy. Michael's affair and desire for divorce inspires Debora to increasingly extreme acts of revenge, which is followed by the investigators' relentless hunt for the truth.

...and she plays the piano beautifully, too.

DIANA KRALL

Grammy Nomination: Best Jazz Vocal Performance "*Love Scenes*"

- 11 weeks at #1 on *Billboard* Top Jazz Album Chart
- 4 weeks at #1 on *Gavin* Jazz Chart
- Over 100,000 units scanned in the U.S.
- Over 300,000 units sold worldwide
- Winner of *Swing Journal's* Jazz Disc Award 1997 - vocals category
- *JazzTimes* Readers' Poll Artist of the Year (runner up)
- *Love Scenes* #1 on *Billboard* Jazz Album Chart

- First single, "Piel Me A Grape" ships to A/C radio in late January
- Appearing on ABC-TV's "The View", Tuesday, February 3<sup>rd</sup>
- See Diana perform at the 1998 Gavin Seminar Thursday, February 5<sup>th</sup> (San Diego)
- See Diana perform at the 1998 NARM Scholarship Dinner, Sunday, March 15<sup>th</sup> (San Francisco)



# Songwriters & Publishers

ARTISTS & MUSIC

## U.K. Gov't Takes Anti-Quota Stand Music Rights Group Sees EU Treaty Violation

BY NIGEL HUNTER

LONDON—The U.K. government is to question the propriety of enforced national quotas for music broadcast in various countries of the European Union.

In the opinion of the British Music Rights (BMR) organization, which has campaigned for the action, this quota system is against the letter and spirit of the Treaty of Rome that underpins the EU—specifically Articles 30 and 59—by operating against the principle of free movement of goods and services in the union. It is also contrary to Article 6 of the European Economic Community Treaty, which prohibits discrimination on the grounds of nationality, the BMR says.

Nanette Rigg, the BMR director general, says that the imposition of national quotas can adversely affect the earnings of composers, songwriters, and music publishers. Rigg adds that there is no evidence so far that these quotas actually benefit the music industries of the countries that impose them.

"I don't know anyone anywhere in these countries who has said that their sales or income have gone up as a direct result of the quota," says Rigg. "I think we should be focusing on this more, because it affects the performance income of writers and publishers outside the countries concerned whose music loses airplay in favor of local repertoire."

France introduced a 40% local-repertoire quota in 1996 and is reviewing the situation, with the possibility of increasing the quota. Italy, Austria, Ireland, and possibly Spain are contemplating imposing national-repertoire quotas, and Canada—whose Canon regulation is perhaps the best known of all—is consulting interested parties with a view to raising its quota from 30% to 35%.

Rigg understands the rationale that led to the Canadian ruling as a hedge against the country's airwaves becoming overwhelmed by repertoire from its giant neighbor to the south, but she still believes such a measure is unjust and ineffectual wherever it is introduced.

"The French market is showing a growth trend across all repertoires while, since 1996, there has been an approximately 1% decline in U.K. performance-market share. In the event that the decline had not taken place, we would have expected to see additional receipts of approximately 250,000 pounds to the U.K.," she says.

"Music should be readily available in all EU countries. I'm totally in favor of the development of national repertoire everywhere, but national governments must take much more interest in their own music and help to promote it by other positive means rather than imposing quotas."

The BMR started operating Sept. 23, 1996, and was established by its member companies—the Music Publishers' Assn., the Assn. of Composers' Organizations (comprising the British Academy of Songwriters, Composers, and Authors; the Composers Guild; and the Assn. of Professional Composers), the Performing Right Society, and the

Mechanical Copyright Protection Society. Its primary aim is to increase the profile and demonstrate the value of British songs and music through public and government contact, liaison, and lobbying, and its activities include research, education, statistical analysis, and advising on the implications of new technological developments and their impact on the music industry. Rigg is a qualified barrister and previously worked with PolyGram Music Publishing.

She sees education as one of her main priorities in the sense of acquainting the government with the commercial realities of the music industry, the public with the fact that the core of any successful record is the song, and music students with the fundamentals of copyright and the business side of the creative process.

Rigg foresees several potential battlegrounds looming in the future.

"I think online supply of music will become a commercial reality within the next 18 months, and we need to be involved and ensure that our music gets to everywhere in the world, properly coded and identified," she says. "The telecommunications industry seems able to prevent the dissemination of pornography through their services but maintain they are unable to prevent unlicensed music being disseminated through the same channels.

"I am not very impressed by the initial drafts of the EU DG13 document on emerging technology and its effect on commerce and products," Rigg continues. "The first draft of the document seemed to imply that the existence of copyright is a barrier to trade. Music creators and publishers would like their work to be disseminated to the widest possible audience. How can this be a barrier to trade?"

## ASCAP Foundation Expands Board Of Directors, Forms Advisory Panel

NEW YORK—The ASCAP Foundation, the nonprofit entity formed by performance right society ASCAP, is expanding its board of directors from eight to 30 members.

In addition, Marilyn Bergman, president/chairman of ASCAP and president of the foundation, reports that Karen Sherry, ASCAP's VP/director of communications, has been appointed VP/executive director of the foundation, a non-board position. So far, 18 new board members have joined the foundation, reflecting, a spokesman says, a more diverse group than the more limited board membership of writers and publishers. The foundation engages in many music educational endeavors, including workshops, seminars, scholarships, and commissions.

The new board members are Stephen Schwartz, Valerie Simpson, James H. Harris III (Jimmy Jam), Cy Coleman, Dr. Billy Taylor, Betty Comden, Mary Rodgers, James McBride, Charles Strouse, John Corigliano,

Schuyler Chapin, Martin E. Segal, Ginny Mancini, Hal David, John Eastman, Tita Cahn, Charles Bernstein, and Donna Hillely. Board members already serving are Bergman, Arnold Broido, Irwin Robinson, Arthur Hamilton, Wayland Holyfield, Dean Kay, Johnny Mandel, and David Raksin. Four more members are expected to be elected in the near future.

An advisory board has also been created. Its members are Willie Colon, Danny Goldberg, Marvin Hamlisch, Quincy Jones, Jerry Leiber, Tania Leon, Terry Lewis, Jerry Moss, Hal Prince, Stephen Sondheim, Mike Stoller, Michael Tilson Thomas, Don Was, and Stevie Wonder.

Completing the foundation's administration are ASCAP CEO John LoFrumento, who is secretary/administrator for the foundation; Jim Collins, comptroller; Helene Praeger, assistant secretary; and newly appointed manager Kim Hargraves.

IRV LIGHTMAN



**Write On!** Songwriter/producer Carlos "Six July" Broady has signed a worldwide co-publishing agreement with Famous Music. His current successes include co-writing efforts on albums featuring Mase, the Notorious B.I.G., Lil' Kim, and Capone-N-Noreaga, with other efforts due from the Lox, Nas, and MC Lyte. Shown at Famous Music's New York offices, from left, are David Chidekel, Broady's attorney; Broady; and Stephen J. Finfer, creative director for Famous Music.

## NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
<b>THE HOT 100</b>		
TOGETHER AGAIN	Janet Jackson, James Harris III, Terry Lewis, Rene Elizondo, Jr.	Black Ice/BMI, EMI April/ASCAP, Flyte Tyme/ASCAP
<b>HOT COUNTRY SINGLES &amp; TRACKS</b>		
JUST TO SEE YOU SMILE	Mark Nesler, Tony Martin	Music Corp. Of America/BMI, Glitterfish/BMI, Hamstein Cumberland/BMI, Baby Mae/BMI
<b>HOT R&amp;B SINGLES</b>		
NICE & SLOW	Jermaine Dupri, Manuel Seal, Usher Raymond, Brain Casey	So So Def/ASCAP, Slack A.D./ASCAP, UR IV/ASCAP, Them Damn Twins/ASCAP
<b>HOT RAP SINGLES</b>		
FATHER	J.T. Smith, J.C. Olivier, S. Barnes, George Michael, G. Overbig	LL Cool J/ASCAP, Def Jam/ASCAP, Slam U Well/ASCAP, Jelly's Jams/ASCAP, Chappell/ASCAP, Morrison Leahy/ASCAP, Twelve And Under/BMI, Jumping Bean/ASCAP
<b>HOT LATIN TRACKS</b>		
EN EL JARDIN	Kike Santander	FIPP/BMI

## Mason Sells Half Of Catalog; Next Decade Takes On Harburg

**MUSIC SALES/MASON DEAL:** Music Sales Corp. has purchased Dave Mason's 50% share of his 21-song catalog co-owned by Island Music/PolyGram (Billboard Bulletin, Jan. 15). Among the catalog's top copyrights penned or co-written by the one-time Traffic member is "Feel-in' Alright?," with covers by Traffic, Joe Cocker, Grand Funk Railroad, Isaac Hayes, the Jackson 5, and Three Dog Night. Other important songs are the Traffic-associated hits "Paper Sun" and "Hole In My Shoe." No purchase price was revealed. Mason left Traffic in 1970 and was part of the revolving roster of Delaney & Bonnie, whose catalog was recently acquired by Music Sales.

**FOR THE NEXT DECADES:** Glocca Morra Music, which represents the writer's rights of the late lyricist E.Y. "Yip" Harburg, has made an administration deal with Next Decade Entertainment, based in New York. Next Decade has similar deals with Harry Belafonte, Vic Mizzy, Lucy Simon, and R&B writer/producer Gerald Isaac.

The Glocca Morra catalogs contain works by Harburg with such top composers as Harold Arlen, Jule Styne, Sammy Fain, Vernon Duke, and Jay Gorney, including "April In Paris," "Brother, Can You Spare A Dime," and "It's Only A Paper Moon."

The Glocca Morra name stems from Harburg and Burton Lane's song "How Are Things In Glocca Morra?" from their 1947 hit "Finian's Rainbow." Harburg's writer share of the score can join the Glocca Morra catalog in seven years. Harburg's son, Ernie, is president of the Harburg Foundation, which made the deal with Next Decade's co-owner Stu Cantor.

**CAST SESSION ON 'SESSION':** Although there's no commercial label outlet yet for "The Last Session," an off-Broadway offering since last October, there is an original-cast album. Before a deal is made to provide wider distribution, the album is being sold at the 47th Street Theatre, where the musical is running; it's also available over the Internet (www.

eveningstar1.com) or through the album's producer, Espy Music Group, at 818-506-6331.

The musical's interesting origin, previously documented by Words & Music, stems from the fact that Steve Schachlin, the score's writer, was inspired to write of his experiences while dealing with AIDS-related illnesses. The musical is centered on a fictional character, an HIV-positive ex-pop star who believes he's doing his last recording session. As for Schachlin, he continues to do well with the drug Crixivan.

**THE SAME OLD CLASSICS:** Several years ago, under the direction of its president, the late Lester Sill, Jobete Music put out an extensive four-CD, 87-track collection of its top hits originally released on various labels. But now that EMI Music Publishing owns half of the catalog and



by Irv Lichtman

administers all of it, EMI has reissued the promotional set with new artwork devised by EMI Music's Gary Klein, reports Alan Warner, Los Angeles-

based VP of music resources and catalog development. Warner adds that EMI Music will publish additional volumes. The collection's new title is "EMI Music Publishing Presents Classic Songs Of The Motown Era." Vol. 1, that is.

In another promo CD survey, Warner has compiled a two-CD, 42-track survey of songs associated with the Entertainment Co., which EMI Music Publishing acquired from Martin Bandier and Charles Koppelman. Writers represented include Johnny Rivers, Lou Adler, Jimmy Webb, Felix Cavaliere, Neil Sedaka, Irwin Levine and L. Russell Brown, and Bob Crewe.

**PRINT ON PRINT:** The following are the best-selling folios from Cherry Lane Music:

1. Metallica, "Re-Load."
2. John Denver, "A Legacy Of Song."
3. Metallica, "Load."
4. Dave Matthews Band, "Crash."
5. "Jekyll & Hyde Vocal Selections."

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DEAR ELLA  
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PURGY & BESS  
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314 537 321-2

**ROY HARGROVE'S CRISOL**  
HABANA  
314 537 563-2

**ORQUESTRIA WAS**  
FOREVER'S A LONG, LONG TIME  
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CHAKA KHAN "SUMMERTIME"  
FROM THE JOE HENDERSON ALBUM, PURGY & BESS
- BEST JAZZ VOCAL PERFORMANCE**  
DEAR ELLA  
DEE DEE BRIDGEWATER
- LOVING YOU**  
SHIRLEY HORN
- BEST JAZZ INSTRUMENTAL SOLO**  
DOC CHEATHAM & NICHOLAS PAYTON "STARDUST"  
FROM THE ALBUM, DOC CHEATHAM & NICHOLAS PAYTON
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DOC CHEATHAM & NICHOLAS PAYTON
- BEYOND THE MISSOURI SKY**  
CHARLIE HADEN & PAT METHENY
- BEST LARGE JAZZ ENSEMBLE PERFORMANCE**  
JOE HENDERSON BIG BAND  
JOE HENDERSON
- THE BRASS ORCHESTRA**  
J. J. JOHNSON
- BEST LATIN JAZZ PERFORMANCE**  
HABANA  
ROY HARGROVE'S CRISOL
- BEST INSTRUMENTAL COMPOSITION**  
"AUNG SAN SUU KYI"  
WAYNE SHORTER, COMPOSER  
FROM THE HERBIE HANCOCK & WAYNE SHORTER ALBUM, 1-1-1
- "CANONN FOR BELA"**  
J. J. JOHNSON, COMPOSER  
FROM THE J. J. JOHNSON ALBUM, THE BRASS ORCHESTRA
- BEST INSTRUMENTAL ARRANGEMENT**  
"WILD IS THE WIND"  
ROBERT FARNON, ARRANGER  
FROM THE J. J. JOHNSON ALBUM, THE BRASS ORCHESTRA
- BEST INSTRUMENTAL ARRANGEMENT WITH ACCOMPANYING VOCAL(S)**  
"COTTON TAIL"  
SLIDE HAMPTON, ARRANGER  
FROM THE DEE DEE BRIDGEWATER ALBUM, DEAR ELLA
- "MY HEART BELONGS TO DADDY"**  
JOHN CLAYTON, ARRANGER  
FROM THE DEE DEE BRIDGEWATER ALBUM, DEAR ELLA
- BEST RECORDING PACKAGE - BOXED**  
THE COMPLETE BILL EVANS ON VERVE  
PATRICIA LIE, ART DIRECTOR
- THE COMPLETE ELLA FITZGERALD & LOUIS ARMSTRONG ON VERVE**  
GIULIO TURTURRO, ART DIRECTOR
- BEST HISTORICAL ALBUM**  
THE COMPLETE BILL EVANS ON VERVE  
MICHAEL LANG, COMPILATION PRODUCER  
SUHA GUR, MASTERING ENGINEER
- BEST MUSIC VIDEO, LONG FORM**  
FOREVER'S A LONG, LONG TIME  
DON WAS, VIDEO DIRECTOR  
MUSIC FROM THE ORQUESTRIA WAS ALBUM, FOREVER'S A LONG, LONG TIME



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# Studio Action

ARTISTS & MUSIC

## Opcode Spreads Its Wings

### Co. Maintains Edge With Digital Products

BY PAUL VERNA

When Opcode Systems Inc. opened its doors in the mid-'80s, its mission was to simplify the brave new world of MIDI sequencing and recording. The synthesizer-heavy sounds of the decade necessitated creative but simple management solutions, and Opcode was among the industry's early leaders in providing them.

Since then, the routing, processing, and mixing of MIDI signals has only grown more sophisticated. Along with it, the recording and editing of digital audio has emerged as the industry's new frontier.

Opcode has stayed on the cutting edge of the digital production community by continuing to deliver affordable, simple, and well-designed software and hardware products that have endured the tumultuous digital decade. Among Opcode's list of faithful users are David Bowie, Thomas Dolby, Madonna, Herbie Hancock, and Mari-ah Carey.

One of the company's latest offerings is the Studio 64 XTC synchronizer, an inexpensive hardware tool that acts as a MIDI interface, time-code generator, and master synchronizer.

"It is not just a MIDI interface," says DeBenedictis of the Studio 64 XTC. "It's a fairly complex piece of hardware that simplifies setting up and using different music components in a studio, especially a home studio. We've always found that even though the thing that people see onscreen is a sequencer or audio recording software,

if they didn't have a MIDI interface with SMPTE [time code], they would be scratching their head and kicking the wall because the system wouldn't work. So the XTC, even though it's a behind-the-scenes thing, is totally necessary."

Among the keys to the Studio 64 XTC's success as a multipurpose tool for studios ranging from small project facilities to world-class rooms is its suggested list price: \$495.

"A few years ago, an Adat interface alone was that much," observes DeBenedictis. "A box that gave you SMPTE to word clock was \$1,000. SMPTE to video was another \$1,000, and a MIDI interface another \$300."

Another of the XTC's attractive features is its cross-platform compatibility. Initially a Macintosh specialist, Opcode has recently tailored its product line—on both the software and hardware sides—to the growing base of Windows PC users in the music production industry.

"We were the first to release a sequencer and MIDI interface for the Mac," says DeBenedictis. "Obviously, we're not going to be able to garner that kind of stature on the PC, so our idea is to differentiate our products enough so they will offer a parallel track."

DeBenedictis adds that "the low end is already happening on the PC" and that upcoming technological developments will further enhance connectivity between PCs and peripherals.

"The audio hardware and MIDI

hardware side on the PC seems like a place to grow," he says. "Not that there won't be some hardware that's cross-platform, but we're making sure that the PC side is supported as well or better than the Mac area. In the past, the Mac version would be released first; now it's a simultaneous release."

For the Mac, Opcode's product line includes the Studio Vision Pro and Vision MIDI sequencing and audio recording systems; the Musicshop MIDI sequencer; the Overture music notation program; the Galaxy line of editor/librarians; the Audioshop audio editing platform; the MAX multimedia authoring environment; and a new plug-ins collection called fusion: Effects, which includes a "vinyl" mode that lets users access sounds associated with analog records, from gritty, scratchy 78s to '60s-era hi-fi.

Of the above software offerings, Vision, Musicshop, and fusion: Effects exist in the Windows domain.

"We're offering at least the same amount of emphasis on the Windows market as on the Mac side for Studio Vision Pro, which is a tool for so many artists and engineers," says DeBenedictis. "But rather than take our current products to Windows and have mirror images of the product line, we're doing new things."



**What's The Matto?** Warner Bros. recording duo Cibo Matto tracked its upcoming release at Sear Sound in New York with staff engineer Tom Schick. Shown seated, from left, are Cibo Matto vocalist/keyboardist/producer Yuka Honda and vocalist/drummer Miho Hatori. Standing, from left, are Schick and Sear Sound owner Walter Sear.

Despite the steep growth curve in the Windows universe, DeBenedictis says Opcode remains committed to servicing its core group of Mac die-hards.

"One of the things we're doing is bolstering our support for Studio Vision Pro on the Macintosh side, which might be a little surprising to people," he says. "But we've found so many professionals using the platform that it's not only worthwhile financially, but they're depending on this to get their work done."

The accelerating pace of change in the computer hardware industry has forced companies like Opcode to think and act faster than ever, according to DeBenedictis.

"The Macintosh used to change fairly infrequently," he says. "Over the last three years, it's really changed a lot. It's been difficult for us to keep up. We've come along pretty well and worked hand in hand with [workstation specialist] Digidesign and Apple, so they do as much as they can. So when people turn on their computers, they don't think about the hardware or system software."

Opened in 1985, Opcode is privately held by founder Dave Oppenheim, president Chris Halaby, and a group of investors. Oppenheim and Halaby met after they both graduated from Stanford University and lived in Silicon Valley, working as software designers and musicians.

## PRODUCTION CREDITS

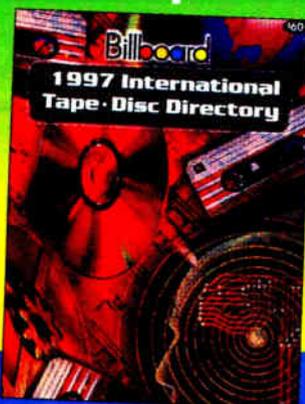
BILLBOARD'S NO. 1 SINGLES (JANUARY 24, 1998)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	RAP
TITLE Artist/ Producer (Label)	TRULY MADLY DEEPLY Savage Garden/ Charles Fisher (Columbia)	NICE & SLOW Usher/ Jermaine Dupri (LaFace/Arista)	JUST TO SEE YOU SMILE Tim McGraw B. Gallimore, T. McGraw (Curb)	SEX AND CANDY Marcy Playground/ Jared Kotler, John Wozniak (Capitol)	DANGEROUS Busta Rhymes/ Rashad Smith (Elektra)
RECORDING STUDIO(S) Engineer(s)	CHARLES FISHER'S HOME STUDIO Charles Fisher	KROSSWIRE STUDIO (Atlanta, GA) Phil Tan	LOUD RECORDING (Nashville, TN) Chris Lord-Alge	SABELLA RECORDING STUDIOS (Roslyn, NY) Ken Gioia, Jim Sabella	SOUNDTRACK STUDIOS (New York, NY) Vinny Nicoletti
RECORDING CONSOLE(S)	Ampex ATR-124	DDA AMR 12	SSL 4000E/G	Neve 8068 MKII	SSL 6040E/G
RECORDER(S)	Mackie 32.8	Sony APR 24	Mitsubishi X850	Studer A80	Otari MTR 90
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 456	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	GOTHAM AUDIO (Melbourne, Australia) Chris Lord-Alge	STUDIO LA CO CO (Atlanta, GA) Phil Tan, Jermaine Dupri	LOUD RECORDING (Nashville, TN) Chris Lord-Alge	SABELLA RECORDING STUDIOS (Roslyn, NY) Ken Gioia, Jim Sabella	SOUNDTRACK STUDIOS (New York, NY) Vinny Nicoletti, Dominick Barbera
CONSOLE(S)	SSL E-series	SSL 4064+ w/Ultimation	SSL 4000E/G	Neve 8068 MKII	SSL 6056E/G
RECORDER(S)	Ampex ATR-102	Studer A827	Mitsubishi X850	Studer A80	Otari MTR 90
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 456	Ampex 499
MASTERING Engineer	SONY STUDIOS Vlado Meller	POWERS HOUSE OF SOUND Herb Powers	MASTERING LAB Doug Sax	MASTERDISK Greg Calbi	STERLING SOUND Tom Coyne
CD/CASSETTE MANUFACTURER	Sony	BMG	UNI	EMI-LTD	WEA

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# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	NEW		<b>DJ SHADOW</b> MO WAX/FFRR 540867*/LONDON (10.98/16.98)	PREEMPTIVE STRIKE
2	2	5	<b>QUEEN PEN</b> LIL' MAN 90151*/INTERSCOPE (10.98/16.98)	MY MELODY
3	3	55	<b>BARENAKED LADIES</b> REPRIS 46393/WARNER BROS. (10.98/16.98)	ROCK SPECTACLE
4	5	37	<b>ALLURE</b> TRACK MASTERS/CRAVE 67B48*/EPIC (10.98 EQ/16.98)	ALLURE
5	8	17	<b>CORNERSHOP</b> LUAKA BOP 46576/WARNER BROS. (10.98/15.98)	WHEN I WAS BORN FOR THE 7TH TIME
6	6	17	<b>ALEJANDRO FERNANDEZ</b> SONY DISCOS 82446/SONY (9.98 EQ/14.98)	ME ESTOY ENAMORANDO
7	7	27	<b>MICHAEL PETERSON</b> REPRIS (NASHVILLE) 46618/WARNER BROS. (NASHVILLE) (10.98/16.98)	MICHAEL PETERSON
8	13	4	<b>BILLIE MYERS</b> UNIVERSAL 53100 (10.98/16.98)	GROWING PAINS
9	12	5	<b>ALANA DAVIS</b> ELEKTRA 62112/EEG (10.98/16.98)	BLAME IT ON ME
10	16	41	<b>DAFT PUNK</b> SOMA 42609*/VIRGIN (10.98/16.98)	HOMEWORK
11	9	17	<b>SOMETHIN' FOR THE PEOPLE</b> WARNER BROS. 46753 (9.98/15.98)	THIS TIME IT'S PERSONAL
12	10	20	<b>SOUNDS OF BLACKNESS</b> PERSPECTIVE 549029/A&M (10.98/16.98)	TIME FOR HEALING
13	14	16	<b>NEXT</b> ARISTA 18973 (10.98/15.98)	RATED NEXT
14	11	11	<b>KAREN CLARK-SHEARD</b> ISLAND 524397 (10.98/17.98)	FINALLY KAREN
15	15	17	<b>THE KINLEYS</b> EPIC (NASHVILLE) 67965/SONY (NASHVILLE) (10.98 EQ/16.98)	JUST BETWEEN YOU AND ME
16	19	36	<b>LEE ANN WOMACK</b> DECCA 11585/MCA NASHVILLE (10.98/15.98)	LEE ANN WOMACK
17	23	12	<b>BUENA VISTA SOCIAL CLUB</b> WORLD CIRCUIT/NONESUCH 79478/AG (17.98 CD)	BUENA VISTA SOCIAL CLUB
18	24	3	<b>AVALON</b> SPARROW 51639 (10.98/15.98)	A MAZE OF GRACE
19	30	22	<b>JIMMIE'S CHICKEN SHACK</b> ROCKET 540724/A&M (8.98/10.98)	...PUSHING THE SALMANILLA ENVELOPE
20	NEW		<b>RHETT AKINS</b> DECCA 70001/MCA NASHVILLE (10.98/16.98)	WHAT LIVIN'S ALL ABOUT
21	27	3	<b>ANITA COCHRAN</b> WARNER BROS. 46395 (10.98/16.98)	BACK TO YOU
22	20	13	<b>ROY D. MERCER</b> CAPITOL NASHVILLE 21144 (7.98/12.98)	HOW BIG'A BOY ARE YA? VOLUME 3
23	18	47	<b>SNEAKER PIMPS</b> CLEAN UP 42587/VIRGIN (10.98/15.98)	BECOMING X
24	17	2	<b>BOB &amp; TOM</b> BIG MOUTH 97 (17.98/24.98)	GIMME AN "F"
25	21	29	<b>LIMP BIZKIT</b> FLIP 90124/INTERSCOPE (8.98/12.98)	THREE DOLLAR BILL, Y'ALL

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	22	12	<b>NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE</b> NEW LIFE 43108/VERITY (10.98/16.98)	STRENGTH
27	40	8	<b>SARAH BRIGHTMAN &amp; THE LONDON SYMPHONY ORCH.</b> NEMO STUDIO 56511/ANGEL (16.98 CD)	TIME TO SAY GOODBYE
28	NEW		<b>ROBERT BRADLEY'S BLACKWATER SUPRISE</b> RCA 66919 (10.98/15.98)	ROBERT BRADLEY'S BLACKWATER SUPRISE
29	31	12	<b>CRISTIAN</b> ARIOLA 52205/BMG (9.98/15.98)	LO MEJOR DE MI
30	29	12	<b>WILL DOWNING</b> MERCURY 536350 (10.98 EQ/16.98)	INVITATION ONLY
31	28	21	<b>DIANA KRALL</b> IMPULSE! 233/GRP (16.98 CD)	LOVE SCENES
32	26	12	<b>G. LOVE &amp; SPECIAL SAUCE</b> OKEH 67784/EPIC (10.98 EQ/16.98)	YEAH, IT'S THAT EASY
33	25	10	<b>BIG BUB</b> KEDAR 53074*/UNIVERSAL (10.98/16.98)	TIMELESS
34	NEW		<b>STEVE GREEN</b> SPARROW 51638 (10.98/15.98)	THE FAITHFUL
35	38	19	<b>CHELY WRIGHT</b> MCA NASHVILLE 70003 (10.98/16.98)	LET ME IN
36	RE-ENTRY		<b>BETH NIELSEN CHAPMAN</b> REPRIS 46521/WARNER BROS. (10.98/16.98)	SAND AND WATER
37	37	23	<b>CHARLIE ZAA</b> SONOLUX 82136/SONY (8.98 EQ/14.98)	SENTIMENTOS
38	44	3	<b>JENNIFER KNAPP</b> GOTEK 3832 (9.98/11.98)	KANSAS
39	35	9	<b>SAM SALTER</b> LAFACE 26040/ARISTA (10.98/15.98)	IT'S ON TONIGHT
40	32	12	<b>OLIVE</b> RCA 67507 (10.98/16.98)	EXTRA VIRGIN
41	NEW		<b>RONI SIZE/REPRIZANT</b> TALKIN' LOUD 536544/MERCURY (10.98 EQ/19.98)	NEWFORMS
42	34	76	<b>JACI VELASQUEZ</b> MYRRH/WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
43	45	3	<b>SEVENDUST</b> TVT 5730 (10.98/16.98)	SEVENDUST
44	49	3	<b>COAL CHAMBER</b> ROADRUNNER 8863 (10.98/15.98)	COAL CHAMBER
45	NEW		<b>CHANTAL KREVIUZUK</b> COLUMBIA 67926 (7.98 EQ/11.98)	UNDER THESE ROCKS AND STONES
46	39	7	<b>ROY D. MERCER</b> CAPITOL NASHVILLE 54781 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 1
47	36	9	<b>MIC GERONIMO</b> BLUNT 4930*/TVT (10.98/16.98)	VENDETTA
48	42	8	<b>CHRISTION</b> ROC-A-FELLA/DEF JAM 536281*/MERCURY (10.98 EQ/17.98)	GHETTO CYRANO
49	NEW		<b>JAI</b> M&G 67514/RCA (9.98/13.98)	HEAVEN
50	NEW		<b>FATBOY SLIM</b> ASTRALWERKS 6203*/CAROLINE (16.98 CD)	BETTER LIVING THROUGH CHEMISTRY

## POPULAR UPRIISINGS

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

**FIZZING UNDER:** The word is building for rock act Cola as its major-label debut, "Whatnot," nears its Feb. 24 release date.

The San Francisco-based group, which was originally signed to Arista after a hotly



**Go, Band, Go.** New York rock outfit Mach Five comes off the line strong with its self-titled debut on Island Records. The set, which is full of hook-filled gems such as its debut single, "I'm Alive," bows March 17. Singer Jeff Darien notes that the song, which ships to mainstream rock stations Feb. 23 and mainstream rock and triple-A outlets March 9, has a "seize the day" motif that's also prominent on other tracks on the album. "That song is a lot about finding the ideal place for yourself and not being trapped or forced to continue down a path that you don't want to be on," he says. "It's when you've reached your nirvana." Mach Five kicks off its club tour Friday (30) in Pittsburgh.

contested bidding war, raised eyebrows and some questions when it followed Steve Ralbovsky, the A&R executive who signed the band, to Interscope.

Still, with a smooth and amicable label transition and a solid forthcoming single, "Bike Racks," the band is again preparing for a breakout.

Cola will pour into the Northwest for touring dates following the release of "Whatnot."

**BUGGIE BUMPER:** Spiritualized's "Ladies And Gentlemen We Are Floating In Space," the title track from its Arista album released last summer, could be following the same road to success that placed Trio's "Da Da Da" on the Heatseekers album chart last year.

The Spiritualized track, which is being used as part of the trade-show presentation for Volkswagen's new VW Bug promotion, is also being considered for use in the car maker's forthcoming TV ads.

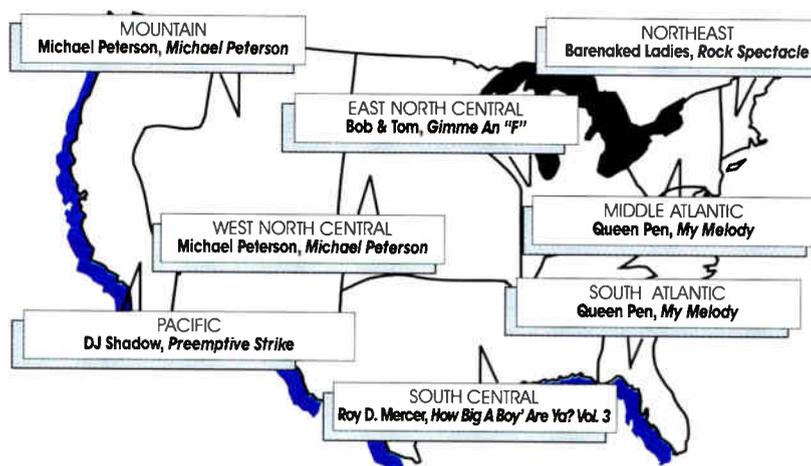
The U.K.-based act will also return to the U.S. to tour this spring.

**REFLECTING AND REASONING:** Unsound/Revolution is taking stock in the metal



**Heard Above The Din.** The Din Pedals (Continental Drift, Billboard, June 1, 1996) follow their self-released EP "Candide" and full-length album "Plastic And Chrome" with a self-titled set on Epic, due Feb. 10. The act, which doesn't shy away from its U2 and Radiohead influences, gets its first shot at radio when Epic sends "Ashtray" to mainstream rock radio Tuesday (27).

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

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

- EAST NORTH CENTRAL**
1. Bob & Tom Gimme An "F"
  2. Barenaked Ladies Rock Spectacle
  3. Allure Allure
  4. Daft Punk Homework
  5. Cornershop When I Was Born For The 7th Time
  6. Michael Peterson Michael Peterson
  7. Sounds Of Blackness Time For Healing
  8. Queen Pen My Melody
  9. Karen Clark-Sheard Finally Karen
  10. Somethin' For The People This Time It's Personal

- SOUTH ATLANTIC**
1. Queen Pen My Melody
  2. Alejandro Fernandez Me Estoy Enamorando
  3. Barenaked Ladies Rock Spectacle
  4. Allure Allure
  5. Victor Manuelle A Pesar De Todo
  6. Sounds Of Blackness Time For Healing
  7. Cornershop When I Was Born For The 7th Time
  8. DJ Shadow Preemptive Strike
  9. Michael Peterson Michael Peterson
  10. Next Rated Next

community as it begins its push for hard rock act Kilgore Smudge and its new album, "A Search For Reason," which bows April 28.

Larry Jacobson, head of business and legal affairs at Revolution and the A&R exec who signed the hardcore group, says the band is part of a popular, continuous trend, rather than a throwback to a bygone era.

"With the exception of certain anomalous blips in history, there has always been a marketplace for music that sounds better when it's cranked to 11," he says. "This music is timeless."

Indeed, the act has been widely hailed in underground hard rock circles and became a specialty-show staple at rock radio with its first album.

Jacobson says that while the band employs the heavy, melodic riffs commonly found in the genre, it shares more with such standout acts as Rage Against The Machine on a lyrical level.

Songs on the album, advance copies of which shipped the week of Jan. 19, contain lyrics that draw inspiration from authors like Franz Kafka and Charles Bukowski, as well as ancient Chinese parables.

**ROADWORK:** Columbia is bringing together baby acts Destiny's Child, Jagged Edge, and Kimberly Scott for its Young Soul Power campaign. The promotional tour, which kicks off Feb. 10 in Los Angeles and travels to most major markets, is designed to promote the release of the labelmates' new albums, all slated for Feb. 17.

NG Records act the Phoids, which features label head



**High Expectations.** Ethereal electronica act Mono, whose "Formica Blues" debut bows here Feb. 24 from British indie Echo and Mercury, is getting a groundswell of support for "Life In Mono," its cut on the "Great Expectations" soundtrack. The track is already the No. 1 requested song on modern rock KITS (Live 105) San Francisco.

Michael Chambers on drums, continues its Thursday-night residency at New York's Arlene Grocery through Feb. 5. The band's self-titled album bows April 7.



# Olga T A Ñ Ó N

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# Update

## CALENDAR

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

### JANUARY

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. 27, **Washington Area Music Awards**, sponsored by Washington Area Music Assn., George Washington University Lisner Auditorium, Washington, D.C. 202-338-1134.

Jan. 28, **Real Stories: Producers**, ASCAP Building, New York. 914-354-4154/212-621-6243.

Jan. 29, "A View From The Top" seminar, sponsored by the Assn. of Independent Music Publishers, Hotel Sofitel Ma Maison, Los Angeles. 818-842-6257.

### FEBRUARY

Feb. 3, **Second Annual Touchstone Awards Luncheon** sponsored by Women in Music Inc., New York Marriott Marquis, New York. 212-679-8734.

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

Feb. 9, **British Phonographic Industry's Brit Awards**, London Arena, Docklands. 011-44-171-287-4422.

Feb. 11-13, **Networked Entertainment World (N.E.W.) Conference**, Beverly Hilton, Beverly Hills, Calif. 212-840-7280, ext. 104.

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

Feb. 12, "How To Be A Working Musician" seminar, sponsored by Women in Music Inc., BMI Bldg., New York. (212) 459-4580.

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

Feb. 20-22, **Infotainment '98: Los Angeles**, Hilton Business Center, Loyola Marymount University, Los Angeles. 310-642-7658.

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

Feb. 25, **Real Stories: Video**, ASCAP Building, New York. 914-354-4154/212-621-6243.

Feb. 25-28, **Country Radio Seminar**, Nashville

Convention Center, Nashville. 615-327-4487.

Feb. 26, **The Rhythm & Blues Foundation Ninth Annual Pioneer Awards Ceremony**, Sheraton New York Hotel & Towers, New York. 212-222-9400.

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

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

### MARCH

March 5, **Night For Hope Auction**, sponsored by the Music and Entertainment Industry for the City of Hope, Christie's, Los Angeles. 213-626-4611, extension 6540.

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

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

March 8, **Tenth Annual Tamika Awards**, Avery Fisher Hall, Lincoln Center, New York. 718-978-7494.

March 14-17, **40th Annual NARM Convention**, San Francisco Marriott & Moscone Center, San Francisco. 609-596-2221.

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

March 18-22, **South By Southwest Music & Media Conference**, Austin Conference Center, Austin, Texas. 512-467-7979.

March 25, **Real Stories: Groups**, ASCAP Building, New York. 914-354-4154/212-621-6243.

March 26-27, **Bra'nCamp**, Coleman Center, New York. 516-593-5494.

### APRIL

April 6, **Celebrity Golf Tournament** sponsored by the Music and Entertainment Industry for City of Hope, El Caballero Country Club, Tarzana, Calif. 213-626-4611, extension 6540.

April 9-12, **Montreal Urban Music Seminar**, Radisson Hotel DesGouverneurs, Montreal. 514-481-7569.

April 29, **Real Stories: What A&R Reps Have To Say**, ASCAP Building, New York. 914-354-4154/212-621-6243.



**Rapping It Up.** This past holiday season, 25th Precinct Records hosted Operation Wrap It Up, an evening of wrapping gifts for needy inner-city children. The event, held at West Hollywood, Calif.'s Billboard Live, included live musical performances by hip-hop artists Ice-T, LP, and Funkdoobiest, among others, and a guest appearance by Kurtis Blow. Pictured at the event, from left, are Todd Moore, financier of NRG Entertainment; his wife, Marta Moore; Jay Warsinske, president of NRG/25th Precinct; Henry "Hen-Gee" Garcia, chairman of NRG/25th Precinct; Ice-T; and LP, 25th Precinct recording artist.

## LIFELINES

### BIRTHS

Girl, Dante, to **Julie Masse** and **Corey Hart**, Dec. 23 in the Bahamas. Mother is a singer. Father is a Sony Canada recording artist.

Girl, Norae Afeni, to **Victor "Noreaga" Santiago** and **Shanelle Jackson**, Jan. 4 in New York. Father is a Penalt Records artist.

Girl, Julia Leigh, to **Rob and Jill Pierce**, Jan. 10 in New Jersey. Father is director of affiliate relations at United Stations Radio Networks.

Girl, Emma Elizabeth, to **Nancy and David Finley**, Jan. 13 in Los Angeles. Mother is senior segment producer at Access Hollywood.

Boy, Everett Masters, to **Catharina and Michael Plen**, Jan. 13 in Los Angeles. Father is senior VP of promotion at Virgin Records.

### DEATHS

**John H. "Jack" Griffith**, 69, of cancer, Dec. 27 in Alameda, Calif. Griffith's career in the music industry began in 1957 at Capitol Records, where he stayed until 1975, leaving as VP of national sales. Continuing his work at several smaller labels, like ABC and Pickwick, Griffith ended his career at Books on Tape. He is survived by his wife, Betty; three children, Betsy Kallusa, Gail Pyle, and John Griffith Jr.; and three grandchildren.

**Carol White**, 82, of natural causes, Jan. 6 in New York. The widow of singer Josh White, Carol was a gospel singer performing on "The Kate Smith Show," writing songs for her husband and occasionally recording with him, the Carolinians, Burl Ives, Sonny Terry, and Brownie McGhee. She also helped establish the careers of her children, including their sibling act, the Josh White Singers. White is survived by her children, Blondelle Brent-Bey, Beverly Grissett, Josh White Jr., Carolyn Pridgen, Judith Goad, and Delores Wade; 15 grandchildren; and 21 great-grandchildren.

**Gretchen Friedman**, 53, of a heart attack, Jan. 10 in Livingston, N.J. Co-owner of the MusicLovers record store in South Orange, N.J., with her husband, Robert, Friedman performed in such Broadway musicals as "Mama I Want To Sing" and "The Great Divas Of Gospel." She also taught music in Montclair, N.J., and musical theater at Essex County College in Newark, N.J. She is survived by her husband; three daughters, Deborah, Esther, and Sarah; a sister, Rose Ella Ferguson; and brothers Arthur, Redford, and Frederick Ferguson.

## GOOD WORKS

**GRANTING THEIR WISHES:** Capitol recording act **Blessid Union** has allied with Give Kids the World, a nonprofit organization based in Kissimmee, Fla., that fulfills the wishes of terminally ill children and their families on a global basis. The group will launch this association with a series of shows throughout the Southeast, starting with two performances Saturday (31) in Orlando, Fla., and continuing through early February. In addition, all proceeds from the group's next single, "Light In Your Eyes," set for release Tuesday (27), will be donated to the organization. Contact: **Judi Kerr** at 213-871-5118 or **Robyn Ryland** at 212-253-3185.

**TEEN SCHOLARSHIPS:** Two Boston-area teenagers, **Mishy Pritchett** and **John Marcinuk**, received Discover Awards, including a Berklee College of Music scholar-

ship, at the Kahlua Boston Music Awards Jan. 15. The Discover Award recognizes and supports outstanding teenage talent from the Boston metropolitan area. The scholarship is made possible by Berklee City Music, a community outreach program that provides full-tuition scholarships to Boston high school students. Contact: **Allen Bush** at 617-747-2567.

### FOR THE RECORD

The retail value of the Thai music market in 1996 was 4.72 billion baht (\$186.4 million), according to figures collated by the International Federation of the Phonographic Industry. An incorrect figure appeared in a story in the Jan. 17 issue of Billboard.

## HERSH

(Continued from page 11)

"The Muses were around 10 years, long enough for people beyond the core fans to think that they knew what to expect from the band," says Andrea Troolin, A&R/product manager for Rykodisc. "But with Kristin on her own, people are getting a chance to experience her afresh. And we're definitely reaching out to the 'older and wiser' audience with the new album, those people who don't necessarily get all their info from Spin and MTV."

In keeping with that strategy, Rykodisc plans an ad campaign in such publications as *Utne Reader* and *Sojourner*. And as of now, there are no plans for a video. But at radio and retail, Rykodisc is working to emphasize the new album's kinship with "Hips And Makers" and that record's single, "Your Ghost" (a duet with R.E.M.'s Michael Stipe), which garnered encouraging triple-A airplay. In mid-January, Rykodisc shipped the piquant first single, "Like You"—on a promo-only CD that also features "Your Ghost"—to commercial and noncommercial triple-A stations along with alternative and college outlets.

Rykodisc started reaching out to indie retailers before Christmas with "Strange Angels" posters and free cassette samplers pairing "Like You" with "Your Ghost." And with larger chains, listening-station placement is planned for the coming months. Borders music buyer Andrew Sibray says he expects the album to do "really well" at his stores, "better than 'Hips And Makers,' because it's really the female singer/songwriter's time right now."

Yet according to WXRT music director Patty Martin, "Strange Angels" may suffer from girl-power burnout at radio, since Paula Cole, Shawn Colvin, Loreena McKennitt, and Sarah McLachlan have ruled the airwaves for a while now.

"'Like You' is a nice song—we'll spice up our rotation with it for sure," Martin says. "But there may be a glut of that kind of thing right now, so the next single might be better timing for us. We'll see what the response is from her playing live on the station, though, and what 'Like You' sounds like on the air. You never know."

Modest and centered, Hersh lives with her family in the desert outside Los Angeles, operating out of a "little corner of the music business," as she puts it. Hersh is managed by her husband, Billy O'Connell, for Throwing Music (and her songs are published by Yes Dear Music, administered by Bug Music, BMI). It's good to be away from the hubbub, she says, and close to what's real ("you know, the baby cut a tooth today—the news"). From that vantage point, Hersh has something keen to say about her calling.

"Female musicians still have more to offer beyond the cartoon roles the industry provides for them," Hersh says. "Men have to play cartoons to succeed, too, of course, but they have tons of different roles to choose from. With women, it always seems to be just 'the bimbo,' 'the angry young woman,' or 'the ethereal poet.' But those aren't the women we grew up with—our sisters, our mothers, our girlfriends—who are down-to-earth and funny. Real, regular people."

Current  
News  
Daily  
Billboard  
Online

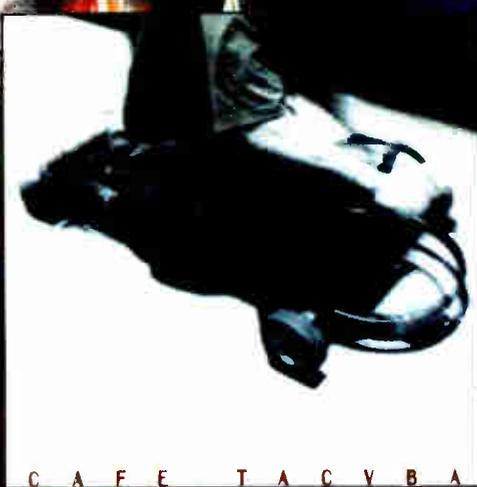
<http://www.billboard.com>



CAFÉ TACUBA and EL TRI  
nominated for First Ever  
LATIN ROCK

# GRAMMY AWARDS

based Rock en  
Español groups  
Café Tacuba and  
El Tri both  
recently  
received their  
first ever  
Grammy  
nominations.



Café Tacuba's nomination caps an incredible year in which the alterlatino rockers reached new levels of crossover success with their third album *Avalancha de Éxitos*. The *New York Times* praised the record as

**"a good future  
for pop music."**

In 1997, the band graced the cover of the international edition of *Newsweek*, was the subject of a major feature in *Spin*, performed on PBS's "Sessions At West 54th," and became the first Rock en Español act to chart on the CMJ 200. Café Tacuba's video for the single "Chilanga Banda" won

**"Best Latin  
Video of the Year"**

at the 1997 MTV Video Music Awards.



Latin rock pioneers **El Tri** have been nominated for *Quando Tú No Estás*, their 29th album. With

**eight gold records**

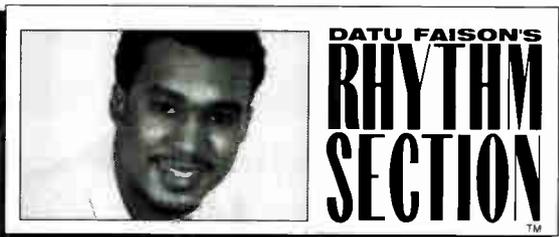
and total career sales of over 2.1 million units in the U.S. and Mexico, El Tri have been playing together for nearly thirty years. The legendary group is led by Alex Lora, who co-produced *Quando Tú No Estás*. The album is highlighted by the single "Virgen Morena," which features guitar playing from classic rock legend Carlos Santana.



Thanks to the voting members  
of NARAS and to their  
millions of fans.



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**DATU FAISON'S RHYTHM SECTION**

**LOX LOCKS:** After last issue's early debut on the Top R&B Albums chart, "Money, Power & Respect" by the Lox (Bad Boy/Arista) captures the dual Greatest Gainer and No. 1 crowns with its 34-1 move. The set secured a No. 3 Hot Shot entry on The Billboard 200 for scanning 109,500 units at the all-stores panel.

The group's first single, "If You Think I'm Jiggy," enters Hot Rap Singles at No. 37 due to street-date violations. It should secure a top 20 placement on the Hot R&B Singles list next issue since the track has already secured 8.3 million listeners

**ROCK SOLID:** In its second week atop the Hot R&B Singles chart, Usher's "Nice & Slow" (LaFace/Arista) looks like it could wear that crown for a while. Airplay for the track, which has ranked No. 1 for three weeks on our Hot R&B Airplay list, picks up another million listeners, with 86 Broadcast Data Systems-monitored stations already on board. The song still has considerable room to grow at R&B radio since our R&B panel consists of 105 monitored stations.

Even more impressive, sales for "Nice & Slow" pick up 34% among R&B core stores, which translates into a second week atop Hot R&B Singles Sales.

Meanwhile, three of the songs that were victimized by Usher's strong entry last issue show continued growth. "I Don't Ever Want To See You Again" by Uncle Sam (Stonycreek/Epic) climbs 5-3, posting a 10% increase in listeners and airplay at four new stations. Busta Rhymes' "Dangerous" (Elektra/EEG), which lost its bullet last issue, falling 4-6, rebounds 6-5 with a 23% sales gain. And Destiny's Child's "No, No, No" (Columbia) rises 7-6, showing a 10% gain in audience and an 8% spike in sales.

Two older hits, Boyz II Men's "A Song For Mama" (No. 4, Motown) and Dru Hill's "We're Not Making Love" (No. 7, LaFace/Arista), both fall back, each losing more than 600 chart points, which creates opportunities for newer titles to move forward.

**DOUBLE TROUBLE:** On several occasions, Rhythm Section has explained Billboard's policy on double A-sides, singles that have two songs listed on a chart. The rule states that if two songs on the same commercial single receive enough airplay to rank in the top 75 of the Hot R&B Airplay list (or the top 75 of the Hot 100 Airplay list in the case of the Hot 100), both versions will be listed on the overall chart. The rule also says that the song receiving the greater amount of airplay will be listed first.

LL Cool J's "4,3,2,1" (Def Jam/Mercury) was serviced to retail in early December only as a 12-inch single. The song charted for six weeks on Hot R&B Singles and now ranks No. 24. New configurations were later serviced containing both "4,3,2,1" and another track, "Father," both of which were receiving airplay. Although "4,3,2,1" has the greater airplay, Billboard is linking sales of the newly configured singles to the airplay of "Father" only because that track was not available on the initial 12-inch piece when Billboard first charted "4,3,2,1."

The new item, listed as "Father," debuts at No. 13.

**R&B**

**LEDFORD FUSES JAZZ**

(Continued from page 38)

ly not your typical jazz cover. "That's our starting point," says Neidhart. "We are definitely shooting for a younger audience with Mark. He sums up where we see Verve Forecast going. We want to go from being the No. 1 catalog/specialty jazz album label to the No. 1 contemporary jazz label. And Mark is the man that will help us do that."

Throughout the month of January, Ledford toured PolyGram Group Distribution (which handles Verve Forecast) branches in six major markets: Boston, Chicago, Detroit, Atlanta, Los Angeles, and San Francisco.

Verve Forecast considered that time the ideal opportunity for the artist to introduce his music to the distributor's regional offices, retailers, and radio. In addition, such promotional tools as cassette samplers and postcards were distributed to retail outlets. On Jan. 22, jazz/AC stations received the Smooth mix of the set's promo-only first single, "The Way I Feel." One month later, a remix will go to R&B adult outlets.

Born and raised in Detroit, the vocalist/multi-instrumentalist spent a childhood singing in talent shows. In one such show, sponsored by WCHB and Pepsi-Cola, he won a recording contract with Motown. "My dad just wasn't having that, though," recalls Ledford. "He said I needed to finish school first. I may have been mad at him at the time, but now I'm grateful."

Ledford attended Boston's prestigious Berklee College of Music. His classmates appear now to have been a who's who of Young Turks: Gene Jackson, Bailey, and Walter Beasley. Ledford remembers an atmosphere in which competition was fierce, but everybody helped one another out. "Besides the academic aspect, Berklee taught me the importance of community and of networking," he says.

In 1982, with a degree in jazz composition and arranging, Ledford migrated to New York. By 1986, he'd joined the house band at the Cellar (Continued on next page)



**Eternal Flame.** MCA recording artist Patti LaBelle, left, recently performed cuts from her new album, "Flame," on the "Vibe" TV show. LaBelle was joined by Sinbad, the show's host, for a rendition of "Lady Marmalade."

**Hot Rap Singles™**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	32	—	2	★★★ No. 1/GREATEST GAINER ★★★ <b>FATHER</b> (C) (D) DEF JAM 568332/MERCURY	LL COOL J 1 week at No. 1
2	1	2	4	<b>DANGEROUS</b> (C) (D) (M) (T) (X) ELEKTRA 64131/EEG	BUSTA RHYMES
3	2	1	9	<b>IT'S ALL ABOUT THE BENJAMINS/BEEN AROUND THE WORLD</b> ▲ (C) (D) (T) (X) BAD BOY 79130/ARISTA	PUFF DADDY & THE FAMILY
4	5	8	7	<b>SWING MY WAY</b> (C) (D) (M) (T) (X) EASTWEST 64135/EEG	K.P. & ENVYI
5	37	—	2	<b>WHAT YOU WANT</b> (C) (D) BAD BOY 79141/ARISTA	MASE (FEATURING TOTAL)
6	35	—	2	<b>MAKE EM' SAY UHH!</b> MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X, AND MYSTIKAL (C) (D) (T) NO LIMIT 53302/PRIORITY	
7	8	10	6	<b>DEJA VU (UPTOWN BABY)</b> ◆ (C) (D) (T) (X) CODELINE 78755/COLUMBIA	LORD TARIQ & PETER GUNZ
8	4	9	5	<b>BURN</b> (C) (D) (T) RED ANT 119006/MERCURY	MILITIA
9	6	4	14	<b>I'M NOT A PLAYER</b> (C) (D) (T) LOUD 64910/RCA	BIG PUNISHER
10	3	3	14	<b>FEEL SO GOOD</b> ▲ (C) (D) BAD BOY 79121/ARISTA	MASE
11	7	6	8	<b>JUST CLOWNIN'</b> ◆ (C) (D) (T) PAYDAY/FFRR 570043/ISLAND	WC FROM WESTSIDE CONNECTION
12	10	7	7	<b>ROXANNE '97 - PUFF DADDY REMIX</b> ◆ (M) (T) (X) A&M 58249*	STING & THE POLICE
13	9	5	9	<b>GOING BACK TO CALI</b> ● (C) (D) (T) (X) BAD BOY 79131/ARISTA	THE NOTORIOUS B.I.G.
14	23	17	10	<b>THA HOP</b> (C) (T) (X) BLUNT 4417/TVT	KINSU
15	12	13	10	<b>YOU KNOW MY STEEZ</b> (C) (D) (T) NOO TRYBE 38624/VIRGIN	GANG STARR
16	11	20	3	<b>TWO WRONGS</b> (C) R&D PRODUCTIONS 72629	HEAT
17	29	33	10	<b>JUST BECAUSE</b> (C) (T) (X) MIGHTY 0001	SHAQUEEN
18	27	—	2	<b>THE STONE GARDEN</b> (C) (D) (T) (X) RUFFHOUSE 78773/COLUMBIA	THE PSYCHO REALM
19	13	12	29	<b>UP JUMPS DA BOOGIE</b> ● (C) (D) BLACKGROUND/ATLANTIC 98018/AG	MAGOO AND TIMBALAND
20	14	14	13	<b>MOURN YOU TIL I JOIN YOU</b> ◆ (C) (D) (T) TOMMY BOY 7427	NAUGHTY BY NATURE
21	15	11	16	<b>IF I COULD TEACH THE WORLD</b> ● (C) (D) RUTHLESS 6344/RELATIVITY	BONE THUGS-N-HARMONY
22	36	—	2	<b>THE WORST</b> (T) TOMMY BOY 436*	ONYX + WU-TANG CLAN
23	16	15	16	<b>MAN BEHIND THE MUSIC</b> ◆ (C) (D) (T) LIL' MAN 97020/INTERSCOPE	QUEEN PEN FEAT. TEDDY RILEY
24	21	18	24	<b>BACKYARD BOOGIE</b> (C) (D) (T) PRIORITY 53282	MACK 10
25	17	16	31	<b>NOT TONIGHT</b> ▲ (C) (D) (M) (T) (X) UNDEAS/TOMMY BOY 98019/AG	LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MARTINEZ
26	NEW ►	1	1	<b>GONE TILL NOVEMBER</b> (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	WYCLEF JEAN
27	26	32	6	<b>4, 3, 2, 1</b> (T) DEF JAM 568321*/MERCURY	LL COOL J FEAT. METHOD MAN, REDMAN, DMX, CANIBUS AND MASTER P
28	20	21	11	<b>SHOWDOWN</b> ◆ (C) (D) (T) RELATIVITY 1643	E-A-SKI FEATURING MONTELL JORDAN
29	19	19	6	<b>WE GETZ DOWN</b> (C) (D) (M) (T) (X) ELEKTRA 64137/EEG	RAMPAGE
30	18	22	22	<b>I MISS MY HOMIES</b> ● (C) (D) (T) NO LIMIT 53290/PRIORITY	MASTER P FEAT. PIMP C AND THE SHOCKER
31	25	23	34	<b>I'LL BE MISSING YOU</b> ▲ (M) (T) (X) BAD BOY 79097*/ARISTA	PUFF DADDY & FAITH EVANS (FEAT. 112)
32	24	24	14	<b>CLOSER</b> (C) (D) (T) PENALTY 7214/TOMMY BOY	CAPONE -N- NOREAGA
33	30	27	15	<b>GET IT WET</b> (C) (D) (T) CREATOR'S WAY/ATLANTIC 98001/AG	TWISTA
34	28	29	20	<b>OFF THE BOOKS</b> (C) (T) (X) RELATIVITY 1646	THE BEATNUTS
35	22	25	17	<b>IMMA ROLLA</b> (C) (T) (X) LOC-N-UP 70310	MR. MONEY LOC
36	31	30	20	<b>AVENUES</b> ◆ (C) (D) (T) (X) ARISTA 13411	REFUGEE CAMP ALL STARS FEAT. PRAS (WITH KY-MANI)
37	NEW ►	1	1	<b>IF YOU THINK I'M JIGGY</b> (C) (D) BAD BOY 79115/ARISTA	THE LOX
38	33	26	13	<b>WHAT I NEED</b> (C) (D) (T) STREET LIFE 78149/ALL AMERICAN	CRAIG MACK
39	34	28	15	<b>THE BREAKS</b> ◆ (C) (D) (T) REPRIS 17310/WARNER BROS.	NADANUF FEATURING KURTIS BLOW
40	43	38	4	<b>BLOOD MONEY (PART 2)</b> (T) TOMMY BOY 425*	NOREAGA FEAT. NAS + NATURE
41	40	36	30	<b>TAKE IT TO THE STREETS</b> ◆ (C) (D) (M) (T) (X) VIOLATOR/ELEKTRA 64171/EEG	RAMPAGE FEAT. BILLY LAWRENCE
42	45	37	34	<b>LOOK INTO MY EYES</b> ▲ (C) (D) (T) RUTHLESS 6343/RELATIVITY	BONE THUGS-N-HARMONY
43	RE-ENTRY	9	9	<b>WHAT U GOTTA SAY</b> (C) (D) (T) NEW QUEST/DPH 54224/LIGHTYEAR	RODNEY O
44	38	39	8	<b>I WONDER IF HEAVEN GOT A GHETTO</b> (T) AMARU 42500*/JIVE	2PAC
45	49	42	11	<b>PAPI CHULO</b> ◆ (C) (D) (T) BUZZ TONE 65317/RCA	FUNKDOOBIEST FEAT. DAZ DILLINGER AND COBRA RED
46	NEW ►	1	1	<b>IT'S LIKE THAT</b> (C) (T) (X) SM:JE 9065*/PROFILE	RUN-D.M.C. VS. JASON NEVINS
47	RE-ENTRY	14	14	<b>IT'S YOURZ</b> (T) LOUD 64957*/RCA	WU-TANG CLAN
48	44	41	17	<b>BLAZING HOT</b> (C) (D) (T) STREET LIFE/DIVINE 78143/ALL AMERICAN	NICE & SMOOTH
49	RE-ENTRY	3	3	<b>THE CITY IS MINE</b> (T) ROC-A-FELLA/DEF JAM 568055*/MERCURY	JAY-Z FEATURING BLACKSTREET
50	39	31	12	<b>BOUNCE BABY BOUNCE</b> (C) BEFORE DAWN 111/TOUCHWOOD	FRAZE

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.

**BUBBLING UNDER HOT R&B SINGLES**

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	12	2	<b>CHINESE CHECKERS</b> LOIS LANE (JEA)
2	4	5	<b>I'M IN LOVE</b> SYLVIA SIMONE FEAT. C.L. SMOOTH (HMC)
3	—	15	<b>HOLIDAY</b> WITCHDOCTOR (ORGANIZED NOIZE/INTERSCOPE)
4	1	12	<b>DO IT ON THE UPSIDE</b> K-BALL (WARNER BROS.)
5	3	16	<b>SO AMAZING</b> TOTAL COMMITMENT (550 MUSIC/EPIC)
6	9	12	<b>PAPI CHULO</b> FUNKDOOBIEST FEAT. DAZ DILLINGER AND COBRA RED (BUZZ TONE)
7	21	6	<b>IT'S LIKE THAT</b> RUN-D.M.C. VS. JASON NEVINS (SM:JE/PROFILE)
8	14	6	<b>BABY IT'S ON</b> BY CHANCE (PERSONA)
9	10	15	<b>UM BAH</b> AREAL (THATZ ENTERTAINMENT/COPPER SUN)
10	11	11	<b>PUFF IN... GOT TO GIVE IT UP</b> RUSCOOLA FEAT. BUZ (ROME/ALEXIA/CHIBAN)
11	7	17	<b>BE MY PRIVATE DANCER</b> THE 2 LIVE CREW (LIL' JOE)
12	23	10	<b>HARD TIMES</b> LUNASOC FEAT. CEO AND EPHRAIM GALLOWAY (ON THE RUN)
13	8	4	<b>MONEY CAN'T BUY YOU LOVE</b> YOUNG DRE FEAT. SANDY WYATT (OF THE COASTERS) (MC3)

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

# Billboard TOP R&B ALBUMS

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

JANUARY 31, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
<b>★★★ No. 1/GREATEST GAINER/HEATSEEKER IMPACT★★★</b>						
1	34	—	2	<b>THE LOX</b> BAD BOY 73015*/ARISTA (10.98/16.98) <b>HS</b> 1 week at No. 1	MONEY, POWER & RESPECT	1
2	1	1	18	<b>USHER</b> ▲ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	1
3	5	11	17	<b>BRIAN MCKNIGHT</b> MERCURY 536215 (10.96 EQ/16.98)	ANYTIME	3
4	2	4	10	<b>LSG</b> EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	2
5	3	3	13	<b>MASE</b> ▲ <sup>2</sup> BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
6	4	2	10	<b>ERYKAH BADU</b> ▲ KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE	1
<b>★★★ PACESETTER★★★</b>						
7	12	9	18	<b>SOUNDTRACK</b> ▲ LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD	1
8	7	8	11	<b>MYSTIKAL</b> ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) <b>HS</b>	UNPREDICTABLE	1
9	13	17	10	<b>TIMBALAND AND MAGOO</b> BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98)	WELCOME TO OUR WORLD	9
10	11	13	12	<b>JAY-Z</b> ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	2
11	6	5	9	<b>2PAC</b> ▲ <sup>2</sup> AMARU 41630*/JIVE (19.98/24.98)	R U STILL DOWN? (REMEMBER ME)	1
12	19	20	31	<b>K-CI &amp; JOJO</b> ● MCA 11613* (10.98/16.98)	LOVE ALWAYS	9
13	8	10	15	<b>JANET</b> ▲ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2
14	9	7	19	<b>BUSTA RHYMES</b> ▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	1
15	10	6	27	<b>PUFF DADDY &amp; THE FAMILY</b> ▲ <sup>3</sup> BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
16	16	12	18	<b>MARIAH CAREY</b> ▲ <sup>3</sup> COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	3
17	15	18	14	<b>NAS ESCOBAR, FOXY BROWN, AZ AND NATURE</b> AFTERMATH 90136*/INTERSCOPE (10.98/17.98)	THE FIRM — THE ALBUM	1
18	18	15	8	<b>WILL SMITH</b> ▲ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	11
19	17	14	9	<b>VARIOUS ARTISTS</b> ● PRIORITY 50639* (11.98/17.98)	IN THA BEGINNING...THERE WAS RAP	4
20	14	16	21	<b>MASTER P</b> ▲ <sup>2</sup> NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
21	21	23	40	<b>MARY J. BLIGE</b> ▲ <sup>2</sup> MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
22	22	24	5	<b>QUEEN PEN</b> LIL' MAN 90151*/INTERSCOPE (10.98/16.98) <b>HS</b>	MY MELODY	22
23	23	25	25	<b>JOE</b> ● JIVE 41603* (11.98/16.98)	ALL THAT I AM	4
24	20	19	12	<b>RAKIM</b> ● UNIVERSAL 53113* (10.98/16.98)	THE 18TH LETTER	1
25	25	34	9	<b>CHICO DEBARGE</b> KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	14
26	27	22	61	<b>DRU HILL</b> ▲ ISLAND 524306 (10.98/16.98) <b>HS</b>	DRU HILL	5
<b>★★★ HEATSEEKER IMPACT★★★</b>						
27	36	42	14	<b>UNCLE SAM</b> STONECREEK 67731/EPIC (10.98 EQ/16.98) <b>HS</b>	UNCLE SAM	27
28	31	30	5	<b>VARIOUS ARTISTS</b> POLYGRAM TV 536204 (8.98/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 1	28
29	24	21	17	<b>BOYZ II MEN</b> ▲ <sup>2</sup> MOTOWN 530819* (11.98/17.98)	EVOLUTION	1
30	29	26	9	<b>MJG</b> SUAVE HOUSE 53105*/UNIVERSAL (10.98/16.98)	NO MORE GLORY	4
31	28	31	18	<b>JON B.</b> YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	25
32	33	41	11	<b>KAREN CLARK-SHEARD</b> ISLAND 524397 (10.98/17.98) <b>HS</b>	FINALLY KAREN	28
33	37	28	4	<b>SOUNDTRACK</b> A BAND APART/MAVERICK 46841/WARNER BROS. (11.98/17.98)	JACKIE BROWN	28
34	43	48	23	<b>SWV</b> RCA 67525* (10.98/16.98)	RELEASE SOME TENSION	5
35	35	33	28	<b>MISSY "MISDEMEANOR" ELLIOTT</b> ▲ EASTWEST 62062*/EEG (10.98/16.98)	SUPA DUPA FLY	1
36	38	36	35	<b>GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION</b> ▲ B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	1
37	30	27	14	<b>LL COOL J</b> ▲ DEF JAM 539186*/MERCURY (11.98 EQ/17.98)	PHENOMENON	4
38	26	29	9	<b>KENNY G</b> ▲ ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	15
39	32	37	25	<b>SOUNDS OF BLACKNESS</b> PERSPECTIVE 549029/A&M (10.98/16.98) <b>HS</b>	TIME FOR HEALING	24
40	44	39	30	<b>WYCLEF JEAN FEAT. REFUGEE ALLSTARS</b> ▲ RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	4
41	42	35	44	<b>THE NOTORIOUS B.I.G.</b> ▲ <sup>2</sup> BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
42	40	32	10	<b>LUNIZ</b> NOO TRYBE 44939/VIRGIN (10.98/16.98)	LUNITIK MUZIK	8
43	55	51	16	<b>LUTHER VANDROSS</b> ● LV 68220/EPIC (10.98 EQ/17.983)	ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2	17
44	45	45	11	<b>THREE 6 MAFIA</b> RELATIVITY 1644 (10.98/15.98)	CHPT. 2: WORLD DOMINATION	18
45	39	84	8	<b>THE WHORIDAS</b> HOB0/SOUTHPAW 71800*/DELICIOUS VINYL (10.98/16.98) <b>HS</b>	WHORIDIN'	39
46	41	38	16	<b>SOUNDTRACK</b> ▲ <sup>2</sup> DEATH ROW 53509*/PRIORITY (12.98/19.98)	GANG RELATED — THE SOUNDTRACK	1

47	48	40	5	<b>ICE CUBE</b> PRIORITY 51037 (10.98/16.98)	FEATURING...ICE CUBE	32
48	46	49	12	<b>H-TOWN</b> RELATIVITY 1596 (10.98/15.98)	LADIES EDITION	12
49	49	50	22	<b>SOUNDTRACK</b> ● ARISTA 18975 (10.98/16.98)	MONEY TALKS — THE ALBUM	6
50	60	54	16	<b>NEXT</b> ARISTA 18973 (10.98/15.98) <b>HS</b>	RATED NEXT	29
51	47	46	8	<b>VARIOUS ARTISTS</b> TOMMY BOY 1234 (12.98/17.98)	MTV PARTY TO GO 98	46
52	51	53	8	<b>THE WHISPERS</b> INTERSCOPE 90111 (10.98/16.98)	SONGBOOK VOLUME ONE — THE SONGS OF BABYFACE	27
53	53	47	67	<b>GINUWINE</b> ▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) <b>HS</b>	GINUWINE... THE BACHELOR	14
54	54	78	9	<b>5TH WARD BOYZ</b> RAP-A-LOT/NOO TRYBE 45117/VIRGIN (10.98/15.98)	USUAL SUSPECTS	26
55	52	56	8	<b>BABYFACE</b> ● EPIC 68779 (10.98 EQ/16.98)	MTV UNPLUGGED NYC 1997	33
56	61	57	30	<b>PATTI LABELLE</b> MCA 11642 (10.98/16.98)	FLAME	10
57	70	85	10	<b>LUKE</b> LUKE RECORDS II 524448/ISLAND (10.98/16.98)	CHANGIN' THE GAME	49
58	57	52	17	<b>SOMETHIN' FOR THE PEOPLE</b> WARNER BROS. 46753 (9.98/15.98) <b>HS</b>	THIS TIME IT'S PERSONAL	33
59	50	61	13	<b>BIG BUB</b> KEDAR 53074*/UNIVERSAL (10.98/16.98) <b>HS</b>	TIMELESS	15
60	65	65	48	<b>TRU</b> ▲ <sup>2</sup> NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
61	63	68	18	<b>MACK 10</b> ● PRIORITY 50675* (10.98/16.98)	BASED ON A TRUE STORY	5
62	59	58	35	<b>SOUNDTRACK</b> ● NO LIMIT 50643*/PRIORITY (10.98/16.98)	I'M BOUT IT	1
63	74	71	102	<b>2PAC</b> ▲ <sup>2</sup> DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
64	58	62	86	<b>MASTER P</b> ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
65	62	43	25	<b>BONE THUGS-N-HARMONY</b> ▲ <sup>3</sup> RUTHLESS 6340*/RELATIVITY (19.98/23.98)	THE ART OF WAR	1
66	56	55	12	<b>BEBE WINANS</b> ATLANTIC 83041/AG (10.98/16.98)	BEBE WINANS	36
67	64	60	49	<b>ERYKAH BADU</b> ▲ <sup>2</sup> KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	1
68	66	44	29	<b>SOUNDTRACK</b> ▲ <sup>2</sup> COLUMBIA 68169* (10.98 EQ/17.98)	MEN IN BLACK—THE ALBUM	2
69	71	76	64	<b>MAKAVELI</b> ▲ <sup>3</sup> DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
70	76	72	94	<b>MAXWELL</b> ▲ COLUMBIA 66434* (10.98 EQ/16.98) <b>HS</b>	MAXWELL'S URBAN HANG SUITE	8
71	67	59	18	<b>EPMD</b> ● DEF JAM 536389*/MERCURY (10.98 EQ/16.98)	BACK IN BUSINESS	4
72	79	74	12	<b>WILL DOWNING</b> MERCURY 536350 (10.98 EQ/16.98) <b>HS</b>	INVITATION ONLY	30
73	73	67	14	<b>GRAVEDIGGAZ</b> GEE STREET 32501*/V2 (10.98/16.98)	THE PICK, THE SICKLE AND THE SHOVEL	7
74	75	66	33	<b>WU-TANG CLAN</b> ▲ <sup>2</sup> LOUO 66905*/RCA (19.98/24.98)	WU-TANG FOREVER	1
75	69	83	11	<b>CHRISTION</b> ROC-A-FELLA/DEF JAM 536281*/MERCURY (10.98 EQ/17.98) <b>HS</b>	GHETTO CYRANO	23
76	88	86	30	<b>VARIOUS ARTISTS</b> SO SO DEF 67998*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS VOL. II	26
77	80	63	12	<b>ROBYN</b> ● RCA 67477 (10.98/16.98) <b>HS</b>	ROBYN IS HERE	51
78	86	87	16	<b>COMMON</b> RELATIVITY 1535* (10.98/15.98)	ONE DAY IT'LL ALL MAKE SENSE	12
79	78	79	10	<b>MC EIHT</b> EPIC STREET 68041*/EPIC (10.98 EQ/16.98)	LAST MAN STANDING	13
80	84	89	15	<b>SAM SALTER</b> LAFACE 26040/ARISTA (10.98/15.98) <b>HS</b>	IT'S ON TONIGHT	41
81	89	90	27	<b>MAXWELL</b> COLUMBIA 68515 (7.98 EQ/13.98)	MTV UNPLUGGED EP	15
82	68	75	30	<b>TWISTA</b> CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98) <b>HS</b>	ADRENALINE RUSH	13
83	82	73	40	<b>ROME</b> ▲ GRAND JURY 67441/RCA (10.98/15.98)	ROME	7
84	77	—	10	<b>PEGGY SCOTT-ADAMS</b> MISS BUTCH 4005/MARDI GRAS (9.98/14.98)	CONTAGIOUS	55
85	81	77	83	<b>TONI BRAXTON</b> ▲ <sup>5</sup> LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	1
86	RE-ENTRY	79	<b>KENNY LATTIMORE</b> ● COLUMBIA 67125 (10.98 EQ/16.98) <b>HS</b>	KENNY LATTIMORE	19	
87	83	69	17	<b>IMMATURE</b> MCA 11668 (10.98/16.98)	THE JOURNEY	20
88	72	64	11	<b>MIC GERONIMO</b> BLUNT 4930*/TVT (10.98/16.98) <b>HS</b>	VENDETTA	20
89	87	81	21	<b>VARIOUS ARTISTS</b> ARISTA 18977 (10.98/16.98)	ULTIMATE HIP HOP PARTY 1998	32
90	91	92	10	<b>TOP AUTHORITY</b> TOP FLIGHT/WRAP 8160/ICHIBAN (11.98/16.98)	TOP AUTHORITY UN CUT — THE NEW YEA	21
91	94	—	10	<b>HOT BOYS</b> CASH MONEY 9614 (10.98/17.98) <b>HS</b>	GET IT HOW U LIVE!!	37
92	97	96	10	<b>RICK JAMES</b> HIGHER SOURCE/PRIVATE I 417070/MERCURY (10.98 EQ/16.98)	URBAN RAPSODY	31
93	85	80	37	<b>ALLURE</b> TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98) <b>HS</b>	ALLURE	23
94	92	99	26	<b>CAPONE -N- NOREAGA</b> PENALTY 3041*/TOMMY BOY (10.98/15.98)	THE WAR REPORT	4
95	RE-ENTRY	62	<b>LIL' KIM</b> ▲ UNDEAS/ATLANTIC 92733*/AG (10.98/16.98)	HARD CORE	3	
96	95	70	13	<b>SALT-N-PEPA</b> ● RED ANT/LONDON 828959*/ISLAND (10.97/17.98)	BRAND NEW	16
97	100	—	10	<b>BROTHA LYNCH HUNG</b> BLACK MARKET 50648/PRIORITY (10.98/16.98)	LOADED	9
98	99	—	7	<b>MARVIN SEASE</b> JIVE 41619 (10.98/15.98)	THE BITCH GIT IT ALL	64
99	RE-ENTRY	23	<b>BONEY JAMES</b> WARNER BROS. 46548 (10.98/16.98) <b>HS</b>	SWEET THING	49	
100	98	94	29	<b>MIA X</b> ● NO LIMIT 50705*/PRIORITY (10.98/16.98)	UNLADY LIKE	2

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.

## LEDFORD FUSES JAZZ, HIP-HOP

(Continued from preceding page)

where R&B singers Johnny Kemp and Meli'sa Morgan were regularly featured. "I developed my guitar-playing skills there and got my R&B chops back after all those years doing jazz at Berklee."

The same year, he began a working relationship with Metheny that continues to this day.

With his reputation developing as a sideman par excellence, Ledford began touring and recording with the likes of Living Colour, Steve Winwood, Steel Pulse, Jon Hendricks, Stephanie Mills, the Brecker Brothers,

and Special EFX.

In the production department, Ledford has lent his creative hand to Mary J. Blige's "I'm Goin' Down" and Faith Evans' "Love Don't Live Here Anymore," as well as on jingles for Mattel, Close-Up, AT&T, Chevrolet, and Citibank. Not one to rest, Ledford now performs with Bobby McFerrin's a cappella group, Circle.

Throughout his numerous endeavors, Ledford never lost sight of making his own record. For him, the timing had to be right. "I know it's a risky album," says Ledford. "But I

feel that since it's my first album, I'm in a better position to take a risk than at some other point in my career when I've already established my audience. Throughout the history of music, good artists have always taken risks. Change is good. With 'Miles 2 Go,' I am trying to start a new era in jazz listenership. My biggest fear with this album, though, is that I'm going to be limited to a jazz audience. And quite honestly, that will be the demise of this whole concept, because it's not about just a jazz audience. It's about pushing the envelope."

## THE RHYTHM & THE BLUES

(Continued from page 38)

"is not going to prevent Dennis from mentioning his prior association in the Temptations; it wouldn't prevent him from using the name as an inductee into the Rock and Roll Hall of Fame. The only thing the judge is saying is that until we get more information, Dennis should not use other variations of the Temptations name. The judge is not certain at this point whether it would create confusion."

Rader adds that any decision made by this judge is appealable. Further, Rader says, "depending on how Otis Williams handles himself, he may be in

possible difficulties. If he begins to interfere with Dennis' ability to do business by making improper statements, we're going to take action... In no way is this over."

Williams and English filed suit against Edwards in September 1996. Edwards filed a response to the claim in October 1997 (Billboard, Nov. 29, 1997).

Assistance in preparing this column was provided by Janine Covey, managing editor of R&B Airplay Monitor.

# Hot R&B Airplay

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			<b>★ ★ NO. 1 ★ ★</b>	
1	1	12	<b>NICE &amp; SLOW</b>	USHER (LAFACE/ARISTA) 2 wks at No. 1
2	2	18	<b>MY BODY</b>	LSG (EASTWEST/EEG)
3	5	10	<b>ANYTIME</b>	BRIAN MCKNIGHT (MERCURY)
4	3	15	<b>A SONG FOR MAMA</b>	BOYZ II MEN (MOTOWN)
5	11	12	<b>LUV 2 LUV U</b>	TIMBALAND AND MAGOO (BLACKGROUND/ATLANTIC)
6	13	10	<b>SEVEN DAYS</b>	MARY J. BLIGE (MCA)
7	9	14	<b>5 STEPS</b>	DRU HILL (ISLAND)
8	4	14	<b>TYRONE</b>	ERYKAH BADU (KEDAR/UNIVERSAL)
9	7	29	<b>YOU MAKE ME WANNA...</b>	USHER (LAFACE/ARISTA)
10	6	17	<b>WE'RE NOT MAKING LOVE NO MORE</b>	DRU HILL (LAFACE/ARISTA)
11	12	11	<b>I DON'T EVER WANT TO SEE YOU AGAIN</b>	UNCLE SAM (STONECREEK/EPIC)
12	8	26	<b>WHAT ABOUT US</b>	TOTAL (LAFACE/ARISTA)
13	14	9	<b>WHAT YOU WANT</b>	MASE (FEAT. TOTAL) (BAD BOY/ARISTA)
14	10	15	<b>DANGEROUS</b>	BUSTA RHYMES (ELEKTRA/EEG)
15	23	5	<b>RAIN</b>	SWV (RCA)
16	21	11	<b>NO, NO, NO</b>	DESTINY'S CHILD (COLUMBIA)
17	15	12	<b>I WONDER IF HEAVEN GOT A GHETTO</b>	2PAC (AMARU/JIVE)
18	18	23	<b>BUTTA LOVE</b>	NEXT (ARISTA)
19	28	7	<b>ALL MY LIFE</b>	K-CI & JOJO (MCA)
20	19	15	<b>A DREAM</b>	MARY J. BLIGE (ARISTA)
21	16	25	<b>PUT YOUR HANDS WHERE MY EYES COULD SEE</b>	BUSTA RHYMES (ELEKTRA/EEG)
22	17	20	<b>SOCK IT 2 ME</b>	MISSY "MISDEMEANOR" ELLIOTT FEAT. DA BRAT (EASTWEST)
23	22	10	<b>RAPPER'S DELIGHT</b>	ERICK SERMON, KEITH MURRAY & REDMAN (PRIORITY)
24	24	13	<b>ARE U STILL DOWN</b>	JON B. (YAB YUM/550 MUSIC/EPIC)
25	20	25	<b>MY LOVE IS THE SHHH!</b>	SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA (WB)
26	40	2	<b>AM I DREAMING</b>	OL SKOOL FEAT. KEITH SWEAT & XSCAPE (KEM/UNIVERSAL)
27	25	38	<b>EVERYTHING</b>	MARY J. BLIGE (MCA)
28	36	2	<b>BEEP ME 911</b>	MISSY "MISDEMEANOR" ELLIOTT FEAT. 702 & MAGOO (EASTWEST)
29	26	21	<b>FEEL SO GOOD</b>	MASE (BAD BOY/ARISTA)
30	29	7	<b>TOGETHER AGAIN</b>	JANET (VIRGIN)
31	31	7	<b>4, 3, 2, 1</b>	LL COOL J, M. MARR, REDMAN, DMX, CABULUS AND MASTER P (DEF JAM)
32	27	12	<b>HOLD ON (CHANGE IS COMIN')</b>	SOUNDS OF BLACKNESS (PERSPECTIVE/A&M)
33	42	15	<b>BREAKDOWN</b>	MARIAH CAREY (FEAT. BONE THUGS-N-HARMONY) (COLUMBIA)
34	37	4	<b>SWING MY WAY</b>	K.P. & ENVYI (EASTWEST/EEG)
35	44	8	<b>GETTIN' JIGGY WIT IT</b>	WILL SMITH (COLUMBIA)
36	34	8	<b>ALL MY LOVE</b>	QUEEN PEN FEAT. ERIC WILLIAMS OF BLACKSTREET (LIL' MAN)
37	30	12	<b>GOOD GIRLS</b>	JOE (JIVE)

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

## HOT R&B RECURRENT AIRPLAY

1	1	4	<b>OTHERSIDE OF THE GAME</b>	ERYKAH BADU (KEDAR/UNIVERSAL)
2	3	5	<b>FOR YOU</b>	KENNY LATTIMORE (COLUMBIA)
3	5	7	<b>CAN WE</b>	SWV (JIVE)
4	—	1	<b>SHOE WAS ON THE OTHER FOOT</b>	PATTI LABELLE (MCA)
5	2	11	<b>THE SWEETEST THING</b>	REFUGEE CAMP ALL STARS FEAT. LAURYN HILL (COLUMBIA)
6	4	13	<b>NEXT LIFETIME</b>	ERYKAH BADU (KEDAR/UNIVERSAL)
7	—	1	<b>GOT 'TIL IT'S GONE</b>	JANET (FEAT. Q-TIP AND JONI MITCHELL) (VIRGIN)
8	9	17	<b>DON'T LEAVE ME</b>	BLACKSTREET (INTERSCOPE)
9	6	8	<b>G.H.E.T.T.O.U.T.</b>	CHANGING FACES (BIG BEAT/ATLANTIC)
10	10	21	<b>HYPNOTIZE</b>	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
11	11	45	<b>NO DIGGITY</b>	BLACKSTREET (FEAT. DR. ORE) (INTERSCOPE)
12	8	49	<b>ONLY YOU</b>	112 FEAT. THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
13	—	1	<b>I'LL BE MISSING YOU</b>	PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY/ARISTA)
14	14	13	<b>I BELONG TO YOU (EVERY TIME I SEE YOUR FACE)</b>	ROME (GRAND JURY/RCA)
15	—	1	<b>NOT TONIGHT</b>	LIL' KIM (UNDEAS/TOMMY BOY/ATLANTIC)
16	13	11	<b>I'LL DO ANYTHING/I'M SORRY</b>	GINUWINE (550 MUSIC/EPIC)
17	—	1	<b>ALL CRIED OUT</b>	ALLURE FEAT. 112 (TRACK MASTERS/CRAVE)
18	12	41	<b>PONY</b>	GINUWINE (550 MUSIC/EPIC)
19	19	14	<b>RETURN OF THE MACK</b>	MARK MORRISON (ATLANTIC)
20	—	1	<b>UP JUMPS DA BOOGIE</b>	MAGOO AND TIMBALAND (BLACKGROUND/ATLANTIC)
21	20	16	<b>HOPELESS</b>	DIONNE FARRIS (COLUMBIA)
22	18	6	<b>BIG BAD MAMMA</b>	FOXY BROWN FEAT. DRU HILL (MOTOR/DEF JAM)
23	—	3	<b>HOW YA DO DAT</b>	MASTER P FEAT. YOUNG BLEED AND CLIC (NO LIMIT/PRIORITY)
24	17	43	<b>YOU'RE MAKIN' ME HIGH</b>	TONI BRAXTON (LAFACE/ARISTA)
25	15	18	<b>CUPID</b>	112 (BAD BOY/ARISTA)

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

## R&B SINGLES A-Z

24	TITLE (Publisher - Licensing Org.) Sheet Music Dist.	4, 3, 2, 1 (LL Cool J, ASCAP/Def Jam, ASCAP/Erick Sermon, ASCAP/Zomba, ASCAP/So So, ASCAP/Brooklyn Dust, ASCAP/Funkin' Noble, ASCAP/Timber Trace, ASCAP) WBM
29	<b>4 SEASONS OF LONELINESS</b> (EMI April, ASCAP/Flyte Tyne, ASCAP) HL	
84	<b>AIN'T NO LIMIT</b> (Zomba, ASCAP/Chin Checkin', ASCAP/Big P, BMI)	
91	<b>AIN'T NUTHIN' BUT A JAM Y'ALL</b> (Mac-man, ASCAP/Brownstar, ASCAP/S&S, ASCAP)	
60	<b>ALL OF MY DAYS</b> (Zomba, BMJ/R. Kelly, BMI) WBM	
79	<b>ARE U BOUT IT?</b> (Malaco, BMJ/Lynch, BMI)	
9	<b>ARE U STILL DOWN</b> (Sony/ATV, BMI/Yab Yum, BMI/Vibelect, BMI/Music Corp. Of America, BMI/Joshua's Dream, BMJ/BMG, ASCAP/Black Hipanic, ASCAP)	
90	<b>AVENUES</b> (Intersong, ASCAP/Warner Chappell, ASCAP) HL	
94	<b>BABY, BABY</b> (Oik, BMJ/Santron, BMI)	
52	<b>BABY YOU KNOW (Lil' Mob, BMJ/Ramal, BMJ/Warner-Tamerlane, BMJ/Keith Sweat, ASCAP) WBM</b>	
99	<b>BLOOD MONEY (PART 2)</b> (Suite 1202, BMJ/Jose Luis Gotcha, BMJ/Zomba, ASCAP/III Wif, ASCAP/Siam U Well, ASCAP/Jelly's Jams, ASCAP/12 & Under, BMJ/Jumping Bean, BMI)	
97	<b>BOUNCE BABY BOUNCE</b> (Lindseyanne, BMJ/Fat, BMI)	
95	<b>THE BREAKS</b> (Neutral Gray, ASCAP/Original J.B., ASCAP/Funk Groove, ASCAP)	
26	<b>BURN</b> (Chop-Shop, BMJ/AA, BMJ/Can I Kick It, ASCAP)	
14	<b>BUTTA LOVE</b> (Honey Jars And Diapers, ASCAP/Uh, Oh, ASCAP/Yah Yah, ASCAP/Do What I Gotta, ASCAP/WB, ASCAP/EMI April, ASCAP) HL/WBM	
82	<b>CAN'T STOP NO PLAYER</b> (Prophecs Of Rage, BMI)	
42	<b>THE CITY IS MINE</b> (Lil' Lu, BMJ/EMI Blackwood, BMJ/Warner-Tamerlane, BMJ/Donril, ASCAP/Zomba, ASCAP/Red Cloud, BMJ/Night River, ASCAP)	
87	<b>CLOSER</b> (Suite 1202, BMJ/Jose Luis Gotcha, BMJ/Percy Coles, ASCAP/1 st Golden Fingers, ASCAP/EMI April, ASCAP/House Of Champions, ASCAP)	
5	<b>DANGEROUS</b> (T'Ziah's, BMJ/Zadiyah's, BMJ/Longitude, BMJ/Warner-Tamerlane, BMJ/Armaclen, BMI) WBM	
19	<b>DEJA VU (UPTOWN BABY)</b> (MCA, BMI) HL	
61	<b>DJ KEEP PLAYIN' (GET YOUR MUSIC ON)</b> (P-Blast, ASCAP/Zomba, ASCAP/MCA) HL/WBM	
33	<b>DON'T STOP THE MUSIC</b> (Virginia Beach, ASCAP/Bizilicious, ASCAP/Herbilicious, ASCAP/Cavilicious, ASCAP/Taking Care Of Business, BMI)	
23	<b>EVERYTHING</b> (EMI April, ASCAP/Flyte Tyne, ASCAP/Warner-Tamerlane, BMJ/Dynatone, BMJ/Beechwood, BMI) HL/WBM	
13	<b>FATHER</b> (LL Cool J, ASCAP/Def Jam, ASCAP/Siam U Well, ASCAP/Jelly's Jams, ASCAP/Chappell, ASCAP/Morrison Leahy, ASCAP/Twelve And Under, BMJ/Jumping Bean, BMI)	
22	<b>FEEL SO GOOD</b> (Second Decade, BMJ/Warner-Tamerlane, BMJ/Foreign Imported, BMI) WBM	
88	<b>GET IT WET</b> (Stay High, ASCAP/It's All Good, ASCAP/Creato's Way, ASCAP/MCA, ASCAP)	
47	<b>GOING BACK TO CALI</b> (Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/B Mo EZ, ASCAP/Saja, BMJ/Songs Of Lastrada, BMJ/Rubber Band, BMI) HL/WBM	
38	<b>GONE TILL NOVEMBER</b> (Sony/ATV Tunes, ASCAP/Tete San Ko, ASCAP)	
63	<b>HEAVEN</b> (O.C.D., BMI)	
46	<b>HONEY</b> (Sony/ATV Songs, BMJ/Rye, BMJ/Justin Combs, ASCAP/EMI April, ASCAP/Zomba, ASCAP/Jazz Merchant, ASCAP/Steven A. Jordan, ASCAP/Bobby Robinson, BMI) HL/WBM	
41	<b>I CAN LOVE YOU/LOVE IS ALL WE NEED</b> (MCA, ASCAP/Mary J. Blige, ASCAP/EMI Blackwood, BMJ/Rodney Jerkins, BMJ/Undeas, BMJ/Warner-Tamerlane, BMJ/Nash Mack, ASCAP/National League, ASCAP) HL/WBM	
25	<b>I CARE 'BOUT YOU</b> (Sony/ATV Songs, BMJ/ECF, BMJ/Fox Film, BMI) WBM	
3	<b>I DON'T EVER WANT TO SEE YOU AGAIN</b> (Vanderpool, BMJ/Ensign, BMI) HL	
53	<b>IF I COULD TEACH THE WORLD</b> (Ruthless Attack, ASCAP/Mo Thug, ASCAP/Keenu, BMI)	
89	<b>IMMA ROLL</b> (Kerason, BMI)	
30	<b>I'M NOT A PLAYER</b> (Let Me Show, ASCAP/Jo Cartegena, ASCAP/Jelly Jams, ASCAP/Old Nigga Spirituals, BMJ/Warner-Tamerlane, BMI) WBM	
74	<b>I'M THINKING</b> (Boethrus II, ASCAP/Boethrus II, SOCAN)	
58	<b>INFATUATION</b> (Bokie, BMJ/Sony/ATV, BMJ/Yab Yum, BMJ/Brownstown Sound, BMJ/Sony/ATV Tunes, ASCAP/Diffcolette, ASCAP)	
32	<b>IN HARM'S WAY</b> (EMI Blackwood, BMJ/Benny's Music, BMJ/WB, BMJ/Rhett Rhyne, ASCAP/Margaret Bell-Byars Designee, BMI) HL/WBM	
36	<b>IN MY BED</b> (Hitco, BMJ/Brown Lace, BMJ/Longitude, BMJ/Zomba, BMJ/Stagegoop, BMJ/Warner-Tamerlane, BMJ/Boobie-Loo, BMI) WBM	
16	<b>IT'S ALL ABOUT THE BENJAMINS/BEEN AROUND THE WORLD</b> (Sheek Louchion, ASCAP/Jae'wons, ASCAP/Panini's, ASCAP/Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Undeas, BMJ/Crazy Cat Catalog, ASCAP) HL	
17	<b>I WONDER IF HEAVEN GOT A GHETTO</b> (Joshua's Dream, BMJ/Music Corp. Of America, BMJ/Saja, BMJ/Songs Of Lastrada, BMJ/Lawhouse, ASCAP) HL	
51	<b>JUST A MEMORY</b> (Frabensha, ASCAP/Steven A. Jordan, ASCAP)	
66	<b>JUST BECAUSE</b> (Might Is Right)	
27	<b>JUST CLOWNIN'</b> (Base Pipe, ASCAP/Vent Noir, ASCAP/Famous, ASCAP) HL	
49	<b>LAST NIGHT'S LETTER</b> (EMI April, ASCAP/LBN, ASCAP/Plaything, ASCAP/Too True, ASCAP/E Two, ASCAP/Cord Kayla, ASCAP) HL	
70	<b>L-L-LIES</b> (Dekopa, BMJ/World Of Andy, ASCAP/Romansque, ASCAP/Annotation, ASCAP/WB, ASCAP)	
69	<b>LOVE BY A REAL PLAYER</b> (EMI Blackwood, BMJ/Willisong, BMI)	
100	<b>MADAME BUTTFLY</b> (Young Man Moving, ASCAP)	
21	<b>MAKE EM' SAY UHH!</b> (Burrin Ave., BMJ/Big P, BMI)	
50	<b>MAN BEHIND THE MUSIC</b> (Donril, ASCAP/Zomba, ASCAP/Queen Pen, ASCAP/September Six, ASCAP/Peanut Butter, ASCAP/Smokin' Sounds, ASCAP/Dynatone, BMJ/Unichappell, BMI) HL/WBM	
98	<b>ME AND MY CRAZY WORLD</b> (LB, ASCAP/EMI April, ASCAP/Ron C, BMI) HL	
44	<b>MO MONEY MO P PROBLEMS</b> (Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Steven A. Jordan, ASCAP/Bernard's Other, BMJ/Sony, ASCAP/Mason Betha, ASCAP/Tommy Jym, BMI) HL	
62	<b>MOURN YOU TIL I JOIN YOU</b> (Naughty, ASCAP/WB, ASCAP/Irving, BMI) WBM	
2	<b>MY BODY</b> (Toni Robi, ASCAP/2000 Watts, ASCAP/WB, ASCAP)	
20	<b>MY LOVE IS THE SHHH!</b> (Unichappell, BMJ/Junkie Funk, BMJ/Tam, Cat, BMI) HL	
96	<b>NEVER HAD A CHANCE</b> (Large Jar, ASCAP/Cermotin, ASCAP/Kay, ASCAP)	
45	<b>NEVER MAKE A PROMISE</b> (Warner-Tamerlane, BMJ/Boobie-Loo, BMI) WBM	
83	<b>NEVER WANNA LET YOU GO (HGL, ASCAP)</b>	
1	<b>NICE &amp; SLOW</b> (So So Def, ASCAP/Stack A.D., ASCAP/U.R. IV, ASCAP/Them Damn Twins, ASCAP/EMI April, ASCAP)	
6	<b>NO, NO, NO</b> (3 Boyz From Newark, ASCAP/Promiscuous, ASCAP/WB, ASCAP/Warner-Tamerlane, BMJ/Sang Mele, BMJ/MS. Mary's, BMJ/Milkman) WBM	
72	<b>OFF THE BOOKS</b> (Inkyju, ASCAP/Let Me Show You, BMI)	
34	<b>THE ONE I LOVE MY HEART TO</b> (Realsongs, ASCAP) WBM	
86	<b>OOH AHH OOH</b> (Musically Mind, BMJ/Hookman, BMJ/Zomba, BMI)	
57	<b>PHENOMENON</b> (LL Cool J, ASCAP/Def Jam, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Ausar, BMI/Interior, BMI) HL/WBM	
85	<b>PLAYER HATES</b> (Funk, BMI)	
93	<b>RICHTER SCALE</b> (Paricken, ASCAP/WB, ASCAP/Joe's, ASCAP/Second Decade, BMJ/Warner-Tamerlane, BMI)	

# 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.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			<b>★ ★ NO. 1 ★ ★</b>	
1	1	2	<b>NICE &amp; SLOW</b>	USHER (LAFACE/ARISTA) 2 wks at No. 1
2	2	13	<b>I DON'T EVER WANT TO SEE YOU AGAIN</b>	UNCLE SAM (STONECREEK/EPIC)
3	—	1	<b>FATHER</b>	LL COOL J (DEF JAM/MERCURY)
4	4	10	<b>NO, NO, NO</b>	DESTINY'S CHILD (COLUMBIA)
5	5	4	<b>DANGEROUS</b>	BUSTA RHYMES (ELEKTRA/EEG)
6	—	1	<b>ARE U STILL DOWN</b>	JON B. (YAB YUM/550 MUSIC/EPIC)
7	9	8	<b>TOGETHER AGAIN</b>	JANET (VIRGIN)
8	6	9	<b>IT'S ALL ABOUT THE BENJAMINS/BEEN AROUND THE WORLD</b>	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
9	8	8	<b>A SONG FOR MAMA</b>	BOYZ II MEN (MOTOWN)
10	3	15	<b>MY BODY</b>	LSG (EASTWEST/EEG)
11	7	8	<b>WE'RE NOT MAKING LOVE NO MORE</b>	DRU HILL (LAFACE/ARISTA)
12	16	7	<b>SWING MY WAY</b>	K.P. & ENVYI (EASTWEST/EEG)
13	—	1	<b>WHAT YOU WANT</b>	MASE (FEAT. TOTAL) (BAD BOY/ARISTA)
14	—	1	<b>MAKE EM' SAY UHH!</b>	MASTER P, FRODO, SLUX, THE SHOCKER, M&X, AND MISTRAL (NO LIMIT)
15	22	6	<b>DEJA VU (UPTOWN BABY)</b>	LORD TARIQ & PETER GUNZ (CODERNE/COLUMBIA)
16	10	22	<b>BUTTA LOVE</b>	NEXT (ARISTA)
17	15	5	<b>BURN</b>	MILITIA (RED ANT)
18	12	18	<b>THEY LIKE IT SLOW</b>	H-TOWN (RELATIVITY)
19	17	14	<b>I'M NOT A PLAYER</b>	BIG PUNISHA (LOUD)
20	11	14	<b>FEEL SO GOOD</b>	MASE (BAD BOY/ARISTA)
21	20	8	<b>TUCK ME IN</b>	KIMBERLY SCOTT (COLUMBIA)
22	21	8	<b>JUST CLOWNIN'</b>	WC FROM WESTSIDE CONNECTION (PAYDAY/FRRYSLAND)
23	18	6	<b>YOUNG, SAD AND BLUE</b>	LYSETTE (FREEWORLD)
24	26	7	<b>SO LONG (WELL, WELL, WELL)</b>	PHAJUA (WARNER BROS.)
25	13	23	<b>MY LOVE IS THE SHHH!</b>	SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA (WB)
26	24	15	<b>DON'T STOP THE MUSIC</b>	PLAYA (DEF JAM/MERCURY)
27	28	6	<b>ROXANNE '97 - PUFF DADDY REMIX</b>	STING & THE POLICE (A&M)
28	23	9	<b>GOING BACK TO CALI</b>	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
29	14	14	<b>IN HARM'S WAY</b>	BEBE WINANS (ATLANTIC)
30	25	16	<b>SOCK IT 2 ME/THE RAIN (SUPA DUBA FLY)</b>	MISSY "MISDEMEANOR" ELLIOTT FEAT. DA BRAT (EASTWEST/EEG)
31	19	18	<b>THE ONE I GAVE MY HEART TO</b>	AALIYAH (BLACKGROUND/ATLANTIC)
32	31	23	<b>I CARE 'BOUT YOU</b>	MILESTONE (LAFACE/ARISTA)
33	27	14	<b>SO GOOD</b>	DAVINA (LOUD)
34	30	23	<b>WHAT ABOUT US</b>	TOTAL (LAFACE/ARISTA)
35	33	22	<b>YOU SHOULD BE MINE (DON'T WASTE YOUR TIME)</b>	BRIAN MCKNIGHT FEAT. MASE (MERCURY)
36	29	24	<b>YOU MAKE ME WANNA...</b>	USHER (LAFACE/ARISTA)
37	61	10	<b>THA HOP</b>	KINSU (BLUNT/TVT)

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
38	32	19	<b>4 SEASONS OF LONELINESS</b>	BOYZ II MEN (MOTOWN)
39	36	9	<b>YOU KNOW MY STEEZ</b>	GANG STARR (NOO TRYBE/VIRGIN)
40	35	12	<b>SHOW ME LOVE</b>	ROBYN (RCA)
41	40	17	<b>HEAVEN</b>	NU FLAVOR (REPRISE/WARNER BROS.)
42	34	3	<b>TWO WRONGS</b>	HEAT (R&D PRODUCTIONS)
43	41	19	<b>EVERYTHING</b>	MARY J. BLIGE (MCA)
44	75	6	<b>JUST BECAUSE</b>	SHAQUEEN (MIGHTY)
45	70	2	<b>THE STONE GARDEN</b>	THE PSYCHO REALM (RUFFHOUSE/COLUMBIA)
46	37			

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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	<b>NICE &amp; SLOW</b> DELITE (D. ALLAMBY, L. BROWDER, A. ROBERSON)	◆ USHER J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND, B. CASEY) (C) (D) LAFACE 24290/ARISTA	1
2	2	1	15	<b>MY BODY</b> ▲ DELITE (D. ALLAMBY, L. BROWDER, A. ROBERSON)	◆ LSG (C) (D) EASTWEST 64132/EEG	1
3	5	5	13	<b>I DON'T EVER WANT TO SEE YOU AGAIN</b> ● N. MORRIS (N. MORRIS)	◆ UNCLE SAM (C) (D) STONECREEK 78689/EPIC	3
4	3	2	8	<b>A SONG FOR MAMA</b> ● BABYFACE (BABYFACE)	◆ BOYZ II MEN (C) (D) (V) MOTOWN 860720	1
5	6	4	4	<b>DANGEROUS</b> R. SMITH (T. SMITH, R. SMITH, H. STONE, F. STONEMAN, L. COLON, L. DERMER)	◆ BUSTA RHYMES (C) (D) (M) (T) (X) ELEKTRA 64131/EEG	4
6	7	7	10	<b>NO, NO, NO</b> ● W. JEAN, V. HERBERT, R. FUSARI (V. HERBERT, R. FUSARI, M. BROWN, C. GAINES)	◆ DESTINY'S CHILD (C) (D) (T) (X) COLUMBIA 78618	6
7	4	3	8	<b>WE'RE NOT MAKING LOVE NO MORE</b> ● BABYFACE, D. SIMMONS (BABYFACE)	◆ DRU HILL (C) (D) LAFACE 24295/ARISTA	2
				★★★ Hot Shot Debut ★★★		
8	<b>NEW</b> ▶	1	1	<b>WHAT YOU WANT</b> N. MYRICK (M. BETHA, K. SPIVEY, N. MYRICK, S. COMBS, C. MAYFIELD)	◆ MASE (FEATURING TOTAL) (C) (D) BAD BOY 79141/ARISTA	8
9	<b>NEW</b> ▶	1	1	<b>ARE U STILL DOWN</b> T. SHAKUR (JON B., T. SHAKUR, JOHNNY J.)	◆ JON B. (C) (D) YAB YUM/550 MUSIC 78793/EPIC	9
10	8	6	24	<b>YOU MAKE ME WANNA...</b> ▲ J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND)	◆ USHER (C) (D) (T) (X) LAFACE 24265/ARISTA	1
11	9	9	23	<b>WHAT ABOUT US</b> TIMBALAND, M. ELLIOTT (T. MOSLEY, M. ELLIOTT)	◆ TOTAL (C) (D) (T) (X) LAFACE 24272/ARISTA	4
12	11	12	8	<b>TOGETHER AGAIN</b> ● 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	<b>NEW</b> ▶	1	1	<b>FATHER</b> POKE & TONE (J. T. SMITH, J. C. OLIVIER, S. BARNES, G. MICHAEL, G. OVERBIG)	◆ LL COOL J (C) (D) DEF JAM 568332/MERCURY	13
14	10	8	22	<b>BUTTA LOVE</b> ● 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
15	18	25	7	<b>SWING MY WAY</b> MIXZO (M. O. JOHNSON, J. HALL)	◆ K.P. & ENVY (C) (D) (M) (T) (X) EASTWEST 64135/EEG	15
16	14	10	9	<b>IT'S ALL ABOUT THE BENJAMINS/BEEN AROUND THE WORLD</b> ▲ D. ANGELETTIE, S. COMBS, R. LAWRENCE, STEVIE J. (S. COMBS, R. LAWRENCE, STEVIE J., J. ADAMS, J. PHILLIPS, D. STYLES, C. WALLACE, K. JONES, S. COMBS, D. ANGELETTIE, D. BOWIE)	◆ PUFF DADDY & THE FAMILY (C) (D) (T) (X) BAD BOY 79130/ARISTA	7
17	16	15	8	<b>I WONDER IF HEAVEN GOT A GHETTO</b> SOULSHOCK, KARLIN (T. SHAKUR, L. GOODMAN, M. MCDOWELL, R. TROUTMAN, L. TROUTMAN)	◆ 2PAC (T) AMARU 42500*/JIVE	14
18	13	14	16	<b>SOCK IT 2 ME/THE RAIN (SUPA DUBA FLY)</b> ● 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
19	22	30	16	<b>DEJA VU (UPTOWN BABY)</b> KNS (D. FAGEN, W. BECKER)	◆ LORD TARIQ & PETER GUNZ (C) (D) (T) (X) CODEINE 78755/COLUMBIA	19
20	12	11	23	<b>MY LOVE IS THE SHHH!</b> ▲ 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
21	<b>NEW</b> ▶	1	1	<b>MAKE EM' SAY UHH!</b> MASTER P FEAT. FIEND, SILK THE SHOCKER, MIA X, AND MYSTIKAL KLC (MASTER P, FIEND, SILK THE SHOCKER, MIA X, MYSTIKAL)	◆ MASE (C) (D) (T) NO LIMIT 53302/PRIORITY	21
22	15	13	14	<b>FEEL SO GOOD</b> ▲ D. ANGELETTIE, S. COMBS (R. E. BELL, R. BELL, G. BROWN, R. MICKENS, C. SMITH, D. THOMAS, R. WESTFIELD, L. DERMER)	◆ MASE (C) (D) BAD BOY 79122/ARISTA	5
23	17	16	19	<b>EVERYTHING</b> 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 55533	5
24	3, 2, 1	6	6	<b>4, 3, 2, 1</b> ◆ LL COOL J FEAT. METHOD MAN, REDMAN, DMX, CANIBUS AND MASTER P E. SERMON (J. T. SMITH, E. SERMON, R. RUBIN, A. YAUCH, A. HOROVITZ, R. NOBLE, C. SMITH, E. SIMMONS)	◆ LL COOL J (T) DEF JAM 568321*/MERCURY	24
25	19	17	23	<b>I CARE 'BOUT YOU</b> ● BABYFACE (BABYFACE)	◆ LORD TARIQ & PETER GUNZ (C) (D) (T) (X) LAFACE 24264/ARISTA	10
26	26	40	5	<b>BURN</b> E. DEAN (D. SILAS, J. SMITH, E. DEAN)	◆ MILITIA (C) (D) (T) RED ANT 119006	26
27	23	23	8	<b>JUST CLOWNIN'</b> WC, CRAZY TOONES (W. CALHOUN, K. GILLIAM)	◆ WC FROM WESTSIDE CONNECTION (C) (D) (T) PAYDAY/FRR 570043/ISLAND	18
28	21	19	18	<b>THEY LIKE IT SLOW</b> D. CONNER (D. CONNER, S. CONNER, D. JACKSON)	◆ H-TOWN (C) (D) (T) RELATIVITY 1642	12
29	27	21	19	<b>4 SEASONS OF LONELINESS</b> ▲ J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS)	◆ BOYZ II MEN (C) (D) (V) MOTOWN 860684	2
30	31	26	14	<b>I'M NOT A PLAYER</b> MINNESOTA (C. RIOS, M. RICHARDSON, K. GAMBLE, L. HUFF)	◆ BIG PUNISHER (C) (D) (T) LOUD 64910	19
31	29	22	6	<b>ROXANNE '97 - PUFF DADDY REMIX</b> 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
32	20	24	14	<b>IN HARM'S WAY</b> R. LAWRENCE (B. WINANS, R. LAWRENCE, M. BELL-BYARS)	◆ BEBE WINANS (C) (D) ATLANTIC 84035	20
33	34	34	15	<b>DON'T STOP THE MUSIC</b> 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
34	25	18	18	<b>THE ONE I GAVE MY HEART TO</b> ● G. ROCHE (D. WARREN)	◆ AALIYAH (C) (D) (T) (X) BLACKGROUND 98002/ATLANTIC	8
35	35	50	8	<b>SO LONG (WELL, WELL, WELL)</b> K. K. JACKSON, LIL' RICK (K. K. JACKSON, R. WHITE, E. ROBERSON)	◆ PHAJJA (C) (D) WARNER BROS. 17308	35
36	28	20	57	<b>IN MY BED</b> ▲ D. SIMMONS (R. BROWN, R. B. STACY, D. SIMMONS)	◆ DRU HILL (C) (D) ISLAND 854854	1
37	33	37	14	<b>SO GOOD</b> DAVINA (DAVINA, LEWIS)	◆ DAVINA (C) (D) (T) LOUD 65303	23
38	<b>NEW</b> ▶	1	1	<b>GONE TILL NOVEMBER</b> W. JEAN (N. JEAN)	◆ WYCLEF JEAN (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	38
39	30	28	22	<b>YOU SHOULD BE MINE (DON'T WASTE YOUR TIME)</b> S. COMBS, R. LAWRENCE, STEVIE J. (S. COMBS, R. LAWRENCE, M. BETHA, K. PRICE, J. BROWN, S. JORDAN, B. MCKNIGHT)	◆ BRIAN MCKNIGHT FEAT. MASE (C) (D) (T) MERCURY 574760	4
40	32	45	7	<b>YOUNG, SAD AND BLUE</b> CARLOS, DADA (L. TITI, B. TILLMAN, C. THORNTON)	◆ LYSETTE (C) (D) (T) FREEWORLD 34277	32
41	38	32	28	<b>I CAN LOVE YOU/LOVE IS ALL WE NEED</b> R. JERKINS, J. JAM, T. LEWIS (M. J. BLIGE, L. BLIGE-DECOSTA, R. JERKINS, K. JONES, C. BRODY, N. MYRICK, LIL' KIM, J. HARRIS III)	◆ MARY J. BLIGE (C) (D) (T) MCA 55362	2
				★★★ Greatest Gainer/Airplay ★★★		
42	51	77	5	<b>THE CITY IS MINE</b> 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	42
43	36	33	8	<b>TUCK ME IN</b> E. PHILLIPS (E. PHILLIPS)	◆ KIMBERLY SCOTT (C) (D) (T) (X) COLUMBIA 78686	21
44	37	29	27	<b>MO MONEY MO PROBLEMS</b> ▲ STEVE 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 79100/ARISTA	2
45	39	35	27	<b>NEVER MAKE A PROMISE</b> ● D. SIMMONS (D. SIMMONS)	◆ DRU HILL (C) (D) (T) ISLAND 572082	1
46	42	31	21	<b>HONEY</b> ▲ S. COMBS (THE UMMAH, STEVIE J., M. CAREY (M. CAREY, S. COMBS, K. FAREED, S. JORDAN, S. HAGUE, B. ROBINSON, R. LARKINS, L. PRICE)	◆ MARIAH CAREY (C) (D) (M) (T) (X) COLUMBIA 78648	2
47	40	38	9	<b>GOING BACK TO CALI</b> ● EASY MO BEE (C. WALLACE, D. HARVEY, R. TROUTMAN)	◆ THE NOTORIOUS B.I.G. (C) (D) (T) (X) BAD BOY 79131/ARISTA	31
48	41	46	9	<b>YOU KNOW MY STEEZ</b> DJ PREMIER (K. ELAM, C. MARTIN)	◆ GANG STARR (C) (D) (T) NOO TRYBE 38624/VIRGIN	32
49	43	43	18	<b>LAST NIGHT'S LETTER</b> L. STEWART (K. HAILEY, G. STEWART, L. STEWART)	◆ K-CI & JOJO (C) (D) (M) (T) (X) MCA 5538D	15
50	50	49	18	<b>MAN BEHIND THE MUSIC</b> T. RILEY (T. RILEY, J. WALTERS, T. GAITHER, M. SMITH, J. BROWN, C. BOBBITT, J. BROWN, B. BIRO)	◆ 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
51	60	72	5	<b>JUST A MEMORY</b> STEVIE J. (S. JORDAN, K. GREENE)	◆ 7 MILE (C) (D) (T) CRAVE 78733	51
52	52	52	15	<b>BABY YOU KNOW</b> J. LITTLE III (J. LITTLE III, K. SWEAT, E. NICHOLAS)	◆ THE O'JAYS (C) (D) GLOBAL SOUL 34278/FREEWORLD	34
53	49	47	16	<b>IF I COULD TEACH THE WORLD</b> ● D. J. U-NEEK (BONE, D. J. U-NEEK)	◆ BONE THUGS-N-HARMONY (C) (D) RUTHLESS 6344/RELATIVITY	20
54	54	55	8	<b>SILLY</b> E. FERRELL, T. SHIDER (D. WILLIAMS)	◆ TARAL (C) (D) (MOTOWN 860738)	54
				★★★ Greatest Gainer/Sales ★★★		
55	70	66	10	<b>THA HOP</b> DANNY D (J. MARRS)	◆ KINSU (C) (T) (X) BLUNT 4417/TVT	55
56	62	59	8	<b>SO FLY</b> H. HICKS, S. BROWN (M. DAVIS)	◆ MYRON (C) (D) (T) ISLAND 572178	53
57	53	42	14	<b>PHENOMENON</b> S. COMBS, R. LAWRENCE (J. T. SMITH, S. COMBS, R. LAWRENCE, S. MCKENNEY, W. WITHERS)	◆ LL COOL J (T) DEF JAM 568081*/MERCURY	16
58	55	56	14	<b>INFATUATION</b> J. J. ROBINSON (J. J. ROBINSON)	◆ LAURNEA (C) (D) (X) YAB YUM 78708/EPIC	37
59	59	51	12	<b>SHOW ME LOVE</b> ● D. POP, M. MARTIN (ROBYN, M. MARTIN)	◆ ROBYN (C) (D) (T) (V) (X) RCA 64970	44
60	56	53	14	<b>ALL OF MY DAYS</b> R. KELLY (R. KELLY)	◆ CHANGING FACES (FEATURING JAY-Z) (C) (D) (T) BIG BEAT 98000/ATLANTIC	38
61	61	57	16	<b>DJ KEEP PLAYIN' (GET YOUR MUSIC ON)</b> FULL FORCE (FULL FORCE, L. GEORGE III)	◆ YVETTE MICHELE (C) (D) (T) LOUD 64985	36
62	58	58	13	<b>MOURN YOU TIL I JOIN YOU</b> NAUGHTY BY NATURE (A. CRISS, K. GIST, V. BROWN)	◆ NAUGHTY BY NATURE (C) (D) (T) TOMMY BOY 7427	24
63	64	64	17	<b>HEAVEN</b> G. ST. CLAIR (R. LUNA, F. PANGELINAN, J. CENICEROS)	◆ NU FLAVOR (C) (D) (T) (V) (X) REPRISE 17408/WARNER BROS.	58
64	79	—	2	<b>THE WORST</b> LATIEF (C. SMITH, C. WOODS, F. SCRUGGS, K. JONES, T. TAYLOR, A. LONG)	◆ ONYX + WU-TANG CLAN (T) TOMMY BOY 436*	64
65	57	69	3	<b>TWO WRONGS</b> D. RUCKER, EQ (W. EDLEY, J. E. HARDEN, E. TERRELL, W. HARRISON, M. COLEMAN, EQ)	◆ HEAT (C) R&D PRODUCTIONS 72629	57
66	87	92	9	<b>JUST BECAUSE</b> KOOL T (S. PEARCE, T. WILSON, M. RAPLEY)	◆ SHAQUEEN (C) (T) (X) MIGHTY 0001	62
67	73	—	2	<b>THE STONE GARDEN</b> JACKEN (G. GONZALEZ, J. GONZALEZ, L. FRESSE)	◆ THE PSYCHO REALM (C) (D) (T) (X) RUFFHOUSE 78773/COLUMBIA	67
68	69	61	16	<b>RISE</b> JELLYBEAN, D. MOET (A. MOODY, JOYA, M. THOMPSON)	◆ VERONICA (C) (D) (T) H.O.L.A. 341031	38
69	71	76	11	<b>LOVE BY A REAL PLAYER</b> G. WILLIS (G. WILLIS)	◆ DIANA KING (C) (D) (T) WIKING 2900	69
70	67	68	11	<b>L-L-LIES</b> A. MARVEL (D. KING, A. MARVEL, A. ROMAN)	◆ DIANA KING (C) (D) (T) (X) WORK 78698/EPIC	67
71	63	54	18	<b>SUNSHINE</b> 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
72	68	63	19	<b>OFF THE BOOKS</b> THE BEATNUITS (L. FERNANDEZ, J. TINEO, C. RIOS)	◆ THE BEATNUITS FEATURING BIG PUNISHER & CUBAN LINK (C) (T) (X) VIOLATOR 1646/RELATIVITY	52
73	75	82	3	<b>TEAR DA CLUB UP '97</b> D. J. PAUL, JUICY J. (GANGSTA BOO, CRUNCHY BLACK, LORD INFAMOUS, JUICY J. D. J. PAUL, C. KINCCA)	◆ THREE 6 MAFIA (T) RELATIVITY 1657*	73
74	85	97	9	<b>I'M THINKING</b> J. VON (C. HENRY, J. VON)	◆ CARL HENRY (C) (D) (T) CMC MUSIC 0106/TOUCHWOOD	70
75	<b>NEW</b> ▶	1	1	<b>ROLLER COAST</b> S. SHAVERS (JELLIE)	◆ JELLIE (C) WHEY OWWT 0119	75
76	65	62	11	<b>UP &amp; DOWN</b> R. SMITH, TONE (K. GREENE, B. LAWRENCE, R. SMITH, S. BARNES, C. ROMANI, W. GARFIELD, M. MALAVASI)	◆ BILLY LAWRENCE (C) (D) (T) (X) EASTWEST 64138/EEG	47
77	76	71	11	<b>SHOWDOWN</b> E-A-SKI, CMT (E-A-SKI, CMT, M. JORDAN)	◆ E-A-SKI FEATURING MONTELL JORDAN (C) (D) (T) RELATIVITY 1643	54
78	77	67	6	<b>WE GETZ DOWN</b> T. RILEY (R. MCNAIN, T. RILEY, L. BLACKMON, N. LEFTENANT, C. SINGLETON, T. JENKINS)	◆ RAMPAGE (C) (D) (M) (T) (X) ELEKTRA 64137/EEG	67
79	74	79	6	<b>ARE U BOUT' IT?</b> D. LYNCH, M. PALMER, G. SMITH, T. KIMBLE (T. ASHOTON, D. LYNCH)	◆ TINA (C) (D) (T) J-TOWN 2325/MALACO	73
80	81	75	17	<b>TOO GONE, TOO LONG</b> D. FOSTER (D. WARREN)	◆ EN VOGUE (C) (D) EASTWEST 64150/EEG	25
81	<b>NEW</b> ▶	1	1	<b>SADDLE YOU UP</b> S. MORALES (STRAWBERRI, R. WRIGHT FAZE)	◆ STRAWBERRI (C) (D) (T) (X) JHR 2201/EAST POINT	81
82	82	90	13	<b>CAN'T STOP NO PLAYER</b> C. DORSEY (C. LASTER, J. DORSEY, J. PETTIGREW, D. WILLIAMS, C. DORSEY, J. SEALS, D. CROFT)	◆ DA ORGANIZATION (C) (D) (T) (X) RAGEWRAP 97452/CHIBAN	82
83	72	78	17	<b>NEVER WANNA LET YOU GO</b> J. WALKER (C. GREEN, C. WARD, L. MAXWELL, B. CASEY, J. WALKER)	◆ ABSOLUTE (C) (D) DEF JAM 574925/MERCURY	51
84	80	73	12	<b>AIN'T NO LIMIT</b> KLC (MYSTIKAL, SILK THE SHOCKER)	◆ MYSTIKAL (T) BIG BOY/NO LIMIT 42492*/JIVE	63
85	86	91	3	<b>PLAYER HATERS</b> D. FLOYD (D. FLOYD, D. PAIGE, D. FRAZIER, K. WOOD, M. BAKER)	◆ RARE ESSENCE (M) (T) (X) RARE ONE 930*/LAISSON	85
86	90	95	7	<b>OOH AHH OOH</b> C. STOKES, C. CUENI (C. STOKES, K. ASKEW, C. CUENI)	◆ WATAZ (C) (D) FULLY LOADED 4041	81
87	84	80	14	<b>CLOSER</b> S. SNEED (V. SANTIAGO, S. ANDERSON, L. VANDROSS, R. WYATT, JR., C. PERRIN)	◆ CAPONE -N- NOREAGA (C) (D) (T) PENALTY 7214/TOMMY BOY	63
88	88	84	15	<b>GET IT WET</b> THE LEGENDARY TRAXSTER (TWISTA, MS. KANE)	◆ TWISTA (C) (D) (T) CREATOR'S WAY/BIG BEAT 98001/ATLANTIC	62
89	83	83	17	<b>IMMA ROLLA</b> E. COSTON, M. CITY (MR. MONEY LOC, E. COSTON, M. CITY)	◆ MR. MONEY LOC (C) (T) (X) LOC-N-UP 70310	61
90	91	87	20	<b>AVENUES</b> PRAKAZREL (E. GRANT)	◆ REFUGEE CAMP ALL STARS FEATURING PRAS (WITH KY-MANI) (C) (D) (T) (X) ARISTA 134111	28
91	96	93	18	<b>AIN'T NUTHIN' BUT A JAM Y'ALL</b> B. HARRIS (B. HARRIS, M. MCCLAIN, N. PHILLIPS, S. MARTIN, G. CLINTON, JR.)	◆ GEORGE CLINTON WITH THE DAZZ BAND (C) INTERSOUND 9286	

## 3 Dancefloor Vets Are Back With Top-Notch Tunes

**BACK IN ACTION:** 'Tis apparently the season for the clubland comeback. Just when you thought the reasonably dormant Towa Tei, Culture Beat, and Deep Forest might have permanently faded from prominent view, they're returning with the strongest albums of their respective careers.

Deee-Lite turntable magician Tei takes a second solo spin with "Sound Museum," an Elektra set due Feb. 24. While all the world seems to be dabbling in electronica, he has wisely swung in the opposite direction, landing squarely in the realm of old-school R&B, classic funk, and reggae. When he does make the seemingly obligatory (and gratefully brief) foray into techno territory, he does so with ample soul and a pure pop perspective.

Tei has grown immeasurably as a composer, as evidenced on "Happy," a single featuring vocalist Vivien Sessoms. But he doesn't let a silly thing like traditional song structure inhibit his unusual creative flow. Instead, he



**Diva Joins Da Mob.** Legendary belter Jocelyn Brown is maintaining a prominent clubland profile by lending her distinctive voice to "Fun," the first single by Da Mob, aka producers Erick Morillo, Jose Nuñez, and DJ Sneak. The anthemic Subliminal Records single, just shipped to stateside spinners on test pressing, has been tweaked in remixes by Basement Jaxx, Todd Edwards, Reprazent's DJ Krust, and Tha Marigolds. Brown will be making a limited number of club appearances in support of the track in February and will re-enter the studio in March to begin work on a new solo project due this summer.



by Larry Flick

has found a way to fit the wonderfully expansive, free-form flavor of his 1995 solo debut, "Future Listening," into a framework that will be accessible to a wide-ranging audience. It also helps that he's gathered an eclectic yet utterly appealing cast of characters featuring Kylie Minogue, Biz Markie, and Bebel Gilberto (daughter of the legendary Astrud Gilberto) to add quirky vocals and spoken bits.

Although it does not get proper credit, enduring German group Culture Beat was among the first acts to popularize the Euro-NRG sound that has made Real McCoy and La Bouche rich and famous. Who could forget 1993's maddeningly contagious "Mr. Vain" or 1995's wicked "Inside Out"? Festive stuff, indeed.

With "Metamorphosis," the act is shedding the blippy beats, chirpy singing, and party rapping of the past, opting instead for a moody, R&B-spiced trance-disco sound. As a result of the stylistic change, vocalists Tania Evans and Jay Supreme have been replaced by diva-in-training Kim Sanders. Supported by the taut grooves of producer/tunesmith Frank Fenslau, she brings a notably flexible vocal range and an ample amount of streetwise attitude to hitworthy cuts like "Pay No Mind," "Faith In Your Heart," and "Blue Skies."

"I've known Kim for years and have always held her in very high esteem as an artist and a lyricist," says Fenslau. "In terms of character, she suits our team right down to the ground."

At this point, "Metamorphosis" does not have a label home in the U.S. Columbia in Germany will issue the album in February. Perhaps someone in the label's stateside office should give this potent project a close listen.

On a completely different vibe, Deep Forest duo Eric Mouquet and Michel Sanchez delve into African and Latin sounds on "Comparsa," a collection that 550 Music/Epic will release Feb.

17. Using the sun as the universal theme for the first Deep Forest album since 1995's "Bohème," Mouquet and Sanchez traveled to Mexico, Madagascar, and the Caribbean to gather sounds and mold raw grooves. "Comparsa" utilizes traditional chants, prayers, and ancient rhythms with modern instruments. Among the set's guests are Weather Report member Joe Zawinul and Mama Sana, the 100-year-old Malagasy who died before the album's completion.

Although it would be easy to assume that "Comparsa" is wholly unapproachable, it's surprisingly direct and accessible to pop minds. "Green & Blue" and "Madazulu" are especially enticing and ripe for the picking of ambient DJs. It will be interesting to see how these songs unfold in a live setting when Deep Forest embarks on its first-ever worldwide concert tour this spring.

**LINE 'EM UP:** If you're among the countless punters hankering for a new (or at least reasonably new) Donna  
(Continued on next page)



**How Phab!** Grammy-nominated remixer Frankie Knuckles recently celebrated joining the turntable lineup of popular New York nightclub Phab. He is adding weekly appearances to a schedule filled with frequent DJ gigs in Europe and the U.K. He is also in the studio, writing material for a new recording project. Pictured backstage at Phab, from left, are Knuckles, Champion Records diva Sandy B., tunesmith Denise Rich, and Nervous Records belter Byron Stingily. Kneeling is producer/writer Brinsley Evans.

### Donatello and Fernandez Take Club World "Full On" With New Production Company

**NEW YORK**—With the formation of Full-On Productions, Chicago studio veterans Joey "The Don" Donatello and Joey Fernandez are breaking away from the countless producers they've supported in order to establish their own high club profiles.

The multifaceted venture includes an independent label, a publishing company, an artist management arm, and a division devoted to outside production projects.

"This partnership was formed not out of need, but out of necessity," Fernandez says. "We have paid our dues big time, and the time has come to advance to the next level."

Part of that "next level" will be creating house music that illustrates the team's soulful perspective as well as its technical prowess.

"You can have all the tools that technology has to offer, but if you can't capture the moment, then you just should have stayed home," says Donatello, a former member of

Chicago's Vibe and Music Plant poses. "Having a musical education is fine and dandy, but good music is about feeling—the kind that makes the hair on the back of your neck stand when you hear it."

In addition to writing and producing their own material, the team will initially concentrate on courting majors for remix work—a particularly strong suit of Donatello's. To date, he has mixed and programmed projects for Michael Jackson, Janet Jackson, Diana Ross, the Notorious B.I.G., and Crystal Waters, among others.

"I love taking someone's song and making it the best it can be on a sonic and arrangement level," he says. "Understand that the artist has lived with this song for a while and may be burnt out on it. That's where I come in. I enjoy creating sounds—the kind that can push a good song over the top, making it great."

LARRY FLICK

### Billboard. Dance Breakouts

JANUARY 31, 1998

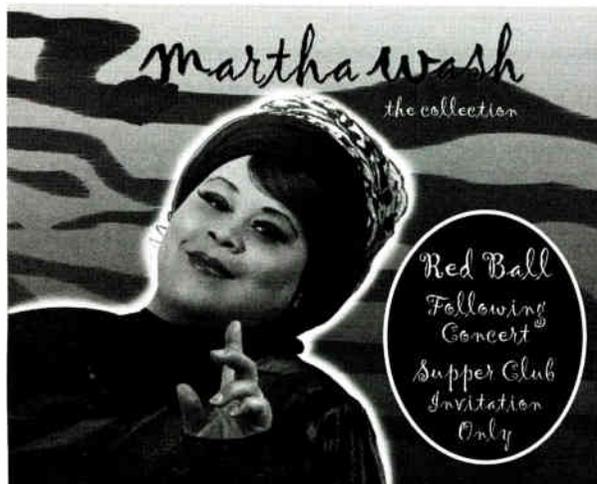
#### CLUB PLAY

1. IT'S OVER LOVE  
TODD TERRY FEAT. SHANNON LOGIC
2. REVOLUTION 909 DAFT PUNK SOMA
3. COMPUTER DREAMS (THE NASTY COUNTDOWN) TRACK BUMS NERVOUS
4. RESCUE ME JAMIE MYERSON (FEATURING CAROL TRIPP) OVUM
5. PRISONER OF LOVE (LA-DA-DI)  
TANIA EVANS COLUMBIA

#### MAXI-SINGLES SALES

1. OPEN THE GATE DJ EZZY INSTANT
2. IT'S TIME 2 PARTY TO KOOL CHRIS STREETLIFE
3. THE BOOTLEG R.H. FACTOR WARLOCK
4. OPEN YOUR MIND USURA INTERHIT
5. SPIRITUAL ABUNDANCE HENRY STREET

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



## Martha Wash "The Collection"

Features "Strike It Up", "Gonna Make You Sweat (Everybody Dance Now)" (C+C Music Factory), "God Bless The Road", "Come", and the #1 BILLBOARD MAXI-SALES CHART DEBUT "It's Raining Men... The Sequel" featuring RuPaul

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IN STORES JANUARY 27th  
74321-46895-2/4

## 3 DANCEFLOOR VETS ARE BACK WITH TOP-NOTCH TUNES

(Continued from preceding page)

Summer recording to obsess about, you'll find minor comfort in the Feb. 9 release of "Mouse House Remixes," a Walt Disney Records compilation that's fueled by the grand diva's disco rendition of "Someday" from "The Hunchback Of Notre Dame."

The project is actually a sequel to "Mouse House," a 1997 set on which classic Disney tunes like "Can You Feel The Love Tonight" from "The Lion King" were transformed into lively dance anthems. It was a charming li'l collection that lacked the percussive edge required to connect with clubgoers. Enter Los Angeles club upstart Egil "Swedish Egil" Aalvik, who enlisted the aid of a remix army headed by Chris Cox, Richard "Humpty" Vission, and Pete Lorimer to renovate the tracks.

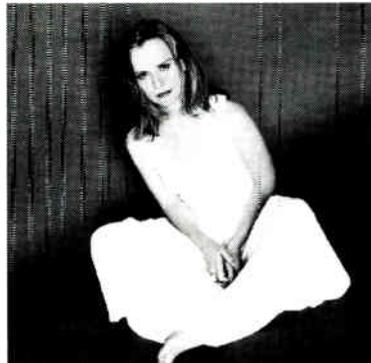
The result is a far more credible collection rife with solid turntable and crossover radio potential. Summer's "Someday" fares particularly well here. Cox takes her delightfully theatrical performance and places it within a vibrant new pop/house arrangement that's soaked in retro-flavored strings and wrapped with a rubbery bassline. It's not quite as good as getting a brand-new Summer album, but it's a worthy distraction until she unveils her long-in-progress stage musical "Ordinary Woman," which is near completion.

And while you're traveling through

"Mouse House Remixes" (can we say how much we *love* that name?), be sure to make a pit stop at the twirly version of "Colors Of The Wind," handled with diva dexterity by Robin S. What a treat to hear Miss Girl work it so love-ly. It whets the appetite for a new album by the fierce performer.

Elsewhere on the compilation tip, do not miss the tasty "Platinum On Black: The Final Chapter," tightly beat-mixed by leading U.K. spinner Pete Tong. While nearly every other major label is desperately assembling a "super-duper-mega-massive" dance hits album, the folks at London/ffrr earn high marks for putting together a set that combines relevant clubland hits like "Fired Up" by Funky Green Dogs with lesser-known but incredibly viable jams like "Beach Ball" by Germany's Nalin & Kane. Also, a handful of underappreciated gems like "Clap Your Hands" by Li'l Louis and "You Are The Universe" by Brand New Heavies (as masterfully remixed by Curtis & Moore) are included for good measure. Among the others contributing to the set are Sash!, C.J. Bolland, and Orbital.

Sadly, this is the last installment in the "Platinum On Black" series, which is a real shame given its trademark integrity and adventurous spirit. Says executive producer Neil Harris, "The dance world become too big and fragmented for us to do it justice on one



**Feel The Groove.** Dublin-based singer/composer/harpist Emer Kenny is making her maiden voyage into club waters with her new Triloka/Mercury single, "Golden Brown." Junior Vasquez has transformed the stately, Celtic-spiced pop tune into a cinematic house music anthem that combines Kenny's sharp musicianship with underground-smart dance beats. The single has begun getting active turntable action on test pressing, with a radio and retail push planned for early February.

yearly compilation." He adds that '98 will see several new subculturally sensitive sets. We look forward to enjoying what he and his cohorts unearth.

Island's new Dancin' Music imprint dives into the compilations sweepstakes with "Party Jams, Volume One,"

a collection that's unapologetically gunning for the attention of mall America kiddies. Given a track listing that includes fun familiar fodder like "Push The Feeling On" by Nightcrawlers and "Free" by Ultra Naté—not to mention puzzling perennials like "Electric Boogie" by Marcia Griffiths and "Silent Morning" by Noel—the desired audience should be easily reached. Club-savvy listeners will be lured by the delicious, hard-to-find Crystal Waters/95 North remix of "Tell Me" by Dru Hill and "Jealousy" by engaging pop ingénue Kim Sanders.

**IN THE MIX:** New York's reliably fab Kult Records comes correct on the diva-house tip with "Keep On Giving," an anthemic offering that should draw serious props for charming singer Mila—who more than fulfills the promise displayed on her 1997 debut, "Show Your Feelings Inside."

She is backed by 95 North, who pumps a ferocious groove that will prove attractive to underground spinners who like their house music to have an R&B bend. Cricco Castelli smooths out the rhythmic vibe on his U.K.-savvy garage remix, while Jonathan Moore rattles the senses with a raw jungle interpretation. In all, a package with the variety to make the grade home and abroad.

We could see it coming months ago. Virgin Records has assembled some of

the juicier club interpretations of previous singles by Sneaker Pimps for "Becoming Re-mi-X-ed" (a cheeky variation of last year's rightly acclaimed "Becoming X"). Due in stores March 10, with a limited run of 40,000 copies, the album opens with Armand Van Helden's now-classic version of "Spin Spin Sugar" and is bolstered by the input of Paul Oakenfold ("Roll On"), Roni Size ("Post-Modern Sleaze"), Simon Warner ("6 Underground"), and Girls Against Boys ("Tesko Suicide"). A cool project that we hear will be the blueprint for a similar set by labelmate Daft Punk this spring.

Do you absolutely love "Thru Thee Dark" by Aphrohead (aka unsung club hero Felix Da Housecat)? Well, wait until you hear the deep-house perennial as interpreted by Ralph Lawson. Deep. He dresses the track in lush keyboards and spine-crawling percussion that will be perfect for either warming up or cooling down a crowd. Hit your import shop for a copy of this winner on Bush Records U.K.

Finally, please join us in congratulating Elite/ADM Marketing honcho George Hess and X-Mix Productions exec Christine Ferrara on the birth of their son, Dakota. He was born Jan. 9 in New York. After getting a glimpse of this gorgeous child, we've come down with an overwhelming case of baby fever.

## Congratulations

# Felicitations **TODD TERRY**

## on your US Grammy nomination

## from all your friends at Mercury/Manifesto UK & Europe

## We always knew you had something going on!



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## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>★★★ No. 1 ★★★</b>					
1	2	3	10	KISS YOU ALL OVER ARISTA 13438 <small>1 week at No. 1</small>	NO MERCY
2	9	17	6	TOGETHER AGAIN VIRGIN 38623	◆ JANET
3	5	11	7	BENEDICTUS GROOVILICIOUS 039/STRICTLY RHYTHM	BRAINBUG
4	8	10	7	REASONS FOR LIVING ATLANTIC 84054	DUNCAN SHEIK
5	7	9	9	SOMETHING TO BELIEVE IN ATLANTIC 84055	◆ LINDA EDER
6	1	4	9	CIRCLES KING STREET 1070	◆ KIMARA LOVELACE
7	4	6	9	SPICE UP YOUR LIFE VIRGIN 38620	◆ SPICE GIRLS
8	13	26	4	ELEMENTS TWISTED 55408/MCA	DANNY TENAGLIA
9	14	21	6	YOU ONLY HAVE TO SAY YOU LOVE ME ARIOLA DANCE 53603/BMG	HANNAH JONES
10	3	1	10	PERFECT LOVE TWISTED 55404/MCA <small>HOUSE OF PRINCE FEATURING OEZLEM</small>	
11	15	19	6	TAKE ME UP (GOTTA GET UP) UNDERGROUND CONSTRUCTION 275 RALPHI ROSARIO FEAT. DONNA BLAKELY	
12	10	12	9	SHOE WAS ON THE OTHER FOOT MCA PROMO	PATTI LABELLE
13	18	25	7	GUNMAN KINETIC 43966/REPRISE	187 LOCKDOWN
14	19	24	7	GET MOVIN' MAW 017/STRICTLY RHYTHM	BLUE TRAIN
15	6	5	11	ONE GOOD REASON MAXI 2060	SOULSHOCK
16	12	2	13	CATCH PULSE-8 PROMO/POPULAR	SUNSCREAM
17	22	34	4	CRO-MAGNON (WHAT ABOUT OUR LOVE) SUBLIMINAL 02/STRICTLY RHYTHM	CONSTIPATED MONKEYS
18	23	30	4	FEELS SO GOOD PLAYLAND 53298/PRIORITY	ZERO V.U.
19	25	35	6	EVERYTIME HOOJ CHOONS PROMO/POPULAR	LUSTRAL
20	16	7	13	MUCH BETTER TWISTED 55333/MCA <small>CLUB 69 FEATURING SUZANNE PALMER</small>	
21	28	31	6	VOO-DOO BELIEVE? INTERHIT 54014/PRIORITY	◆ DATURA
22	26	29	7	IT'S RAINING MEN...THE SEQUEL LOGIC 52864	◆ MARTHA WASH FEATURING RUPAUL
23	20	20	8	LAND OF ECSTASY SQUEAKY CLEAN 536539	PILGRIMAGE
24	27	23	8	ROCK THE FUNKY BEAT WARNER BROS. 43957	◆ NATURAL BORN CHILLERS
25	30	37	4	THE WIGGLY WORLD II NOISE TRAXX IMPORT/PRIVATE LIFE	MR JACK FEAT. BRENDA EDWARDS
26	29	15	12	DAY BY DAY LOGIC 52033	◆ REGINA
27	17	13	13	LOVE, PEACE AND GREASE PERFECTO/KINETIC 43956/REPRISE	BT
28	31	44	4	IT'S OVER (IT'S UNDER) REFUGE/TWISTED 55412/MCA	DOLLSHEAD
29	34	45	3	SANDMAN PLAYLAND 53294/PRIORITY	THE BLUEBOY
30	32	40	4	FIRE EDEL AMERICA/TVT SOUNDTRAXX PROMO/TVT	SCOOTER
31	36	—	2	WE HAVE THE HOUSE SURROUNDED CALIMA PROMO	COLOMBIAN DRUM CARTEL
32	11	8	12	NEVER GONNA FALL ARISTA PROMO	LISA STANSFIELD
<b>★★★ Power Pick ★★★</b>					
33	40	—	2	STAY ULTRA/FRR 009/ISLAND	◆ SASH! FEATURING LA TREC
34	42	2	2	DON'T GIVE UP ZYX 8742	MICHELLE WEEKS
35	35	47	3	I KNOW EMPIRE STATE/EIGHTBALL 54234/LIGHTYEAR	BRUTAL BILL
36	21	14	15	BEAT ME HARDER EMPIRE STATE/EIGHTBALL 54216/LIGHTYEAR	VICTOR CALDERONE
37	37	46	4	I CAN'T TAKE THE HEARTBREAK UNIVERSAL PROMO	KILLER BUNNIES
<b>★★★ Hot Shot Debut ★★★</b>					
38	NEW ▶	1	1	OFF THE HOOK ATLANTIC 84070	◆ JODY WATLEY
39	24	16	11	GOT 'TIL IT'S GONE VIRGIN PROMO	◆ JANET (FEATURING Q-TIP AND JONI MITCHELL)
40	33	28	8	SKY'S THE LIMIT EIGHTBALL 54218/LIGHTYEAR	MACK VIBE FEATURING JACQUELINE
41	NEW ▶	1	1	YOU MAKE ME FEEL (MIGHTY REAL) NERVOUS 20295	BYRON STINGILY
42	NEW ▶	1	1	SPILLER FROM RIO (DO IT EASY) GROOVILICIOUS 040/STRICTLY RHYTHM	LAGUNA
43	45	50	3	MY FAMILY DEPENDS ON ME STRICTLY RHYTHM 12524	SIMONE
44	39	41	11	WHAT WOULD WE DO '97 AFRO WAX 003	D.S.K.
45	46	49	4	DISCO KICKS ARIOLA DANCE 47492/BMG	BOYS TOWN GANG
46	NEW ▶	1	1	MOVE YOUR BODY CONTAINER IMPORT/MAX	BOSTON D.J.'S
47	43	33	9	IT'S MY LIFE SPORE IMPORT	GIGABYTE
48	NEW ▶	1	1	CHOOSE LIFE PLAYLAND 53301/PRIORITY	PF PROJECT FEATURING EWAN MCGREGOR
49	NEW ▶	1	1	SO MANY MEN (SO LITTLE TIME) SONY DISCOS PROMO/SONY	MERENBOOTY GIRLS
50	NEW ▶	1	1	THE ONE I GAVE MY HEART TO BLACKGROUND 95667/ATLANTIC	◆ AALIYAH

○ 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.

## MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>★★★ No. 1 ★★★</b>					
1	1	3	4	DANGEROUS (M) (T) (X) ELEKTRA 63892/EEG <small>2 weeks at No. 1</small>	◆ BUSTA RHYMES
2	3	1	7	TOGETHER AGAIN (T) (X) VIRGIN 38623	◆ JANET
3	2	—	2	DEJA VU (UPTOWN BABY) (T) (X) CODEINE 78762/COLUMBIA	◆ LORD TARIQ & PETER GUNZ
4	4	2	6	ROXANNE '97 - PUFF DADDY REMIX (M) (T) (X) A&M 582449	◆ STING & THE POLICE
5	5	4	8	BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS (T) (X) BAO BOY 79126/ARISTA	◆ PUFF DADDY & THE FAMILY
<b>★★★ GREATEST GAINER ★★★</b>					
6	44	—	2	THE WORST (T) TOMMY BOY 436	ONYX + WU-TANG CLAN
<b>★★★ Hot Shot Debut ★★★</b>					
7	NEW ▶	1	1	MEET HER AT THE LOVE PARADE (T) (X) TWISTED 55417/MCA	HANS
8	9	6	7	GOING BACK TO CALI/SKY'S THE LIMIT (T) (X) BAD BOY 79120/ARISTA	◆ THE NOTORIOUS B.I.G.
9	8	8	10	NO, NO, NO (T) (X) COLUMBIA 78687	◆ DESTINY'S CHILD
10	6	15	5	ELEMENTS (T) (X) TWISTED 55408/MCA	DANNY TENAGLIA
11	13	9	17	ONE MORE NIGHT (T) (X) TOMMY BOY 786	AMBER
12	7	7	14	I'M NOT A PLAYER (T) LOUD 64909/RCA	◆ BIG PUNISHER
13	11	13	11	IT'S RAINING MEN...THE SEQUEL (T) (X) LOGIC 52864	◆ MARTHA WASH FEATURING RUPAUL
14	10	22	9	YOU KNOW MY STEEZ (T) NOO TRYBE 38624/VIRGIN	◆ GANG STARR
15	12	43	19	OFF THE BOOKS (T) (X) VIOLATOR 1646/RELATIVITY	THE BEATNUTS FEAT. BIG PUNISHER & CUBAN LINK
16	19	10	41	FIRED UP! (T) (X) TWISTED 55414/MCA	◆ FUNKY GREEN DOGS
17	RE-ENTRY	30	30	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381	◆ DEBORAH COX
18	14	5	6	4, 3, 2, 1 (T) DEF JAM 568321/MERCURY	◆ LL COOL J FEAT. METHOD MAN, REDMAN, DMX, CANIBUS AND MASTER P
19	28	45	3	HOW DO I LIVE (T) (X) ROBBINS 72020	DEBRA MICHAELS
20	16	38	5	CIRCLES (T) (X) KING STREET 1070	◆ KIMARA LOVELACE
21	15	16	34	FREE (T) (X) STRICTLY RHYTHM 12528	◆ ULTRA NATE
22	NEW ▶	1	1	I WILL COME TO YOU (T) (X) MERCURY 568375	◆ HANSON
23	24	12	14	I'M AFRAID OF AMERICANS (T) (X) VIRGIN 38618	◆ DAVID BOWIE
24	33	24	14	MUCH BETTER (T) (X) TWISTED 55333/MCA <small>CLUB 69 FEATURING SUZANNE PALMER</small>	
25	29	11	11	WHAT ABOUT US (T) (X) LAFACE 24273/ARISTA	◆ TOTAL
26	18	—	5	ROCK THE FUNKY BEAT (T) (X) WARNER BROS. 43957	◆ NATURAL BORN CHILLERS
27	NEW ▶	1	1	MADAZULU (T) (X) 550 MUSIC 78767/EPIC	DEEP FOREST
28	30	19	27	YOU'RE NOT ALONE (T) (X) RCA 64904	◆ OLIVE
29	46	33	4	BLOOD MONEY (PART 2) (T) TOMMY BOY 425	NOREAGA FEATURING NAS + NATURE
30	43	—	4	GET READY TO BOUNCE (T) (X) EDEL AMERICA 3722	◆ BROOKLYN BOUNCE
31	NEW ▶	1	1	SWING MY WAY (M) (T) (X) EASTWEST 63899/EEG	◆ K.P. & ENVYI
32	20	21	32	SPIN SPIN SUGAR (T) (X) CLEAN UP/VIRGIN UNDERGROUND 38590/VIRGIN	◆ SNEAKER PIMPS
33	NEW ▶	1	1	REASONS FOR LIVING (T) (X) ATLANTIC 84054/AG	DUNCAN SHEIK
34	NEW ▶	1	1	GONE TILL NOVEMBER (M) (T) (X) RUFFHOUSE 78753/COLUMBIA	◆ WYCLEF JEAN
35	37	28	18	YOU MAKE ME WANNA... (T) (X) LAFACE 24269/ARISTA	◆ USHER
36	RE-ENTRY	7	7	SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.	◆ PRODIGY
37	RE-ENTRY	13	13	CHOOZE ONE (T) AV8 30	CROOKLYN CLAN
38	RE-ENTRY	2	2	SOMETHING TO BELIEVE IN (T) (X) ATLANTIC 84055/AG	◆ LINDA EDER
39	31	25	11	BREAKING ALL THE RULES (T) (X) GEFENN 22304	◆ SHE MOVES
40	48	27	19	DON'T GO (T) (X) LOGIC 64974/RCA	LE CLICK FEATURING KAYO
41	17	20	3	PLAYER HATERS (M) (T) (X) RARE ONE 930/LIAISON	RARE ESSENCE
42	RE-ENTRY	13	13	LOVE IS ALIVE (T) (X) DV8 582349/A&M	◆ 3RD PARTY
43	NEW ▶	1	1	THE WAY WE USED TO/GHETTO HOUSE GROOVE (T) MAXI 2064	FISHER/JINX VS. VAN HELDEN/HORSE
44	50	—	3	SANDMAN (T) PLAYLAND 53294/PRIORITY	THE BLUEBOY
45	23	41	6	BELO HORIZONTI (T) (X) VIRGIN UNDERGROUND 38622/VIRGIN	◆ THE HEARTISTS
46	39	50	10	MAGIC ORGASM (T) (X) TWISTED 55370/MCA	HOUSE HEROES
47	40	—	8	MARIA (T) (X) COLUMBIA 78352	◆ RICKY MARTIN
48	NEW ▶	1	1	YOU ONLY HAVE TO SAY YOU LOVE ME (T) ARIOLA DANCE 53603/BMG	HANNAH JONES
49	35	29	8	I WONDER IF HEAVEN GOT A GHETTO (T) AMARU 42500/JIVE	◆ 2PAC
50	32	—	2	HARD TO GET (T) (X) S.E. 0001	T-H E S FACTOR

Billboard

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*Rolling Stones*  
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*"I Will Come To You"*

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## 'PTC' Moves On Up To The Opry

### After 15 Cramped Years, New Studio Welcomed

BY DEBORAH EVANS PRICE

NASHVILLE—After nearly 15 years of being recorded at Opryland's Gaslight Theater, The Nashville Network (TNN) moved its weeknight variety show Jan. 5 to Studio A in the Grand Ole Opry. The series originated in 1983 as "Nashville Now," went through an incarnation as "Music City Tonight," and is currently "Prime Time Country," hosted by Gary Chapman.

"When they sold TNN to CBS, the studio where we were remained a Gaylord property. So that will be part of the megamall, I suppose," says Chapman, referring to Gaylord's plans to replace the Opryland theme park with a shopping mall. "We needed to go somewhere else, and it's been a great, great thing for us. I'm just so fired up. The artists love it. The audience loves it. The crew loves it."

Chapman and the show's co-producer, RAC Clark, say the new facility has many advantages. "The other place was

never intended to be a television studio, and they just made do for a lot of years," Chapman says. "This is a wonderful place. Anything we think of we can do."

That includes dropping pingpong balls on Chapman's head, as they did during the show's first week in Studio A. "The high ceilings allow us to do things we couldn't do before," says Clark. "Scenically, we can create a lot of different looks. We can create on-camera moves because the studio is rigged for that sort of movement."

The new studio's control room and technical facilities are also bigger. However, the audience seating capacity is only about 250, compared with 550-600 in the old studio. "Everybody has a little bit smaller square footage, but when you're more concentrated like this, the lighting package is better," says Clark. "There's less area to light, so it gives it a bigger, richer look. The audio facility is also much better. The audio board is a totally digital console.

Everything is up a step, which is great. We're taking advantage of it."

Executive producer Dick Clark says the new studio is a big improvement. "I love the look," he says. "I like the intimacy. The other theater was fine, but it wasn't the perfect television studio. This has been laid out beautifully. It has dressing rooms and all the accommodations, and an audio board that is worth about three quarters of a million dollars. We're happy folks."

Chapman agrees that the new studio works much better. "The other place was so spread out," he says. "If you had a good seat for the house band, you

(Continued on page 54)



**Expanding On The Row.** MCA Music Publishing Nashville has opened its new offices on Music Row after a year of remodeling. Pictured at the opening, from left, are MCA Music Publishing Nashville president Jody Williams, MCA songwriter Billy Yates, Rising Tide president Ken Levitan, MCA Music Publishing Worldwide president David Renzer, and MCA Records Nashville chairman Bruce Hinton.

## Yearwood And McClinton Among Nashville Music Awards Winners

NASHVILLE—Continuing her winning ways, Trisha Yearwood was named female vocalist of the year and Delbert McClinton took honors as male vocalist of the year at the fourth annual Nashville Music Awards show, held Jan. 21 at the Tennessee Performing Arts Center's Jackson Hall.

Winners in album of the year category in different genres included Alison Krauss & Union Station, Mike Henderson & the Bluebloods, Kathy Mattea, Maura O'Connell, Scotty Moore and D.J. Fontana, Chet Atkins and Tommy Emmanuel, the Beegie Adair Trio, Amy Grant, Victor Wooten, Charlie Daniels, the Fairfield Four, Jason & the Scorchers, and Grits.

Yearwood and Matraca Berg served as hosts for the evening. Featured performers included Steve Winwood, Steve Cropper, Amy Grant, John Hiatt, Bob Carlisle, Kathy Mattea, de Talk, Béla Fleck, Edgar Meyer, Mike Mar-

shall, Mike Eldred, Rodney Crowell, Rod McGaha, Buddy and Julie Miller, the Bluebloods, Self, Ben Tankard & the Tribe Of Benjamin, and the Nashville Symphony Ensemble.

The awards are sponsored by Leadership Music and benefit the Tennessee Performing Arts Center's Humanities Outreach in Tennessee.

Following is a list of the winners.

**Americana album:** Kim Richey, "Bitter Sweet."

**Bluegrass/old-time music album:** Alison Krauss & Union Station, "So Long So Wrong."

**Blues album:** Mike Henderson & the Bluebloods, "First Blood."

**Children's music recording:** Cowboy Dan, "Yee Haw Says It All."

**Classical music recording:** Nashville Symphony Orchestra, "Romance At Sunset."

(Continued on page 54)



**A Hot Winner.** Epic Records country duo the Kinleys picked the winner in a recent TNN/CMT sweepstakes. The prize was a Gibson guitar autographed by country artists. Shown, from left, are CMT VP/GM Paul Hastaba; CBS Cable executive VP of sales and marketing Lloyd Werner; Heather Kinley; winner Sue Ann Hamilton, VP of programming for Tele-Communications Inc.; Jennifer Kinley; and CBS Cable senior VP of affiliate relations Steve Soule.

## With New Free-Agent Status, Warner Seeks A Home For Unreleased Album

IN A MOVE almost unprecedented for a country artist, Steve Wariner has removed himself from his record label, Arista/Nashville, in effect becoming a free agent. At the moment, three other major country music labels are bidding for his services. In a similar move, last year Randy Travis asked for and got his release from Warner/Reprise Nashville and then signed with DreamWorks Records Nashville.

"The time is right for me to do this," Wariner tells Nashville Scene. "I'm ready with a project, and Arista doesn't feel that it's ready for that project. It's a very amicable parting. I'm best friends with the people over there, and [Arista/Nashville president] Tim [DuBois] couldn't be more gracious about it. It's just that I'm ready with an album, and the label isn't ready to go with it."

Always respected as a solid performer and writer and brilliant guitarist, the 40-year-old Wariner has become as hot a country songwriter as there is.

He has four songs on the Billboard Hot Country Singles & Tracks chart this issue. He co-wrote Garth Brooks' single "Longneck Bottle," on which he plays guitar and sings; he co-wrote Bryan White's single "One Small Miracle"; he

duets with Anita Cochran on "What If I Said"; and he co-wrote the Clint Black single "Nothin' But The Taillights."

Wariner says he met DuBois for lunch Jan. 16 to discuss the matter and settle things.

"I had heard from two other labels in recent weeks," he says, "wanting to know what my status was and if I were available. At lunch, Tim mentioned another label that had called him, asking if I were free or would be free anytime soon. Tim has given me his blessing to do whatever I need to do, and he always has. We have had an unusual agreement these days for Music Row. It's a handshake agreement. Tim's a straight-up guy. He said, 'As long as I'm in this seat, you have a home here.'"

DuBois says that's the case. "We've had a gentlemen's agreement here," he says. "He didn't have to ask to get off the label, but it was nice that he did. Given the market situation right now, we didn't feel it was the right time for us to do a Steve Wariner album. If he can get out there with a new team leading the charge for him, that would be wonderful. Everybody in this building loves Steve and wants the best for him."

"This was a hard thing for me to do," says Wariner. "This is the first time I've been off a record label since '77. This is kind of a newfound freedom. I had a great ride with Arista. For now, I'm just going to concentrate on my writing and evaluate what the different labels have to say. I went

to my mentor, Chet Atkins, and that's what he said I should do." Wariner declined to name the labels that have approached him.

After recording for RCA and MCA in the '70s, '80s, and early '90s, Wariner left MCA in 1991 to sign with Arista. His last Arista album (and his third with the label) was 1996's "No More Mr. Nice Guy."

He had charted nine No. 1 country singles with RCA and MCA. At Arista, his highest-charting single was 1993's "The Tips Of My Fingers," which peaked at No. 3 on Hot Country Singles & Tracks.

"This has been a great year for me," he says, "so I figured it's time to do something or get off the pot. If I'm gonna make a record, now is the time. I'm sitting on material that I think

is the best stuff I've ever done. I'm writing better now than I ever have. I must be a late bloomer."

**ON THE ROW:** Dale Turner is out after 14 years at the RCA Label Group (RLG), and his position of VP for RLG promotion has been eliminated. He is talking to other labels... Garth Brooks has reached an out-of-court settlement

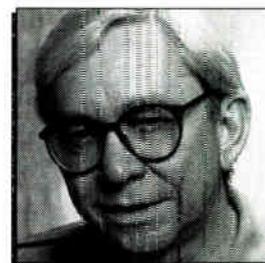
with songwriter Guy Thomas. The latter had filed a copyright infringement suit, claiming that Brooks' song "Standing Outside The Fire" was derived from the song "Conviction Of The Heart," which Thomas co-wrote with Kenny Loggins. Terms of the settlement were not released.

Tracy Gershon joins Fitzgerald Hartley as a partner. At the management firm she will oversee publishing, represent producers, develop new artists, and work on film music. Gershon has worked at EMI Music, Imprint Records, and Sony/ATV Tree. She, Larry Fitzgerald, and Mark Hartley are forming a new publishing company with Warner/Chappell Music, and the company has the existing publisher High Seas Music. Producers represented by the company include Michael Omartian and Elliot Scheiner. Artists with the firm include Vince Gill, Patty Loveless, Clint Black, Jim Lauderdale, Olivia Newton-John, Joe Ely, Restless Heart, the Kinleys, Radney Foster, Sherrie Austin, and Larry Stewart. Stewart is the first signing to the new publishing company.

**ATTENTION, JOHN BOY FANS:** TNN has acquired from Warner Bros. all 221 episodes of "The Waltons" and will begin airing the series April 27... David Hall, president of TNN and CMT, has received the Governors' Award for Lifetime Achievement from the National Academy of Television Arts and Sciences.



by Chet Flippo



# OWEN BRADLEY

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JANUARY 31, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
<b>*** No. 1 ***</b>						
1	1	1	8	<b>GARTH BROOKS</b> ▲ <sup>8</sup> CAPITOL 56599/CAPITOL NASHVILLE (10.98/16.98)	8 weeks at No. 1 SEVENS	1
2	2	2	19	<b>LEANN RIMES</b> ▲ <sup>4</sup> CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
3	3	3	11	<b>SHANIA TWAIN</b> ▲ <sup>3</sup> MERCURY 536003 (10.98 EQ/16.98)	COME ON OVER	1
4	4	4	18	<b>BROOKS &amp; DUNN</b> ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
5	5	5	21	<b>TRISHA YEARWOOD</b> ▲ <sup>2</sup> MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
6	6	6	33	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 77886 (10.98/16.98)	EVERYWHERE	1
<b>*** Greatest Gainer ***</b>						
7	8	11	11	<b>SAMMY KERSHAW</b> MERCURY 536318 (10.98 EQ/17.98)	LABOR OF LOVE	7
8	9	10	21	<b>MARTINA MCBRIDE</b> ● RCA 67516/RLG (10.98/16.98)	EVOLUTION	8
9	7	7	80	<b>LEANN RIMES</b> ▲ <sup>5</sup> CURB 77821 (10.98/15.98)	BLUE	1
10	10	8	14	<b>JOHN MICHAEL MONTGOMERY</b> ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
11	11	9	72	<b>DEANA CARTER</b> ▲ <sup>3</sup> CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2
12	12	12	39	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
13	13	13	21	<b>COLLIN RAYE</b> ● EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
14	15	20	64	<b>ALAN JACKSON</b> ▲ ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	1
15	14	14	13	<b>WYNONNA</b> ● CURB 53061/UNIVERSAL (10.98/16.98)	THE OTHER SIDE	5
16	16	15	13	<b>TRACE ADKINS</b> CAPITOL NASHVILLE 55856 (10.98/16.98)	BIG TIME	7
17	20	26	9	<b>JOHN DENVER</b> RIVER NORTH 161360 (10.98/16.98)	A CELEBRATION OF LIFE/THE LAST RECORDINGS	16
18	17	16	49	<b>LEANN RIMES</b> ▲ <sup>2</sup> CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
19	19	19	31	<b>LILA MCCANN</b> ASYLUM 62042/EEG HS	LILA	8
20	18	17	27	<b>MICHAEL PETERSON</b> REPRISE 46618/WARNER BROS. (10.98/16.98) HS	MICHAEL PETERSON	17
21	21	18	17	<b>BRYAN WHITE</b> ● ASYLUM 62047/EEG (10.98/16.98)	THE RIGHT PLACE	7
22	22	22	16	<b>PATTY LOVELESS</b> EPIC 67997/SONY (10.98 EQ/16.98)	LONG STRETCH OF LONESOME	9
23	26	31	30	<b>TOBY KEITH</b> MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	8
24	23	23	25	<b>CLINT BLACK</b> ● RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
25	27	30	17	<b>THE KINLEYS</b> EPIC 67965/SONY (10.98 EQ/16.98) HS	JUST BETWEEN YOU AND ME	22
26	33	38	15	<b>DELBERT MCCLINTON</b> CURB 53042/RISING TIDE (10.98/16.98)	ONE OF THE FORTUNATE FEW	15
27	24	25	24	<b>JOHN DENVER</b> LEGACY 65183/SONY (9.98 EQ/13.98)	THE BEST OF JOHN DENVER LIVE	8
28	28	29	27	<b>DIAMOND RIO</b> ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8
29	31	32	36	<b>LEE ANN WOMACK</b> ● DECCA 11585/MCA NASHVILLE (10.98/15.98) HS	LEE ANN WOMACK	9
30	32	33	27	<b>KENNY CHESNEY</b> BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
31	25	21	11	<b>MINDY MCCREADY</b> BNA 67504/RLG (10.98/16.98)	IF I DON'T STAY THE NIGHT	12
32	30	24	32	<b>NEAL MCCOY</b> ● ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	5
<b>*** Pacesetter ***</b>						
33	37	34	41	<b>CLAY WALKER</b> ● GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	4
34	29	27	12	<b>NEAL MCCOY</b> ATLANTIC 83057/AG (10.98/16.98)	BE GOOD AT IT	23
<b>*** Hot Shot Debut ***</b>						
35	<b>NEW</b>	1		<b>RHETT AKINS</b> DECCA 70001/MCA NASHVILLE (10.98/16.98) HS	WHAT LIVIN'S ALL ABOUT	35
36	38	48	7	<b>ANITA COCHRAN</b> WARNER BROS. 46395 (10.98/16.98) HS	BACK TO YOU	36

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
37	34	28	33	<b>PAM TILLIS</b> ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	6
38	35	43	13	<b>ROY D. MERCER</b> CAPITOL NASHVILLE 21144 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	35
39	36	35	82	<b>TRACE ADKINS</b> ▲ CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	6
40	39	36	69	<b>CLINT BLACK</b> ▲ RCA 66671/RLG (10.98/16.98)	THE GREATEST HITS	2
41	42	40	19	<b>CHELY WRIGHT</b> MCA NASHVILLE 70003 (10.98/16.98) HS	LET ME IN	25
42	40	39	63	<b>REBA MCENTIRE</b> ▲ MCA NASHVILLE 11500 (10.98/16.98)	WHAT IF IT'S YOU	1
43	47	49	66	<b>KEVIN SHARP</b> ● 143/ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	4
44	43	42	23	<b>LORRIE MORGAN</b> BNA 67499/RLG (10.98/16.98)	SHAKIN' THINGS UP	9
45	44	57	37	<b>ROY D. MERCER</b> CAPITOL NASHVILLE 54781 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	44
46	41	37	25	<b>BLACKHAWK</b> ARISTA NASHVILLE 18837 (10.98/16.98)	LOVE & GRAVITY	8
47	48	47	17	<b>MARK CHESNUTT</b> DECCA 70006/MCA NASHVILLE (10.98/16.98)	THANK GOD FOR BELIEVERS	25
48	49	60	33	<b>ROY D. MERCER</b> CAPITOL NASHVILLE 54782 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 2	48
49	51	46	31	<b>LONESTAR</b> BNA 67422/RLG (10.98/16.98)	CRAZY NIGHTS	16
50	56	58	15	<b>VARIOUS ARTISTS</b> SPARROW 51583 (10.98/15.98)	AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSPEL	40
51	46	54	16	<b>VARIOUS ARTISTS</b> BEYOND MUSIC 3055/TOMMY BOY (11.98/16.98)	STONE COUNTRY: COUNTRY ARTISTS PERFORM THE SONGS OF THE ROLLING STONES	22
52	50	51	10	<b>JOHN DENVER</b> RCA 66837 (23.98/29.98)	THE ROCKY MOUNTAIN COLLECTION	50
53	54	45	40	<b>SAWYER BROWN</b> CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	8
54	53	41	90	<b>MINDY MCCREADY</b> ▲ BNA 66806/RLG (9.98/15.98) HS	TEN THOUSAND ANGELS	5
55	57	50	41	<b>WYNONNA</b> CURB 11583/MCA NASHVILLE (10.98/16.98)	COLLECTION	9
56	55	55	53	<b>BILL ENGVALL</b> ● WARNER BROS. 46263 (10.98/16.98) HS	HERE'S YOUR SIGN	5
57	52	53	41	<b>ALABAMA</b> RCA 67426/RLG (10.98/16.98)	DANCIN' ON THE BOULEVARD	5
58	58	64	75	<b>TY HERNDON</b> ● EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6
59	59	52	26	<b>SHERRIE AUSTIN</b> ARISTA NASHVILLE 18843 (10.98/16.98) HS	WORDS	41
60	63	67	73	<b>TRAVIS TRITT</b> ● WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7
61	60	69	43	<b>ALISON KRAUSS &amp; UNION STATION</b> ● ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	4
62	69	—	9	<b>RICKY SKAGGS</b> ROUNDER 0801 (9.98/14.98)	BLUEGRASS RULES!	62
63	62	56	91	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA NASHVILLE 11428 (10.98/16.98)	BLUE CLEAR SKY	1
64	45	—	4	<b>VARIOUS ARTISTS</b> MADACY 1326 (15.98 CD)	BEST OF COUNTRY	45
65	61	59	95	<b>BRYAN WHITE</b> ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
66	64	61	92	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA NASHVILLE 18810 (10.98/15.98)	BORDERLINE	1
67	65	65	29	<b>CHRIS LEDOUX</b> CAPITOL NASHVILLE 52775 (10.98/16.98)	LIVE	26
68	68	68	86	<b>VINCE GILL</b> ▲ MCA NASHVILLE 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
69	70	66	57	<b>MARK CHESNUTT</b> ● DECCA 11529/MCA NASHVILLE (10.98/16.98)	GREATEST HITS	18
70	72	71	74	<b>ALABAMA</b> RCA 66848/RLG (4.98/9.98)	SUPER HITS	47
71	67	62	43	<b>TRACY LAWRENCE</b> ● ATLANTIC 82985/AG (10.98/16.98)	THE COAST IS CLEAR	4
72	66	63	6	<b>PAUL BRANDT</b> REPRISE 46635/WARNER BROS. (10.98/16.98) HS	OUTSIDE THE FRAME	50
73	73	70	32	<b>AARON TIPPIN</b> RCA 67427/RLG (10.98/16.98)	GREATEST HITS...AND THEN SOME	17
74	74	—	73	<b>KENNY CHESNEY</b> ● BNA 66908/RLG (10.98/15.98) HS	ME AND YOU	9
75	<b>NEW</b>	1		<b>ALABAMA</b> RCA 44514/RLG (1.98/5.98)	BORN COUNTRY	75

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 31, 1998

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
1	1	<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA NASHVILLE 18801 (10.98/16.98)	5 weeks at No. 1 THE GREATEST HITS COLLECTION	117
2	2	<b>SHANIA TWAIN</b> ▲ <sup>10</sup> MERCURY 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	154
3	4	<b>PATSY CLINE</b> ▲ <sup>7</sup> MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	565
4	3	<b>JOHN DENVER</b> ● RCA 10374 (10.98/16.98)	JOHN DENVER'S GREATEST HITS	14
5	5	<b>GARTH BROOKS</b> ▲ <sup>13</sup> CAPITOL NASHVILLE 93866/EMI-CAPITOL (9.98/13.98)	NO FENCES	355
6	6	<b>WILLIE NELSON</b> ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	180
7	10	<b>CHARLIE DANIELS</b> ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	161
8	7	<b>THE CHARLIE DANIELS BAND</b> ▲ <sup>3</sup> EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	423
9	12	<b>HANK WILLIAMS, JR.</b> ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	190
10	8	<b>TIM MCGRAW</b> ▲ <sup>5</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	200
11	11	<b>GEORGE STRAIT</b> ▲ <sup>3</sup> MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	516
12	15	<b>PATSY CLINE</b> ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	170
13	9	<b>JOHN DENVER</b> ▲ RCA 12195 (10.98/16.98)	JOHN DENVER'S GREATEST HITS, VOLUME 2	31

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
14	16	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	118
15	13	<b>GEORGE STRAIT</b> ▲ <sup>3</sup> MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	278
16	17	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA NASHVILLE 5567 (7.98/12.98)	GREATEST HITS	594
17	14	<b>GARTH BROOKS</b> ▲ <sup>2</sup> CAPITOL NASHVILLE 90897/EMI-CAPITOL (9.98/13.98)	GARTH BROOKS	355
18	—	<b>JOHNNY CASH</b> COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	50
19	18	<b>VINCE GILL</b> ▲ <sup>3</sup> MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	185
20	19	<b>GARTH BROOKS</b> ▲ <sup>1</sup> CAPITOL NASHVILLE 32080/EMI-CAPITOL (10.98/15.98)	FRESH HORSES	113
21	—	<b>ROY ORBISON</b> COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	21
22	25	<b>GEORGE JONES</b> ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	348
23	22	<b>ALABAMA</b> ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	164
24	21	<b>REBA MCENTIRE</b> ▲ <sup>1</sup> MCA NASHVILLE 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	220
25	23	<b>VINCE GILL</b> ▲ MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	108

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.

FOR YOUR GRAMMY CONSIDERATION

# GARTH BROOKS

BEST COUNTRY SONG  
"IN ANOTHER'S EYES"

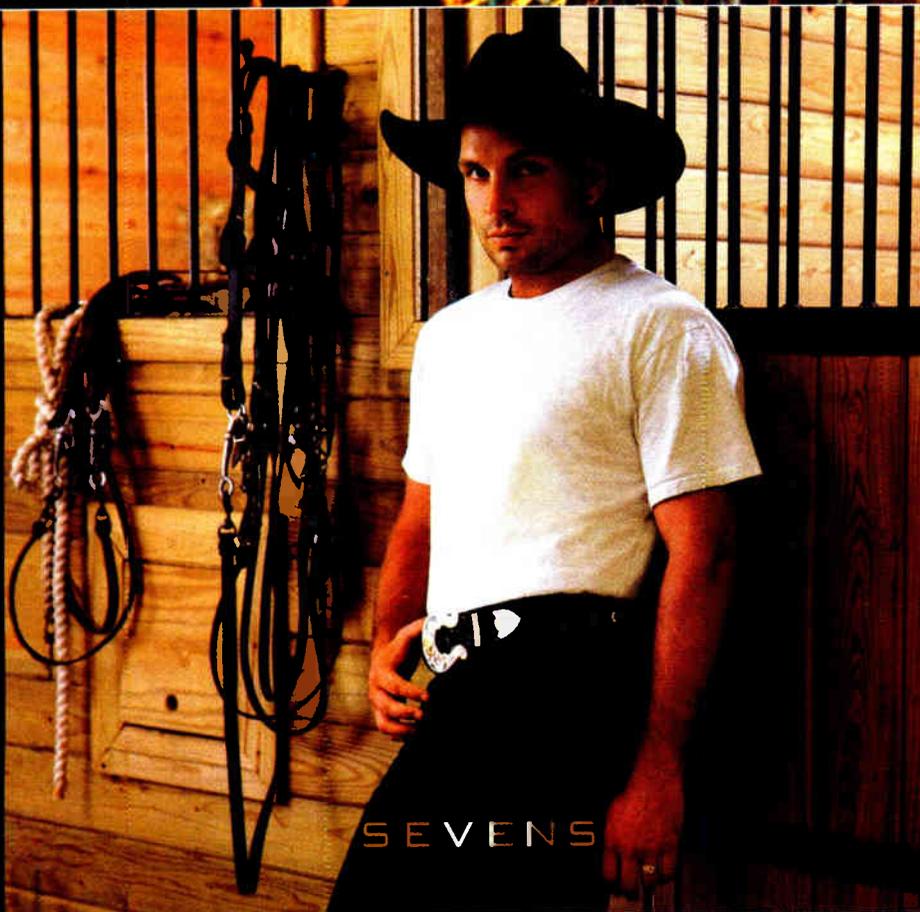
BEST COUNTRY VOCAL COLLABORATION  
"IN ANOTHER'S EYES"  
Garth Brooks/Trisha Yearwood

TOUR OF THE YEAR  
3,500,000+

CONCERT OF THE DECADE  
CENTRAL PARK



GARTH BROOKS SEVENS



THE FASTEST SELLING  
ALBUM IN HISTORY

INCLUDES THE #1 SINGLE  
"IN ANOTHER'S EYES"

1998 PEOPLE'S CHOICE AWARD WINNER



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

JANUARY 31, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				<b>*** No. 1 ***</b>		
1	1	1	26	<b>JUST TO SEE YOU SMILE</b> B.GALLIMORE,T.MCGRAW (M.NESLER,T.MARTIN)	TIM MCGRAW CURB ALBUM CUT	1
2	2	5	16	<b>HE'S GOT YOU</b> D.COOK,K.BROOKS,R.DUNN (R.DUNN,T.MCBRIDE)	◆ BROOKS & DUNN (V) ARISTA NASHVILLE 13101	2
3	3	8	15	<b>LOVE OF MY LIFE</b> K.STEGALL (K.STEGALL,D.HILL)	◆ SAMMY KERSHAW (C) (V) MERCURY 568140	3
4	8	9	17	<b>ON THE SIDE OF ANGELS</b> W.C.RIMES (G.BURR,G.HOUSE)	LEANN RIMES CURB ALBUM CUT/MCG	4
5	10	11	14	<b>IMAGINE THAT</b> M.D.CLUTE,DIAMOND RIO (D.GEORGE,J.TIRRO,B.WHITE)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	5
6	11	12	12	<b>DON'T BE STUPID (YOU KNOW I LOVE YOU)</b> R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (D) (V) WARNER BROS. 17263	6
7	9	10	19	<b>I WANNA FALL IN LOVE</b> M.SPIRO (M.SPIRO,B.BROCK)	◆ LILA MCCANN ASYLUM ALBUM CUT	7
8	6	7	18	<b>ANGEL IN MY EYES</b> C.PETOCZ (B.DALY,T.MULLINS)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	4
9	12	14	13	<b>WHAT IF I SAID</b> J.E.NORMAN,A.COCHRAN (A.COCHRAN)	◆ ANITA COCHRAN (DUET WITH STEVE WARINER) (C) (D) (V) WARNER BROS. 17263	9
10	13	13	14	<b>YOU'VE GOT TO TALK TO ME</b> M.WRIGHT (J.O'HARA)	LEE ANN WOMACK (V) DECCA 72023	10
11	7	4	21	<b>A BROKEN WING</b> M.MCBRIDE,P.WORLEY (J.HOUSE,S.HOGIN,P.BARNHART)	◆ MARTINA MCBRIDE (C) (D) (V) RCA 64963	1
12	4	2	17	<b>I'M SO HAPPY I CAN'T STOP CRYING</b> J.STROUD,T.KEITH (STING)	TOBY KEITH WITH STING (C) (D) (V) MERCURY 568114	2
13	5	3	17	<b>BETWEEN THE DEVIL AND ME</b> K.STEGALL (H.ALLEN,C.CHAMBERLAIN)	ALAN JACKSON (V) ARISTA NASHVILLE 13106	2
				<b>*** AIRPOWER ***</b>		
14	29	36	6	<b>ROUND ABOUT WAY</b> T.BROWN,G.STRAIT (S.DEAN,W.NANCE)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	14
15	15	21	17	<b>A CHANCE</b> B.CANNON,N.WILSON (D.DILLON,R.PORTER)	KENNY CHESNEY (V) BNA 64987	15
				<b>*** AIRPOWER ***</b>		
16	19	24	8	<b>LITTLE RED RODEO</b> C.RAYE,P.WORLEY,B.J.WALKER, JR. (C.BLACK,P.VASSAR,R.M.BOURKE)	COLLIN RAYE EPIC ALBUM CUT	16
17	18	22	10	<b>ONE SMALL MIRACLE</b> B.J.WALKER, JR.,K.LEHNING (B.ANDERSON,S.WARINER)	◆ BRYAN WHITE ASYLUM ALBUM CUT	17
18	17	23	13	<b>ONE OF THOSE NIGHTS TONIGHT</b> J.STROUD,L.MORGAN (S.LONGACRE,R.GILES)	LORRIE MORGAN (V) BNA 65333	17
19	22	29	8	<b>COME SOME RAINY DAY</b> B.MAHER (B.MCGRATH,B.KIRSCH)	WYNNONNA CURB ALBUM CUT/UNIVERSAL	19
20	14	6	11	<b>LONGNECK BOTTLE</b> A.REYNOLDS (S.WARINER,R.CARNES)	GARTH BROOKS (V) CAPITOL 19851/CAPITOL NASHVILLE	1
21	36	53	4	<b>SHE'S GONNA MAKE IT</b> A.REYNOLDS (K.BLAZY,K.WILLIAMS,G.BROOKS)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	21
22	27	25	16	<b>IF YOU CAN'T BE GOOD (BE GOOD AT IT)</b> K.LEHNING (T.SEALS,B.MILLER)	◆ NEAL MCCOY ATLANTIC ALBUM CUT	22
23	26	27	11	<b>STILL IN LOVE WITH YOU</b> D.WAS,T.TRITT (T.TRITT)	TRAVIS TRITT WARNER BROS. ALBUM CUT	23
24	30	31	15	<b>I CAN LOVE YOU BETTER</b> P.WORLEY,B.CHANCEY (KOSTAS,P.B.HAYES)	◆ DIXIE CHICKS (C) (D) MONUMENT 78746	24
25	23	26	7	<b>WHAT IF</b> R.MCENTIRE,D.MALLOY (D.WARREN)	◆ REBA MCENTIRE (C) (D) (V) MCA NASHVILLE 72026	23
26	16	15	21	<b>FROM HERE TO ETERNITY</b> R.E.ORRALL,J.LEO (M.PETERSON,R.E.ORRALL)	◆ MICHAEL PETERSON REPRISE ALBUM CUT	1
27	37	43	12	<b>NOTHIN' BUT THE TAILLIGHTS</b> J.STROUD,C.BLACK (C.BLACK,S.WARINER)	CLINT BLACK RCA ALBUM CUT	27
28	20	18	18	<b>LOVE GETS ME EVERY TIME</b> R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY 568062	1
29	31	32	14	<b>THE DAY THAT SHE LEFT TULSA (IN A CHEVY)</b> D.COOK (M.D.SANDERS,S.DIAMOND)	◆ WADE HAYES (C) (D) COLUMBIA 78745	29
30	21	16	22	<b>THE REST OF MINE</b> S.HENDRICKS (T.ADKINS,K.BEARD)	◆ TRACE ADKINS (C) (D) (V) CAPITOL NASHVILLE 58680	4
31	33	38	9	<b>IF I NEVER STOP LOVIN' YOU</b> P.MCMACKIN (D.KEES,S.EWING)	◆ DAVID KERSH CURB ALBUM CUT	31
32	32	35	7	<b>JUST BETWEEN YOU AND ME</b> R.ZAVITSON,T.HASELDEN,P.GREENE (H.KINLEY,R.ZAVITSON,J.KINLEY,D.ZAVITSON)	◆ THE KINLEYS (C) (D) EPIC 78766	32
33	34	34	13	<b>THE NOTE</b> D.JOHNSON,J.HOBBS (B.MOORE,M.RAY)	◆ DARYLE SINGLETARY (C) (D) (V) GIANT 17268/REPRISE	33
34	35	37	8	<b>IT'S NOT OVER</b> MARK CHESNUTT (FEAT. VINCE GILL AND ALISON KRAUSS) M.WRIGHT (L.KINGSTON,M.WRIGHT)	◆ VINCE GILL AND ALISON KRAUSS (V) DECCA 72032	34
35	39	42	7	<b>THEN WHAT</b> J.STROUD,C.WALKER (R.SHARP,J.VEZNER)	◆ CLAY WALKER (C) (D) (V) GIANT 17262/REPRISE	35
36	43	61	3	<b>PERFECT LOVE</b> T.BROWN,T.YEARWOOD (S.RUSS,S.SMITH)	◆ TRISHA YEARWOOD (V) MCA NASHVILLE 72034	36
37	41	40	12	<b>JUST DON'T WAIT AROUND TIL SHE'S LEAVIN'</b> T.BROWN (D.L.MURPHY)	◆ DAVID LEE MURPHY (V) MCA NASHVILLE 72024	37
38	28	20	20	<b>I HAVE TO SURRENDER</b> D.JOHNSON (P.BUNCH,D.JOHNSON)	◆ TY HERNDON EPIC ALBUM CUT	17

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	40	41	10	<b>JUST ANOTHER HEARTACHE</b> T.BROWN (E.HILL,M.D.SANDERS)	◆ CHELY WRIGHT (V) MCA NASHVILLE 72025	39
40	47	59	3	<b>BYE, BYE</b> B.GALLIMORE,T.MCGRAW (P.VASSAR,M.BOURKE)	◆ JO DEE MESSINA CURB ALBUM CUT	40
41	42	44	9	<b>CLOSER TO HEAVEN</b> B.MEVIS (A.MAYO,B.LUTHER)	◆ MILA MASON ATLANTIC ALBUM CUT	41
42	57	—	2	<b>A HOUSE WITH NO CURTAINS</b> K.STEGALL (A.JACKSON,J.MCBRIDE)	ALAN JACKSON (V) ARISTA NASHVILLE 13070	42
43	38	30	20	<b>YOU DON'T SEEM TO MISS ME</b> E.GORDY, JR. (J.LAUDERDALE)	◆ PATTY LOVELESS (C) (D) EPIC 78704	14
44	46	52	3	<b>YOU'LL NEVER KNOW</b> D.MALLOY (K.RICHEY,ANGELO)	MINDY MCCREADY BNA ALBUM CUT	44
45	45	46	13	<b>WHAT A WOMAN KNOWS</b> T.BROWN,E.GORDY, JR. (K.TYLER,D.CHILD,G.BURR)	◆ KRIS TYLER (C) (D) (V) RISING TIDE 56051	45
46	48	45	10	<b>THERE'S ONLY YOU</b> C.FARREN (S.EWING,D.KEES)	◆ KEVIN SHARP 143 ALBUM CUT/ASYLUM	45
47	59	67	3	<b>LONELY WON'T LEAVE ME ALONE</b> S.HENDRICKS (M.DANNA,J.A.SWEET)	◆ TRACE ADKINS CAPITOL NASHVILLE ALBUM CUT	47
48	49	50	10	<b>THAT DOES IT</b> C.FARREN (J.SELLERS,A.CUNNINGHAM)	JASON SELLERS (C) (V) BNA 65322	48
49	55	58	4	<b>SHAME ABOUT THAT</b> P.ANDERSON (S.EVANS,J.O'HARA)	SARA EVANS (C) (V) RCA 65324	49
50	52	54	5	<b>THE KIND OF HEART THAT BREAKS</b> R.SCOTT,J.E.NORMAN (C.A.T.CUMMINGS,P.DOUGLAS,K.TRIBBLE)	◆ CHRIS CUMMINGS (C) (D) (V) WARNER BROS. 17267	50
51	53	56	6	<b>SOMEBODY WILL</b> S.HENDRICKS,G.NICHOLSON (W.ALDRIE,B.CRISLER,S.D.JONES)	RIVER ROAD CAPITOL NASHVILLE ALBUM CUT	51
52	54	49	18	<b>WHEN LOVE STARTS TALKIN'</b> B.MAHER (J.O'HARA,B.MAHER,G.NICHOLSON)	◆ WYNNONNA (C) (D) (V) CURB 56095/UNIVERSAL	13
53	63	66	3	<b>LEAVING OCTOBER</b> J.SLATE,D.JOHNSON (D.WOMACK,T.DOUGLAS)	SONS OF THE DESERT EPIC ALBUM CUT	53
54	RE-ENTRY	5	5	<b>VALENTINE</b> MARTINA MCBRIDE WITH SPECIAL GUEST ARTIST JIM BRICKMAN D.SHEA (J.BRICKMAN,J.KUGELL)	◆ MARTINA MCBRIDE WITH SPECIAL GUEST ARTIST JIM BRICKMAN (C) (D) (V) RCA 64963	53
				<b>*** Hot Shot Debut ***</b>		
55	NEW ▶	1	1	<b>TOO GOOD TO BE TRUE</b> R.E.ORRALL,J.LEO (M.PETERSON,G.PISTILLI)	◆ MICHAEL PETERSON REPRISE ALBUM CUT	55
56	44	39	17	<b>OF COURSE I'M ALRIGHT</b> D.COOK,ALABAMA (B.KIRSCH)	ALABAMA (V) RCA 64965	22
57	62	73	3	<b>TAKIN' THE COUNTRY BACK</b> K.STEGALL (C.WRIGHT,M.STUART)	JOHN ANDERSON MERCURY ALBUM CUT	57
58	56	55	7	<b>THE NEXT STEP</b> J.STROUD,W.WILSON (K.BLAZY,S.BLAZY,M.HUMMON)	◆ JIM COLLINS (C) (D) (V) ARISTA NASHVILLE 13107	55
59	51	47	18	<b>MORE THAN EVERYTHING</b> J.STROUD (M.GREEN,A.MAYO)	◆ RHETT AKINS (C) (D) (V) DECCA 72022	41
60	60	63	3	<b>BROKEN ROAD</b> B.GALLIMORE,S.SMITH (M.HUMMON,B.E.ROYD,J.HANNA)	◆ MELODIE CRITTENDEN ASYLUM ALBUM CUT	60
61	73	—	2	<b>BETTER THAN IT USED TO BE</b> J.STROUD (M.D.SANDERS,N.THRASHER)	RHETT AKINS DECCA ALBUM CUT	61
62	72	—	2	<b>STEP RIGHT UP</b> M.BRIGHT,T.SHAPIRO (T.HALLER)	◆ CACTUS CHOIR (C) (D) (V) CURB 56098/UNIVERSAL	62
63	58	51	14	<b>DID I SHAVE MY LEGS FOR THIS?</b> C.FARREN (D.CARTER,R.HART)	◆ DEANA CARTER (C) (D) (V) CAPITOL NASHVILLE 58672	25
64	66	—	2	<b>CHEATIN' ON HER HEART</b> C.HOWARD (M.D.SANDERS,P.HOWELL)	JEFF CARSON CURB ALBUM CUT/MCG	64
65	NEW ▶	1	1	<b>SAY WHEN</b> D.COOK,W.WILSON (P.NELSON,L.BOONE,J.RICH)	LONESTAR BNA ALBUM CUT	65
66	NEW ▶	1	1	<b>TO HAVE YOU BACK AGAIN</b> E.GORDY, JR. (A.ROBOFF,A.ROMAN)	PATTY LOVELESS EPIC ALBUM CUT	66
67	64	64	3	<b>ONE NIGHT</b> E.GORDY, JR.,S.FISHELL (L.STOREY,R.CARNES,J.CARNES)	◆ JC JONES (C) (D) (V) RISING TIDE 56054	64
68	75	—	2	<b>YOU'RE STILL THE ONE</b> R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN MERCURY ALBUM CUT	68
69	69	70	4	<b>SENDING ME ANGELS</b> G.NICHOLSON,E.GORDY, JR.,D.MCCLINTON (J.WILLIAMS,F.MILLER)	◆ DELBERT MCCLINTON (V) CURB 56050/RISING TIDE	69
70	61	57	15	<b>POSTMARKED BIRMINGHAM</b> M.BRIGHT (P.VASSAR,D.SAMPSON)	◆ BLACKHAWK (V) ARISTA NASHVILLE 13107	37
71	74	—	2	<b>WHAT'S COME OVER YOU</b> J.LEO (G.NELSON,D.SWANDER)	◆ PAUL BRANDT REPRISE ALBUM CUT	71
72	67	65	7	<b>TWO PINA COLADAS</b> A.REYNOLDS (S.CAMP,B.HILL,S.MASON)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	50
73	68	68	18	<b>WHAT IF I DO</b> D.MALLOY (M.D.SANDERS,E.HILL,D.MALLOY)	MINDY MCCREADY (C) (D) (V) BNA 64990	26
74	NEW ▶	1	1	<b>PUT YOUR HEART INTO IT</b> E.SEAY,W.RAMBEAUX (S.AUSTIN,W.RAMBEAUX)	SHERRIE AUSTIN (C) (D) (V) ARISTA NASHVILLE 13083	74
75	NEW ▶	1	1	<b>DREAM WALKIN'</b> J.STROUD,T.KEITH (T.KEITH,C.CANNON)	◆ TOBY KEITH MERCURY ALBUM CUT	75

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



JANUARY 31, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				<b>*** No. 1 ***</b>	
1	1	1	33	<b>HOW DO I LIVE</b> ▲ <sup>2</sup> CURB 73022	LEANN RIMES
2	2	2	10	<b>DON'T BE STUPID (YOU KNOW I LOVE YOU)</b> MERCURY 568242	SHANIA TWAIN
3	3	3	8	<b>WHAT IF</b> MCA NASHVILLE 72026	REBA MCENTIRE
4	5	6	9	<b>WHAT IF I SAID</b> WARNER BROS. 17263	ANITA COCHRAN (DUET WITH STEVE WARINER)
5	6	4	21	<b>YOU LIGHT UP MY LIFE</b> ● CURB 73027	LEANN RIMES
6	4	5	17	<b>LOVE GETS ME EVERY TIME</b> ● MERCURY 568062	SHANIA TWAIN
7	10	14	8	<b>I CAN LOVE YOU BETTER</b> MONUMENT 78746/SONY	DIXIE CHICKS
8	8	7	38	<b>IT'S YOUR LOVE</b> ▲ CURB 73019	TIM MCGRAW (WITH FAITH HILL)
9	12	13	7	<b>THE DAY THAT SHE LEFT TULSA (IN A CHEVY)</b> COLUMBIA 78745/SONY	WADE HAYES
10	7	8	10	<b>SOMETHING THAT WE DO</b> RCA 65336/RLG	CLINT BLACK
11	11	17	6	<b>THE NOTE</b> GIANT 17268/WARNER BROS.	DARYLE SINGLETARY
12	9	9	17	<b>THE REST OF MINE</b> CAPITOL NASHVILLE 58680	TRACE ADKINS
13	14	10	14	<b>DID I SHAVE MY LEGS FOR THIS?</b> CAPITOL NASHVILLE 58672	DEANA CARTER

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	13	12	12	<b>I'M SO HAPPY I CAN'T STOP CRYING</b> MERCURY 568114	TOBY KEITH WITH STING
15	NEW ▶	1	1	<b>THEN WHAT</b> GIANT 17262/WARNER BROS.	CLAY WALKER
16	15	11	15	<b>WHAT IF I DO</b> BNA 64990/RLG	MINDY MCCREADY
17	16	15	17	<b>WHEN LOVE STARTS TALKIN'</b> CURB 56095/UNIVERSAL	WYNNONNA
18	19	16	20	<b>YOU WALKED IN</b> BNA 64942/RLG	LONESTAR
19	18	18	12	<b>LOVE OF MY LIFE</b> MERCURY 568140	SAMMY KERSHAW
20	21	20	19	<b>A BROKEN WING/VALENTINE</b> RCA 64963/RLG	MARTINA MCBRIDE
21	20	22	16	<b>MORE THAN EVERYTHING</b> DECCA 72022/MCA NASHVILLE	RHETT AKINS
22	17	21	16	<b>YOU DON'T SEEM TO MISS ME</b> EPIC 78704/SONY	PATTY LOVELESS
23	25	—	2	<b>JUST BETWEEN YOU AND ME</b> EPIC 78766/SONY	THE KINLEYS
24	24	23	85	<b>THE LIGHT IN YOUR EYES/BLUE</b> CURB 76959	LEANN RIMES
25	22	19	23	<b>PLEASE</b> EPIC 78656/SONY	THE KINLEYS

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

# DEANA CARTER

## GRAMMY NOMINEE

Nominated For:  
BEST FEMALE COUNTRY  
VOCAL PERFORMANCE,  
"Did I Shave My Legs For This?"

BEST COUNTRY SONG,  
"Did I Shave My Legs For This?"



"Audiences seem to sense Carter's  
genuineness and independence...  
there is something in the simple,  
honest feeling of the songs."

— Los Angeles Times

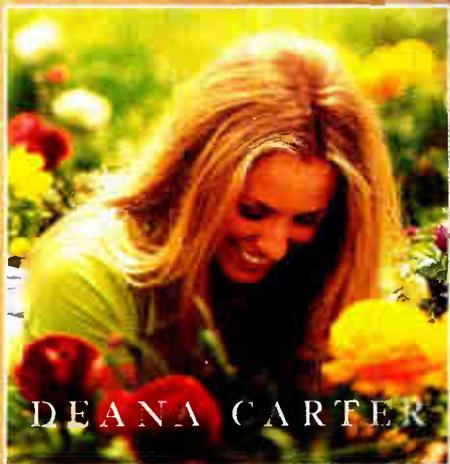


Spokesperson for the  
NARAS Foundation program:  
GRAMMY in the Schools



The debut album,  
Did I Shave My Legs For This?

Over 4 million copies sold



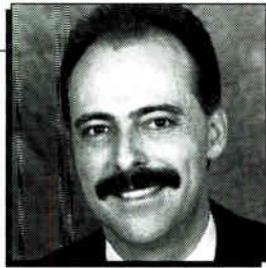
DEANA CARTER

Management: The Left Bank  
Organization



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### COUNTRY CORNER



by Wade Jessen

**SON OF THE SOUTH:** Opening at No. 35 with more than 4,000 units, **Rhett Akins** hooks Hot Shot debut honors with "What Living's All About" (Decca) on Top Country Albums and posts the week's second-highest debut at No. 20 on our Heatseekers list. That title is Akins' third release and earns his second-biggest opening week. "Somebody New" debuted and peaked at No. 13 with approximately 11,000 pieces the week of June 22, 1996. "A Thousand Memories" bowed at No. 62 on Top Country Albums with more than 3,000 scans in the Feb. 4, 1995, issue and peaked at No. 45 three weeks later. "Better Than It Used To Be," the second single, which bowed on Hot Country Singles & Tracks last issue, rises 73-61 on that chart. New airplay (six or more spins per week) is detected at eight of our 161 monitored country stations, including KDRK Spokane, Wash.; WRKZ Harrisburg, Pa.; and KVET Austin, Texas.

**TRAVELIN' SHOES:** News of rockabilly artist **Carl Perkins'** death Jan. 19 has saddened Nashville's music community (see story, page 11), and he's being remembered as an undeniable influence on countless country artists, songwriters, and musicians, not to mention rockers. In a statement, longtime friend **Naomi Judd** said, "Carl toured with Wy and I, and he co-wrote one of our biggest hits, 'Let Me Tell You About Love.' He was more like a relative to me than anyone I've ever worked with in country music." Perkins also contributed his trademark rock'n'roll guitar licks to the 1989 session that yielded the aforementioned No. 1 song.

Perkins made sporadic appearances on our country charts between 1956 and 1987, including two by his danceable "Dixie Fried." When it was first released, the track peaked at No. 10 on what was then known as Billboard's C&W Best Sellers in Stores chart. Perkins released and charted an updated version of "Dixie Fried" in 1973. His last appearance on Billboard's Hot Country Singles chart was the title track from "Class Of '55," a 1987 reunion project with former Sun labelmates **Johnny Cash**, **Roy Orbison**, and **Jerry Lee Lewis**. Perkins' revolutionary guitar playing helped nudge country's hard-edged honky-tonk sound of the late '40s and early '50s into the "Nashville sound," which became dominant during the '60s... West Coast country pioneer and Country Music Hall of Fame member **Cliffie Stone** passed away Jan. 16 (see story, page 12). Stone played bass with several touring ensembles during the late '30s and formed his own group, **Cliffie Stone & His Orchestra**, scoring a No. 4 hit with "Silver Stars, Purple Sage, Eyes Of Blue" in 1947. The following year, Stone's group adopted a new name, **Cliffie Stone & His Barn Dance Band**, and scored another No. 4 title on the chart known at the time as Billboard's Most Played Juke Box Folk Records with "Peepin' Through The Keyhole (Watching Jole Blon)." Stone's follow-up hit, "When My Blue Moon Turns To Gold Again," peaked at No. 11 in the autumn of 1948.

Stone most recently produced and released "A Chance To Say," a gospel album by **Deborah McConaughy** on his independent Showdown imprint.

A founder of the Academy of Country Music (ACM), Stone was serving as that organization's historian at the time of his death. I am fortunate to have been introduced to Stone during a chance meeting on a plane in 1984, and he made a guest appearance in 1991 on WSM Nashville's "Sunday Morning Country Classics," which I hosted at the time. As a newcomer to ACM's board of directors last year, I was an enthusiastic recipient of his wisdom and wit. He will be sorely missed.

### 'PRIME TIME COUNTRY' MOVES TO THE OPRY

(Continued from page 48)

couldn't see the guest band. Everybody [at the new studio] has a good shot at everything that is going on. It's certainly big enough to do what we want to do."

For many of the TNN employees who had been with the show a long time, moving to a new studio was an emotional adjustment. Chapman recognized it as such. "After the last show we did there, I just wanted to commemorate the moment because I knew there were members of the crew that had been there since they started doing television from that building," Chapman says. "It was the last show before we broke for Christmas. Everyone wanted to wish each other a merry Christmas, and it turned into quite the tearful moment. It was really sweet."

Dick Clark is pleased with how well Chapman is doing with the show. "I was just commenting to my wife last night, 'He's so at ease and so comfortable.' He has improved the demographics," Clark says. "I think he is doing the task they assigned to him—to bring his personality to it and attract a younger audience without alienating regular viewers. He seems to be able to do that."

RAC Clark agrees. "Gary is great with anyone we put across from him," he says. "We recently did [a] 'Tribute To The Working Man' theme show, and Gary interviewed one of our ushers... He was just a spitfire. He was great. He was a fun guy to talk to. Gary can talk to anybody and make it fun, and that's why he's got the gig."

The different location is just the latest change made in "Prime Time Country" since Chapman took the host's seat in October 1996. The show was trimmed from 90 minutes five nights a week to 60 minutes four nights a week. Dick Clark says shortening the show to an hour has been a tremendous improvement. "It should have been done that way from the get-go, but none of us were smart enough to realize it," he says. "Johnny Carson realized it years ago when he cut 'The Tonight Show' to an hour. The last half hour was a stretch."

A recent trip that Chapman enjoyed was taking the show to Las Vegas in December during the National Finals Rodeo. He says they plan to do the show from Vegas twice in 1998. "We'll go back in April and then back again for the National Finals in December," Chapman says. He adds that there's a

possibility the show may go to the Calgary Stampede in Canada. He also says he'd like to do a week at a state fair, and he'd like to spend a week in a "great country market/college town like Austin [Texas] or Phoenix."

Apart from "Prime Time Country," Chapman says he's been writing songs for upcoming projects. He remains signed to Reunion Records and performs concerts, although his dates are limited due to his television schedule.

(He's booked by William Morris and managed by Blanton/Harrell Entertainment.) He has no plans for a new Christian album this year. However, he says, he'll record a country project for a major country label; at press time he declined to say which one. Chapman also continues to host "Sam's Place" at the Ryman Auditorium. "Sam's Place" is a series of concerts each spring and fall that feature both Christian and country artists.

### NASHVILLE MUSIC AWARDS WINNERS

(Continued from page 48)

**Contemporary Christian album:** Jars Of Clay, "Much Afraid."

**Country album:** Kathy Mattea, "Love Travels."

**Folk album:** Maura O'Connell, "Wandering Home."

**Independent album:** Scotty Moore and D.J. Fontana, "All The King's Men."

**Instrumental album:** Chet Atkins with Tommy Emmanuel, "The Day The Finger Pickers Took Over The World."

**Jazz album:** Beegie Adair Trio, "The Frank Sinatra Collection."

**Pop album:** Amy Grant, "Behind The Eyes."

**Rap recording:** Grits, "Factor Of Seven."

**Reissue recording:** Charlie Daniels, "The Roots Remain."

**Rhythm & blues album:** Victor Wooten, "What Did He Say."

**Rock album:** Jason & the Scorchers, "Clear Impetuous Morning."

**Traditional gospel album:** The Fairfield Four, "I Couldn't Hear Nobody Pray."

**Artist/songwriter:** Amy Grant.

**Songwriter/composer:** Bob DiPiero.

**Male vocalist:** Delbert McClinton.

**Female vocalist:** Trisha Yearwood.

**Group/duo:** the Nashville Symphony.

**Unsigned artist:** the Evinrudes.

**Background vocalist:** Chris Rodriguez.

**Bassist:** Roy Huskey Jr.

**Drummer/percussionist:** Eddie Bayers.

**Guitarist:** Phil Keaggy.

**Pianist/keyboardist:** Reese Wynans.

**Stringed instrumentalist:** Béla Fleck.

**Wind instrumentalist:** Jelly Roll Johnson.

**Producer:** Emory Gordy Jr.

**Audio engineer:** Chuck Ainlay.

**Song:** "Butterfly Kisses," Bob Carlisle and Randy Thomas, writers.

**Video:** "455 Rocket," Steven Goldmann, director.

**Album artwork:** Neal Coty, "Chance & Circumstance."

**Music club:** Caffe Milano.

**Concert venue:** Ryman Auditorium.

CHEF FLIPPO



**She's Back.** Olivia Newton-John is back in Nashville working on an album for MCA Nashville. At Emerald Sound Studios, she's been recording with co-producers Tony Brown, Chris Farren, Gary Burr, and David Foster. Pictured, from left, are assistant engineer Chris Davie, Newton-John, Farren, and engineer Steve Marcantonio.

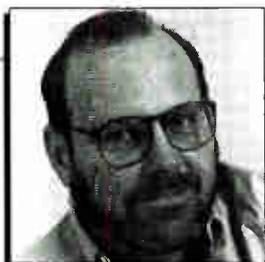
### COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 8 ANGEL IN MY EYES (Reynsong, BMI/Knob Twister, ASCAP) HL/WBM
  - 61 BETTER THAN IT USED TO BE (Starstruck Writers Group, ASCAP/MCA, ASCAP/Rio Bravo, BMI)
  - 13 BETWEEN THE DEVIL AND ME (Coburn, BMI/Ten Ten, BMI/Songs Of PolyGram Int'l, BMI/Colt-N-Twins, BMI) HL/WBM
  - 60 BROKEN ROAD (Careers-BMG, BMI/Floyd's Dream, BMI/Jeff Diggs, BMI/Bug, BMI) HL
  - 11 A BROKEN WING (Sony/ATV Tree, BMI/Sam's Jammint, BMI/Suffer In Silence, BMI) HL
  - 40 BYE, BYE (EMI April, ASCAP/Phil Vassar, ASCAP/Rory Bourke, BMI) HL
  - 15 A CHANCE (Acuff-Rose, BMI/Sony/ATV Cross Keys, ASCAP) HL/WBM
  - 64 CHEATIN' ON HER HEART (Starstruck Writers Group, ASCAP/MCA, ASCAP/Square West, ASCAP/Howlin' Hits, ASCAP/HDI, ASCAP)
  - 41 CLOSER TO HEAVEN (Careers-BMG, BMI) HL
  - 19 COME SOME RAINY DAY (Red Brazos, BMI/Kidbilly, BMI/Saltillo, BMI/Millermoo, BMI/Wanted Woman, BMI) HL/WBM
  - 29 THE DAY THAT SHE LEFT TULSA (IN A CHEVY) (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Diamond Three, BMI/Seven Summits, BMI) HL
  - 63 DID I SHAVE MY LEGS FOR THIS? (Polygram Int'l, ASCAP/Door Number Two, ASCAP/Millermoo, BMI) HL
  - 6 DON'T BE STUPID (YOU KNOW I LOVE YOU) (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
  - 75 DREAM WALKIN' (Songs Of PolyGram Int'l, BMI/Tokeco Tunes, BMI/Wacissa River, BMI/CMI, BMI)
  - 26 FROM HERE TO ETERNITY (Warner-Tamerlane, BMI/EMI April, ASCAP/JKigs, ASCAP) HL/WBM
  - 2 HE'S GOT YOU (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM
  - 42 A HOUSE WITH NO CURTAINS (WB, ASCAP/Sony/ATV Tunes, ASCAP/Mill Village, ASCAP) HL
  - 24 I CAN LOVE YOU BETTER (Songs Of PolyGram Int'l, BMI/Polygram Int'l, ASCAP) HL
  - 31 IF I NEVER STOP LOVIN' YOU (Acuff-Rose, BMI) WBM
  - 22 IF YOU CAN'T BE GOOD (BE GOOD AT IT) (Irving, BMI/Baby Dumplin', BMI/Warner-Tamerlane, BMI/Songs Sung Blue, BMI) WBM
  - 38 I HAVE TO SURRENDER (Pat Price, BMI/Sydney Erin, BMI)
  - 5 IMAGINE THAT (Seventh Son, ASCAP/New Hayes, ASCAP) WBM
  - 12 I'M SO HAPPY I CAN'T STOP CRYING (Magnetic, BMI/Regatta, BMI/Illegal, BMI) HL
  - 7 IT'S NOT OVER (Songs Of PolyGram Int'l, BMI) HL
  - 3 I WANNA FALL IN LOVE (M. Spino, BMI/Hidden Words, BMI/Acuff-Rose, BMI) WBM
  - 39 JUST ANOTHER HEARTACHE (New Haven, BMI/Music Hill, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP/MCA, ASCAP) HL/WBM
  - 32 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

- 37 JUST DON'T WAIT AROUND TIL SHE'S LEAVIN' (Old Desperados, ASCAP/N2 D, ASCAP)
- 1 JUST TO SEE YOU SMILE (Music Corp. Of America, BMI/Glitterfish, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM
- 50 THE KIND OF HEART THAT BREAKS (CPL, ASCAP/Ke-Ching, ASCAP/BMG Songs, ASCAP/Mickey Hiter, ASCAP/Brian's Dream, ASCAP/Willdown, ASCAP/Bal-mur, ASCAP) HL
- 53 LEAVING OCTOBER (Emdar, ASCAP/Texas Wedge, ASCAP/Womacute Conceptions, ASCAP/Full Keel, ASCAP/Sony/ATV Tree, BMI) HL/WBM
- 16 LITTLE RED RODEO (EMI Blackwood, BMI/Flybridge, BMI/Phil This, BMI/Rory Bourke, BMI) HL
- 47 LONELY WON'T LEAVE ME ALONE (MKD, BMI/Ensign, BMI/Joe's Cafe, BMI) HL
- 20 LONGNECK BOTTLE (Steve Wariner, BM/P S O Limited, ASCAP/Songs Of Peer, ASCAP) HL
- 28 LOVE GETS ME EVERY TIME (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
- 3 LOVE OF MY LIFE (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI/If Dreams Had Wings, ASCAP) HL
- 59 MORE THAN EVERYTHING (Warner-Tamerlane, BMI/Golden Wheat, BMI/New Haven, BMI) HL/WBM
- 58 THE NEXT STEP (Careers-BMG, BMI/Floyd's Dream, BMI/BMG, ASCAP) HL
- 33 THE NOTE (Sixteen Stars, BMI/Walter Haynes, BMI/CMI, BMI) HL
- 27 NOTHING' BUT THE TAILLIGHTS (Blackened, BMI/Steve Wariner, BMI) WBM
- 56 OF COURSE I'M ALRIGHT (Sony/ATV Tree, BMI/Saltillo, BMI/Kidbilly, BMI) HL
- 67 ONE NIGHT (Polygram Int'l, ASCAP/P S O Limited, ASCAP) HL
- 18 ONE OF THOSE NIGHTS TONIGHT (Sea Acre, ASCAP/Famous, ASCAP/Careers-BMG, BMI/Sontanner, BMI) HL/WBM
- 17 ONE SMALL MIRACLE (Sony/ATV Songs, BMI/Mr. Bubba, BMI/Steve Wariner, BMI) HL
- 4 ON THE SIDE OF ANGELS (Red Brazos, BMI/House-notes, BMI/Gary Burr, ASCAP/MCA, ASCAP) HL/WBM
- 36 PERFECT LOVE (Starstruck Angel, BMI/Missoula, BMI/EMI Blackwood, BMI/Singles Only, BMI) HL
- 70 POSTMARKED BIRMINGHAM (EMI April, ASCAP/Phil Vassar, ASCAP/Milene, ASCAP/EMI Blackwood, BMI/Phil This, BMI) HL/WBM
- 74 PUT YOUR HEART INTO IT (Reynsong, BMI/Bayou Boy, BMI)
- 30 THE REST OF MINE (WB, ASCAP/Sawng Cumpny, ASCAP/Milene, ASCAP/Lobby Bayou, ASCAP) WBM
- 14 ROUND ABOUT WAY (Tom Collins, BMI/Still Working For The Man, BMI/O-Tex, BMI) HL/WBM
- 65 SAY WHEN (Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP)
- 69 SENDING ME ANGELS (Howlin' Hits, ASCAP/His Majesty, ASCAP/Jer, ASCAP/Frankie Miller, ASCAP) WBM
- 49 SHAME ABOUT THAT (Sony/ATV Songs, BMI/Magic Knee, BMI) HL
- 21 SHE'S GONNA MAKE IT (Careers-BMG, BMI/A Hard Day's Write, BMI/Sony/ATV Cross Keys, ASCAP/Gim Williams, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) HL/WBM
- 51 SOMEBODY WILL (Rick Hall, ASCAP/Watertown, ASCAP/BMG, ASCAP) HL/WBM
- 62 STEP RIGHT UP (EMI Blackwood, ASCAP/Song Machine, BMI/Under The Rock, BMI)
- 23 STILL IN LOVE WITH YOU (Post Oak, BMI) HL
- 57 TAKIN' THE COUNTRY BACK (Famous, ASCAP/Curtis Wright, ASCAP/Warner-Tamerlane, BMI/Marty Party, BMI) HL/WBM
- 48 THAT DOES IT (Starstruck Writers Group, ASCAP/Aubrie Lee, ASCAP/Famous, ASCAP/Song Mat-ters, ASCAP) HL
- 35 THEN WHAT (Wedgewood Avenue, BMI/Areles, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Minnesota Man, BMI) WBM
- 46 THERE'S ONLY YOU (Acuff-Rose, BMI) WBM
- 66 TO HAVE YOU BACK AGAIN (Almo, ASCAP/Anwa, ASCAP/WB, ASCAP/Romanesque, ASCAP/Annotation, ASCAP)
- 55 TOO GOOD TO BE TRUE (Warner-Tamerlane, BMI/Milene, ASCAP)
- 72 TWO PINA COLADAS (Foresadow, BMI/CMI, BMI/Shawn Camp, BMI/Good, ASCAP)
- 54 VALENTINE (Briczman Arrangement, SESAC/EMI April, ASCAP/Doxie, ASCAP) HL/WBM
- 45 WHAT A WOMAN KNOWS (Atlantic, BMI/Paint & Primer, BMI/EMI April, ASCAP/Desmobile, ASCAP/Gary Burr, ASCAP/MCA, ASCAP) HL
- 73 WHAT IF I DO (Starstruck Angel, BMI/Malloy's Toys, BMI/New Haven, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL/WBM
- 9 WHAT IF I SAID (Warner-Tamerlane, BMI/Chenowee, BMI) WBM
- 25 WHAT IF (Realsongs, ASCAP) WBM
- 71 WHAT'S COME OVER YOU (W.B.M., SESAC/Miss Jennifer, SESAC/Warner-Tamerlane, BMI)
- 52 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
- 43 YOU DON'T SEEM TO MISS ME (Mighty Nice, BMI/Laudersongs, BMI/Blue Water, BMI) HL
- 44 YOU'LL NEVER KNOW (Mighty Nice, BMI/Wait No More, BMI/Polygram Int'l, ASCAP) HL
- 68 YOU'RE STILL THE ONE (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP)
- 10 YOU'VE GOT TO TALK TO ME (Sony/ATV Tree, BMI/Magic Knee, BMI) HL



## Latin Notas



by John Lannert

**EMILIO'S HERE . . . WITH SHAKIRA:** Producer/impresario Emilio Estefan Jr. has been heating up Billboard's Latino charts lately by helming a top 10 album by EMI Latin songstress Thalía ("Amor A La Mexicana") and Alejandro Fernández's current No. 1 retail hit, "Me Estoy Enamorando" (Sony Discos/Sony).

Now Estefan is adding another bright feather to his Latino musical cap by teaming with Sony's famed singer/songwriter Shakira. The two are working on the Colombian siren's upcoming second-quarter follow-up to her 1996 smash, "Pies Descalzos."

Estefan and Shakira, who coincidentally are both of Lebanese heritage, have quickly become mutual admirers.

"Shakira is amazing," marvels Estefan, "because she is a talent who knows what she wants and how to do it. What we want to do is basically let her do her thing and have her work with some of the writers here, like Kike Santander."

Says Shakira, who scored a top 10 hit in 1996 with "Estoy Aquí," "It is such a great honor to work with someone so respected like Emilio. The next album will be not only a continuation based on the previous album, but also part of my ongoing evolution as an artist."

Apart from his project with Shakira, Estefan says wife Gloria is set to drop her new Epic/Sony disc in March. It is a dance-driven album co-produced by Emilio, Santander, Tony Moran, and Larry Dermer. Another co-production involving Emilio, Dermer, and Pablo Flores is "Miami," a track from Will Smith's latest Columbia/Sony disc, "Big Willie Style."

**HEFTEL INVADES N.Y.:** Heftel Broadcasting is entering the New York radio market for the first time with its purchase of WNWK, a Newark, N.J.-based multicultural station that cost Heftel \$115 million.

Heftel will begin programming the station pending approval from the Federal Communications Commission. Heftel is keeping the station's format under wraps for the moment.

New York plainly could use another Spanish music station, as it is home to 4 million Hispanics and only two FM Latin music stations.

Each of those outlets, the tropical-formatted WSKQ and its pop ballad counterpart WPAT, is owned by Spanish Broadcasting Systems. And both scored big in the fall 1997 Arbitron ratings. Third-place WSKQ (La Mega) leapt 5.1-5.6, while WPAT vaulted from No. 15 to No. 9 with a rating that jumped from 2.8 to 3.3.

Heftel is kicking up big numbers in Los Angeles and San Francisco, too. Heftel's regional Mexican outlet KSCA-FM moved into second place in Los Angeles (4.5-4.9) behind the company's longtime leader in L.A., Spanish pop ballad station KLVE-FM (K-Love), which edged up 6.0-6.1. KSCA's move to No. 2 marks the first time Spanish stations occupy the top two slots in L.A.

In San Francisco, Heftel's simulcast regional Mexican stations KSOL/KZOL rose for the third consecutive week, hopping from 1.9 to 2.4.

**JASON SUCCUMBS:** Jason, a founding member of the popular Ariola/BMG rap act Ilegales, who always wore a baseball cap, died Jan. 14 from injuries sustained in a December auto accident in his native Santo Domingo. He was 20. Jason, whose real name was José Fermín González, would have turned 21 Feb. 18.

**EXXEL TO BUY MUSIMUNDO?** Exxel Group of Argentina, a buyout fund, has tentatively agreed to purchase Argentine music and electronics retailer MusiMundo for approximately \$200 million. The deal hinges on MusiMundo's passing Exxel's inspection. MusiMundo's 64 stores control about half of Argentina's retail market, which was worth \$285 million in 1996, according to the International Federation of the Phonographic Industry.

**STATESIDE BRIEFS:** The Tejano Music Awards are set to take place March 7 at the Alamodome in San Antonio, Texas.

(Continued on page 58)

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### LATIN TRACKS A-Z

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
39 ACABO DE ENTERARME (Mar Y Sol)	
8 ASI ES LA MUJER (New Edition Emoa, SESAC)	
16 ASI FUE (BMG Songs, ASCAP)	
29 COMO EL PRIMER DIA (Fonomusic, SESAC)	
35 COMO TE VOY A OLVIDAR (Edimonsa, ASCAP)	
13 CON QUE DERECHO (TN Ediciones, BMI)	
2 CONTIGO (ESTAR CONTIGO) (P S O Limited, ASCAP/EMI April, ASCAP)	
9 CORAZON PARTIO (Copyright Control)	
14 DESPACITO (Peer Int'l, BMI)	
25 DONDE ESTAS? (Ser-Ca, BMI)	
33 EL AMOR NUNCA PREGUNTA (Rubet/WB Music)	
24 EL FRIJO DE TU ADIOS (Casa Editora Yaidelice, ASCAP)	
30 EL MAS FELIZ DEL MUNDO (SGAE, ASCAP)	
17 EL RELOJ (Peer Int'l, BMI)	
1 EN EL JARDIN (FIPP, BMI)	
26 HASTA MANANA (Warner Chappell)	
34 LA VENIA BENDITA (Crisma, SESAC)	
37 LE PEDIRE (Copyright Control)	
3 LLUVIA CAE (Fonomusic, SESAC)	
11 LO MEJOR DE MI (JKMC)	
28 ME EQUIVOQUE (Insignia, ASCAP)	
15 ME MIRAS Y TE MIRO (Sony Latin)	
10 ME VAS A HACER LLORAR (Crisma, SESAC)	
18 MI MAYOR VENGANZA (Lidasocapi, ASCAP)	
7 MY HEART WILL GO ON (Famous, ASCAP/Blue Sky Rider Songs, BMI)	
27 NADIE SE MUERE (J&N, ASCAP)	
12 NO ME QUIERAS TANTO (Peer Int'l, BMI)	
23 NOS ESTORBO LA ROPA (TN Ediciones, BMI/M.A.M.P., BMI)	
36 NUBE VIAJERA (Rightsongs, BMI)	
5 A PESAR DE TODOS (Sony Discos, ASCAP)	
20 QUE SE LO LLEVE EL RIO (Lidasocapi, ASCAP)	
32 SENTIMIENTOS (Copyright Control)	
31 SIEN TO QUE TE ACABAS DE IR (Insignia, ASCAP)	
6 SI TU ME AMARAS (Rubet)	
4 SI TU SUPIERAS (FIPP, BMI)	
21 VOLVERAS A MI (Ole Ole, ASCAP/Lanfranco, ASCAP)	
38 VOY A PINTAR MI RAYA (De Luna, BMI)	
40 YA LLEGO (EJR, BMI/JKE, BMI/Crossing Borders, BMI)	
22 Y HUBO ALGUIEN (New Edition Emoa, SESAC)	
19 YO SIN TU AMOR (M.A.M.P.)	

## Hot Latin Tracks



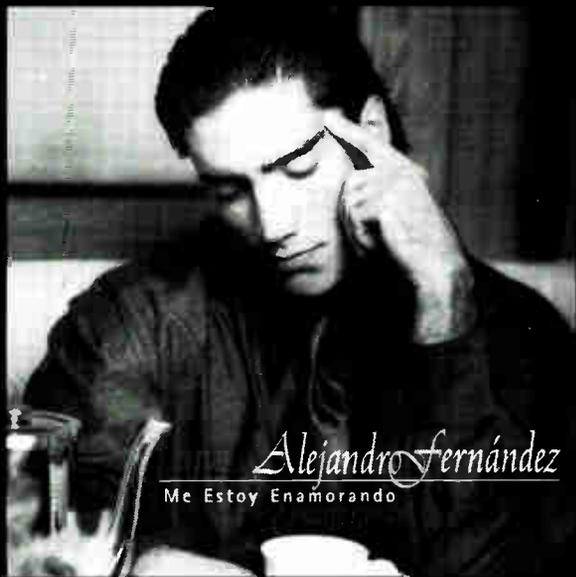
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
<b>★ ★ ★ No. 1 ★ ★ ★</b>					
1	1	1	9	ALEJANDRO FERNANDEZ FEAT. GLORIA ESTEFAN	EN EL JARDIN
				SONY DISCOS/SONY	E. ESTEFAN JR. (K.SANTANDER)
2	2	4	8	LUIS MIGUEL	CONTIGO (ESTAR CONTIGO)
				WEA LATINA	L.MIGUEL (B.SILVETTI,S.RIERA (BANEZ)
3	6	7	7	ENRIQUE IGLESIAS	LLUVIA CAE
				FONOVISA	R.PEREZ-BOTIJA (E.IGLESIAS,R.PEREZ-BOTIJA)
4	4	3	20	ALEJANDRO FERNANDEZ	SI TU SUPIERAS
				SONY DISCOS/SONY	E.ESTEFAN JR. (K.SANTANDER)
5	3	2	13	ANA GABRIEL	A PESAR DE TODOS
				SONY DISCOS/SONY	A.GABRIEL (A.GABRIEL)
6	5	8	8	CRISTIAN	SI TU ME AMARAS
				ARIOLA/BMG	R.PEREZ (R.PEREZ)
7	13	—	2	CELINE DION	MY HEART WILL GO ON
				550 MUSIC/EPIC/SONY	W.AFANASIEFF,J.HORNER (J.HORNER,W.JENNINGS)
8	7	14	8	VICTOR MANUELLE	ASI ES LA MUJER
				SONY DISCOS/SONY	NOT LISTED (O.ALFANNO)
9	25	—	2	ALEJANDRO SANZ	CORAZON PARTIO
				WEA LATINA	E.AUFFINENGO (M.A.ARENAS (A.SANZ)
<b>★ ★ ★ GREATEST GAINER/AIRPLAY ★ ★ ★</b>					
10	39	—	2	MARCO ANTONIO SOLIS	ME VAS A HACER LLORAR
				FONOVISA	M.A.SOLIS (M.A.SOLIS)
11	9	15	21	CRISTIAN	LC MEJOR DE MI
				ARIOLA/BMG	R.PEREZ (R.PEREZ)
12	15	38	3	JOSE LUIS RODRIGUEZ WITH LOS PANCHOS	NO ME QUIERAS TANTO
				SONY DISCOS/SONY	H.MASELLI,J.NAVARRO (R.HERNANDEZ)
13	19	40	3	LOS TIGRES DEL NORTE	CON QUE DERECHO
				FONOVISA	E.HERNANDEZ,LOS TIGRES DEL NORTE (D.VITE)
14	11	12	10	PEDRO FERNANDEZ	DESPACITO
				POLYGRAM LATIN	H.PATRON (J.A.JIMENEZ)
15	8	10	11	GRUPO MANIA	ME MIRAS Y TE MIRO
				SONY DISCOS/SONY	O.SERRANO,B.SERRANO (O.SERRANO)
16	34	—	2	JUAN GABRIEL	ASI FUE
				ARIOLA/BMG	J.GABRIEL (J.GABRIEL)
17	21	13	18	LUIS MIGUEL	EL RELOJ
				WEA LATINA	L.MIGUEL (R.CANTORAL)
18	30	—	2	INDIA	MI MAYOR VENGANZA
				RMM	LINFANTE (R.BARRERA)
19	22	31	4	ALTO VOLTAJE	YO SIN TU AMOR
				FONOVISA	C.I.CABEZA ELIAS (F.GILL)
20	14	24	6	GILBERTO SANTA ROSA	QUE SE LO LLEVE EL RIO
				SONY DISCOS/SONY	J.M.LUGO G.SANTA ROSA (R.BARRERA)
21	18	25	5	MDO	VOLVERAS A MI
				SONY DISCOS/SONY	NOT LISTED (A.JAEN,R.QUIJANO)
22	24	20	16	MARC ANTHONY	Y HUBO ALGUIEN
				RMM	A.PENA,M.ANTHONY (O.ALFANNO)
23	20	9	17	VICENTE FERNANDEZ	NOS ESTORBO LA ROPA
				SONY DISCOS/SONY	PRAMIREZ (T.BELLO)
24	NEW	1	1	OLGA TANON	EL FRIJO DE TU ADIOS
				WEA LATINA	O.TANON (Y.MONROUZEAU)
25	26	21	14	INTOCABLE	DONDE ESTAS?
				EMI LATIN	J.L.AYALA (E.ALANIS)
26	12	6	15	GRUPO LIMITE	HASTA MANANA
				POLYGRAM LATIN	J.CARRILLO (F.RIVA,K.CAMPOS)
27	31	16	10	LA MAKINA	NADIE SE MUERE
				J&N/SONY	O.SANTANA (O.SANTANA)
28	36	—	2	MILLIE	ME EQUIVOQUE
				EMI LATIN	M.FLORES,K.C.PORTER (M.FLORES)
29	23	18	10	BANDA EL RECODO	COMO EL PRIMER DIA
				FONOVISA	G.LIZARRAGA (O.OCHOA)
30	28	19	5	JOSE JOSE	EL MAS FELIZ DEL MUNDO
				ARIOLA/BMG	J.JOSE,R.PEREZ-BOTIJA (M.ALEJANDRO)
31	NEW	1	1	EDNITA NAZARIO	SIEN TO QUE TE ACABAS DE IR
				EMI LATIN	E.NAZARIO,K.C.PORTER (M.FLORES)
32	NEW	1	1	GRUPO LIMITE	SENTIMIENTOS
				POLYGRAM LATIN	J.CARRILLO (A.VILLAREAL)
33	27	32	4	JERRY RIVERA	EL AMOR NUNCA PREGUNTA
				SONY DISCOS/SONY	A.PENA,C.SOTO (R.FEREZ,A.POSSE)
34	16	11	17	MARCO ANTONIO SOLIS	LA VENIA BENDITA
				FONOVISA	M.A.SOLIS (M.A.SOLIS)
35	40	37	24	LOS ANGELES AZULES	COMO TE VOY A OLVIDAR
				DISA/EMI LATIN	NOT LISTED (J.MEJIA AVANTE)
36	33	29	26	ALEJANDRO FERNANDEZ	NUBE VIAJERA
				SONY DISCOS/SONY	P.MARTINEZ (M.ASSIS)
37	32	35	12	BOBBY PULIDO	LE PEDIRE
				EMI LATIN	NOT LISTED (M.MUNOZ)
38	35	27	9	BANDA ARKANGEL R-15	VOY A PINTAR MI RAYA
				LUNA/FONOVISA	A.DE LUNA (J.NAVARRO)
39	RE-ENTRY	6	6	DINASTIA NORTENA	ACABO DE ENTERARME
				FONOVISA	J.R.ESPARZA (M.RUIZ)
40	NEW	1	1	LIMI-T XXI	YA LLEGO
				MERENGAZO/RMM	E.TORRES SERRANT (E.TORRES,J.BERMUDEZ)

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

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"BEST LATIN POP PERFORMANCE"

**"MUY DENTRO DE MI CORAZON"**  
"BEST MEXICAN-AMERICAN/TEJANO  
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# THE Billboard Latin 50<sup>SM</sup>

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

SoundScan<sup>®</sup>

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ ★ No. 1 ★ ★ ★					
1	1	17	ALEJANDRO FERNANDEZ	SONY DISCOS 82446/SONY [PS] 8 weeks at No. 1	ME ESTOY ENAMORANDO
2	2	11	MARC ANTHONY	RMM 82156	CONTRA LA CORRIENTE
3	3	24	LUIS MIGUEL	WEA LATINA 19798	ROMANCES
★ ★ ★ GREATEST GAINER ★ ★ ★					
4	5	17	BUENA VISTA SOCIAL CLUB	WORLD CIRCUIT/NONESUCH 79479/AG [PS]	BUENA VISTA SOCIAL CLUB
5	4	15	MANA	WEA LATINA 20430	SUENOS LIQUIDOS
6	6	16	CRISTIAN ARIOLA	52205/BMG	LO MEJOR DE MI
7	7	31	CHARLIE ZAA	SONOLUX 82136/SONY [PS]	SENTIMIENTOS
8	8	5	LOS TIGRES DEL NORTE	FONOVIISA 6072 [PS]	ASI COMO TU
9	10	19	INDIA	RMM 82157 [PS]	SOBRE EL FUEGO
10	16	3	BANDA ARKANGEL R-15	LUNA 7049/FONOVIISA	LA 4 X4
11	12	12	ANA GABRIEL	SONY DISCOS 82563/SONY [PS]	CON UN MISMO CORAZON
12	9	33	VICTOR MANUELLE	SONY DISCOS 82334/SONY [PS]	A PESAR DE TODO
13	15	8	LOS TUCANES DE TIJUANA	EMI LATIN 23461 [PS]	DE FIESTA CON...
14	14	13	GRUPO LIMITE	POLYGRAM LATINO 533302 [PS]	SENTIMIENTOS
15	13	23	GIPSY KINGS	NONESUCH/ATLANTIC 79466/AG	COMPAS
16	11	51	ENRIQUE IGLESIAS	FONOVIISA 0001	VIVIR
17	17	7	JOSE LUIS RODRIGUEZ WITH LOS PANCHOS	SONY DISCOS 82635/SONY	INOLVIDABLE
18	21	15	MARCO ANTONIO SOLIS	FONOVIISA 0514	MARCO
19	19	10	PEDRO FERNANDEZ	POLYGRAM LATINO 539222	CANTA A JOSE ALFREDO JIMENEZ
20	22	8	VARIOUS ARTISTS	J&N 82379/SONY	MERENHITS '98
21	23	11	EROS RAMAZZOTTI	DDD 53047/BMG	EROS
22	26	29	THALIA	EMI LATIN 57977	AMOR A LA MEXICANA
23	29	8	SHAKIRA	SONY DISCOS 82512/SONY	THE REMIXES
24	27	61	JULIO IGLESIAS	COLUMBIA 67899/SONY	TANGO
25	25	98	SHAKIRA	SONY DISCOS 81795/SONY [PS]	PIES DESCALZOS
26	30	23	DLG	SONY DISCOS 82340/SONY	SWING ON
27	42	7	AFRO-CUBAN ALL STARS	WORLD CIRCUIT/NONESUCH 79476/AG A TODA CUBA LE GUSTA	
28	40	6	RUBEN GONZALEZ	WORLD CIRCUIT/NONESUCH 79477/AG	INTRODUCING...RUBEN GONZALEZ
29	38	66	GRUPO LIMITE	POLYGRAM LATINO 533302 [PS]	PARTIENDOME EL ALMA
30	18	11	GRUPO MANIA	SONY DISCOS 82438/SONY	ALTO HONOR
31	24	7	ALEJANDRO SANZ	WEA LATINA 20281	MAS
32	31	51	FEY	SONY DISCOS 82059/SONY	TIERNA LA NOCHE
33	28	12	CRISTIAN UNIVERSAL	LATINO 40092	MIS MEJORES MOMENTOS
34	20	38	OLGA TANON	WEA LATINA 18733 [PS]	LLEVAME CONTIGO
35	34	6	EDDIE GONZALEZ	SONY DISCOS 82430/SONY	MI CHARCHINA
36	50	27	VICENTE FERNANDEZ	SONY DISCOS 82356/SONY	ESTATUA DE MARFIL
37	32	6	GILBERTO SANTA ROSA	SONY DISCOS 82566/SONY	DE CORAZON
38	43	4	LOS REHENES	FONOVIISA 6071	DEJAME SONAR CONTIGO
39	37	32	LOS TIGRES DEL NORTE	FONOVIISA 80711 [PS]	JEFE DE JEFES
40	49	39	LOS TUCANES DE TIJUANA	EMI LATIN 56921 [PS]	TUCANES DE ORO
41	RE-ENTRY		JOSE JOSE	RCA 49443/BMG	SERIE PLATINO VOL. 2
42	47	17	BOBBY PULIDO	EMI LATIN 57522	LLEGASTE A MI VIDA
43	45	30	INTOCABLE	EMI LATIN 56694 [PS]	IV
44	RE-ENTRY		ILEGALES	ARIOLA 47761/BMG	REBOTANDO
45	35	10	LA MAKINA	J&N 82492/SONY	LOS REYES DEL RITMO
46	RE-ENTRY		SPARX	FONOVIISA 9594	TIENE QUE SER AMOR
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
47	NEW		SODA STEREO	SONY DISCOS 82439/SONY	CHAU SODA
48	36	19	CARLOS VIVES	EMI LATIN 59452	TENGO FE
49	44	38	JUAN GABRIEL/ROCIO DURCAL	ARIOLA 47805/BMG [PS]	JUNTOS OTRA VEZ
50	46	13	LOS MISMOS	EMI LATIN 33230	GRACIAS POR TODO

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

# Artists & Music

## LATIN NOTAS

(Continued from page 56)

KXYZ-AM Houston has switched from Spanish pop to Spanish talk and is no longer a reporter to Hot Latin Tracks. The station is part of 24-hour Spanish talk network Radio Unica, owned by Hispanic media veteran Joaquín Blaya and Mexican radio group Radio Centro.

Also dropping Spanish music formats are KSVE-AM El Paso, Texas, which is changing to English-language talk, and KLVN-AM Houston, which is going Christian.

"Fiesta Mexicana Con Sparx" was No. 1 among the 30 highest-rated shows in the third quarter on U.S. cable channel Galavisión. The music special, starring Fonovisa's popular female vocal group Sparx, garnered a 4.5 rating, according to Nielsen. Three other music-driven programs were among the top 10 shows on Galavisión, including "Lucero Musical Special" (No. 6), with Universal's pop/*ranchera* diva Lucero; "Y Vero América Va" (No. 7); and "Lo Mejor De En Vivo" (No. 8).

"Como Te Recuerdo," Los Temerarios' long-awaited studio debut for Fonovisa, is set to drop on Thursday (29).

Warner Bros. Domestic Pay-TV, Cable & Networks Features, in conjunction with U.S. Spanish TV network Telemundo Network, has launched "Tu Ritmo Presentado Por ATT," a weekly, half-hour Latino music magazine show that airs 4:30 p.m. ET on Saturdays on Telemundo. Enrique Morlett and Gizza Elizondo are the program's hosts. Ironically, "Tu Ritmo" is airing on a network owned by Sony.

In February, Universal Music Latino is putting out a pair of discs by offspring of famous Latino personalities. The first disc is "Lo Sé" by Mariana Teves, daughter of Argentina's famed singer/songwriter Leo Dan, who also produced the pop ballad album. The second is a self-titled disc by César Borja, son of famous soccer star Enrique and ballad singer Sagrario Baena. Borja's disc was produced by Alejandro Zepeda (Cristian, Yuri).

Also shipping new product in February is RMM, which is dropping new albums by salsa veteran Tony Vega ("Hoy Quiero Contarte") and prominent Latin jazz pianist Hilton Ruiz ("Rhythm In The House"). Sizzling composer Omar Alfanno contributes three tracks to Vega's set.

**MEXICO NOTAS:** Members of Mexico's legendary rock act El Tri, including bandleader Alex Lora, are extremely pleased about receiving a Grammy nomination in the new best Latin rock/alternative category. As the Warner Mexico band celebrates its 30th anniversary of success (mostly without radio support), its members have an additional reason to be elated: The band has been chosen to open for the Rolling Stones' Feb. 8-9 shows at Mexico City's Foro Sol.

Another Grammy nominee in the Latin rock category, Café Tacuba, is due to begin working in February on its forthcoming disc, which will be produced by esteemed studio maven Gustavo Santaolalla. This is the final disc in the band's current deal with Warner, but both artist and record company are talking about renewing the contract.

After a seven-year absence from doing shows at large venues, Sony Mexico's resurgent tunesmith Ana Gabriel

is slated to perform Feb. 14 at the 30,000-seat Plaza De Toros México in Mexico City. All proceeds from the show will go to benefit the children's multimedia museum Papalote Museo Del Niño, located in Mexico City.

Warner Mexico rock superstar act Maná embarks on its biggest Latin American tour to date on Friday (30) in Santiago, Chile. The 11-month trek is scheduled to stop in Uruguay, Colombia, Bolivia, Ecuador, Venezuela, Panama, Costa Rica, Mexico, Puerto Rico, Dominican Republic, Nicaragua, El Salvador, Honduras, the U.S., and Argentina.

Sony Mexico's *may* happening pop vocal group Mercurio is busy taping episodes of its new TV show "Proyecto Mercurio." The sitcom revolves around the ups and downs of adolescent life. It is slated to air in March on Televisa.

Although there are no plans this year for Juan Gabriel and Rocío Dúrcal to tour together to support their hit disc "Juntos Otra Vez," BMG Mexico has released a home video of the same name that features the pair of idols performing *juntos* in 1997 in a performance that launched the release of the Ariola/BMG album. The show was taped at Teatro Degollado in Guadalajara, Mexico.

Composer luminary Armando Manzanero is kicking off 1998 with the promotion of a recently released album and book. The album on Azteca Music/PolyGram, titled "Intimo," features arrangements by Bebu Silveti. His book, "Relatos De Mi Infancia," is an autobiographical piece of Manzanero's early life, from his beginnings in his hometown of Mérida, Mexico, to his teenage years when he relocated to Mexico City and tried to get established as a songwriter.

Ranchero superstar Pedro Fernández bucked the year of the bolero in 1997 with a tribute disc to José Alfredo Jiménez that coincidentally celebrated his 20 years in show biz. During that time, the 28-year-old entertainer appeared in 25 movies, four *telenovelas*, and 25 albums, the latest of which is titled predictably "Tributo A José Alfredo Jiménez."

During a recent press conference in Mexico City, Chayanne said that he cut a duet with Vanessa Williams for the forthcoming film "Shut Up And Dance." The track was produced by famed U.S. producer/songwriter Keith Thomas. Chayanne, who recently starred in the Televisa telenovela "Volver A Querer," noted as well that he might do another novela in the future.

**RIGHT MANÁ, WRONG YEAR:** Amazed that Maná had not received a Grammy nomination in the Latin rock/alternative category, I chatted with some of the Grammy folks who were surprised at the exclusion as well. Then publicist John Reilly informed me recently that the band's 1997 WEA Latina album, "Sueños Líquidos," was released Oct. 14—two weeks after the Grammy-nomination deadline had passed. The disc will be eligible for next year's Grammys.

**CHART NOTES, RETAIL:** While sales in the U.S. Latino market have been trending downward in January, as is customary after the holidays, the figures generated by titles on The Billboard Latin 50 through the first three

weeks of this month are nearly 36% higher this year (348,500 units) than in the same period in 1997 (256,500 units).

Leading the charge this issue with strong sales gains was product by Fonovisa's *banda* crew Banda Arkangel R-15, Sony Discos/Sony star Vicente Fernández, and three World Circuit acts—Buena Vista Social Club, Afro-Cuban All Stars, and Rubén González. Sales of Buena Vista Social Club and Afro-Cuban All Stars likely were pushed upward by promotions related to their recent Grammy nominations.

Sales of Alejandro Fernández's "Me Estoy Enamorando" (Sony Discos/Sony) dropped 20% this issue, but its 7,500 units is still 2,000 pieces more than Marc Anthony's No. 2 title "Contra La Corriente" (RMM) was able to move. The two albums have been running 1-2 for eight weeks in a row.

"Contra La Corriente" remains atop the tropical/salsa chart for the 11th straight week. "Me Estoy Enamorando" rules the pop chart for the 10th successive week, and Los Tigres Del Norte's "Así Como Tú" (Fonovisa) stays at No. 1 on the regional Mexican chart for the third week in a row.

Finally, now-defunct Argentine rock group Soda Stereo makes its debut on The Billboard Latin 50 at No. 47 with its Sony Discos swan song "Chau Soda."

**CHART NOTES, RADIO:** As Alejandro Fernández and Gloria Estefan cruise comfortably atop Hot Latin Tracks with "En El Jardín" for the fifth straight week, four songs made serious migrations toward the top of the chart.

Enrique Iglesias' "Lluvia Cae" (Fonovisa) gained 28,500 audience impressions to move nicely from No. 6 to 3. Thanks to heavy airplay from big-audience stations in Puerto Rico, Celine Dion's "My Heart Will Go On" (550 Music/Epic/Sony) springs 13-7. Dion's latest hit makes her only the second artist after Selena to land a top 10 hit on Hot Latin Tracks in both English and Spanish. Dion will need support from mainland stations to rise much higher, however.

Alejandro Sanz's "Corazón Partio" (WEA Latina), a powerhouse ballad that may be the key track to pop his album "Más" at retail, rockets 25-9. Also soaring is Marco Antonio Solís' "Me Vas A Hacer Llorar" (Fonovisa), moving 39-10.

Solís' current smash also reaches No. 1 on the regional Mexican chart. His last hit, "La Venia Bendita," logged 12 consecutive weeks atop that chart.

"En El Jardín" remains perched at No. 1 on the pop chart for the eighth straight week. Víctor Manuel's "Así Es La Mujer" (Sony Discos/Sony) notches its second week in a row at No. 1 on the tropical/salsa chart.

Lastly, Juan Gabriel's "Te Sigo Amando" falls from Hot Latin Tracks after spending a record-setting 34 weeks on the chart. The Mexican megastar set the previous mark of 31 weeks last year with "El Destino," recorded as a duet with labelmate Rocío Dúrcal.

*Assistance in preparing this column was provided by Teresa Aguilera in Mexico City, Marcelo Fernández Bizar in Buenos Aires, and Pablo Márquez in Santiago, Chile.*

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# Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ NO. 1 ★ ★					
1	1	35	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION	B-RITE 90093/INTERSCOPE	GOD'S PROPERTY
2	3	11	KAREN CLARK-SHEARD	ISLAND 524397	FINALLY KAREN
3	2	12	BEBE WINANS	ATLANTIC 83041/AG	BEBE WINANS
4	4	13	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE	NEW LIFE 43108/VERITY	STRENGTH
5	5	60	SOUNDTRACK	ARISTA 18951	THE PREACHER'S WIFE
6	8	30	VICKIE WINANS	CGI 161279	LIVE IN DETROIT
7	7	46	VARIOUS ARTISTS	CGI 165252	TODAY'S GOSPEL MUSIC COLLECTION
8	NEW		DARYL COLEY WITH THE NEW GENERATION SINGERS REUNION CHOIR	VERITY 43024	LIVE IN OAKLAND — HOME AGAIN
9	9	36	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43023	LIVE IN LONDON AT WEMBLEY
10	13	86	FRED HAMMOND & RADICAL FOR CHRIST	VERITY 43046	THE SPIRIT OF DAVID
11	6	91	KIRK FRANKLIN AND THE FAMILY	GOSPO CENTRIC 72127	WHATCHA LOOKIN' 4
12	10	27	THE CANTON SPIRITUALS	VERITY 43021	LIVING THE DREAM: LIVE IN WASHINGTON D.C.
13	11	64	DONNIE MCCLURKIN	WARNER ALLIANCE 46297	DONNIE MCCLURKIN
14	12	15	THE MOTOR CITY MASS CHOIR	INTEGRITYWORD 68144/EPIC	SHOUT IN THE HOUSE WITH THE MOTOR CITY MASS CHOIR
15	15	38	SHIRLEY CAESAR	WORD 68003/EPIC	A MIRACLE IN HARLEM
16	16	14	WILLIAM BECTON & FRIENDS	CGI 161318	HEART OF A LOVE SONG
17	14	31	OLETA ADAMS	HARMONY 1601	COME WALK WITH ME
18	21	64	BEBE & CECE WINANS	SPARROW 37048/EMI	GREATEST HITS
19	24	80	YOLANDA ADAMS	VERITY 43027	YOLANDA LIVE IN WASHINGTON
20	22	35	THE WILLIAMS BROTHERS	BLACKBERRY 1618/MALACO	STILL STANDING
21	19	36	VIRTUE	VERITY 43020	VIRTUE
22	17	16	ANGIE AND DEBBIE	ATF 9760/DIAMANTE	BOLD
23	18	49	T.D. JAKES	INTEGRITYWORD 67931/EPIC	T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSED!
24	23	90	RICHARD SMALLWOOD WITH VISION	VERITY 43015	ADORATION: LIVE IN ATLANTA
25	26	28	DOTTIE PEOPLES	ATLANTA INT'L 10233	TESTIFY
26	20	49	CARLTON PEARSON	WARNER ALLIANCE 46354	LIVE AT AZUSA 2 PRECIOUS MEMORIES
27	25	44	KURT CARR SINGERS	GOSPO CENTRIC 72138	NO ONE ELSE
28	29	36	MARVIN SAPP	WORD 68039/EPIC	GRACE AND MERCY
29	RE-ENTRY		WANDA NERO BUTLER	SOUND OF GOSPEL 223	ALL TO THE GLORY OF GOD
30	34	18	THE GMA GOSPEL ANNOUNCERS GUILD RADIO ANGELS	ALEHO INT'L MUSIC 20155/STARSONG	SO YOU WOULD KNOW
31	27	21	VARIOUS ARTISTS	PLATINUM/LIGHT 161304/CGI	GOSPEL'S GREATEST HITS VOLUME III
32	33	64	ANOINTED	WORD 67804/EPIC	UNDER THE INFLUENCE
33	38	23	BEN TANKARD & TRIBE OF BENJAMIN	VERITY 43095	GIT YO PRAYZE ON
34	28	12	BRODERICK E. RICE	BORN AGAIN 1017/PANDISC	THE PREACHER'S SON
35	40	3	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR	ATLANTA INT'L 10239	GOD'S PROMISE
36	30	25	JAMES HALL & WORSHIP AND PRAISE	CGI 161278	...ACCORDING TO JAMES HALL — CHAPT. III
37	36	34	ANDRAE CROUCH	QWEST 45924/WARNER BROS.	PRAY
38	RE-ENTRY		MISSISSIPPI MASS CHOIR	MALACO 6022	I'LL SEE YOU IN THE RAPTURE
39	35	3	BISHOP WILLIAM C. ABNEY JR.	BORN AGAIN 1016/PANDISC	SONGS OF GRACE
40	RE-ENTRY		REV. JAMES MOORE	MALACO 6026	IT AIN'T OVER (TILL GOD SAYS IT'S OVER) — LIVE IN PITTSBURGH

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. [S] indicates past or present Heatseeker titles. © 1998, Billboard/BPI Communications.

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# Artists & Music

## In the SPIRIT



by Lisa Collins

**B**REAKING BARRIERS: Given his phenomenal success, it should come as little surprise when Kirk Franklin does something no other gospel artist has done before. This time, the 28-year-old Grammy-winning gospel superstar has become the first gospel artist to score four Grammy nominations spanning gospel and R&B. Aside from being nominated for best gospel album by a choir or chorus, Franklin scored nods for R&B song ("Stomp") and R&B performance by a duo or group with vocal, as well as a prestigious nomination for producer of the year.

Meanwhile, fresh from winning a Stellar Award for rap hip-hop performance (along with Franklin and God's Property), Alicia Tyler—half of the gospel/hip-hop husband-and-wife duo A-1 Swift—is turning quite a few heads with her live appearances with God's Property. Tyler, who raps on one of the group's singles ("You Are The Only One") and fills in for Salt on "Stomp," has appeared with the group on "Good Morning America," "Late Show With David Letterman," and, most recently, the Billboard Awards. She will now concentrate her energies on a solo album due later this year on Gospo Centric. Her husband and A-1 Swift partner, Chris Tyler, will produce.

**F**ROM THE 'LOOK WHO'S GETTING INTO GOSPEL NOW' FILES: Tommy Boy has set up a separate gospel division specifically targeting urban youth as its core consumer base. According to senior VP Frank Cooper, the label's first project, due in

April, will be a compilation featuring new material from John P. Kee, William Becton, Angie & Debbie Winans, Fred Hammond, and Margaret Bell. "We're starting to set that up now," reports Cooper, who adds that the gospel imprint will be kept independent of the mainstream label in order to "maintain the sensibilities of a gospel label." Meanwhile, those signed to the new, yet-to-be-named label include Kim Burrell and Kee's church choir.

**P**OWER '98: On the heels of his successful Tour of Life, Dallas concert promoter Al Was is all set to kick off Power '98, a new 80-city gospel tour that features some of gospel's biggest stars, including the Williams Brothers, Fred Hammond & Radical For Christ, Vickie Winans, Men Of Standard, Dottie Peoples & the Peoples Choice Chorale, Hezekiah Walker & the Love Fellowship Crusade, Marvin Sapp, and Karen Clark-Sheard. The tour kicked off Jan. 14 in Charleston, S.C., and winds down May 10 in Houston.

**B**RIEFLY: The United Gospel Industry Conference has set Feb. 19-22 as the dates for its third annual conference, Gospel Renaissance '98, in Nashville. Panel discussions, seminars, and classes will span retail, distribution, marketing and promotion, choir directing, contracts, publishing, and imaging. Warner Alliance Gospel GM Demetrius Alexander serves as conference chair.

Finally, industry veterans Ron Cothrine, Maple Reddick (Meek Records), and Michael Betts (Rugged Records) have formed a Christian-owned and -operated independent distribution company called Avalon Music Distribution. Boasting pacts with BEMA Entertainment, Elephas Records, and Meek, the Nashville-based company made its official bow Jan. 5.

## HIGHER GROUND



by Deborah Evans Price

**B**OWLES TAKES REINS AT CMTA: Rick Bowles, former director of marketing for Word Nashville, has been named director of marketing for the Christian Music Trade Assn. (CMTA). He replaces Loren Hall, who exited to join Damascus Road as director of sales and marketing (Billboard, Jan. 24).

CMTA is the organization responsible for bringing SoundScan into the Christian market. (Billboard's Top Contemporary Christian and Top Gospel Albums charts began being based on SoundScan data in April 1995.) Hall had been with the organization since September 1994.

Bowles has spent the last three years at Word Nashville, where he worked projects by Kenny Rogers, Collin Raye, and Skip Ewing; he specialized in taking mainstream country releases to the Christian Booksellers Assn. market. Bowles is credited with being instrumental in the development of the Positive Country format, trademarking the name and developing a compilation disc for radio single servicing and distribution. He has also worked as an air personality and programmer in both Christian and country radio for more than 10 years, as well as working in retail as a manager and music buyer.

Several things appealed to Bowles about the CMTA position, including "the opportunity to work with all the labels . . . and the opportunity to work with [Gospel Music Assn. (GMA) president] Frank Breenen," Bowles says. "I have a lot of respect for him and the direction he's going with the Christian Music

Trade Assn. and the GMA. I'm looking forward to the opportunity to get to work with all the record labels to let everyone know how the Christian music industry is really growing and to help it grow even further."

According to Breenen, the position that Hall held has now been "expanded so that market development efforts and special campaigns may be handled through this office, in addition to the oversight of Christian SoundScan. Our plans now call for us to have Rick directly involved with the operation of SoundScan for a few weeks while he searches for the appropriate person or company to handle the day-to-day data processing and management side of SoundScan."

During the transition, Whitebridge Communications, a division of Spring Arbor, has been assisting with the retail data information. "We've kept in full contact with Spring Arbor and SoundScan, and they are being very supportive during this transition and are helping to adjust their roles in Christian SoundScan so that we can focus more on marketing efforts," Breenen said in a letter to Higher Ground.

Bowles is excited about his new position's expanded marketing role. At press time, he said he and Breenen were getting ready to meet and better define the post.

"I do know it's going to be more of a marketing position," Bowles says. "I need to be freed up and become more involved in marketing Christian music. I'm very excited. I think it's a great opportunity to share some of my ideas from a marketing standpoint and get to work with all the people in the industry to bring about more growth."

**N**RB TIME: Just a reminder: The 55th annual National Religious Broadcasters Convention and Exposition is set for Saturday (31) through Feb. 3 at the Sheraton Washington Hotel in Washington, D.C.

# Top Contemporary Christian™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by <b>SoundScan®</b>				
★★ NO. 1 ★★				
1	1	19	<b>LEANN RIMES</b> ▲ <sup>4</sup> CURB 77885/WCD 19 weeks at No. 1	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS
2	2	11	<b>VARIOUS ARTISTS</b> SPARROW 1629/CHORDANT	WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
3	3	19	<b>AMY GRANT</b> ● MYRRH 7008/WORD	BEHIND THE EYES
4	5	13	<b>STEVEN CURTIS CHAPMAN</b> SPARROW 1630/CHORDANT	GREATEST HITS
5	4	18	<b>JARS OF CLAY</b> ● ESSENTIAL 70017/PROVIDENT	MUCH AFRAID
6	6	82	<b>BOB CARLISLE</b> ▲ <sup>2</sup> DIADEM 1139/PROVIDENT	SHADES OF GRACE
7	7	12	<b>BEBE WINANS</b> ATLANTIC/SPARROW 1621/CHORDANT	BEBE WINANS
8	8	3	<b>AVALON</b> SPARROW 1639/CHORDANT	A MAZE OF GRACE
9	15	12	<b>VARIOUS ARTISTS</b> FOREFRONT 5183/CHORDANT	WWJD
10	<b>NEW</b>		<b>STEVE GREEN</b> SPARROW 1638/CHORDANT	THE FAITHFUL
11	11	9	<b>AUDIO ADRENALINE</b> FOREFRONT 5182/CHORDANT	SOME KIND OF ZOMBIE
12	12	3	<b>JENNIFER KNAPP</b> GOTEE 3832/WORD	KANSAS
13	9	87	<b>JACI VELASQUEZ</b> MYRRH 6995/WORD	HEAVENLY PLACE
14	10	21	<b>DC TALK</b> FOREFRONT 5184/CHORDANT	LIVE IN CONCERT — WELCOME TO THE FREAK SHOW
15	14	71	<b>POINT OF GRACE</b> ● WORD 9694	LIFE LOVE & OTHER MYSTERIES
16	18	49	<b>RICH MULLINS</b> REUNION 0116/PROVIDENT	SONGS
17	13	13	<b>SANDI PATTY</b> WORD 9911	ARTIST OF MY SOUL
18	19	9	<b>CARMAN</b> SPARROW 1625/CHORDANT	MISSION 3:16 (EP)
20	16	66	<b>CRYSTAL LEWIS</b> MYRRH 5039/WORD	BEAUTY FOR ASHES
21	24	57	<b>VARIOUS ARTISTS</b> HOSANNA/INTEGRITY 8952/WORD	SHOUT TO THE LORD
22	20	33	<b>THE SUPERTONES</b> BEC 7401/CHORDANT	SUPERTONES STRIKE BACK
23	32	19	<b>THE GAITHER VOCAL BAND</b> SPRING HILL 5407/CHORDANT	LOVIN' GOD & LOVIN' EACH OTHER
24	<b>NEW</b>		<b>BILL &amp; GLORIA GAITHER AND THEIR HOMECOMING FRIENDS</b> SPRING HOUSE 4947/CHORDANT	SINGIN' WITH THE SAINTS
25	22	12	<b>RON KENOLY</b> HOSANNA 12032/WORD	HIGH PLACES: THE BEST OF RON KENOLY
26	23	21	<b>THIRD DAY</b> REUNION 10006/PROVIDENT	CONSPIRACY NO. 5
27	37	42	<b>CARMAN</b> SPARROW 1565/CHORDANT	I SURRENDER ALL—30 CLASSIC HYMNS
28	26	64	<b>VARIOUS ARTISTS</b> ▲ SPARROW 1562/CHORDANT	WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
29	30	31	<b>CHRIS RICE</b> ROCKETTOWN 1528/WORD	DEEP ENOUGH TO DREAM
30	27	3	<b>SEVEN DAY JESUS</b> FOREFRONT 5179/CHORDANT	SEVEN DAY JESUS
31	35	29	<b>CLAY CROSSE</b> REUNION 10005/PROVIDENT	STAINED GLASS
32	29	81	<b>REBECCA ST. JAMES</b> FOREFRONT 5141/CHORDANT	GOD
33	25	10	<b>FIVE IRON FRENZY</b> 5 MINUTE WALK/SARABELLUM 46815/WCD	OUR NEWEST ALBUM EVER!
34	21	84	<b>KIRK FRANKLIN AND THE FAMILY</b> ▲ GOSPO CENTRIC 2127/CHORDANT	WHATCHA LOOKIN' 4
35	28	50	<b>MXPX</b> TOOTH & NAIL 1060*/DIAMANTE	LIFE IN GENERAL
36	<b>RE-ENTRY</b>		<b>VARIOUS ARTISTS</b> INTEGRITY 1218/WORD	HILLSONGS: ALL THINGS ARE POSSIBLE
37	<b>RE-ENTRY</b>		<b>KATHY TROCCOLI</b> REUNION 10003/PROVIDENT	LOVE AND MERCY
38	36	4	<b>VARIOUS ARTISTS</b> BRENTWOOD 60343/PROVIDENT	BUTTERFLY KISSES & OTHERS
39	33	47	<b>DONNIE MCCLURKIN</b> WARNER ALLIANCE 46297	DONNIE MCCLURKIN
40	31	11	<b>PLANKEYE</b> BEC/TOOTH & NAIL 1097/DIAMANTE	THE ONE AND ONLY

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

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# Artists & Music



by Drew Wheeler

**YOU KNOW THE CLICHÉ:** Young man with a horn quits school and heads for New York—against his parents' better judgment—but his prodigious talent vaults him to unforeseen heights of recognition and respect. And for the most part, the cliché came true for **Mark Shim**.

Tenor saxophone whiz Shim's outstanding Blue Note Records debut, "Mind Over Matter," hits the stores Tuesday (27). With a top-flight backing crew of pianist **Geri Allen**, guitarist **David Fiuczynski**, bassist **Curtis**



SHIM

**Lundy**, and alternating drummers **Eric Harland** and **Ralph Peterson**, Shim attacks each song's changes as a contoured canvas to be splattered with his tirelessly inventive, take-no-prisoners solos. But "Mind Over Matter" is also a portrait of a young musician carving out his own place on the demanding frontier between traditionalism and the avant-garde.

The 23-year-old Shim had few musical prospects as he left college for a Brooklyn, N.Y., apartment. "Honestly, I had no idea," he admits. "I didn't really know anyone either . . ." His parents gritted their teeth. "They kind of said, 'Well, we'll trust him.' I guess they were waiting for the day that they could say 'I told you so . . .'"

And as is often the case with these young-man-with-horn stories, Shim started showing up at open jam sessions. "If you don't know anyone, that's where you've gotta start," he says. At one jam at Harlem, N.Y.'s St. Nicholas Pub, Shim was spotted by baritone sax master **Hamiet Bluiett**.

"There was something about him—I really liked the way he played," recalls Bluiett. "It wasn't outside, it wasn't inside. It was just really straight down the middle—hardcore playing. And I said, 'Wow, this young man can really play.' I can hear that he loves music—you can hear all that." Bluiett asked Shim for his number. ("Very rarely up to that point had people taken my number," says Shim. "Honestly, I wasn't really having much luck at the jam sessions anyway.")

It wasn't long before Shim landed a Bluiett-brokered gig with the **David Murray Big Band**, as well as a spot in **Betty Carter's** annual Jazz Ahead program, which selects about 20 young musicians to work under Carter's personal direction. "She'll fly them in and do a showcase

for them," says Shim. "They'll get together and practice and rehearse for a week, and Betty will oversee everything." (Carter's next Jazz Ahead showcase will take place in April at Washington, D.C.'s Kennedy Center for the Performing Arts.)

Shim soon caught the ear of Blue Note president **Bruce Lundvall**, and the long-awaited consequence of that meeting is "Mind Over Matter." In addition to his voracious improvisations, the album spotlights Shim's sharp, promising compositional style. The title track comes in on an elegantly whirling cascade of notes, while the theme of "Crazy" is as hot, crackling, and linear as a dangling high-voltage wire—and ends with Shim and Fiuczynski trading frenzied fours. The love-struck waltz of "Snake Eyes" beats its wings and soars skyward on sweetly seesawing chords, and the simple, swirling motif of "The Chosen Ones" poses a delectable, unanswered question.

For reasons obscure—but maybe just for *fun*—Shim places linking elements throughout the album—hallucinogenic soundscapes of tense percussion and throbbing bass.

Shim writes—using Emagic's Logic Audio program—with reference points drawn from such distinctive composers as **Joe Henderson** and **Wayne Shorter**. "I like everything from **Duke Ellington** to **Andrew Hill**," he says.

"He's not trying to imitate," observes Bluiett. "That's really in the true tradition of what we do. It's to learn, to synthesize all the information, but come up with your own identity and not to go running around like a hermit crab with somebody else's house."

Yet Shim won't say that he or any of his contemporaries have truly arrived at their own "sound." "But that's not a bad thing," he says. "It takes a while to develop. Sometimes it takes a lifetime—sometimes you never get it." (Bluiett says of Shim's preoccupation, "He had this thing about 'sound.' He kept saying, 'You know, I don't like my sound.' I said, 'It sounds good to me.'")

Despite his rapid ascent in jazz, Shim refuses to get cocky. "I know that I have to grow a lot, and I have a lot of maturing to do," he says, "but I try to be as mature a musician as I possibly can, no matter whether I'm playing with people in their 20s or their 60s."

Shim's statement is well borne out by his featured role on 70-year-old **Mose Allison's** Blue Note album "Cracks and Gwags," to be released the same day as "Mind Over Matter." Allison producer **Ben Sidran** was sufficiently impressed by Shim's playing at gigs with Carter, and again with the **Mingus Big Band**, to hire him for the date.

By now, Shim may have grown beyond the intergenerational support of Carter and Bluiett (who leads two bands to be featured on albums from Justin Time and Knitting Factory Works). "I call him Shim," Bluiett says. "When he was going uptown, he'd say, 'My name is Mark, but they called me Shim.' I tell him, 'That's a compliment.' When you know him by one name, you're in. When they can just say 'Who was that?' 'Oh, that's Count. That's Duke. That's Trane. That's Bird. That's Miles.' That's this, that, and the other—you're going by one name, you got it made."

## CHRISTIAN DUO WILSHIRE FINDS A LABEL HOME IN SMITH'S ROCKETTOWN

(Continued from page 16)

husband and wife, an artistic team, an evangelical team. They can play churches. They can play clubs . . . When it comes to their lyrics, they are nicely in the middle, where the message is overt, yet it's not a turnoff to non-Christians."

Don Evangelisto, manager of a Dallas branch of Joshua's Christian Bookstores, says he hasn't heard the Wilshire album yet but will give it a listen more quickly due to Smith's support of the duo. "I think that will definitely give them a leg up," he says of Smith's endorsement. However, he says, to help break the group the label needs to back it with an effective merchandising campaign.

Word VP of marketing Linda Klosterman says the label's extensive plan begins with promoting singles to Christian AC and top 40 radio. "We are also conducting a retail awareness program, sending out a

half-dozen copies of the project to our retailers and asking them to give them to all the store employees to listen to so we can begin building excitement and support for this artist before the record actually comes out," Klosterman says. "The package will have a letter from Michael."

According to Klosterman, there will also be a promotional tour. "We will be conducting a retail coffee-house tour," she says. "There are lots of [record] stores that have coffee-houses inside. So we will be scheduling dates in these stores, probably a dozen or so within the first few weeks of street date . . . We'll conduct meet-and-greets right there on the spot, and it will be a great opportunity for an artist like this to be introduced to the customers in that market."

Plans also call for Wilshire to perform at Christian colleges and many

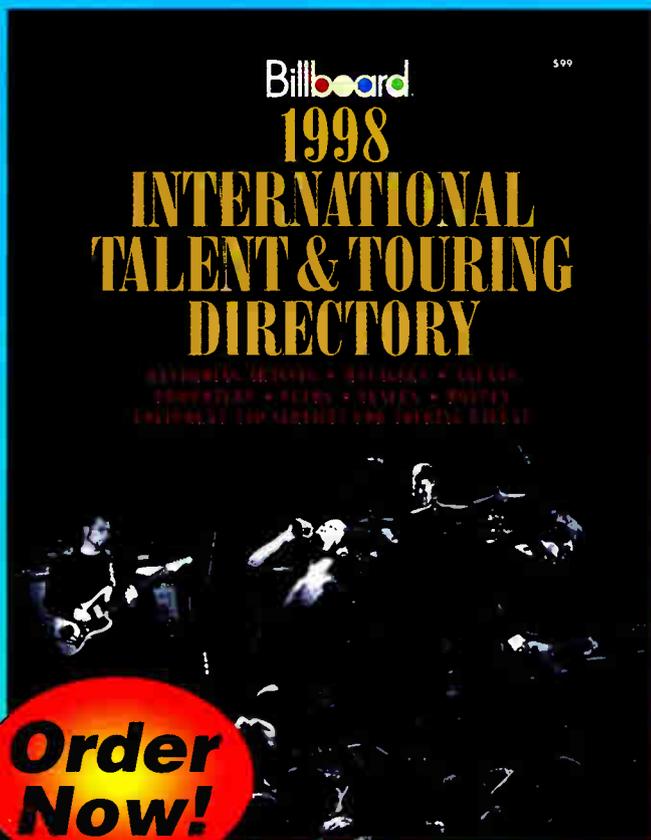
of the big Christian festivals this summer. "They'll also be touring with Michael this year," Klosterman says. "Where Michael goes, for the most part, Wilshire will be as well, because they participate in his back-up band and do step-outs. We'll be heavily promoting them through those opportunities."

At retail, Klosterman says, Wilshire will "have placement in all the major catalogs, and we're using introductory price points. To get those customers to buy the record as soon as they hit the streets, we'll be doing the standard posters and flats. We'll also be doing an Internet college promotion, and we will be doing regional advertising with radio stations whenever they have opportunities to do special promotions."

The duo is managed by Rockettown Artist Services and booked by Vanguard Entertainment.

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## Artists & Music

### Classical KEEPING SCORE



by Bradley Bamberger

**A WINTER'S TALE:** Among Schubert's 600-some *lieder* are many that will be sung as long as there are singers. And perhaps none hold more of a perennial fascination than the set known as "Winterreise." The composer's haunting "winter journey"—based on a cycle of 24 poems by **Wilhelm Müller**—evokes the wanderings of a despondent lover; the songs' desolate character dismayed Schubert's friends when he first unveiled them in his penultimate year of 1827, although their emotional force and uncanny musicality have enthralled both singers and audiences ever since.



SCHUBERT

Among the stream of Schubert recordings issued to commemorate the composer's 200th birthday last year were several new renditions of "Winterreise," taking their place in the racks

next to vintage interpretations by the likes of **Dietrich Fischer-Dieskau** and **Peter Schreier**.

EMI's 1997 artist of the year, American baritone **Thomas Hampson**, released his burnished take on the *lieder* cycle with maestro **Wolfgang Sawallisch** accompanying on piano, and early music soprano **Juilliane Baird** teamed with fortepianist **Andrew Willis** to offer Schubert's original, shortform version of "Winterreise" on a Newport Classics disc. (Interestingly, both albums feature liner notes by renowned Schubert song scholar **Susan Youens**, who also contributes a chapter on "Schubert And His Poets" to the wonderful new "Cambridge Companion To Schubert.")

Both the above efforts have their charms, but two recordings out late last year in Europe and this month in the U.S. have more to recommend them. First up is volume 30 in the monumental "Hyperion Schubert Edition"—a complete traversal of the composer's songs led by pianist/scholar **Graham Johnson**—which is devoted to "Winterreise" as sung by 30-year-old German baritone **Matthias Goerne**.

A rising star in both the *lieder* and opera worlds, Goerne has a voice that is rich (yet rough-hewn compared with Hampson's suave instrument), with Johnson abetting him expertly, of course. But their set has another highly attractive feature: the 50,000-odd words in Johnson's accompanying commentary, which is thoroughly erudite and entertaining, as with all his liner notes (they should really be collected into a book at some point). Also, the thick booklet and disc are packaged in the unique Compac Plus deluxe case, common to the Hyperion series.

From a purely musical standpoint, though, it is a new "Winterreise" from Teldec featuring tenor **Christoph Prégardien** and fortepianist **Andreas Staier** that should set Schubert fans swooning. The German duo's interpretation is as deeply felt and dynamic as any in the catalog: Prégardien's voice is a marvel of emotional clarity and subtle inflection, and, rare among fortepianists, Staier produces a graded, pearly tone on his 1825 instrument that makes the most of the many tenebrous moments in "Winterreise."

Staier was first taken by "Winterreise" when he was a teenager, listening to Fischer-Dieskau's classic '65

Deutsche Grammophon recording. Reflecting on the staying power of "Winterreise," Staier stresses the song cycle's informal intensity. "It's music that goes to the brink emotionally," he says, "yet it is not as formally forbidding as, say, some of **Beethoven's** music."

"Winterreise" isn't paralleled by anything in the late Classical or pre-Romantic *lieder* repertoire," Staier continues. "It starts with desperation and gradually explores one color: black. Obviously, the world isn't always such a nice place to be, so most people can identify very strongly with this music."

Staier extols the intimate quality of Prégardien's voice ("After all, this music was written for a room of 20 or at the most 100 people, not Carnegie Hall"), and he is confident that his period instrument offers him a greater degree of refinement and color in shaping the accompaniment.

"Whereas the modern concert grand must encompass everything from **Bach** to **John Cage**, the old fortepiano is matched with Schubert," Staier explains. "The instrument is as distinctive and romantic as the music."

Staier and Prégardien have worked together for seven years, giving *lieder* recitals throughout central Europe and touring Japan. The pair have a couple of well-received Schubert discs on



STAIER

Deutsche Harmonia Mundi to their credit (and Prégardien has recorded a lovely recital with Johnson as volume 23 of the "Hyperion Schubert Edition"). But now Staier has an exclusive solo deal with Teldec that includes a three-disc contract for *lieder* with Prégardien. "Winterreise" was the first issue; an album spotlighting several Viennese *lieder* composers prior to Schubert is set for later this year. A **Brahms** disc will follow.

**MORE SCHUBERT:** With all the overflow from the Schubert birthday year, there are a few more albums worth singling out as special. Beyond "Winterreise" and several other entries in the Hyperion series, the Schubert *lieder* catalog just received a nice new addition with **Anne Sofie von Otter's** recital disc. The Deutsche Grammophon set finds the fine Swedish mezzo singing famous and less-than-famous tunes in league with her longtime partner, pianist **Bengt Forsberg**.

Out this month is the second, and final, installment in the **Auryn Quartett's** complete Schubert string quartets cycle on the German label CPO (racked by HNH in the U.S.). The Auryn is a young group that mediates well between the effortless lyricism of, say, **Quartetto Italiano** and the dramatic bite of the **Alban Berg Quartet**. The CPO sets each sell as three discs for the price of two (and feature rarities like the C Minor Overture as well as such masterpieces as "Death And The Maiden"), so they're an ideal draw for new collectors aiming to corner this ever-rewarding music.

And in March, CPO pulls a coup by reissuing at midprice three one-act Schubert *singspiels* originally released by EMI Germany in the late '70s: "Der Vierjährige Posten," "Die Verschworenen," and "Die Zwillingenbrüder." The performances feature such soloists as **Dietrich Fischer-Dieskau**, **Peter Schreier**, **Kurt Moll**, and **Helen Donath** led by conductors **Heinz Wallberg** (leading the **Munich Radio Orchestra**) and **Wolfgang Sawallisch** (with the **Bavarian Opera**).

## GERMAN RETAILERS EXPECT BUMP FROM ECHO AWARDS

(Continued from page 11)

ed but are not part of the broadcast. The top marketing campaign is chosen by record dealers; dealer of the year is picked by sales and distribution firms; and media person of the year is picked by the Phono Academy's council.

Germany has a similar set of awards, the Comets, presented in August by German cable music station Viva. However, Hay does not see these as direct competition. "For a start, we have the national TV show, which Viva doesn't have," Hay says. "And we take in volksmusik and schlager, which brings in a much wider demographic

[than Viva's youth-target market]."

Most nomination short-lists are decided on the basis of data provided by chart compiler Media Control, plus the votes of the 375 members of the German trade body BPW and the International Federation of the Phonographic Industry.

Key national nominations include:

**National male artist:** Der Wolf (Mercury); DJ Bobo (EAMS); Enigma (Virgin); Peter Maffay (Ariola); Nana (Motor).

**National female artist:** Blümchen (edel); Sarah Brightman (EastWest); Jennifer Rush (EMI); Sabrina Setlur (Sony); Juliane

Werding (WEA).

**National band:** Dune (Virgin); Fury In The Slaughterhouse (SPV); JBO (EFA); Rammstein (Motor); Tic Tac Toe (BMG Ariola Hamburg).

**National single:** Bell Book & Candle, "Rescue Me" (Hansa); Chilli, "Tic Tac Toe" (BMG Ariola); No Mercy, "When I Die" (Ariola); Rammstein "Engel" (Motor Music); Tic Tac Toe, "Warum?" (BMG Ariola).

**National newcomer:** Brooklyn Bounce (edel); C-Block (MAAD/Warner); Der Wolf (Mercury); Freundeskreis (Sony); Nana (Motor).

# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## BMG Eyes Long Term In China Pub. Expects Slow, Steady Growth

BY GEOFF BURPEE

HONG KONG—BMG Music Publishing Asia is taking a long-term view of the profits to be made from its pioneering push into China.

The company's opening of a representative office in Beijing makes it the first major publisher to enter the country (Billboard Bulletin, Nov. 12, 1997),

but the company says this should not be seen as a sign that it believes the Chinese market is going to mushroom overnight. However, executives do expect the market to develop healthily.



ZHU

The move comes as part of a larger Asian expansion affecting existing operations in Taiwan and the company's regional music library business, the largest in Asia.

BMG's China representative office will invest in local catalogs and writers, with plans also calling for the purchase of master recordings.

The publisher's Asian activities are under the direction of Hong Kong-based David Loiterton, VP of Asian operations, who says the new office will try to benefit from what he views as the prospect of an



FIRTH

improved regulatory climate for doing business in the country.

"It's not because we think the record or publishing market is going to explode; it's just that we think it's important to be there," he states. "The sooner we get in, the sooner we can develop our own business there."

In 1993, multinational independent Cherry Lane Inc. became the first Western publisher to establish a representative office in the country. However, progress for China's music infrastructure since that time has not been at a pace Western companies would have liked. While no mechanical royalties of any significance are claimed or collected, the collection of performance royalties is becoming more common and is responsible for generating the most significant revenue.

"Still, I'm glad to see the majors coming," says Cherry Lane chief representative/managing director Michael

Primont. "The more majors that are here, the better."

Primont welcomes the move as the likelihood of China's long-awaited inclusion in the World Trade Organization (WTO) draws closer, an event that publishers want to coincide with the music business entering the Beijing government's agenda as a world trade issue.

"It will be positive," says Loiterton of China's ascendancy to WTO status, "in that it will encourage certain minimum standards for copyright protection. If China is part of the WTO, things are going to be more of a standard for the industry to go forward."

"For now" notes one publisher, "royalties are only being paid in token measures in conjunction with major deals. Except if you are the local publisher of Michael Jackson or Celine Dion, mechanicals are not being paid."

BMG has appointed Zhu Mei as the company's first director in China. While Zhu's background does not include music publishing, it was emphasized that her abilities and personal contacts should prove valuable in establishing the company.

Elsewhere in the Chinese region, the company has expanded its Taiwan office under the direction of its first GM there, Lobo Lo, an established producer, recording artist, and composer. He will work with other regional BMG Music Publishing companies to expose Chinese composers across national boundaries in the pan-China region.

Andy Wong has also been named production/music library manager in Hong Kong; BMG's music library is the largest in the region. Wong will work closely with production music library managers in Singapore, Malaysia, and Taiwan. He previously spent two years as creative/A&R manager at EMI Music Publishing in Hong Kong, where he was involved in the operation and development of the company on a regional level.

In China, without any significant mechanicals, synchronizations, or other income, Loiterton says, the company is looking to the development of recording projects and making some music of its own. "But we're only exploring that right now," he says. "I'm not sure that publishing will develop in the short term in the traditional way."

Loiterton says China will more likely evolve a hybrid of Japanese and Western publishing methods, "the chief difference being that Japan publishers are much more concerned with owning original masters and spend money to acquire and develop them."

"In Japan, you can invest in master recording and own at least part of the publishing," Loiterton says. "We haven't made any, but we believe at this stage [it] is an area we might get involved in."

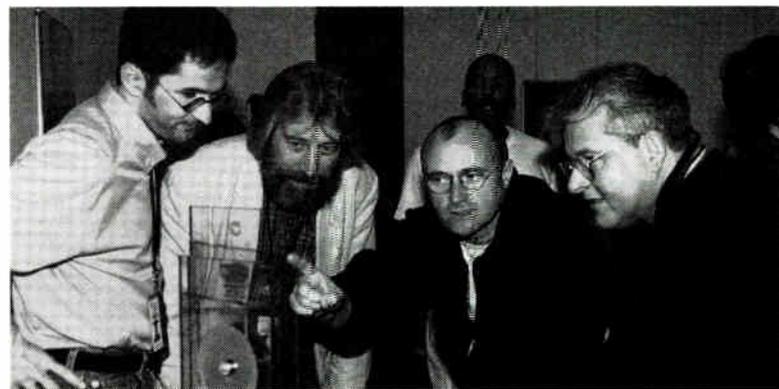
While no one knows at this point the

time scale required for the development of the Chinese market, Loiterton emphasizes that BMG is investing now so that it is in a good position to exploit development when it does come.

"You've got to figure that the record market in China is going to have very vertical growth eventually," he comments. "Do I have a forecast for when? No."

Currently housed in a suite at a downtown hotel in Beijing, the publisher is starting small. However, Loiterton says BMG China Inc.—the Chinese representative office of the

(Continued on page 65)



**Collins On Right Track In Austria.** Warner Music Austria has presented Phil Collins with a lifetime achievement award marking 500,000 album sales in the country. The specially commissioned honor reflects the singer's interest in railways and features an image of a locomotive. Pictured, from left, are Warner Music Austria marketing manager Klaus Hoffmann, Warner Music Eastern Europe president Manfred Lappe, Collins, and Warner Music Austria marketing director Manfred Wodara.

## U.K.'s Sanctuary Music Seeks Investors Co. Offers Combination Of Businesses In Its Flotation

BY MARK SOLOMONS

LONDON—Iron Maiden and "The Swiss Family Robinson" do not make obvious bedfellows. But unusual—and highly productive—pairings have always been the norm at Sanctuary Music, the U.K.-based recording, management, publishing, TV production, and touring services company about to float on the London stock exchange through a reverse takeover by Burlington Group.

Sanctuary founders Rod Smallwood and Andy Taylor formed the company in 1976. The pair, who originally met at Cambridge University, linked again after Smallwood scouted Iron Maiden in a pub and persuaded freshly qualified accountant Taylor to join him in managing the band.

Since then, Sanctuary-managed acts, which include Helloween, W.A.S.P., and Bruce Dickinson, have clocked total worldwide album sales of about 55 million.

But heavy metal is only half the story. According to Taylor, the company's TV production activities today account for some 50% of revenue, led by family-oriented dramas such as "The Swiss Family Robinson" and adaptations of children's stories by English author Enid Blyton. This side of the business will be the destination for much of the 5.3 million pounds (\$8.64 million) of working capital that the flotation is expected to raise.

Taylor firmly believes in a multimedia future and sees nothing unusual in Sanctuary's combination of businesses. "The days of saying there's a visual industry and a music industry are gone," he says. "The further down the line we go, the more they become integrated."

The Burlington deal, for which Sanctuary was due to seek shareholder approval Jan. 22, values the combined group at 23 million pounds (\$37.5 million) and is itself the child of an unlikely marriage. Introduced to Sanctuary

by stockbroker Charles Stanley, Burlington—formerly Gold & Base Metal Mines—has operated purely as a publicly traded investment company since its mines were seized by the Nigerian government.

Burlington is paying 14.6 million pounds (\$23.8 million) for Sanctuary in a deal that values Smallwood and Taylor's stakes at 4.6 million pounds (\$7.5 million) apiece. They will each control 20% of the combined group, with about the same proportion of the group's capital value in free float. Burlington will change its name to Sanctuary Group.

Capital raised by the Burlington takeover is also likely to benefit Sanctuary's ongoing traditional music activities, including its Sanctuary Music Productions offshoot, 40% of which was floated last year on London's Alternative Investments Market. Smallwood tells Billboard that he plans to expand the company's operations in the U.S.,

where it runs a New York office and has recently seen success with modern rock act Catherine Wheel. One priority will be to find a stateside deal for London-based gothic-rock combo Feline, which is signed to Chrysalis in the U.K. Another Sanctuary-represented act, metal band Entombed, is on tour in the U.S. and has a debut album pending on Zomba offshoot Music for Nations.

The company is gearing up for activities to promote a forthcoming Iron Maiden set, due March 23 on CMC/BMG in the U.S. and EMI elsewhere. Although it is the band's 11th album, the title, "Virtual XI," refers to association football, with which Maiden's members have long been connected. Sanctuary has assembled a squad of 15 players, including Maiden bass player Steve Harris—who once played as a junior for London's West Ham team—and a number of former England internationals.

(Continued on page 65)

## Swedish Biz Forms Body To Improve Public Image

BY KAI R. LOFTHUS

STOCKHOLM—The Swedish record industry has launched a charm offensive toward the public and politicians.

Tired of stereotypes given them by the media, labels have formed a new industry council to increase their visibility and credibility in the country. The body consists of senior label executives and is attempting to bring a greater sophistication to public and political debate over industry matters.

High on its agenda are the following:

- Shaking off the public preconception that music should have a lower social and commercial standing than other industries of similar size;
- Bringing realism to the debate

over CD pricing; and

• Raising its voice within the international chorus of calls for lower value-added tax rates on music within the European Union.

The council consists of the managing directors at Warner Music (Sanji Tandan), BMG (Hasse Breitholtz), Sony Music (Sten af Klinteberg), and Stockholm Records (Ola Hakansson).

A radio, print, or TV campaign promoting the council's concerns is planned to coincide with the Swedish Grammy gala Feb. 16 in Stockholm. No details on the campaign are available yet.

"We haven't done a good enough job fronting our own industry," says Breit-

(Continued on page 65)

# Malaysia Gov't Puts New Focus On Piracy

## Industry Cheers Formation Of Anti-Piracy Entity

BY ALEXANDRA NUVICH

KUALA LUMPUR, Malaysia—Music executives here are applauding new and unprecedented government attention to the problem of record piracy.

New initiatives include the formation of an anti-piracy body and activities ranging from close monitoring of manufacturing equipment and control of existing plant licenses to calls for mandatory jail sentences for pirate manufacturers.

Executives have long warned of the problem of CD piracy here and now say that the practice has reached disturbing levels, accounting for up to 30% of the market in Malaysia.

That message appears to have reached the government's ears: Domestic Trade and Consumer Affairs Minister Datuk Seri Megat Junid Megat Ayub recently wondered aloud how such potential piracy tools like cassette and CD manufacturing equipment were brought into the country. Now, the minister says, importation of such machines will be subject to the ministry's approval.

The minister has also expressed concern over the impact of worsening piracy of both computer and music software on Malaysia's ambitious Multimedia Super Corridor Project, designed to attract international investment to the country.

"If left unchecked, the problem may discourage foreign investors, especially those who want to invest in the Multimedia Super Corridor," he says.

Megat Junid's ministry is not the only one drawing attention to the problem. Culture, Arts, and Tourism

Minister Datuk Sabbaruddin Chik, speaking at an anti-piracy concert organized by state-controlled terrestrial TV station TV3, said, "The entertainment industry is a profitable industry which can be improved further with the production of higher-quality films and music to compete in the international market. To support and protect our local talents, we must destroy piracy with all necessary means, including heavy fines and mandatory jail sentences."



The December concert marked the launch of a new anti-piracy body, the BBCR (which translates roughly as the Piracy Prevention Assn.).

Anti-piracy duties have heretofore been the domain of the Intellectual Property Protection (IPP), a body funded directly by the Record Industry of Malaysia (RIM) and the Motion Pictures Assn.

The BBCR is seen as an organization with strong political ties and therefore capable of lending the IPP considerable extra clout. The BBCR is backed by the United Malay National Organization and Youth, Malaysia's leading young people's party, and through such foundations brings the anti-piracy fight into the country's political center stage.

Aziz Bakar, GM of BMG Malaysia, says, "BBCR will be lobbying the government on our behalf in terms of tightening up anti-piracy and copyright laws and to impose a Standard Industrial Code. RIM will provide them with input, research, data,

and funds."

Bakar adds that the BBCR will also lobby the Malaysian Industrial Development Authority not to issue any more licenses to CD plants.

"There are currently 25 CD plants in the country with 33 lines," Bakar says. "Two CD plants are really what the industry needs." Sources say that these CD plants are also serving an export market.

RIM GM Sandy Monteiro says, "BBCR is off to a good start. You don't get a more solid statement than mandatory jail sentences for pirates."

Still, Bakar acknowledges that current piracy fines are at a maximum of \$3,000, with no set minimum. Even at the maximum level, a pirate can still write off a fine as a business expense.

Tony Fernandes, Warner Music's Asian regional managing director, says, "With the economic conditions we're under, there will be a temptation for the consumer to buy pirated product. With the ministers making these positive statements, we are positive that we can make a dent in piracy activities."

Eric Yeoh, managing director of PolyGram Malaysia and Singapore, concurs that there is a new attitude toward intellectual property rights. "The ministers are acknowledging the seriousness of the matter," Yeoh says. "I believe that this is the first time mandatory sentences have been mentioned. These statements will definitely accelerate anti-piracy efforts."

RIM provided \$330,000 for anti-piracy activities last year. Under the IPP, the organization closed down three illegal CD plants in that period.

# Norwegian Chain Hysj! Hysj! Brings In Raanes To Helm Its Swedish Expansion

OSLO—Norway's largest music retail chain, the 47-store Hysj! Hysj!, has appointed 27-year-old Norwegian Morten Raanes as head of its Swedish expansion. He was previously managing director of the Virgin Megastore in Oslo.

Raanes will spearhead an expansion that will, according to the company, encompass 25 to 30 new stores within four years and a projected annual revenue of 440 million kronor (\$55 million). The chain's annual revenue in Sweden is 180 million kronor (\$22 million).

The announcement follows Hysj! Hysj!'s acquisition of Mega Skivakademien at Sergels Torg in central Stockholm from Sony Music Entertainment last year (Billboard, Sept. 27, 1997).

Raanes, who before joining Virgin was with Hysj! Hysj! for seven years, will work closely with the company's managing director, Jonny Jergander, who is building a Swedish administration.

Raanes comments, "We want to take advantage of Skivakademien's knowledge of the Swedish market. They know the market better than we do."

Jergander adds, "In 1998 we want to spend a lot of time analyzing the market, and we will probably open two stores in the area surrounding

Stockholm as soon as possible." Locations for those stores have not been determined.

The majority of Hysj! Hysj! stores in Norway are based in shopping malls, and the company says it will follow the same strategy in Sweden.

KAI R. LOFTHUS



**Into The Future.** A time capsule was sealed in the foundation of the new offices for the Munich-based staff of BMG Entertainment International in the German-speaking territories (Billboard, Jan. 9). Pictured at the ceremony, from left, are Bertelsmann board member Frank Wössner, BMG G/S/A president Thomas M. Stein, BMG Entertainment chairman Michael Dornemann, and singer/author Mario Adorf.

# newsline...

**THE BRITISH GOVERNMENT** is extending its dialogue with the country's music industry with a conference to be held in April in Birmingham, England. Culture Secretary Chris Smith announced the move Jan. 20 at MIDEEM, during the first visit to the conference by a British government minister. He said that the government would use the meeting to listen to the concerns of the music and video industries. Smith also assured MIDEEM delegates that the government understands business disquiet over the draft copyright directive issued by the European Commission at the end of last year (Billboard, Dec. 20, 1997). He added that the U.K. would use its current presidency of the European Union to enhance the directive and make its protections more relevant to the digital era.

JEFF CLARK-MEADS

**SONY MUSIC SWEDEN** managing director Sten af Klinteberg is to step down from the post in February, Sony Music Europe announced Jan. 19. He will remain a consultant. Klinteberg has headed the company's operation in the territory and its CBS Records predecessor for more than 20 years. Sony has not named his successor, but it is understood to be someone "from a media group" rather than the music business. Klinteberg, 56, joined CBS Records as marketing director in its Paris office in 1970, taking on his current role in 1977. He was also responsible for the Skivakademien retail chain, which Sony acquired in 1989. An accomplished pianist, Klinteberg will retain his recording deal with Sony Music.

MARK SOLOMONS

**FRENCH CULTURE MINISTER** Catherine Trautmann announced Jan. 19 at MIDEEM that she will consider setting fixed retail prices for records. It would mean labels setting prices with which retailers would have to comply. Trautmann cited the success of a similar arrangement for books, introduced 17 years ago in France, which she claimed had broadened consumer choice. Jean-Michel Fava, president of independent labels' body UPFI—which has lobbied for the move—welcomed the announcement.

"We are quite satisfied," he says. "Our efforts during the past months have not been in vain." Meanwhile, PolyGram France president Pascal Negre—who is also president of collection society SCPP—is playing down the idea. "What's positive is that the minister wants a dialogue, but I'm not sure this is what the industry needs. Indie labels are flourishing in new genres—our real problem is the protection of our rights." Major labels have in the past been reluctant to support fixed retail prices. Trautmann also renewed her call for a lower value-added tax rate on records and welcomed the recent Italian initiative to achieve this on a pan-European basis.



EMMANUEL LEGRAND

**DUTCH VIOLINIST AND ORCHESTRA LEADER** Andre Rieu received the Dutch Export Prize for sales during 1997 from Cees Verwoerd, CEO of the country's BUMA/STEMRA rights society, Jan. 18 at MIDEEM. The prize recognized album sales of more than 2.3 million units during the year, of which two-thirds were bought by people outside the Netherlands. The Polydor-signed artist has sold a total of 4.5 million albums worldwide—1.2 million in the Netherlands and 3.3 million elsewhere. His most important non-domestic markets are Germany, France, Canada, and the U.S., although Rieu product is available in 25 territories. Comments Saskia Bruning, managing director of Dutch music foundation Conamus, "Since James Last in the 1960s and 1970s, nobody has successfully addressed the market for light instrumental MOR music. Rieu steps into this gap and proves that this market is still very significant."

CHRISTIAN LORENZ

**MIDEEM '98 MAN OF THE YEAR** Ahmet Ertegun received France's Order of Arts and Letters, one of the country's highest cultural honors, Jan. 19 at the convention. Presenting the award, French Culture Minister Catherine Trautmann described Ertegun as "a universal ambassador of music." Ertegun responded in French that there were "no words to express my joy and my thanks to the French people." The Atlantic Group co-chairman/co-CEO, who lived in the country as a child, said that "France has had a lot of influence on me—it made me understand the value of free thinking, the absence of prejudice, and the importance of human rights."

EMMANUEL LEGRAND

**POLYGRAM MUSIC PUBLISHING** in Australia has named Peter Hoyland managing director, effective immediately. He replaces Roger Grierson, who became CEO of Festival Records last year (Billboard Bulletin, Nov. 14, 1997). Hoyland—who will continue to operate his own company, H.I.T. Management, which represents composer David Hirschfelder, opera singer David Hobson, and songwriter Phil Buckle—has appointed Diane Torrossian to be his A&R/creative services manager. He tells Billboard that he plans to maintain his predecessor's independent bent but will "broaden the catalog to incorporate the mainstream."

CHRISTIE ELIEZER

**MTV ASIA** is expected to announce the appointment of Harry Hui as senior VP/GM of MTV Mandarin, the broadcaster's pan-China service. He is currently regional VP, Asia/Pacific, at Warner/Chappell Music (HK) Ltd. MTV is thought to have been attracted to the American-educated, Mandarin- and Cantonese-speaking Hui due to his previous experience as director of business development at computer supplies company Avery-Denison.

GEOFF BURPEE

# Ice Storm Hits Music Biz Hard

## Montreal Retailers Among Businesses Affected

BY LARRY LeBLANC

TORONTO—There's no clear evaluation yet of the losses resulting from the weather catastrophe in Montreal, but the ice storm, which resulted in the closure of the city's downtown Jan. 9, virtually shut down Quebec's music industry.

"It was horrific. I've never seen anything like [it] in the 50 years I've been alive here," says Donald Tarleton, president of Donald K. Donald Productions. "It was dangerous to drive and walk. Then trees, telephone poles, and [hydroelectric] pylons started to tumble, blowing out electricity. We lost power, phones, and computers for most of the week."

"I've never seen a week like that," agrees Rosaire Archambault, president of Archambault Music Group, which operates the eight-store Archambault retail chain in the province. "The government closed downtown because of the ice on the buildings falling off."

The three main bridges into Montreal were closed, Archambault adds, noting, "The army was here."

Rob Braide, VP/GM of talk radio CJAD and top 40 CJFM Montreal, recalls the desolation of walking along Montreal's main thoroughfare, Ste.-Catherine Street, Jan. 9 in sleet and freezing rain. "It was like something you'd imagine out of a nuclear holocaust," he says. "The entire city was black. There wasn't a light to be seen."

Bill Rotari, Quebec regional director for Sony Music Entertainment (Canada), says, "It was like a war zone in some places. You still can't park anywhere downtown because of ice banks and ice falling off of the buildings."

According to SoundScan Canada fig-

ures for the week ending Jan. 11, recorded-music sales in Quebec plummeted 31% and are down 20.8% in Ontario from the same period in 1997.

Even when power is fully restored throughout the Montreal region by the end of the January, consumers won't be concerned with purchasing music, industry figures believe.

"It's going to take months before people have the disposable income to be able to go back into the [music retail] stores," says Ken Dion, Quebec branch manager of Warner Music Canada. "Any disposable income people had was spent on [buying] water, candles, batteries, generators, and camping equipment to get through the crisis. Then there's food they've had to throw away."

"It's going to affect 15% of our [overall] business this month," predicts Stan Kulin, president of Warner Music Canada. "There will likely be a 10% [drop] through February [as] people in Montreal won't be thinking of buying music when they get back into their houses. Ottawa was shut down for four days, and that's a good retail market. Then there's [Ontario cities] Kingston, Cornwall, and Brockville, which were also affected."

In some areas, however, it was business as usual. "There has been some business taking place in Quebec because Quebec City, Chicoutimi, and Sherbrooke weren't as affected," notes Kulin.

Adds Val D'Amico, eastern regional manager of EMI Music Canada, "We kept shipping to our customers. Quebec City, Laval, the north shore of Montreal, [and most of Ottawa]—it was business as usual. The hardest hit was downtown Montreal and the south shore, which is still out [of power]. As you get into [the

south shore towns of] Granby, Brossard, Longueuil, St. Lambert, and Châteauguay, there's a lot of mom-and-pop stores and a couple of Music World and mass merchants which are still closed."

Most downtown Montreal businesses, including the flagship stores of Sam the Record Man, HMV, Music World, and Archambault along Ste.-Catherine Street, closed early Jan. 9, when power was shut down in the city's core. Even with many of these outlets reopened by Jan. 15, Hydro-Quebec asked businesses to stay open only from 9 a.m. to 4 p.m. The city lifted this restriction Jan. 20.

"Our downtown [Ste.-Catherine] store tried to open [Jan. 9], but it was impossible," says Jason Sniderman, VP of Roblan Distributors, which operates the 72-store Sam the Record Man national chain. "Nobody's been buying records [in Montreal] anyway. They were buying wood and coal [to keep warm]."

"It's been unbelievable," says Lesya McQueen, VP of operations and systems at HMV Canada, which operates 11 stores in the Montreal region. "Our Ste.-Catherine's megastore was, of course, the worst hit. Our Ste.-Bruno-de-Montarville store on the south shore was closed for five days. [The storm has] been tough for our employees. They didn't know if they were coming to work or not, and they have their own personal issues to deal with."

Several industry figures noted that where retail outlets were open, business was the norm. "Our [five] stores that stayed open [in Montreal] did better

### SWEDISH BIZ

(Continued from page 63)

holtz. "While other industries have been in the forefront, we have stayed in the background. The media cover the music business to a great extent, but we're not being taken seriously as an industry.

"Take, for instance, the discussion regarding the CD prices. People believe the prices are high, and that's how far the discussion goes."

Under the council, the record industry will promote itself in two ways. Its public face will be Sveriges Skivbolag (the Swedish record companies). Its political activities, though still coordinated by the labels' group GLF, will be presented to politicians in a more focused manner than before. "There are many copyright-related questions we have to fight for," adds Breitholtz.

GLF has established a public relations function with the hiring of Claes Olson as information officer. He was previously editor in chief of the trade magazines Topp 40 (Sweden) and Topp 40 Scandinavia.

"I see that the Norwegian record industry has come a long way in working with politicians in relation to music export. We would like to see our minister of culture [Marita Ulvskog] devote as much attention to [music export] as the Norwegian politicians do," Breitholtz says.

However, he cautions: "We don't want to take on too many issues in the beginning. We want to focus on a small number of issues and establish a relationship with the politicians so that we can be granted access when we have something more to say."

Assistance in preparing this story was provided by Jeff Clark-Meads in London.

## Ice Storm Causes 24 Deaths; \$1 Billion In Damages

TORONTO—The ice storm that slammed Ontario, Quebec, and Atlantic Canada for the past two weeks, causing at least \$1 billion Canadian in damages and resulting in 24 deaths, is being called the most expensive natural disaster in Canadian history.

Such urban centers as Montreal and Ottawa, both of which declared official states of emergency, and communities from Kingston, Ontario, to Nova Scotia's Annapolis Valley were affected by blackouts due to ice and broken hydroelectric lines.

The hardest-hit area was Montreal and its closest suburbs. When the ice storm first hit Montreal Jan. 5, 20 millimeters of rain was dumped on the

city, the highest total since 1961. It caused widespread power outages that affected 3 million people—more than a third of Quebec's 7.3 million residents. Forty millimeters more fell in the region the following week.

With schools and most businesses reopening Jan. 19 after being closed for two weeks, and with the majority of people reconnected with hydroelectric power, Canada's second-largest city has now largely returned to normal. However, at press time, more than 230,000 households on the nearby southern shores of the St. Lawrence River remain blacked out, and thousands there were still living in emergency shelters.

LARRY LeBLANC

than my expectations," says McQueen. "The fact that anybody [in that period] was in the stores was surprising."

Despite closures of varying time lengths at 15 of 22 Music World retail outlets in the Montreal region, sales were higher than expected, according to Robert Smith, executive VP of Pindoff Record Sales. "We're only off by 10%."

When Archambault's flagship store on Ste.-Catherine Street reopened Jan. 13, its pop buyer, Marc Melanson, was surprised by the early brisk business. "I guess some people want to get back to normal," he says. "There's been browsing and a certain hustle-bustle."

Bill MacEwen, co-GM of Sam the Record Man on Ste.-Catherine, reports that business has returned to normal. "January and February are down months anyway for the business. People are coming back into the store. They want to get re-established with a normal pattern."

Also coping in the storm period were branch offices of multinationals based in Montreal, indie labels, and music distributors. Many closed because of power cuts, had problems with staff getting to work, or operated unaffected by the storm.

"We lost a full 10 business days of momentum," says Ian Walker, president of FAB Distribution, located in St. Lambert on the south shore. "We're now going flat-out for the next week [to catch up]."

"We didn't ship for a couple of days, but the business stayed open," says Jim West, president of Fusion Distribution in Montreal. "A lot of my staff missed days, but the office never lost electricity, and our telephone lines weren't down. We didn't have a major problem [with shipments]. Trucks would come and take them. Except for two days or so, we were fine."

On Jan. 9, talk radio CJAD and gov-

ernment-operated Radio Canada were briefly knocked off the air by the storm. CJAD's six 675-foot towers on the south shore buckled with the weight of the ice.

Shows by the Backstreet Boys (Jan. 5-6) and Megadeth (Jan. 14) went on as planned, but there were many concert and club cancellations in Montreal, including Johnny Lang (Jan. 8), the Devlins (Jan. 9), Our Lady Peace (Jan. 12), Helmut Lotti (Jan. 10 and 12), the Rolling Stones (Jan. 11), and Oasis (Jan. 14).

"I've had more cancellations so far this year than shows played," quips Montreal promoter Ruben Fogel of Fogel-Sabourin Productions, who, with Belgian singer Lotti, saw a falling hydroelectric pylon Jan. 6 while driving to Quebec City. "I saw the wires falling and the first pylon to the right of the road crumbling, almost in slow motion like in a movie," he says. "We stopped less than a 100 feet from the wires, which were flailing from ground level to 35 or 40 feet up in the air."

When ice tore its roof, Olympic Stadium officials canceled the Stones' show. "It would have been a public danger to have an event like the Rolling Stones when huge chunks of ice were falling from the buildings downtown, crushing cars," says Lucinda Chodan, entertainment editor of The Montreal Gazette.

Tarleton says the Megadeth show at Montreal club the Metropolis, which was approved by police, was a respite from recent events. "People let loose from 10 days of cabin fever," he says. "We collected 10 gigantic boxes of goods, which we distributed to the shelters, and raised [about \$2,000 for storm-shelter relief]."

Quebec acts Beau Domage, Mitsou, Kevin Paren, René Simard, and Luc De Larocheillière and Wide Mouth Mason from Saskatchewan also held fund-raisers.



Traffic moves slowly on Montreal's St. Laurent Boulevard Jan. 9 after power outages hit the downtown area due to the ice storm. (Photo: John Kenney, The Montreal Gazette)

### BMG EYES LONG TERM IN CHINA

(Continued from page 63)

group's record company BMG Music Asia—may soon have new offices that may house the fledgling publishing arm.

The expansion into China fits neatly into BMG Publishing's regional strategy, according to the man in overall control, BMG Music Publishing Worldwide president Nick Firth.

He states, "In spite of the fact that in the last few months we have seen the financial contortions in the Far East, in the next 10 years we think Asia is still going to be the area of fastest growth."

Firth argues that development of the Chinese market may be at a pace some companies are not expecting.

"When I first went to Japan in the

1960s, it had no developed music publishing industry. Now it is one of the biggest in the world. I think the Japanese model will be followed in China."

He adds that BMG's experience in other parts of the world is also encouraging it to invest early in China: "Not many years ago, people regarded South Africa as a joke. Today we make significant profits in South Africa."

Such a philosophy is also driving the company into the fledgling capitalist economies of Eastern Europe, with new, wholly owned subsidiaries in Poland, the Czech Republic, and Hungary.

### SANCTUARY MUSIC

(Continued from page 63)

It's taking the squad on a European football tour that will promote the set.

Sanctuary will be joining an exclusive group of quoted music companies on the London stock exchange—significant players being just EMI, Capital Radio, and Chrysalis—and Taylor acknowledges that the music industry remains heavily underrepresented.

"The whole media industry has not been that attractive in the city," he says. "They have perceived it as being high-risk and unprofitable. The task has been convincing the city that we've eliminated the risk, and I hope that we've

started to challenge the trend."

Taylor believes that attempts by others to attract public capital have often failed because they were too closely identified with well-known but sometimes mercurial personalities.

Investors, he says, look for a solid track record and the professionalism of an operation. "There can be properly run music companies," he stresses. "You've got to manage your creative people properly and show that you have a low-risk strategy. Unlike some others, we don't throw millions of pounds at an act and see what happens."

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### NEW AGE

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Contact: Lezle Stein - 213-525-2329



### SOUND OF THE CITIES: TORONTO

Issue Date: March 7 • Ad Close: February 10  
Contact: Adam Waldman - 212-536-5172



### SKA

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Contact: Jill Carrigan - 213-525-2302



### ECHO AWARDS

Issue Date: February 28 • Ad Close: February 3  
Contact: Christine Chinetti - 44-171-323-6686



### ASIA PACIFIC QUARTERLY #1

Issue Date: February 21 • Ad Close: January 27  
Contact: Alex Ho - 852-2527-3525 • Lyn Leong - 65-338-2774



### 1998 RECORD RETAILING DIRECTORY

Publication Date: March 11 • Ad Close: January 28  
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# Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

## Columbia Enjoys A Colossal 1997 But Overall Video Business Is Lackluster

BY SETH GOLDSTEIN

NEW YORK—Columbia was the gem between two oceans last year. The studio's home video arm, finally shaking off its reputation as a no-show in sell-through, posted a 32% increase in revenue to reach \$1 billion.

Thanks to a trio of dynamite titles—"Jerry Maguire," "Men In Black," and "My Best Friend's Wedding"—and an aggressive sales approach to lesser titles and catalog, Columbia TriStar became the fourth vendor to enter the magic circle occupied by Warner, Fox, and Disney, still the industry leader at \$2.4 billion. Now skeptics wonder if Columbia can repeat that.

In a title-driven business, you're only as good as your theatrical roster. Here's an entry that should help: Columbia TriStar president Ben Feingold has already penciled in this spring's "Godzilla" for a fourth-quarter direct-to-sell-through release. More than likely, the title will be released day-and-date with DVD, which could be worth a couple of hundred thousand additional units—and at a price point higher than VHS.

Arriving nationally only in the fourth quarter, DVD had limited impact at retail. Nonetheless, suppliers booked sales of an estimated 5 million discs with a wholesale value of close to \$100 million. Otherwise, it was not a vintage year.

Sell-through fell victim to the old saw that trees don't grow to the sky. A dearth of strong family entertainment titles helped keep the gain to about \$300 million, raising industrywide revenues to \$6 billion. The 5% increase compares with the 8%-10% considered the norm for most of the decade. Catalog perked up in the last three months but not sufficiently to overcome what one observer calls a "crummy" first half.

"It's becoming a market-share game. There are just a finite number of units retailers can accept. Some suppliers do better one year, some do better the next," he says. Rental fared worse; deliveries of big-ticket cassettes slumped to \$2.4 billion, the second decline in the past three years.

Adding the two cash streams brings the combined flow to \$8.4 billion—a bare 2% ahead of 1996's \$8.2 billion, when vendors finished with an 11% gain.

The downside signs were everywhere. "The titles weren't as

great. It was real obvious on the sell-through side," says West Coast analyst Tom Adams. Paramount Home Video president Eric Doctorow thinks the "difficult market" was a page out of "Alice In Wonderland"—you had to run fast just to stay in place.

Retail engines were idling. Best Buy and the Musicland Group aren't expanding as before, says George Port, former president of Anchor Bay Entertainment, who is moving to a new post in London for parent Handleman Co. at the end

(Continued on page 79)

### Domestic Home Video Market Shares, 1995-1997

	%	1997 \$ (mil.)	%	1996 \$ (mil.)	%	1995 \$ (mil.)
Disney	28.6	2,400	27.0	2,200	27.0	2,000
Warner <sup>1</sup>	15.0	1,260	11.8	970	9.6	710
Fox	11.9	1,000	12.3	1,000	11.5	850
Columbia	11.9	1,000	8.4	680	6.8	500
Universal	9.5	800	9.3	750	9.0	670
Paramount	5.6	475	5.6	450	6.2	460
GoodTimes	4.5	375	5.6	450	6.4	475
MGM	4.0	340	4.6	375	3.0	225
New Line	3.0	250	3.1	250	0.7	275
PolyGram	1.8	155	1.6	135	1.7	125
Anchor Bay	1.5	125	1.4	115	1.3	100
LIVE	1.0	85	1.2	100	1.4	100
HBO Home Video	0.9	75	0.8	65	0.9	65

<sup>1</sup> Distributes MGM and HBO titles. Warner absorbed the Turner label last year.

## CDnow Builds Audience With Lifetime Contest

BY FRANK DiCOSTANZO

NEW YORK—Tallying more than 150,000 entries, CDnow, the leading online music store, is ready to complete Free Music for Life, a sweepstakes that was aggressively promoted through both traditional and interactive media.

The promotion reflects a fundamental shift in the way CDnow is marketing itself, executives said in interviews before the company entered the mandatory "quiet period" preceding its anticipated public offering of stock. In the past, all of its promotions were done strictly via the World Wide Web.

Mario Zoda, public relations manager for the Jenkintown, Pa.-based CDnow (www.cdnow.com), said, "That began to change when we learned that growing numbers of people were finding us not just via the Internet but also through print and radio."

The major holiday promotion, which is part of a \$10 million "call to action" campaign to draw more people to online music shopping while simultaneously building on the site's image as an informative, easy-to-use, fun place to shop, even got a little help from friends like Ringo Starr and Howard Stern.

"Ringo loves the idea of a full-service

record store online and has lent his name to the campaign," said Zoda. And, she added, the contest's radio spots were read live on Stern's syndicated radio program, reaching more than 40 markets nationwide.

To spread the word over the Internet, the virtual store enlisted the help of I-Traffic, a specialty New York-based interactive ad agency, which placed promotional banners for the sweepstakes on search engines, shopping



sites, fan sites, and other related Web locations that might appeal to potential CDnow customers.

"The Web is a huge place, so our job is to take an ad, target the right customers, and make sure it ends up in all the right places," said Alysia Abbot, account planner for I-Traffic. Although there are more than 10,000 Web sites linked to CDnow, she noted, "it isn't how many locations an ad is placed in, but how many people access it that counts, and in that regard the sweepstakes is doing very well."

Of course, the online retailer, which credits much of its rapid growth to sales of deep catalog or hard-to-find music, is also hoping to reach customers who are frustrated with traditional music stores that may be hit-oriented or lack good service.

"Our goal is to let people know that CDnow provides a better shopping experience not just to the Internet user but to the entire music community," said Dean Lubnick, director of new media for New York-based Hempel/Ste-fenides, which handles the online retailer's radio, print, and TV ads.

Founded in 1994 by 24-year-old twins Jason and Matt Olim, the privately held company now boasts a 33% share of global online sales, with 1996 revenue reaching \$6 million. The service offers Web shoppers more than 250,000 products, including CDs, vinyl, cassettes, T-shirts, videos, CD-ROMs, books, and laserdiscs. In addition, the site makes available a comprehensive database of audio samples, act information, E-mail recommendations, articles, reviews, artist picks, and personalized gift ideas.

CDnow employs 100 people, has a customer base of 200,000, and receives more than 3 million visitors a month. Most new releases are priced about

\$12.99, with shipping and handling fees between \$2.49 and \$4.49.

With 9 million shoppers on the Web, 51 million people browsing the Internet, and online music sales predicted to exceed \$2.8 billion by 2002, according to a report by research firm Jupiter Communications, the sweepstakes offered a way to help change people's buying behavior, noted Lubnick. "Through this contest," he said, "we are providing an opportunity for people to examine the way they purchase music by creating an incentive to explore CDnow's enormous selection and wealth of information that's available at a customer's fingertips."

The Free Music for Life sweepstakes ran from Oct. 15 to Dec. 15, and the winner was expected to be announced in late January.

"If the winner [who receives a CD a month for life] is 25 years old and lives to be 75, they'll be receiving 50 years of free music with a value that we estimate between \$9,000 to \$14,000," said CDnow's Zoda.

Moreover, the idea of giving away a lifetime of music also demonstrates how a person's musical tastes evolve over the years, according to Zoda. "That was

(Continued on next page)

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## Almost 30, 'Neighborhood' Is Still Central To Kids' TV; Youngheart Eyes Mainstream

**W**ON'T YOU BE MY NEIGHBOR: "Mister Rogers' Neighborhood" has been a veritable hive of activity of late. First, national treasure Fred Rogers' quietly revolutionary TV program celebrates an unprecedented 30 years on the air in February. Second, a new Rogers album, "Coming And Going," has been released by Youngheart Music. And, on Jan. 8, Rogers received a star on the Hollywood Walk of Fame.

Rogers, who turns 70 this year, is a native of Latrobe, Pa. (an hour east of Pittsburgh), where he stayed through high school. After graduating from Florida's Rollins College in 1951 with a degree in music composition, Rogers worked in New York in the fledgling TV industry before heading back to Pittsburgh. His return was made at the behest of nascent public TV station WQED, which had asked Rogers to develop programs for the following year; one of them, "The Children's Corner," would evolve into "Mister Rogers' Neighborhood." The show was first made available to PBS affiliates Feb. 18, 1968.



ROGERS

Rogers, as kind, gracious, and genuine a person as you'll ever be fortunate enough to meet, takes a characteristically modest view of his 30-year achievement. (No other children's show has been on the air for a greater period of time—"Sesame Street," for the record, debuted in 1969.)

"Can you imagine anyone but PBS keeping us on the air this long?" he marvels. Not, of course, that he thinks his program doesn't deserve it. Rogers is referring to the fact that the low-key, thoughtful "Mister Rogers' Neighborhood" is in essence the polar opposite of the quick-cut, hyperactive mentality of so much

kids' programming. He's right—it is hard to envision a commercial broadcast or cable network that would value "Mister Rogers' Neighborhood" for what it is: an isle of tranquility in a sea of bombast. Now, bombast can be fun—we're not knocking it categorically. But, as Rogers says, "when we're in touch with the calm and the little and the loving, that's what helps us grow."

"Coming And Going" is a prime example of his philosophy. Filled with songs of reassurance and love, the album helps a young child deal with a particularly '90s issue: separation anxiety. "Very little by little, you begin to believe that the person you love will come back," says Rogers of what a child experiences listening to "Coming And Going." "That's mighty important."

Indeed it is, at a time when economic need forces most parents to work outside the home. Rogers is quick to praise his label, Youngheart, and its parent company, Creative Teaching Press (CTP), which has been handling his audio releases for six months. Just as Rogers himself developed a TV program from scratch, based on what he believed was valuable to children, CTP founder **Louella Connelly** formed her own company by filling a niche. "She was a teacher and couldn't find the educational materials she wanted for her son," says Rogers, "so she developed her own. In the early days of the company, she and her little boy would be bagging the materials in her garage. Now he's the president of the company, and it has 100 employees."



by *Moira McCormick*

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Rogers' company, Family Communications Inc., operates with a staff of 13. "I'd rather have it simple," he says. Rogers personally answers every letter sent to the show and always has. It may take a while to get to them all; he tends to the post in periodic multi-hour shifts. "We'll never send out form letters as long as I'm alive," Rogers promises.

About that star on Hollywood Boulevard—Rogers says when he was first informed of the upcoming honor, "I thought it was the kind of thing where you put your hands in cement, and I was thinking, 'I'd rather have Play-Doh than cement.'" No hand prints were involved, but it still sounds like probably the most atypical unveiling ceremony Hollywood has ever seen. A local elementary school attended; the street was partially roped off; Hollywood, Calif.'s "honorary mayor" **Johnny Grant** and several others made speeches; and then Rogers got everyone present to sing his theme song, "It's A Beautiful Day In This Neighborhood."

"There were a lot of neighbors there," he says. "Cars driving by were slowing down, and people were calling, 'Way to go, Fred!'" He then recited "Twinkle, Twinkle, Little Star" in the amusingly florid manner of his "Mister Rogers' Neighborhood" puppet character King Friday XIII—"Scintillate, scintillate, diminutive silver orb"—before saying to the kids (and grown-ups) gathered there, "You're more important than any star on the sidewalk or in the sky, because you're able to care for your neighbors. The thing that matters most is how we treat our neighbors."

**AVE REGINA:** In other Youngheart news, the label has hired consultant **Regina Kelland** of Kelland Consulting to facilitate its entry into the mass-market retail world. Youngheart, whose veteran flagship act **Greg & Steve** has sold some 3 million albums, is considered the biggest children's label in the educational market. Of late, however, Youngheart has been making inroads at retail entities like Noodle Kidoodle, Zany Brainy, Borders Books & Music, and Imaginarium.

Kelland, a kid biz expert who previously ran A&M Records' children's division, notes, "I recently attended the National Assn. for the Education of Young Children Convention in Anaheim, Calif., and saw the overwhelming reaction to Greg & Steve. Their workshop was packed to overflowing. Teachers listen to them all the time, and they've sold 3 million records in the educational market. We see no reason they shouldn't do well at mainstream retail."

Kelland is working with Youngheart GM **Jim Recor** and national sales manager **Ed Miller** on the label's expansion into the mass market. It will be showcasing a dozen titles in February at industry convention Toy Fair, a number of them on Canada's Oak Street  
*(Continued on page 75)*

## newsline...

**VIACOM** says it will sell most of its book publishing assets in order to focus on its faster-growing businesses and reduce debt. The New York-based entertainment conglomerate has hired the investment bank Morgan Stanley to sell the educational, professional, and reference publishing operations of its Simon & Schuster subsidiary; it will keep the consumer trade books division. Viacom also owns MTV Networks, Blockbuster Entertainment, and Paramount Pictures.

**AUDIONET**, an Internet broadcast network, has completed a second round of financing with investments totaling \$22 million from such companies as Motorola, Yahoo!, and Intel. AudioNet broadcasts audio and video content—such as TV and radio programming, sporting events, live concerts, full-length CDs, and audiobooks—to more than 300,000 users daily.

**QVC**, the home-shopping cable TV network, says Italian pop singer Giovanni broke two sales records recently. The performer sold 100,000 CDs in two hours, a record for the channel. In addition, during a one-hour live performance on QVC, 20,000 Giovanni CDs were sold; this broke another record. The cable network has launched eight different Giovanni CDs on Newcastle Records; the discs will be available at retail.

**THE NATIONAL ASSN. OF RECORDING MERCHANDISERS (NARM)** has added several performers to events at the 40th annual NARM Convention, to be held March 14-17 at the San Francisco Marriott. Performing at the scholarship dinner will be MCA Nashville act the Mavericks, Impulse! artist Diana Krall, and Universal Records act Billie Myers. Performers named so far for the 40th anniversary banquet, to be hosted by Dick Clark, are Asylum Records artist Bryan White, Fiona Apple of the Work Group, and Randy Travis of DreamWorks Records.

**TICKETMASTER** has announced its online sales were more than \$6 million in December; this is its highest monthly total. The company sold more than 155,000 tickets through its World Wide Web site ([www.ticketmaster.com](http://www.ticketmaster.com)). Events included Rolling Stones concerts and the Broadway production of "The Lion King."

**GRAMMY** nominations for audiobooks, in the spoken word and spoken comedy categories, went to Random House's "Even The Stars Look Lonesome" by Maya Angelou, "Living Faith" by Jimmy Carter, and "A Reporter's Life" by Walter Cronkite; Simon & Schuster's "Charles Kuralt's Spring," "Contact" by Carl Sagan (read by Jodie Foster), and "Dirty Jokes And Beer" by Drew Carey; and HighBridge's "Garrison Keillor's Comedy Theater."

**BARNES & NOBLE** reports that sales from its book-and-music superstores rose 10% over the comparable year-earlier period for the nine-week holiday season that ended Jan. 3. Same-store sales for the company's small bookseller, B. Dalton, declined 1.3%. The New York-based retailer operates 484 superstores and 555 B. Dalton outlets. In addition, the bookseller reports that nine-week holiday sales from its new Internet site, BarnesandNoble.com, totaled \$5.6 million.



**LIQUID AUDIO**, which provides technology for the transmission of music over the Internet, has formed a strategic alliance with CyberSource. Liquid Audio will incorporate into its system CyberSource's IVS Fraud Screen, which will provide online security for music purchasers and copyright owners.

### EXECUTIVE TURNTABLE

**HOME VIDEO.** Lyrick Corp. in Dallas names **David N. Walthall** president/CEO. He was CEO/co-founder of Heritage Media Corp.

Bandai Entertainment Inc. in Cypress, Calif., appoints **Marlon Schulman** VP. He was director of business and legal affairs, worldwide distribution, at Orion Pictures Corp.

**MULTIMEDIA.** Anne Gates is named VP of business planning and development at Disney Interactive in Burbank, Calif. She was VP of finance at Disney Consumer Products North America.

SonicNet Inc. in New York appoints **Scott Bonn** executive VP of advertising sales and marketing. He was publisher at Blender magazine.

**RETAIL.** Larry C. Gaines has been named senior VP of Blockbuster



WALTHALL



GATES

Entertainment and Blockbuster Music Operations in Dallas. He was president of Media Play at Musicland Corp.

Video Update in St. Paul, Minn., names **Stephen L. Reynolds** CFO. He was VP/controller at Moovies Inc.

**RELATED FIELDS.** LIVE Entertainment in Los Angeles names **John Hegeman** executive VP of theatrical marketing. He was executive VP of theatrical marketing at Metromedia Entertainment Group.

### CDNOW

*(Continued from preceding page)*

really the part that seemed to appeal to Ringo, who told us he listens to everything from rock'n'roll to country to lounge."

To that end, she added, the site offers every genre of music, including rock, pop, country, folk, R&B, electronic, jazz, blues, world, new age, and classical.

"Really, this contest is about helping people discover us and showing them that we have not only the music they want, but so much more," said Zoda.

Still, competition is never far behind in the virtual world. While a contest has the ability to pull people into a Web store, acknowledged Kate Doyle, an analyst at Jupiter Communications, it's

also getting more difficult for Web sites to differentiate themselves in the marketplace. "It seems every time a site adds a unique feature or an improved service, their competition is doing the same thing within a week," she said.

Meanwhile, Zoda emphasized that the CDnow will continue to stay focused, concentrating on customer service, value, and selection. "Our company was started because our owner Jason Olim couldn't find a certain Miles Davis album, and none of the clerks could help him," said Zoda. "Our aim is simply to be the best music retailer around, without the bricks and mortar or the hassle."

# LOOK WHO'S TURNING 40!



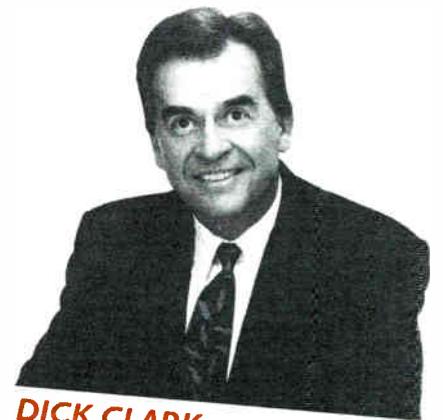
**FIONA APPLE**  
The Work Group



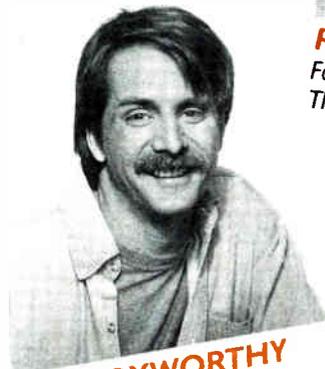
**RICHARD BRANSON**  
Founder & Chairman,  
The Virgin Group



**PHIL RAMONE**  
President,  
N2K Encoded Music



**DICK CLARK**  
dick clark productions, inc.

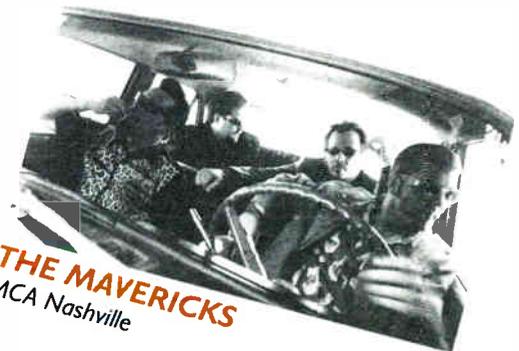


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**SISTER HAZEL**  
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**DIANA KRALL**  
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## Retail Rankled Over PGD's, WEA's Grace-Period Change

IT'S BEEN A WHILE since accounts and music manufacturers were at odds over an issue. In the early '90s, music manufacturers were changing their policies fast and furious, and the two sectors were at each other's throats constantly. But from 1994 through 1996, during the price war, when music merchants were holding on for dear life, the majors resisted tinkering with business practices, partially due to the fragile state of the account base but also out of fear of the Federal Trade Commission, which seems to have made investigating the music business its life's mission.

Last year, however, saw music retail rebound from the tough times it's been experiencing. Even as early as March, at the National Assn. of Recording Merchandisers annual convention, music merchants were upbeat. During the summer and into the fall, the rebound express kept picking up speed, and by the time the holiday season hit, music merchants were riding tall in the saddle, many of them ringing up double-digit comparable-store gains in December.

Beginning this month, PolyGram Group Distribution (PGD) and WEA, in effect, moved up payment due dates by five days. Now, that may seem like a small thing, but let me assure you, it is angering merchants in a big way.

Before I explain why, let me first give a little background on how payment terms work. (Distribution executives and chain buyers can skip over the next paragraph since this is the ABC's of your business.)

To qualify for the industry-standard early payment discount of 2%, payments on any purchase order placed through, say, Dec. 27-Jan. 26, are due on the 10th of the second month after the close of the month. So if the month ends Jan. 26, payment is due March 10. But all the majors have a grace period, mainly five days, allowing for payments to be received by March 15 to qualify for the 2% discount. However, if the March 15 date is missed, accounts still have until the 26th to

make payments but won't receive the 2% discount. After March 26, a bill is considered past due, and from March 15 to March 26, music manufacturers get to

worry about whether the account is in trouble.

Got all that?

Anyway, the grace period is the issue currently. While most of the industry had a five-day grace period, PGD and, I believe, WEA had a 10-day grace period. In other words, until changes were just made, the other four majors got their payments on the 15th, while PGD and WEA were last in line, getting their payments on the 20th.

This turned out to be a decided disadvantage in the case of Alliance Entertainment Corp., which filed for Chapter 11 on July 14, 1997. The month before, in June, four of the majors got paid, and the other two didn't.

"It boggles my mind why PGD and WEA would go from payment due on the 20th of the month to the 15th," says Stan Goman, senior VP at the West

(Continued on page 74)

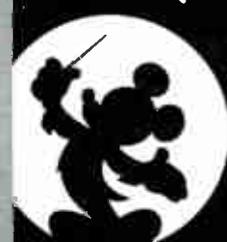
## RETAIL TRACK

by Ed Christman



Disney

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## Hound Dog Taylor Gets An Alligator Salute; Cannonball Gives Bluesman Bassett A Boost

**ROCKIN' THE HOUSE AGAIN:** Back in the early '70s, we used to catch Hound Dog Taylor & the HouseRockers on a nearly monthly basis at a joint called the Church Key in Madison, Wis.

So great was their popularity in the Mad City, blues singer/guitarist Taylor and his band, which also included guitarist Brewer Phillips and drummer Ted Harvey, would drive up from Chicago month after month. The Church Key was formerly a funeral parlor, and the HouseRockers shook the place righteously enough to stir any unhappy spirits still lurking in the house. Taylor played a loud and puissant brand of Elmore James-style slide guitar, and his trio's power and good-time vibe always left audiences begging for more.

On Tuesday (27), Alligator Records, the Chicago-based blues label that brought Taylor to national prominence, will issue "Hound Dog Taylor—A Tribute," an all-star benefit homage to the guitarist, who died of cancer in 1975. Artists include such Alligator acts as Son Seals, L'il Ed & the Blues Imperials, Bob Margolin, Dave Hole, Michael Hill's Blues Mob, and the late Luther Allison and such drop-ins as Magic Slim & the Teardrops, Gov't Mule, Sonny Landreth, Vernon Reid and Alvin Youngblood Hart, George Thorogood, Ronnie Earl, Elvin Bishop, and Cub Koda.

Net profits from the project, which has been in the works for three years, will be donated to the Blues Community Foundation, a charitable organization that supports blues musicians in time of need and contributes to blues education.

Taylor's debut album was also Alligator's very first release, "Hound Dog Taylor & The HouseRockers." That 1971 record helped establish the company, now perhaps the foremost American blues label: the imprint's later rubric, "Genuine houserocking music," reflected the guitarist's important role in Alligator's early fortunes. Taylor himself became a much-imitated musician in blues circles; today his two-guitars-and-drums format is also aped by such blues-punk combos as the Jon Spencer Blues Explosion and the Oblivians, who cite him as a principal influence on their unfettered sound.

For "A Tribute," Alligator president Bruce Iglauer sought out players who didn't just ape the classic HouseRockers sound. "I didn't want people who were specifically Hound Dog Taylor imitators," he says. "I wanted the spirit of Hound Dog."

Some of the featured performers knew Taylor personally and professionally: Iglauer says that Thorogood worked as a roadie for the trio when it played in the East, opening for Taylor as an acoustic solo act, playing for beer. Bishop played in Taylor's South Side group when he first arrived in Chicago in the early '60s.

Some of the recruits on "A Tribute" were too young to know Taylor's music firsthand but still understand his groove. Says Iglauer, "Some people knew him, and some people just loved him and were infected by him—they got the boogie disease."

**KOCH JAZZES IT UP:** Koch International in Port Washington, N.Y., has added Japan's DIW to its distribution



by Chris Morris

roster. Established in 1984, the label has issued work by such jazz notables as Sun Ra, David Murray, the Art Ensemble Of Chicago, James Blood Ulmer, and Cassandra Wilson, among others. DIW's first releases through Koch, due Feb. 17, are titles by saxophonist Murray, bassist Rodney Whitaker, pianist Harold Mabern, and saxophonist John Zorn's Masada.

**FLAG WAVING:** The sweet-swinging guitar genius Johnny Bassett may have a lone U.S. record out—his current "Cadillac Blues," cut with his band the Blues Insurgents for Cannonball Records—but his résumé is something to be reckoned with.

The 62-year-old musician has been a fixture on the Detroit scene since the '50s. (He appeared last year on Minneapolis-based Cannonball's anthology "Blues Across America—The Detroit Scene.") Besides backing such stars as Big Joe Turner, Tina Turner, John Lee Hooker, Little Willie John, and recent Flag Waver Ruth Brown, Bassett played on the Miracles' first sessions for Motown.

Perhaps more notably, he was the long-term lead guitarist for Joe Weaver & the Bluenotes, which served as the house band for Fortune Records, a funky Detroit label that presaged Motown's arrival. That's Bassett contributing licks on classic collector's items by doo-wop monsters Nolan Strong & the Diablos ("The Wind"), nonpareil R&B shouter Nathaniel Mayer ("Village Of Love"), and the incomparably sleazy Andre Williams ("Jail Bait").

Bassett implies today that for all its outstanding music, Fortune was ultimately hampered in the marketplace by its primitive production techniques. "Even with the good product, the sound wasn't the greatest," he says. "It was all crudely done, but they had some great talent there."

After years in the Motor City, Bassett decamped to Seattle, where, in the early '60s, he attracted the interest of a young guitarist.

"I was playing in an after-hours joint, and he would come in," Bassett recalls. "We were playing blues, and it fascinated him. He said, 'Man, how you play blues? Man, I gotta learn to do that.'"

The youngster, who later came to sit in with Bassett, gained fame as Jimi Hendrix.

Bassett's lovely style is something any aspiring guitarist would want to emulate. He says he picked up his early influences—bluesmen like T-Bone Walker and Calvin Frazier—listening to DJ Gene Nobles' show on WLAC Nashville. Later, he picked up a strong jazz inflection from such pickers as Charlie Christian, Barney Kessel, and Johnny Smith. "It was a mellow thing they had goin'," he says. "It's a dif-

ferent sound."

Today, Bassett brings that sound—which is boosted by estimable contributions from the Blues Insurgents' 26-year-old organist Chris Codish—to hometown club audiences. His band works regular gigs on Thursdays at the Music Menu in Detroit and on Tuesdays at Dick O'Dow's in nearby Birmingham, Mich. But, with the fresh exposure from the Cannonball releases, Bassett now plans some European tour dates in March and anticipates festival gigs this summer.

Recognition is coming belatedly to this superb musician, but he says he's digging every minute. "I'm having fun," he says. "I was just thinking, 'Man, if all this had happened 25 years ago, I'd be retired right now.'"

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# BEST-SELLING RECORDS OF 1997

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



## Albums (Over 1 Million)

Title—Artist—Label	Sales*
1) <b>SPICE</b> —Spice Girls—Virgin	5,300,000
2) <b>PIECES OF YOU</b> —Jewel—Atlantic	4,300,000
3) <b>NO WAY OUT</b> —Puff Daddy & the Family—Bad Boy/Arista	3,400,000
4) <b>SEVENS</b> —Garth Brooks—Capitol Nashville	3,300,000
5) <b>MIDDLE OF NOWHERE</b> —Hanson—Mercury	3,200,000
6) <b>LIFE AFTER DEATH</b> —The Notorious B.I.G.—Bad Boy/Arista	3,100,000
7) <b>BRINGING DOWN THE HORSE</b> —The Wallflowers—Interscope	3,100,000
8) <b>FALLING INTO YOU</b> —Celine Dion—550Music/Epic	3,000,000
9) <b>SPACE JAM/Soundtrack</b> —various artists—Warner Sunset/Atlantic	2,900,000
10) <b>YOU LIGHT UP MY LIFE—INSPIRATIONAL SONGS</b> —LeAnn Rimes—Curb	2,900,000
11) <b>YOURSELF OR SOMEONE LIKE YOU</b> —matchbox 20—Lava/Atlantic	2,700,000
12) <b>BLUE</b> —LeAnn Rimes—Curb	2,700,000
13) <b>TRAGIC KINGDOM</b> —No Doubt—Trauma/Interscope	2,600,000
14) <b>MEN IN BLACK/Soundtrack</b> —Columbia	2,600,000
15) <b>LET'S TALK ABOUT LOVE</b> —Celine Dion—550 Music/Epic	2,500,000
16) <b>THE DANCE</b> —Fleetwood Mac—Reprise/Warner Bros.	2,200,000
17) <b>BUTTERFLY</b> —Mariah Carey—Columbia	2,100,000
18) <b>HIGHER GROUND</b> —Barbra Streisand—Columbia	2,100,000
19) <b>SUBLIME</b> —Sublime—Gasoline Alley/MCA	2,000,000
20) <b>BADUIZM</b> —Erykah Badu—Kedar/Universal	2,000,000
21) <b>UNCHAINED MELODY/THE EARLY YEARS</b> —LeAnn Rimes—Curb	2,000,000
22) <b>CARRYING YOUR LOVE WITH ME</b> —George Strait—MCA Nashville	2,000,000
23) <b>EVERYWHERE</b> —Tim McGraw—Curb	1,900,000
24) <b>TUBTHUMPER</b> —Chumbawamba—Republic/Universal	1,900,000
25) <b>SECRETS</b> —Toni Braxton—LaFace/Arista	1,800,000
26) <b>SHARE MY WORLD</b> —Mary J. Blige—MCA	1,800,000
27) <b>DID I SHAVE MY LEGS FOR THIS?</b> —Deana Carter—Capitol Nashville	1,700,000
28) <b>AQUARIUM</b> —Aqua—MCA	1,700,000
29) <b>ANOTHER LEVEL</b> —BLACKstreet—Interscope	1,700,000
30) <b>THE FAT OF THE LAND</b> —Prodigy—XL Mute/Maverick/Warner Bros.	1,700,000
31) <b>WU-TANG FOREVER</b> —Wu-Tang Clan—Loud/RCA	1,600,000
32) <b>COME ON OVER</b> —Shania Twain—Mercury Nashville	1,600,000
33) <b>SURFACING</b> —Sarah McLachlan—Arista	1,600,000
34) <b>RE-LOAD</b> —Metallica—Elektra/EEG	1,500,000
35) <b>TIDAL</b> —Fiona Apple—Clean Slate/Work/Epic	1,500,000
36) <b>GHETTO D</b> —Master P—No Limit/Priority	1,500,000
37) <b>ROMEO + JULIET/Soundtrack</b> —various artists—Capitol	1,500,000
38) <b>HARLEM WORLD</b> —Mase—Bad Boy/Arista	1,500,000
39) <b>EVOLUTION</b> —Boyz II Men—Motown	1,500,000
40) <b>(SONGBOOK) A COLLECTION OF HITS</b> —Trisha Yearwood—MCA Nashville	1,400,000
41) <b>THE DON KILLUMINATI: THE 7 DAY THEORY</b> —Makaveli—Death Row/Interscope	1,400,000
42) <b>PURE MOODS</b> —various artists—Virgin	1,400,000
43) <b>SECRET SAMADHI</b> —Live—Radioactive/Universal	1,400,000
44) <b>FLOORED</b> —Sugar Ray—Lava/Atlantic	1,400,000
45) <b>SPICEWORLD</b> —Spice Girls—Virgin	1,400,000
46) <b>THE ART OF WAR</b> —Bone Thugs-N-Harmony—Ruthless/Relativity	1,400,000
47) <b>CRASH</b> —Dave Matthews Band—RCA	1,400,000
48) <b>GOD'S PROPERTY</b> —God's Property From Kirk Franklin's Nu Nation—B-Rite/Interscope	1,400,000
49) <b>BUTTERFLY KISSES (SHADES OF GRACE)</b> —Bob Carlisle—Diadem/Jive	1,400,000
50) <b>POP</b> —U2—Island	1,300,000
51) <b>NINE LIVES</b> —Aerosmith—Columbia	1,300,000
52) <b>BACKSTREET BOYS</b> —Backstreet Boys—Jive	1,300,000
53) <b>ULTIMATE DANCE PARTY 1997</b> —various artists—Arista	1,300,000
54) <b>SOUL FOOD/Soundtrack</b> —various artists—LaFace/Arista	1,200,000
55) <b>THE GREATEST HITS COLLECTION</b> —Brooks & Dunn—Arista/Nashville	1,200,000
56) <b>R U STILL DOWN? (REMEMBER ME)</b> —2Pac—Amaru/Jive	1,200,000
57) <b>RAZORBLADE SUITCASE</b> —Bush—Trauma/Interscope	1,200,000
58) <b>FUSH YU MANG</b> —Smash mouth—Interscope	1,200,000
59) <b>SHERYL CROW</b> —Sheryl Crow—A&M	1,200,000
60) <b>THE VELVET ROPE</b> —Janet—Virgin	1,200,000
61) <b>JAGGED LITTLE PILL</b> —Alanis Morissette—Maverick/Warner Bros.	1,100,000
62) <b>LET'S FACE IT</b> —The Mighty Mighty Bosstones—Big Rig/Mercury	1,100,000
63) <b>GINUWINE . . . THE BACHELOR</b> —Ginuwine—550 Music/Epic	1,100,000
64) <b>EVITA/Soundtrack</b> —various artists—Warner Bros.	1,100,000
65) <b>DRU HILL</b> —Dru Hill—University/Island	1,100,000
66) <b>ONE IN A MILLION</b> —Aaliyah—Blackground/Atlantic	1,100,000
67) <b>THE PREACHER'S WIFE/Soundtrack</b> —various artists—Arista	1,100,000
68) <b>MY WAY</b> —Usher—LaFace/Arista	1,100,000
69) <b>GREASE/Soundtrack</b> —various artists—PolyGram	1,100,000
70) <b>RECOVERING THE SATELLITES</b> —Counting Crows—DGC/Geffen	1,000,000

\* All figures rounded off to nearest hundred thousand.

## Singles (Over 500,000)

Title—Artist—Label	Sales*
1) <b>CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT</b> —Elton John—A&M	8,100,000
2) <b>I'LL BE MISSING YOU</b> —Puff Daddy & Faith Evans (Feat. 112)—Bad Boy/Arista	3,100,000
3) <b>CAN'T NOBODY HOLD ME DOWN</b> —Puff Daddy (Feat. Mase)—Bad Boy/Arista	2,700,000
4) <b>HOW DO I LIVE</b> —LeAnn Rimes—Curb	2,300,000
5) <b>YOU MAKE ME WANNA . . .</b> —Usher—LaFace/Arista	2,000,000
6) <b>WANNABE</b> —Spice Girls—Virgin	1,800,000
7) <b>MMMBOP</b> —Hanson—Mercury	1,500,000
8) <b>RETURN OF THE MACK</b> —Mark Morrison—Atlantic	1,400,000
9) <b>IT'S YOUR LOVE</b> —Tim McGraw (With Faith Hill)—Curb	1,400,000
10) <b>NO MONEY NO PROBLEMS</b> —The Notorious B.I.G. (Feat. Puff Daddy & Mase)—Bad Boy/Arista	1,300,000
11) <b>4 SEASONS OF LONELINESS</b> —Boyz II Men—Motown	1,300,000
12) <b>IN MY BED</b> —Dru Hill—Island	1,300,000
13) <b>I BELONG TO YOU (EVERY TIME I SEE YOUR FACE)</b> —Rome—Grand Jury/RCA	1,300,000
14) <b>YOU WERE MEANT FOR ME</b> —Jewel—Atlantic	1,300,000
15) <b>I BELIEVE I CAN FLY</b> —R. Kelly—Warner Sunset/Atlantic/Jive	1,300,000
16) <b>HYPNOTIZE</b> —The Notorious B.I.G.—Bad Boy/Arista	1,200,000
17) <b>QUIT PLAYING GAMES (WITH MY HEART)</b> —Backstreet Boys—Jive	1,200,000
18) <b>G.H.E.T.T.O.U.T.</b> —Changing Faces—Big Beat/Atlantic	1,200,000
19) <b>HONEY</b> —Mariah Carey—Columbia	1,200,000
20) <b>HARD TO SAY I'M SORRY</b> —Az Yet Feat. Peter Cetera—LaFace/Arista	1,100,000
21) <b>UN-BREAK MY HEART</b> —Toni Braxton—LaFace/Arista	1,100,000
22) <b>MY LOVE IS THE SHHH!</b> —Somethin' For The People—Warner Bros.	1,100,000
23) <b>FOR YOU I WILL</b> —Monica—Rowdy/Warner Sunset/Atlantic	1,100,000
24) <b>BITCH</b> —Meredith Brooks—Capitol	1,100,000
25) <b>MY BODY</b> —LSG—EastWest/Elektra	1,100,000
26) <b>DA' DIP</b> —FreakNasty—Hard Hood/Power/Triad	1,000,000
27) <b>LOOK INTO MY EYES</b> —Bone Thugs-N-Harmony—Ruthless/Relativity	1,000,000
28) <b>CUPID</b> —112—Bad Boy/Arista	1,000,000
29) <b>SAY YOU'LL BE THERE</b> —Spice Girls—Virgin	900,000
30) <b>NOT TONIGHT</b> —Lil' Kim—Undeas/Atlantic/Tommy Boy	900,000
31) <b>THE ONE I GAVE MY HEART TO</b> —Aaliyah—Blackground/Atlantic	900,000
32) <b>BUTTA LOVE</b> —Next—Arista	900,000
33) <b>I BELIEVE IN YOU AND ME</b> —Whitney Houston—Arista	900,000
34) <b>FEEL SO GOOD</b> —Mase—Bad Boy/Arista	800,000
35) <b>GET IT TOGETHER</b> —702—Motown	800,000
36) <b>UP JUMPS DA BOOGIE</b> —Timbaland & Magoo—Blackground/Atlantic	800,000
37) <b>ALL CRIED OUT</b> —Allure—Crave/Columbia	800,000
38) <b>I'LL BE</b> —Foxy Brown Feat. Jay-Z—Def Jam	800,000
39) <b>EVERY TIME I CLOSE MY EYES</b> —Babyface—Epic	700,000
40) <b>C U WHEN U GET THERE</b> —Coolio Feat. 40 Thevz—Tommy Boy	700,000
41) <b>NEVER MAKE A PROMISE</b> —Dru Hill—Island	700,000
42) <b>WHAT ABOUT US</b> —Total—LaFace/Arista	700,000
43) <b>MY BABY DADDY</b> —B-Rock & the Bizz—Tony Mercedes/LaFace/Arista	700,000
44) <b>INVISIBLE MAN</b> —98 Degrees—Motown	700,000
45) <b>DO YOU KNOW (WHAT IT TAKES)</b> —Robyn—RCA	700,000
46) <b>2 BECOME 1</b> —Spice Girls—Virgin	700,000
47) <b>THE FRESHMEN</b> —The Verve Pipe—RCA	600,000
48) <b>DON'T LET GO (LOVE)</b> —En Vogue—EastWest/EEG	600,000
49) <b>SEMI-CHARMED LIFE</b> —Third Eye Blind—Elektra/EEG	600,000
50) <b>IT'S ALL ABOUT THE BENJAMINS/BEEN AROUND THE WORLD</b> —Puff Daddy & the Family—Bad Boy/Arista	600,000
51) <b>GOTHAM CITY</b> —R. Kelly—Jive	600,000
52) <b>I WANT YOU</b> —Savage Garden—Columbia	600,000
53) <b>COLD ROCK A PARTY</b> —MC Lyte—EastWest/EEG	600,000
54) <b>I DON'T WANT TO</b> —Toni Braxton—LaFace/Arista	600,000
55) <b>NOBODY</b> —Keith Sweat Feat. Athena Cage—Elektra/EEG	600,000
56) <b>WHAT'S ON TONIGHT</b> —Montell Jordan—Def Jam/Mercury	600,000
57) <b>SOCK IT 2 ME</b> —Missy "Misdemeanor" Elliott Feat. Da Brat—EastWest/EEG	600,000
58) <b>I SHOT THE SHERIFF</b> —Warren G—G Funk/Def Jam/Mercury	600,000
59) <b>LET ME CLEAR MY THROAT</b> —DJ Kool—CLR/American/Warner Bros.	600,000
60) <b>I WILL COME TO YOU</b> —Hanson—Mercury	600,000
61) <b>YOU SHOULD BE MINE</b> —Brian McKnight Feat. Mase—Mercury	600,000
62) <b>LET IT GO</b> —Ray J—EastWest/EEG	600,000
63) <b>I MISS MY HOMIES</b> —Master P Feat. Pimp C & the Shocker—No Limit/Priority	600,000
64) <b>BIG DADDY</b> —Heavy D—Uptown/Universal	500,000
65) <b>SMILE</b> —Scarface Feat. 2Pac & Johnny P—Rap-A-Lot/Noo Trybe/Virgin	500,000
66) <b>SOMEONE</b> —SWV (Feat. Puff Daddy)—RCA	500,000
67) <b>I CARE 'BOUT YOU</b> —Milestone—LaFace/Arista	500,000
68) <b>DON'T WANNA BE A PLAYER</b> —Joe—Jive	500,000
69) <b>ON &amp; ON</b> —Erykah Badu—Kedar/Universal	500,000

\* All figures are rounded off to nearest hundred thousand.

## No. 1 '97 Album Is 'Spice'; Elton Has Top Single

■ BY DON JEFFREY

NEW YORK—The best-selling album of 1997 in the U.S. was by a new act, Spice Girls, whose debut on Virgin Records, "Spice," sold 5.3 million units, according to SoundScan.

For the second year in a row, the top two albums were by women. Following Spice Girls at No. 2 was Jewel, whose "Pieces Of You" (Atlantic) moved 4.3 million units. Jewel's album also placed on the 1996 list of best sellers, with 1.2 million units. The biggest-selling titles of 1996 were Alanis Morissette's "Jagged Little Pill" and Celine Dion's "Falling Into You."

That album by Dion also made it into 1997's top 10, at No. 8 with 3 million units sold. Her new album, "Let's Talk About Love," placed at No. 15.

Besides Spice Girls, an all-girl pop act from England, there were three other newcomers among the 10 best-selling albums last year. At No. 3 was producer/artist/label head Puff Daddy with "No Way Out" (3.4 million) on his own Bad Boy label. At No. 5 was the all-boy pop act Hanson with "Middle Of Nowhere" (3.2 million). And at No. 7 it was the Wallflowers, the alternative rock band whose "Bringing Down The Horse" sold 3.1 million units.

Although there were more albums purchased in the U.S. last year than the year before, according to SoundScan, the biggest-selling titles in 1997 sold fewer units than did the leaders in 1996. The top four albums last year accounted for 16.3 million units; the year before they accounted for 22.3 million units. "Jagged Little Pill" sold 7.4 million units in 1996.

Warner Music Group's WEA led all music distributors in market share last year, and Warner Music's Atlantic Records had the leading label share. Five of the top 12 albums were on Atlantic or its distributed labels: titles by Jewel and matchbox 20, two by LeAnn Rimes, and the "Space Jam" soundtrack.

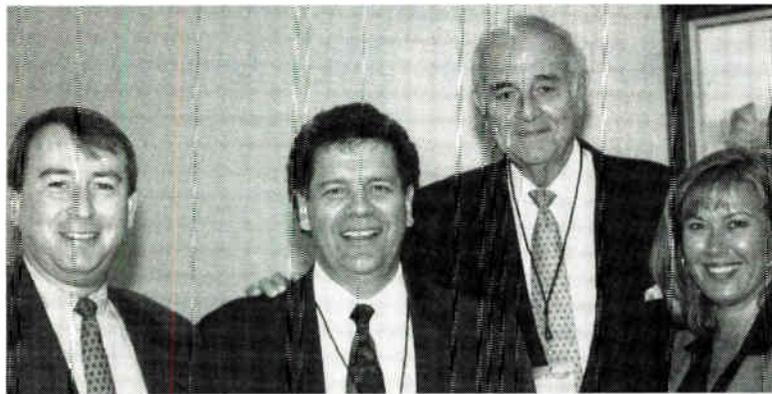
A total of 70 albums sold more than 1 million units in 1997. That compares with 56 million-sellers the previous year.

For singles, it was the year of the tribute. The top two sellers were dedicated to people who died during the year. Far ahead at No. 1 was Elton John's double-sided hit "Something About The Way You Look Tonight"/"Candle In The Wind 1997," the latter song a tribute to Diana, Princess of Wales, who died in an August car crash in Paris. It sold an astonishing 8.1 million units in the U.S. (and more than 30 million worldwide). At No. 2 was "I'll Be Missing You," the tribute to the Notorious B.I.G. by his label head and producer Puff Daddy and his widow, Faith Evans. The rapper was shot to death in March in Los Angeles.

The elegiac nature of 1997's top sellers contrasts sharply with the good-time vibe of 1996's top single, "Macarena." The track, which unleashed a worldwide dance sensation, sold 3.7 million units that year.

The data indicate that singles are getting bigger each year. Last year 69 singles sold more than 500,000 units; the year before, 61 reached that plateau; and in 1995, there were only 33 that sold more than a half-million.

The accompanying album and singles charts are based on sales data collected by SoundScan from Jan. 1 through Dec. 28.



**Worldview, From Minneapolis.** Similar Entertainment celebrates the opening of its new world headquarters in Minnesota. At the ribbon-cutting, from left, are Brian Friedman, president of Furman Selz Investments; Mickey Elfenbein, CEO of Similar; Cy Leslie, co-chairman of the Leslie Group; and Kathleen Theuringer, director of sales, special markets, for Polymedia. Similar, a major player in the budget video market, was an early entrant into DVD.

## Vendors Try To Fill 'Romance Void' Dance, Travel Videos Increasingly Popular

■ BY TRUDI MILLER ROSENBLUM

**NEW YORK**—In this impersonal age of E-mail and the Internet, many people are yearning for a way to bring romance back into their lives—a search for a year-round Valentine's Day.

In response, several vendors are releasing videos that bring couples together on the dance floor, at vacation spots, and even at home. Ditch electronics for relationships, says Nancy Hays of Chicago-based Nancy Hays Entertainment.

Ballroom intimacy, winningly evoked in the hit Japanese art-house movie

"Shall We Dance?," is a good way to start.

The title of Hays' instructional series—"Bring Back The Romance Of Dance"—makes the connection clear. Slow dancing and ballroom dancing works on two levels, Hays says. "First, for couples, it's a romantic activity to do together. And for single people, it's a way to meet people. Many men tell me that before getting the tape, they didn't have the courage to approach a woman at a wedding or party to dance.

"Dancing is a fun activity that allows you to approach someone, and it's also innocent—if you ask someone to dance, you don't necessarily have to get their phone number," Hays says. "You have the ability to meet people, and you can strike up a relationship with them, but you're not under an obligation to."

Romance is already back, say others. "There's nothing more romantic than a man and woman holding each other in their arms," says Tony Ridgel, director of Dance America in Covington, La. "I think everything goes in cycles," adds Wayne Eng, president of Dance Vision USA. "With the grunge movement fading, people are turning back to traditional dancing."

In addition, Eng notes, AIDS has made people more cautious in their relationships, and dancing is safe. "I ran a dance studio for 15 years, and we sometimes had guys come in who were not so good-looking. But when they learned to dance, ladies were much more attracted to them," he says. "It builds their style and confidence level, and women are attracted to men who can dance."

Silvermine, a distributor in Westlake Village, Calif., carries several instruc-

tional from Hays, Dance America, and Dance Vision USA. Says Silvermine executive Parker Bostwick, "These videos do very well for us. It's in the category of 'I want to feel good about myself.' Life is tough. For some people it's just a struggle to get by every day, dealing with a tough commute or a job they don't like.

"They're looking for that little thing that will enhance their life and their relationships, strengthen the bond with their wife or girlfriend. If they can do that with a \$19.95 video, they're all for it."

Hays' "Romance Of Dance" series was launched in 1995 with a cassette on the fox trot and swing. At the time, the direct marketer Cornerstone wanted a dance video as an "upsell" for its music collection. It suggested that Hays make one.

The result was a six-dance tape that sold for \$19.95 and acted as an introduction to ballroom style. Buyers became interested in other cassettes

(Continued on page 80)



## Mum's The Word On Sell-Through As Redstone Talks Up A Rental Future

**BLOCK THOSE SALES:** How things have changed. Early in his brief tenure, former Blockbuster chairman Bill Fields told an assembly of franchisees that the chain was ready to lead the charge in sell-through. Blockbuster, he said, would even go head-to-head against Wal-Mart—where Fields had worked for 25 years—in small arenas.

Two years later, Viacom Entertainment head **Summer Redstone** is busy erasing the last vestiges of the Fields era. Not once in Redstone's remarks to attendees of a mid-January Salomon Smith Barney conference did the words "sell-through" or "sell" pass his lips. If Blockbuster is going to help refloat Viacom's submerged stock price, buoyancy will come from rentals, not from masquerading as a mass merchant.

Once again, this corner of the specialty store universe has given up any semblance of a race to capture the customer who buys. Blockbuster obviously isn't turning away that business; but beyond used tapes, don't expect sales to amount to much.

On most counts, Fields and Blockbuster were a mismatch. However, it's fair to say the former second-in-command at Wal-Mart was preparing the chain for DVD, a format whose immediate future rests on sales. The marketing plan for Divx, touted as a rental format, in fact relies heavily on video chains to sell the limited-play discs. Blockbuster's return to basics could complicate Divx's future—a reason, perhaps, why seven of eight Wall Street analysts in a USA Today poll said it would "fail to catch on."

Redstone said nothing to change the opinion of the Salomon Smith Barney crowd that Fields had been a lousy guide. "It is no secret that the uncertainties and concerns relating to Blockbuster have obscured the value of our other businesses and have obscured our achievements over the last 18 months," he noted.

That's changing. Redstone said improved same-store rental revenues in the fourth quarter and continuing into January are the first sign that the chain will generate "significant free-cash flow" in 1998. Because Viacom bought Blockbuster for cash flow—which it needed to pay down debt incurred while buying a piece of Hollywood—rentals are, well, Paramount. Whether the industry will bounce back from a lengthy rental slump is a question for another time.

If nothing else, Redstone's new broom, **John Antioco**, has swept clean. The current Blockbuster chairman has cleaned out the examples of "general entertainment retailing" cluttering the chain's shelves. "T-shirts, hats, stuffed animals, you name it," Redstone recalled. "I walked through six warehouses full of it, and all of this went into the stores."

As Blockbuster determined the size of the write-off,

Antioco completed the chain's controversial move to Dallas from Fort Lauderdale, Fla. "It cost us a lot more than we had originally anticipated," said Redstone, "but it was the right decision. Dallas is the right place for Blockbuster." His reasons are Fields' reasons: Freight, delivery, and processing costs "have come down materially." Antioco has also "recently reduced the corporate head count," further shrinking overhead.

The chain, meanwhile, has returned to its "Make It A Blockbuster Night" ad campaign. Dropping that was a costly mistake for "the only major advertiser in the business," Redstone noted. "If people don't know what videos are available to them, they're less likely to come in. This had a significant negative impact not only on Blockbuster but also on the entire industry last year."

Blockbuster has been testing a new strategy in six "highly competitive" territories," according to Redstone. "The results are extremely encouraging and enlightening." He was equally encouraged with Blockbuster's attempt to use its 24% rental share to win better terms from the studios in return for greater depth of copy. "I am not overstating it when I say that we are changing the way we are doing business with Hollywood."

Redstone described a future retail paradise of "greater customer satisfaction and loyalty, longer exclusive home video windows, more transactions, more sales, and higher profits... a win-win for the studios as well as Blockbuster." Rival chains, of course, might not see this in the same light.

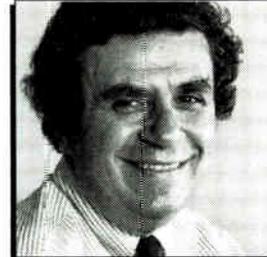
What the industry needs is a steady stream of Goldilocks features that are not too hot (and headed direct to sell-through) and not too cold (and unlikely to generate rentals). Viacom subsidiary Paramount has the right stuff in moderately successful titles like "In & Out," "Kiss The Girls," and "John Grisham's The Rainmaker."

Redstone also touted "Titanic," an ultra-hot sell-through candidate that might require Blockbuster to rejigger its rental strategy. Sources indicate the Oscar-bound epic is a shoo-in for mass merchants in the fourth quarter.

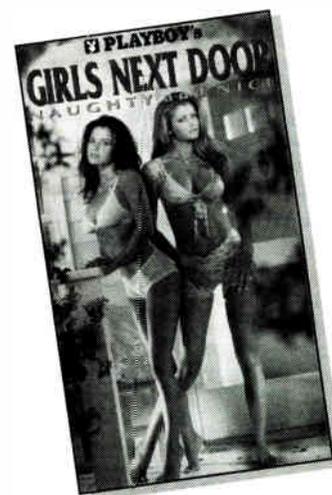
**DVDOINGS:** Universal Studios drops the jewel box as of March 31. Its new package of choice is the Amaray keeper, or snapcase, which was added to the mix just a few weeks ago (Picture This, Billboard, Jan. 17) . . . JVC says it will manufacture DVD players with Divx capabilities. The company says the units should be on the market "within a year." JVC reportedly joined the Divx camp at the behest of majority owner Matsushita, which is making a similar Panasonic-brand player.

PICTURE  
THIS

by Seth Goldstein



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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	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
*** No. 1 ***								
1	1	8	<b>MEN IN BLACK</b>	Columbia TriStar Home Video 82453	Tommy Lee Jones Will Smith	1997	PG-13	15.95
2	4	6	<b>SCREAM</b>	Dimension Home Video Buena Vista Home Entertainment 10499	Neve Campbell Drew Barrymore	1996	R	19.99
3	2	6	<b>MY BEST FRIEND'S WEDDING</b>	Columbia TriStar Home Video 82723	Julia Roberts Dermot Mulroney	1997	PG-13	14.95
4	5	7	<b>GEORGE OF THE JUNGLE</b>	Walt Disney Home Video Buena Vista Home Entertainment 11774	Brendan Fraser	1997	PG	22.99
5	3	11	<b>THE LOST WORLD: JURASSIC PARK</b>	Universal Studios Home Video 83098	Jeff Goldblum Richard Attenborough	1997	PG-13	22.98
6	6	9	<b>HANSON: TULSA, TOKYO AND THE MIDDLE OF NOWHERE</b>	PolyGram Video 4400479233	Hanson	1997	NR	19.95
7	10	7	<b>RAGE AGAINST THE MACHINE</b>	Epic Music Video Sony Music Video 19V50160-3	Rage Against The Machine	1997	NR	19.98
8	9	3	<b>AIR BUD</b>	Walt Disney Home Video Buena Vista Home Entertainment 12587	Kevin Zegers Michael Jeter	1997	PG	29.99
9	13	11	<b>SPICE GIRLS: ONE HOUR OF GIRL POWER</b>	Warner Home Video 363553	Spice Girls	1997	NR	14.95
10	11	16	<b>LIAR LIAR</b>	Universal Studios Home Video 83330	Jim Carrey	1997	PG-13	22.98
11	7	11	<b>STAR TREK: FIRST CONTACT</b>	Paramount Home Video 32797	Patrick Stewart Jonathan Frakes	1996	PG	14.95
12	8	96	<b>STAR WARS TRILOGY-SPECIAL EDITION</b>	FoxVideo 0609	Mark Hamill Harrison Ford	1997	PG	49.98
13	<b>NEW ▶</b>		<b>HERCULES &amp; XENA: THE BATTLE FOR MT. OLYMPUS</b>	Universal Studios Home Video 83568	Animated	1997	NR	19.98
14	<b>NEW ▶</b>		<b>SLING BLADE</b>	Miramax Home Entertainment Buena Vista Home Entertainment 10487	Billy Bob Thornton	1996	R	19.99
15	14	7	<b>NINE INCH NAILS: CLOSURE</b>	Interscope Video Trimark Home Video 6734	Nine Inch Nails	1997	NR	24.98
16	12	13	<b>BATMAN &amp; ROBIN</b>	Warner Home Video 16500	George Clooney Arnold Schwarzenegger	1997	PG-13	22.97
17	15	4	<b>THE LAND BEFORE TIME V: THE MYSTERIOUS ISLAND</b>	Universal Studios Home Video 83187	Animated	1997	G	19.98
18	22	20	<b>FLEETWOOD MAC: THE DANCE ●</b>	Warner Reprise Video 3-38486	Fleetwood Mac	1997	NR	19.98
19	<b>RE-ENTRY</b>		<b>WEST SIDE STORY ◆</b>	MGM/UA Home Video Warner Home Video M305295	Natalie Wood Richard Beymer	1961	NR	14.95
20	17	9	<b>BEAVIS &amp; BUTT-HEAD DO AMERICA</b>	Paramount Home Video 332503	Animated	1996	PG-13	14.95
21	24	4	<b>PLAYBOY'S SEX ON THE BEACH</b>	Playboy Home Video Universal Music Video Dist. PBV0826	Various Artists	1997	NR	19.98
22	21	151	<b>SLEEPING BEAUTY ◆</b>	Walt Disney Home Video Buena Vista Home Entertainment 9511	Animated	1959	G	26.99
23	20	8	<b>YANNI: TRIBUTE</b>	Virgin Music Video 77849	Yanni	1997	NR	24.95
24	16	10	<b>BEAUTY AND THE BEAST: THE ENCHANTED CHRISTMAS</b>	Walt Disney Home Video Buena Vista Home Entertainment	Animated	1997	NR	26.99
25	32	22	<b>WILLIAM SHAKESPEARE'S ROMEO &amp; JULIET</b>	FoxVideo 8737	Leonardo DiCaprio Claire Danes	1996	PG-13	14.98
26	<b>NEW ▶</b>		<b>SOUL FOOD</b>	FoxVideo 4493	Vanessa Williams Vivica Fox	1997	R	19.98
27	36	3	<b>ANDREA BOCELLI: TIME FOR ROMANZA</b>	PolyGram Video 4400553973	Andrea Bocelli	1997	NR	24.95
28	18	11	<b>JINGLE ALL THE WAY</b>	FoxVideo 4152	Arnold Schwarzenegger Sinbad	1996	PG	19.98
29	19	101	<b>THE JUNGLE BOOK: 30TH ANNIVERSARY</b>	Walt Disney Home Video Buena Vista Home Entertainment 0602	Animated	1967	G	26.99
30	23	9	<b>PLAYBOY'S SORORITY GIRLS</b>	Playboy Home Video Universal Music Video Dist. PBV0813	Various Artists	1997	NR	19.98
31	<b>NEW ▶</b>		<b>SUPERCOP</b>	Dimension Home Video Buena Vista Home Entertainment 9678	Jackie Chan	1997	R	19.99
32	40	12	<b>CREATURE COMFORTS</b>	BBC Video FoxVideo 7012	Animated	1997	NR	14.98
33	<b>RE-ENTRY</b>		<b>PANTERA: 3-WATCH IT GO</b>	Elektra Entertainment 40195	Pantera	1997	NR	19.98
34	31	13	<b>PLAYBOY 1998 PLAYMATE VIDEO CALENDAR</b>	Playboy Home Video Universal Music Video Dist. PBV0814	Various Artists	1997	NR	19.98
35	<b>NEW ▶</b>		<b>NO DOUBT: LIVE IN THE TRAGIC KINGDOM</b>	Interscope Video Universal Music Video Dist. 90145	No Doubt	1997	NR	19.98
36	<b>RE-ENTRY</b>		<b>JERRY MAGUIRE</b>	Columbia TriStar Home Video 82533	Tom Cruise Cuba Gooding, Jr.	1996	R	14.95
37	<b>RE-ENTRY</b>		<b>LORD OF THE DANCE ▲</b>	PolyGram Video 4400431893	Michael Flatley	1997	NR	24.95
38	<b>NEW ▶</b>		<b>PLAYBOY'S COMPLETE MESSAGE</b>	Playboy Home Video Universal Music Video Dist. PBV0806	Various Artists	1998	NR	19.98
39	<b>RE-ENTRY</b>		<b>SEVEN BRIDES FOR SEVEN BROTHERS</b>	MGM/UA Home Video Warner Home Video M204967	Howard Keel Jane Powell	1954	G	14.95
40	26	33	<b>IT'S A WONDERFUL LIFE</b>	Republic Pictures Home Video 20623	James Stewart Donna Reed	1946	NR	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ○ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

## Home Video

MERCHANTS & MARKETING

### Kmart, Target's Got DVD; Manson's OK With Universal

**MASS APPEAL:** Target and Kmart have decided to give DVD a try. Both are testing hardware and software in a limited number of stores.

Kmart rolled out the format to 200 Super Kmart locations just before Christmas. The chain carries one Panasonic model, plus 30-40 titles from Warner Home Video and Columbia TriStar. "We're not on the leading edge when it comes to carrying new formats, and so this was a vast rollout for us," says spokesman **Dennis Wigent**.

More important, Kmart has been quicker off the mark than usual with new technologies. "We just started carrying [direct-broadcast satellite dishes] last fall, so this is an early acceptance for us," Wigent points out.

The 1,200-store chain will evaluate sales over the next few months to determine when to place the players and software in other locations.

DVD is in approximately 35 Target stores, mainly in Minnesota and Los Angeles. Each outlet carries one Philips player and an assortment of a dozen or so titles. "The mass merchants are getting a sense that their customer base is ready for DVD," says Philips director of marketing **Mike Piehl**.

Target, with 797 stores, would not comment on DVD expansion plans.

Last fall, Philips ran a promotion in which consumers who purchased the \$400 player could send in for a free disc from a list of 20 titles. In addition, Philips packed a copy of New Line Home Video's "The Mask" with each new player.

Consumers who bought the \$599 model could send in for five free discs.

**MARILYN PASSES:** Universal Music and Video Distribution passed on releasing the controversial *Nine Inch Nails* video "Closure," but **Marilyn Manson's** new in-concert cassette has gotten the company's stamp of approval.

The Nothing/Interscope Records release will be in stores Feb. 10, priced at \$19.98. Originally, the video was scheduled to be out before Christmas. Nothing/Interscope also released "Closure."

"It's gone back and forth, but it will definitely be released by Universal," says an Nothing/Interscope spokeswoman. Titled "Dried Up, Tied Up, And Dead To The World," the video also includes backstage interviews.

Nothing/Interscope Records and Universal clashed last November when the distributor refused to release "Closure" because of content. The video, which contains several gory and violent scenes, was rush-released by Trimark Home Video (Billboard, Dec. 13, 1997).

At that time there was speculation

that Universal might have a similar problem with Manson, due to the singer's demonic persona. But after the customary review process, Universal gave its blessing.

**HAPPY TRAILS:** Warehouse Entertainment VP of video **Lyn Duncan** is leaving the chain to take a position at Blockbuster.

Duncan says the move was motivated by professional advancement rather than Warehouse's struggle to remain viable in the combo-store environment. "Blockbuster offered me a wonderful opportunity, and it's the way for me to go," she adds.



**SHELF TALK**  
by Eileen Fitzpatrick

At Blockbuster, Duncan will become previously viewed tape manager, a new area of concentration for the chain. She is relocating to corporate headquarters in Dallas and should be on the job by mid-February.

Duncan's departure trims the video department at Warehouse to buyer **Karen Peterson**. Several months ago the chain lost sell-through buyer **Brett Hayden**, who was not replaced. Duncan's position likely will be filled.

**'MERMAID'S' BACK:** Although Disney has denied that "The Little Mermaid" was on the '98 release slate, the supplier has slipped it into the schedule.

Set for release on March 31, the \$26.99 title will be available for a limited time, although Disney hasn't announced when the fish tale will be pulled for the second time.

Off the market since 1991, the title was a breakthrough sell-through hit, delivering approximately 6.3 million units upon its initial release. Pent-up demand for Disney's most-requested moratorium title should push sales near or past the 10 million mark.

Consumer promotions include a chance to win a vacation on the Disney Cruise Line. Taking its cue from "Willy Wonka And The Chocolate Factory," Disney will place winning tickets in a limited number of "Mermaid" cassettes.

Winners who cruise to Disney-owned Castaway Bay in the Bahamas will receive a land package that includes four days at Walt Disney World Resort in Orlando, Fla. Energizer Batteries is also kicking in \$8 worth of rebates with purchase of the video and select Energizer products.

Finally, Disney will place a \$2 instant-rebate coupon inside "Mermaid" cassettes good toward the purchase of "Hercules" or "Peter Pan."

**'TITANIC' RESURFACES:** Capitalizing on the success of the blockbuster film hit "Titanic," A&E Home Video has dropped to \$39.95 the price of its four-volume boxed set that chronicles the doomed voyage. The catalog title had been priced at \$59.95.

# Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.					
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
<b>★ ★ ★ No. 1 ★ ★ ★</b>					
1	1	10	FACE/OFF (R)	Paramount Home Video 330553	John Travolta Nicolas Cage
2	2	6	CON AIR (R)	Touchstone Home Video Buena Vista Home Entertainment 10484	Nicolas Cage John Cusack
3	3	6	MY BEST FRIEND'S WEDDING (PG-13)	Columbia TriStar Home Video 82723	Julia Roberts Dermot Mulroney
4	4	3	CONTACT (R)	Warner Home Video 15041	Jodie Foster Matthew McConaughey
5	11	2	CONSPIRACY THEORY (R)	Warner Home Video 15091	Mel Gibson Julia Roberts
6	5	8	MEN IN BLACK (PG-13)	Columbia TriStar Home Video 82453	Tommy Lee Jones Will Smith
7	7	3	SPAWN (R)	New Line Home Video Warner Home Video N4610	Martin Sheen Michael Jai White
8	6	13	AUSTIN POWERS (PG-13)	New Line Home Video Warner Home Video N3965	Michael Meyers Elizabeth Hurley
9	8	7	SPEED 2: CRUISE CONTROL (PG-13)	FoxVideo 6100	Sandra Bullock Jason Patric
10	12	8	CHASING AMY (R)	Miramax Home Entertainment Buena Vista Home Entertainment 12581	Ben Affleck Joey Lauren Adams
11	9	12	THE FIFTH ELEMENT (PG-13)	Columbia TriStar Home Video 82403	Bruce Willis Gary Oldman
12	13	13	GROSSE POINT BLANK (R)	Hollywood Pictures Home Video Buena Vista Home Entertainment 10040	John Cusack Minnie Driver
13	10	10	ROMY & MICHELE'S HIGH SCHOOL REUNION (R)	Touchstone Home Video Buena Vista Home Entertainment 10438	Mira Sorvino Lisa Kudrow
14	18	2	OUT TO SEA (PG-13)	FoxVideo 6105	Jack Lemmon Walter Matthau
15	14	7	GEORGE OF THE JUNGLE (PG)	Walt Disney Home Video Buena Vista Home Entertainment 11774	Brendan Fraser
16	NEW ▶		FIRE DOWN BELOW (R)	Warner Home Video 14914	Steven Seagal
17	NEW ▶		HOODLUM (R)	MGM/UA Home Video Warner Home Video 906282	Laurence Fishburne Tim Roth
18	15	14	BREAKDOWN (R)	Paramount Home Video 334543	Kurt Russell Kathleen Quinlan
19	16	16	LIAR LIAR (PG-13)	Universal Studios Home Video 83330	Jim Carrey
20	19	3	187 (R)	Warner Home Video 15432	Samuel L. Jackson
21	17	11	THE LOST WORLD: JURASSIC PARK (PG-13)	Universal Studios Home Video 83098	Jeff Goldblum Richard Attenborough
22	20	11	ADDICTED TO LOVE (R)	Warner Home Video 15252	Meg Ryan Matthew Broderick
23	23	3	HOW TO BE A PLAYER (R)	PolyGram Video 4400474793	Bill Bellamy
24	21	7	OPERATION CONDOR (PG-13)	Miramax Home Entertainment Buena Vista Home Entertainment 12687	Jackie Chan
25	29	2	'TIL THERE WAS YOU (PG-13)	Paramount Home Video 332483	Jeanne Tripplehorn Dylan McDermott
26	25	3	AIR BUD (PG)	Walt Disney Home Video Buena Vista Home Entertainment 12887	Kevin Zegers Michael Jeter
27	33	26	SLING BLADE (R)	Miramax Home Entertainment Buena Vista Home Entertainment 10487	Billy Bob Thornton
28	26	11	JINGLE ALL THE WAY (PG)	FoxVideo 4152	Arnold Schwarzenegger Sinbad
29	34	9	GONE FISHIN' (R)	Hollywood Pictures Home Video Buena Vista Home Entertainment 9179	Joe Pesci Danny Glover
30	30	29	SCREAM (R)	Dimension Home Video Buena Vista Home Entertainment 10499	Neve Campbell Drew Barrymore
31	24	17	THE ENGLISH PATIENT (R)	Miramax Home Entertainment Buena Vista Home Entertainment 8730	Ralph Fiennes Juliette Binoche
32	39	27	ABSOLUTE POWER (R)	Warner Home Video 2508	Clint Eastwood Gene Hackman
33	32	8	TRIAL AND ERROR (PG-13)	New Line Home Video Warner Home Video N4597	Michael Richards Jeff Daniels
34	28	23	THE DEVIL'S OWN (R)	Columbia TriStar Home Video 82463	Harrison Ford Brad Pitt
35	35	22	EVERYONE SAYS I LOVE YOU (R)	Miramax Home Entertainment Buena Vista Home Entertainment 10488	Woody Allen Goldie Hawn
36	31	15	ANACONDA (PG-13)	Columbia TriStar Home Video 81753	Jennifer Lopez Ice Cube
37	22	13	BATMAN & ROBIN (PG-13)	Warner Home Video 16500	George Clooney Arnold Schwarzenegger
38	37	16	VOLCANO (PG-13)	FoxVideo 6039	Tommy Lee Jones Anne Heche
39	38	4	BOX OF MOONLIGHT (R)	Trimark Home Video VM6576	John Turturro Dermot Mulroney
40	36	26	DONNIE BRASCO (R)	Columbia TriStar Home Video 82513	Al Pacino Johnny Depp

◆ IFA 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. IFA 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.

## COLUMBIA

(Continued from page 69)

of January. "This is a very mature business." Building on kid-vid and horror titles and merchandise, Anchor Bay improved for a 10% gain to about \$125 million, according to Billboard's annual market-share survey.

Meanwhile, 20th Century Fox Home Entertainment, a sell-through juggernaut this decade, stalled at \$1 billion, itself no small achievement. "The numbers are interesting given the fact they had no real great movies," says a Hollywood executive, noting the strength of "Independence Day" in 1996. "I've got to hand it to them."

Sources indicate Fox earned it the hard way, repopulating stores with 18 million-20 million copies of "The Star Wars" trilogy and shipping 5 million copies of "Jingle All The Way," a theatrical mediocrity that had debuted the previous Christmas. The studio is also reported to have delivered 5 million copies of "Casper," its first direct-to-video title. More are on the way, and Fox will have its first full-length theatrical cartoon, "Anastasia," in 1998.

GoodTimes Home Entertainment in New York, which lacks box-

*"The titles weren't as great. It was obvious on the sell-through side. You had to run fast just to stay in place"*

office clout, continued to lose ground in a market where all the majors—and a few minors—sell direct. Shelf space is at a premium as a result.

"Everyone's clamoring for a fixed amount," says New Line Home Video executive VP Michael Karaffa. Through distributor Warner Home Video, New Line has greatly increased mass-merchant exposure. "We've got the lion's share" of accounts, he adds.

To hold on to the space, studios are providing merchandising services that once defined rackjobbers' responsibilities. For Universal Studios Home Video, "this is a big strategic initiative," says executive VP Andrew Kairey, who plans to broaden inventory-management responsibilities.

One of his concerns remains the \$9.98 releases that have made video an impulse item while training consumers to expect everything under \$10. Universal limits its budget catalog to promotions, after which it yanks the titles.

Otherwise, suppliers stand the risk of overexposure. "Offerings are getting weaker and weaker," says Anchor Bay's Port. "You can't sustain yourself. You're eating yourself from the inside."

Looking outside, vendors would prefer to emulate Columbia, which succeeded without benefit of animation. "We wanted to broaden the consumer acceptance of adult live-action," says Feingold. "So we took the risk of going direct to sell-through." The gamble continues this year.

# Top Music Videos

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®						
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Imprint Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
<b>★ ★ NO. 1 ★ ★</b>						
1	1	9	TULSA, TOKYO AND THE MIDDLE OF NOWHERE PolyGram Video 4400479233	Hanson	LF	19.95
2	5	9	ONE HOUR OF GIRL POWER Warner Home Video 363553	Spice Girls	LF	14.95
3	2	8	RAGE AGAINST THE MACHINE Epic Music Video Sony Music Video 19 V50160-3	Rage Against The Machine	LF	19.98
4	6	21	THE DANCE ● Warner Reprise Video 3-38486	Fleetwood Mac	LF	19.98
5	3	13	TRIBUTE Virgin Music Video 77849	Yanni	LF	24.95
6	4	8	CLOSURE Interscope Video Trimark Home Video 6734	Nine Inch Nails	LF	24.98
7	NEW ▶		SINGIN' WITH THE SAINTS Spring Hill Video Chordant Dist. Group 102	Bill & Gloria Gaither	LF	19.98
8	7	10	3-WATCH IT GO Elektra Entertainment 40195	Pantera	LF	19.98
9	8	5	ROMANZA IN CONCERT PolyGram Video 4400553973	Andrea Bocelli	LF	24.95
10	11	8	SUBLIME MCA Music Video Universal Music Video Dist. 11712	Sublime	LF	12.95
11	9	12	THE BEST OF THE DOORS Universal Studios Home Video 83297	The Doors	LF	14.98
12	15	68	LES MISERABLES: 10TH ANNIV. CONCERT VCI Columbia TriStar Home Video 88703	Various Artists	LF	24.95
13	10	9	ALLEYS & MOTORWAYS Interscope Video Universal Music Video Dist. 90106	Bush	LF	19.98
14	16	33	I'M BOUT IT ▲ No Limit Video Priority Video 53423	Master P	LF	19.98
15	39	27	THE WILDLIFE CONCERT Sony Music Video 49710	John Denver	LF	19.98
16	14	11	WOW-1998 Sparrow Video Chordant Dist. Group 43226	Various Artists	LF	12.98
17	13	17	OUR MUSIC VIDEO Dualstar Video WarnerVision Entertainment 53357	Mary-Kate & Ashley Olsen	LF	12.95
18	12	10	LIVE IN THE TRAGIC KINGDOM Interscope Video Universal Music Video Dist. 90145	No Doubt	LF	19.98
19	19	22	THE COLOUR OF MY LOVE CONCERT Epic Music Video Sony Music Video 50136	Celine Dion	LF	19.98
20	17	42	SELENA REMEMBERED EMI Latin Video 77826	Selena	LF	19.98
21	20	116	LIVE FROM AUSTIN, TEXAS ● Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan And Double Trouble	LF	19.98
22	27	47	THE EVOLUTION TOUR: LIVE IN MIAMI Epic Music Video Sony Music Video 50149	Gloria Estefan	LF	19.98
23	18	202	LIVE AT THE ACROPOLIS ▲ Private Music BMG Video 82163	Yanni	LF	19.98
24	21	136	PULSE ▲ Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
25	29	61	THE COMPLETE WOMAN IN ME ● PolyGram Video 4400450893	Shania Twain	LF	9.95
26	28	18	THE GREATEST HITS VIDEO COLLECTION 6 West Home Video BMG Video 18859-3	Brooks & Dunn	LF	19.98
27	24	203	OUR FIRST VIDEO ▲ Dualstar Video WarnerVision Entertainment 53304	Mary-Kate & Ashley Olsen	SF	12.95
28	22	212	LIVE SHIT: BINGE & PURGE ▲ Elektra Entertainment 5194	Metallica	LF	89.98
29	25	44	WHO THEN NOW? Epic Music Video Sony Music Video 50153	Korn	LF	19.98
30	30	15	DOWNHILL FROM HERE ◆ Monterey Home Video 31989	Grateful Dead	LF	29.95
31	31	9	GREATEST HITS 6 West Home Video BMG Video 18994	Kenny G	LF	29.98
32	38	165	THE BOB MARLEY STORY ▲ Island Home Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	9.95
33	RE-ENTRY		HELL FREEZES OVER ▲ Geffen Home Video Universal Music Video Dist. 39548	Eagles	LF	24.98
34	NEW ▶		GARTH LIVE FROM CENTRAL PARK Orion Home Video Warner Home Video 10119	Garth Brooks	LF	19.95
35	26	10	GALORE Elektra Entertainment 40198	The Cure	LF	19.95
36	23	63	ENLARGED TO SHOW DETAIL ▲ PolyGram Video 4400439253	311	LF	19.95
37	35	28	G3: LIVE IN CONCERT Epic Music Video Sony Music Video 50157	Joe Satriani/Eric Johnson/Steve Vai	LF	19.98
38	36	28	HISTORY ON FILM: VOLUME II Epic Music Video Sony Music Video 50138	Michael Jackson	LF	19.98
39	RE-ENTRY		UNPLUGGED ▲ Warner Reprise Video 3-38311	Eric Clapton	LF	24.98
40	RE-ENTRY		HOMECOMING: THIS IS MY STORY Chordant Dist. Group 4960	Various Artists	LF	29.95

● 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.

### VENDORS TRY TO FILL 'ROMANCE VOID'

(Continued from page 77)

that Hays offered on the tango, the waltz, the cha-cha, and the rhumba. Hays plans future tapes on salsa, merengue, and the jitterbug.

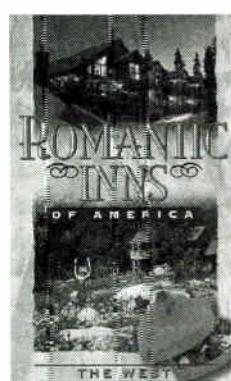
Her company's cassettes are carried by Tower Records, Borders, and Musicland; the Book of the Month Club; the Critics Choice and Rivertown catalogs; and nontheatrical distributors such as Tapeworm, Fast Forward, Silvermine, Quality Books, and Unique Books. Sales number several thousand copies.

Hays uses creative strategies to market the videos. For example, some local florist shops offer them to brides. The personal touch also helps. Hays offers a monthly dance event in Chicago that features a dance lesson from 7-8 p.m. and a party from 8 p.m. to midnight, during which Hays sings with the Bobby Benson Orchestra. Hays is available to answer questions, including those asked about her dance videos on display.

Hands-on methods have eased the way for Dance Vision USA, which released its first "Anyone Can Dance" and "Club Salsa" videos in September. The company has put its brochures in local dance studios and on the Internet (www.dancevision.com). Silvermine stocks its line as well.

The "Dance Basics Plus' Learn To Dance" series from Ridgel's Dance America took 15 years to develop. Twenty-one titles were released last year, including those on country, ballroom, hip-hop, and Latin dance styles. Dance America has its own mail-order

catalog, takes phone orders, and has a World Wide Web site of dance resources, www.danceamerica.com. The videos are also sold at the Web site www.communitymalls.net.



"Romantic Inns Of America" from Goldhil Video suggests destinations for those intimate weekends. A second series points couples toward European getaways.

In fact, Goldhil Home Media changed the title of its "Europe's Classic Inns" video to "Europe's Romantic Inns" because the latter title was much more marketable, says chairman Dwight Hilson.

The series began as a program for the Travel Channel, which produced 13 half-hour shows. Two videos were

released in spring of 1996. Goldhil followed up with another Travel Channel program, "Romantic Inns Of America," which spawned four cassettes a year ago. Featured are relaxing, intimate places where couples go to recharge, says Hilson.

Marketing these special-interest titles is tricky. "For products like this, it doesn't work to do a lot of trade advertising," Hilson says. "The big mass-market retailers and rental stores aren't interested. It's much more of a catalog and mail-order and library product."

Goldhil's videos are carried by Critics Choice, Borders, Learningsmith, and the Wellspring catalog. "We focus our efforts on getting the videos picked up by as many accounts as possible," Hilson says, "because it's just too expensive to do consumer ads, even direct-response ads. We would love to put ads in travel magazines, but it's also prohibitively expensive."

"But I do think these products gradually find more and more exposure."

And if they spark relationships, so be

it. To transform a casual acquaintance-ship into a relationship, Goldhil offers "The Art Of Meeting Men," "How To Meet Women Easily," and "What Women Really Want," developed by psychologist Steven Newmark; all carry a \$19.95 suggested list price.

More romantic destinations are found in the "Super Cities" series from IVN Entertainment in Concord, Calif. The line, begun in 1995, focuses on glamorous cities such as Paris, Rome, and London. "The biggest seller is the Paris tape, which has sold more than 15,000 copies since it was released in the U.S. earlier this year," says sales manager Deborah Austin. The tapes are carried by Borders, which did a "Travel Month" promotion with IVN.

Mindful of the mood it wants to create, IVN is considering putting together a "Romantic Spots Of The World" set for Valentine's Day.

Meanwhile, stay-at-home types can turn up the romantic heat with "Feng Shui: Creating Environments For Success And Well-Being" from 9 Star Productions in San Francisco. This \$29.95

tape, released last month, tells viewers how to harness the chi, or energy, in a room by thoughtful choice and placement of furniture and decorations.

"I have had a number of clients who used feng shui to create a more romantic, inviting, warm, nurturing environment and who said it enhanced their relationships," says producer/consultant Deborah Gee.

Among the suggestions: Chairs and sofas should face the entry of the room, where the chi flows in. "If you turn your back to the chi coming into the room, it causes discomfort and tension," says Gee. In a bedroom, the far right-hand corner is the "marriage corner," so that area should include romance-enhancing objects such as flowers and red or pink decorations. Other items that invite romance include mirrors, plants, and wind chimes.

The tape is being marketed to retail stores and direct-mail catalogs. Gee says several TV stations are considering it for broadcast.

### Billboard

JANUARY 31, 1998

## Top Special Interest Video Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail stores sales reports.		Suggested List Price
			TITLE	Program Supplier, Catalog Number	
<b>RECREATIONAL SPORTS™</b>					
			★★ NO. 1 ★★		
1	1	9	<b>THE OFFICIAL 1997 WORLD SERIES VIDEO</b>	Orion Home Video 91097	19.98
2	3	239	<b>MICHAEL JORDAN: AIR TIME</b>	FoxVideo (CBS/Fox) 5770	19.98
3	4	89	<b>MICHAEL JORDAN: ABOVE &amp; BEYOND</b>	FoxVideo (CBS/Fox) 8360	14.98
4	2	31	<b>TIGER WOODS: SON, HERO &amp; CHAMPION</b>	FoxVideo (CBS Video) 4098	14.98
5	5	13	<b>FOOTBALL FOLLIES</b>	PolyGram Video 4400475033	9.95
6	15	43	<b>THE ULTIMATE FIGHTING CHAMPIONSHIP 4</b>	Vidmark Entertainment VM6372	19.99
7	7	61	<b>THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS &amp; BLOOPERS</b>	Orion Home Video 96002	14.98
8	13	13	<b>NFL: THREE IN A ROW</b>	PolyGram Video 4400475093	9.95
9	10	307	<b>MICHAEL JORDAN'S PLAYGROUND</b>	FoxVideo (CBS/Fox) 2858	19.98
10	6	13	<b>PURE PAYTON</b>	PolyGram Video 4400464413	19.95
11	11	61	<b>NFL: 100 GREATEST FOLLIES</b>	PolyGram Video 8006326733	19.95
12	20	17	<b>NFL GREATEST GAMES: SUPER BOWL III</b>	PolyGram Video 80063046439	19.95
13	12	402	<b>MICHAEL JORDAN: COME FLY WITH ME♦</b>	FoxVideo (CBS/Fox) 2173	19.98
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16	9	45	<b>MICHAEL JORDAN: THE ULTIMATE COLLECTION</b>	FoxVideo (CBS/Fox) 4101090	29.98
17	RE-ENTRY		<b>SUPER SLUGGERS</b>	Orion Home Video 96001	14.98
18	8	11	<b>NFL TALKIN' FOLLIES</b>	PolyGram Video	14.95
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			TITLE	Program Supplier, Catalog Number	
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1	1	15	<b>OPRAH: MAKE THE CONNECTION</b>	Buena Vista Home Entertainment 60428	22.99
2	2	125	<b>THE GRIND WORKOUT HIP HOP AEROBICS♦</b>	Sony Music Video 49659	12.98
3	3	11	<b>THE GRIND WORKOUT: FAT BURNING GROOVES</b>	Sony Music Video	12.98
4	11	61	<b>CRUNCH: FAT BLASTER PLUS</b>	Anchor Bay Entertainment SV10092	9.98
5	7	65	<b>THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING</b>	BMG Video 80115-3	19.98
6	4	15	<b>DENISE AUSTIN: A COMPLETE WORKOUT WITH WEIGHTS</b>	Parade Video 908	12.98
7	5	65	<b>THE FIRM: AEROBIC INTERVAL TRAINING</b>	BMG Video 80112-3	19.98
8	8	171	<b>YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS</b>	Healing Arts 1088	14.98
9	9	9	<b>FIRM BASICS: SCULPTING WITH WEIGHTS</b>	BMG Video 80341-3	19.98
10	10	3	<b>STEP REEBOK: INTENSE MOVES</b>	BMG Video 80358-3	14.98
11	19	3	<b>CRUNCH: THE JOY OF YOGA</b>	Anchor Bay Entertainment SV10285	9.99
12	13	15	<b>DENISE AUSTIN: A HOT HOT FAT-BURNING WORKOUT</b>	Parade Video 909	12.98
13	6	5	<b>FIRM BASICS: FAT BURNING TOTAL BODY WORKOUT</b>	BMG Video 80343-3	19.98
14	16	87	<b>THE FIRM: BODY SCULPTING BASICS</b>	BMG Video 80110-3	19.98
15	12	107	<b>THE GRIND WORKOUT: FITNESS WITH FLAVA♦</b>	Sony Music Video 49796	12.98
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18	18	7	<b>STEP REEBOK: POWER BLAST</b>	BMG Video 80359-3	19.98
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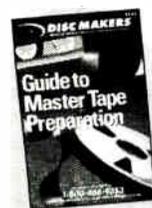
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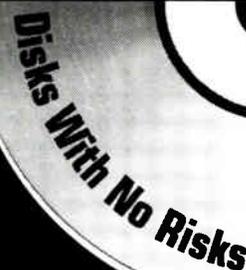
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**Around Town.** International superstar Celine Dion made a surprise appearance as the opening act for WHTZ (Z100) New York's annual Jingle Ball at Madison Square Garden. Diva Dion belted out her version of "The Christmas Song," garnering a standing ovation. She then performed the next evening on UNICEF's 50th anniversary television tribute, hosted at New York's Beacon Theatre.

## Top 40 Still Puts Women's, Kids' Demos First Programmers Debate Worth Of Including Men In Research

*This story was prepared by Kevin Carter, managing editor of Top 40 Airplay Monitor.*

For the last decade, top 40 has been thought of as a format designed, ideally, for moms and their daughters. Oh sure, men were certainly the focus of a station's research or marketing.

Top 40's decision to superserve women, which often meant not researching men at all, dates back to the late '80s and was part of a larger strategy of focusing only on those listeners most likely to camp out at one place on the dial (known as P1 listeners). Some PDs now think that mind-set made the format too narrow. But even with top 40 at its broadest, most-mass-appeal point in years, there's still very little top 40

interest in targeting male listeners.

"There was a time when top 40s could look at men—but that was before fragmentation and specialization, before six kinds of rock stations, hot AC, modern AC, and dance," says consultant Alan Burns. "Today, it's critical to stay focused on a well-defined target in your music research."

"It was considered shocking a few years ago when I stopped testing men," says consultant Bill Richards of what he describes as "an exercise in futility."

"It was hard enough just getting 18-24 males on the phone for call-out, and they ended up hating every song anyway. I felt that it would be time better spent just focusing on females, both teens and 18-34s," Richards says.

From his vantage point, after testing exclusively women, Richards says, in most cases "male numbers never went down. They either stayed the same or even went up."

"None of my top 40 stations have ever used men as part of their research sample," says consultant Harve Blain, who reports that his top 40 clients have done extensive core-audience analysis that "backs up the fact that these young males are spending most of their time at rock or rhythmic stations as their P1 choice but turn to pop top 40 as their secondary choice."

"Stations naturally want the most information about their core audience that they can get for the amounts of money that have to be spent, so including males in pop station research is not money well spent," Blain adds. "[However,] the inclusion of males in rhythmic top 40 research has more validity because of that format's usage by males."

Dave Shakes of Alan Burns & Associates doesn't research music with men at his top 40 or AC clients either, but sounds a rare conciliatory note: "We always look at men in perceptual studies because that type of research raises marketing issues, and we want to market to men as well as women, because in the end, even female-targeted stations get 45%-50% of

their come from men."

### DON'T EVEN LOOK AT MALE INFO!

Living in a duopoly has given one PD an unexpected (and low-cost) look into the male mind-set. While Mike Steele researches only women as PD of top 40 KQKQ (Sweet 98) Omaha, Neb., his additional role as operations manager of modern rock sister KGDE (the Edge) gives him automatic access to a bonus chunk of strategic information on 18-34 males.

"I use that information for Sweet 98 to an extent," says Steele. "We look at females first, but having that info from the

Edge gives me an immediate look at what's working over there, and since over 50% of the Edge's come shares with Sweet 98, it's extremely important for me to know what the male demos are responding to."

Steele says both of his stations do ongoing perceptual research. "We ask the same questions to Sweet 98 and Edge respondents and cross-tabulate data, which gives me even more useable info," he says. "Our main focus at Sweet 98 is still female, [but] in this day and age, a listener is a listener, and I'm not going to discourage men from listening."

*(Continued on page 85)*

## newsline...

**GRAMMY NOMINEES ON-AIR AT WKTU.** David Morales and Arman Van Helden, both mix-masters at WKTU New York, have been nominated for Grammy Awards in the new remixer of the year category. Among Morales' works are Mariah Carey's "Honey" and U2's "Discotheque." Among Van Helden's: the Rolling Stones' "Anybody Seen My Baby?" and Janet Jackson's "Got 'Til It's Gone."

**A BUNCH OF HOT 97 NEWS.** WQHT (Hot 97) New York and sister hip-hop KPWR (Power 106) Los Angeles are teaming up with Priority Records to release "Hip Hop Coast 2 Coast," a compilation featuring Master P, Blackstreet, Foxy Brown, Dr. Dre, Wu-Tang Clan, and the Luniz, as well as new music from Mack 10. Proceeds from the album are set to benefit local charities, including Power's Knowledge is Power Foundation and Hot's Hip Hop Has Heart Foundation. Also at Hot 97, syndicated morning hosts Doctor Dre and Ed Lover are now heard in mornings on WNEZ (910 Jamz) Hartford, Conn. On Feb. 19, Hot 97 will present its first Hot 97 Hip Hop Awards, on the air.

**HARDEN LOOKS TOWARD RETIREMENT.** Frank Harden, who has been one of the morning voices of WMAL Washington, D.C., for 33 years, has retired from the station. He will continue to make occasional appearances at the outlet, and the show will retain Harden's name. Harden teamed with Jackson Weaver as the "Harden And Weaver" show until his partner's death in 1992; it has since been the "Harden, Brant And Parks" show.

## Radio Ireland Changes To Today FM, Flips To Soft AC

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

DUBLIN—After being on the air for less than a year, national broadcaster Radio Ireland has been renamed Today FM and relaunched for the new year with a soft AC format and a 1 million pound (\$1.6 million) marketing blitz.

The programming revamp and schedule changes were undertaken by Ginger Radio, a division of U.K. broadcaster Chris Evans' Ginger Media Group (GMG), after the company was contracted last October to bolster the station's alarmingly low audience figures.

Ginger moved swiftly to implement the changes after they were approved by the Independent Radio & Television Commission, Ireland's broadcasting regulator, late last year.

"In its former life, Today FM never had a music policy. It was all block programming, like TV," says Geoff Holland, Ginger Radio head of programming/PD at Virgin Radio in the U.K. (following its recent takeover by GMG). "What we have done between the hours of mid-

night and [5 p.m.] is to give the station a mainstream music policy. It is now positioned as a soft, classic-leaning AC broadcaster."

Softer contemporary tracks by such artists as Celine Dion are "bang on the mark," along with the Eagles and Van Morrison, to indicate Today's current music output, Holland says.

The station's new music policy is filling a gap in the Irish radio landscape, he adds. "Most of the stations in the country are chart-driven to a point, which Today FM is not. Nationally, there is an opportunity for a really well-defined and well-focused soft AC broadcaster with a classic lean that isn't chart-driven. This is true for the Dublin market, which is really a secondary market for a national station."

The station has kept some of its specialty programs, like soul, jazz, and blues shows, along with its "home-grown" talent, but they are scheduled after 5 p.m.

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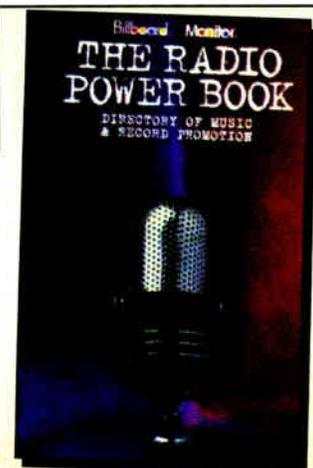
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# FALL '97 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 1998, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	Fa '96	W '97	Sp '97	Su '97	Fa '97
WFAN	sports	4.1	3.1	3.9	3.7	3.9
WKUW	top 40/rhythm	6.2	4.9	3.7	3.9	3.6
WBAB/WHFM	album	3.0	2.8	2.6	3.3	3.5
WOR	N/T	3.6	4.0	4.3	3.0	3.3
WQHT	R&B	3.4	3.2	3.6	3.2	3.3
WABC	N/T	2.7	3.4	3.3	2.7	2.9
WPLJ	AC	3.5	2.8	3.4	3.0	2.9
WBZO	oldies	3.2	2.9	3.2	2.3	2.8
WHLI	adult std	3.7	3.8	3.0	2.8	2.8
WINS	N/T	2.1	2.0	1.8	2.4	2.5
WKYJ	AC	2.4	2.7	2.3	3.1	2.4
WQCD	jazz	2.6	2.8	2.4	3.1	2.3
WNEW	cls rock	1.4	1.9	1.7	2.0	2.0
WQXR	classical	2.0	1.8	2.5	2.1	1.9
WAXQ	cls rock	1.9	2.5	1.9	2.1	1.8
WRKS	R&B adult	1.4	1.6	1.2	1.4	1.7
WBLS	R&B	1.3	1.2	1.6	1.4	1.3
WLIR/WDRE	modern	1.1	1.1	1.6	1.7	1.3
WJMC	country	1.9	1.5	1.6	1.9	1.2
WNSR	AC	1.5	8	1.0	1.6	1.2
WSKQ-FM	Spanish	1.1	1.2	1.2	1.6	1.2
WQEW	adult std	1.3	9	1.0	8	1.1

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
***No. 1***					
1	3	5	8	MY HEART WILL GO ON 550 MUSIC ALBUM CUT	CELINE DION 1 week at No. 1
2	1	1	22	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	ELTON JOHN
3	2	2	15	AT THE BEGINNING ATLANTIC 84037	RICHARD MARX & DONNA LEWIS
4	4	3	16	THE GIFT WINDHAM HILL ALBUM CUT	JIM BRICKMAN FEAT. COLLIN RAYE & SUSAN ASHTON
5	5	4	29	HOW DO I LIVE CURB 73022	LEANN RIMES
6	6	6	14	THE BEST OF LOVE COLUMBIA ALBUM CUT	MICHAEL BOLTON
7	7	8	18	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	PAULA COLE
8	10	10	27	QUIT PLAYING GAMES (WITH MY HEART) JIVE 42453	BACKSTREET BOYS
9	8	7	19	SO HELP ME GIRL ARISTA 13428	GARY BARLOW
10	9	9	22	PROMISE AIN'T ENOUGH PUSH ALBUM CUT	DARYL HALL JOHN OATES
11	13	13	10	LOVING YOU ARISTA ALBUM CUT	KENNY G
12	12	12	12	HOW COULD AN ANGEL BREAK MY HEART LAFACE ALBUM CUT/ARISTA	TONI BRAXTON WITH KENNY G
13	11	11	25	TAKES A LITTLE TIME A&M ALBUM CUT	AMY GRANT
14	18	20	6	OH HOW THE YEARS GO BY MERCURY ALBUM CUT	VANESSA WILLIAMS
15	17	21	7	BACK TO YOU A&M ALBUM CUT	BRYAN ADAMS
16	14	17	13	HEY GIRL COLUMBIA ALBUM CUT	BILLY JOEL
***AIRPOWER***					
17	23	27	3	TRULY MADLY DEEPLY COLUMBIA 78723	SAVAGE GARDEN
18	15	14	15	TELL HIM 550 MUSIC/EPIC ALBUM CUT/COLUMBIA	BARBRA STREISAND - CELINE DION
19	16	15	25	FOOLISH GAMES ATLANTIC 87021	JEWEL
20	19	16	22	2 BECOME 1 VIRGIN 38604	SPICE GIRLS
21	20	18	25	SILVER SPRINGS REPRISE ALBUM CUT	FLEETWOOD MAC
22	24	25	8	LIGHT IN YOUR EYES CAPITOL ALBUM CUT	BLESSID UNION
23	25	22	25	ALL FOR YOU UNIVERSAL 56135	SISTER HAZEL
24	22	23	11	SAND AND WATER REPRISE 17269	BETH NIELSEN CHAPMAN
25	21	19	16	BUTTERFLY COLUMBIA ALBUM CUT	MARIAH CAREY

Call	Format	Fa '96	W '97	Sp '97	Su '97	Fa '97
DETROIT—(7)						
WJLB	R&B	9.1	7.9	8.1	7.9	7.9
WNIC	AC	6.4	6.8	7.2	6.6	7.4
WJR	N/T	7.4	6.2	5.9	6.7	6.4
WOMC	oldies	6.1	5.9	5.8	5.9	5.5
WWJ	N/T	5.4	5.6	5.3	4.9	5.2
WKQI	AC	4.4	4.6	4.7	4.5	4.1
WMXD	R&B adult	3.8	3.7	4.3	3.9	3.9
WRIF	album	4.5	4.7	4.2	4.5	3.8
WXYT	N/T	3.2	3.3	3.1	2.6	3.6
WYVV	jazz	4.0	3.3	3.2	3.5	3.5
WYCD	country	3.7	3.7	3.5	3.3	3.5
WWWW	country	4.0	3.9	3.6	3.5	3.4
WCHB-FM	R&B	2.6	3.2	3.6	4.0	3.2
WDRQ	top 40/rhythm	2.7	3.0	3.8	3.4	3.2
WCXS	cls rock	2.9	3.1	3.1	3.4	3.1
CKWW	adult std	2.3	2.5	2.4	2.9	3.0
WPLT	modern	2.1	2.5	2.5	3.5	3.0
WWBR	cls rock	1.8	1.9	1.7	1.5	2.3
WQRS	modern	2.6	2.9	2.9	2.4	1.9
WDFN	sports	1.5	1.3	1.3	1.4	1.8
CIMX	modern	1.8	1.4	1.8	1.7	1.5
WMUZ	religious	.9	.9	1.0	1.0	1.5
WKRR	album	1.5	1.2	1.1	1.4	1.4
CIDR	triple-A	1.0	1.2	1.2	1.1	1.2
WGPR	R&B adult	1.2	1.4	1.3	.8	1.2
WQBH	R&B oldies	1.6	1.4	1.5	1.5	1.1
ATLANTA—(12)						
WVEE	R&B	10.4	9.8	10.7	9.7	9.7
WSB-AM	N/T	10.2	9.0	8.3	8.9	9.3
WSTR	top 40	5.1	5.9	7.3	7.0	8.1
WKHX-FM	country	7.4	8.3	6.7	6.1	7.3
WALR-AM-FM	R&B adult	6.5	6.2	5.9	6.2	6.3
WSB-FM	AC	4.7	4.3	5.1	5.5	5.7
WNNX	modern	5.0	5.0	4.8	5.1	5.5
WPCH	AC	6.9	5.6	4.9	5.9	5.1
WHTA	R&B	5.0	4.9	5.2	5.1	5.0
WKLS	album	4.9	4.5	4.8	4.7	4.5
WFOX	oldies	3.9	4.2	4.3	4.0	4.2
WZGC	cls rock	3.4	4.2	4.3	4.0	3.9
WYAY	country	4.2	3.4	3.6	4.0	3.4
WGST-AM-FM	N/T	3.9	4.8	4.4	3.1	3.1
SAN DIEGO—(15)						
WJZF	jazz	2.6	2.3	2.8	3.2	2.6
WAOK	religious	1.5	1.5	2.3	2.0	2.1
SAN DIEGO—(15)						
KSON-AM-FM	country	6.2	4.3	7.8	5.6	6.6
KFMB-FM	AC	4.0	4.1	5.3	6.1	5.2
KVXX	AC	7.0	6.4	5.5	6.1	5.1
KOGO	N/T	1.9	1.1	3.0	3.9	4.9
KGB	cls rock	2.7	2.8	3.6	3.8	4.5
XHTZ	top 40/rhythm	5.6	5.2	5.1	4.6	4.3
KHTS	top 40/rhythm	3.3	3.6	3.9	4.0	4.1
KIFM	jazz	4.4	4.3	2.9	3.5	3.8
KFMB-AM	N/T	4.6	4.2	5.3	5.5	3.6
KBZT	oldies	4.1	3.8	3.9	3.5	3.5
KIOZ	album	2.7	3.5	3.6	3.6	3.5
KMCG	R&B adult	.8	1.6	3.5	3.5	3.3
KPOP	adult std	2.5	3.2	2.6	2.6	3.1
XETRA-AM	sports	2.4	2.2	1.7	2.3	2.9
XETRA-FM	modern	2.9	3.5	3.1	2.7	2.3
KFI	N/T	2.3	2.5	1.9	2.5	2.2
KKLQ	top 40	3.6	3.5	1.9	1.6	1.9
KPLN	cls rock	2.8	2.4	1.9	1.9	1.8
KJQY	AC	2.3	1.7	1.5	1.5	1.7
KXGL	cls rock	4.2	2.5	2.1	2.0	1.6
KXST	triple-A	1.1	1.1	1.0	1.7	1.6
XHRM	modern	1.6	2.0	2.1	1.6	1.5
KFSO	classical	1.0	2.0	2.1	1.7	1.4
XHKY	Spanish	1.1	1.5	1.8	1.3	1.3
XLTN	Spanish	1.3	1.2	.8	1.2	1.3
XTIM	Spanish	1.1	1.3	1.2	1.0	1.3
KNX	N/T	1.1	1.0	1.0	.8	1.1
KSPA	adult std.	1.3	1.4	.9	1.2	1.1
XBAC	Spanish	—	—	.8	1.1	1.1
XEMO	Spanish	.9	.7	1.1	.8	1.1
KSDO	N/T	4.2	4.9	2.4	1.3	1.0
NASSAU-SUFFOLK, N.Y.—(16)						
WALK-FM	AC	6.1	6.1	6.2	5.8	5.3
WXRK	modern	4.8	5.2	4.7	5.3	5.3
WBLI	top 40	3.3	3.9	4.4	3.7	5.0
WHTZ	top 40	3.4	4.2	4.0	5.2	4.9
WCB5-FM	oldies	3.6	3.9	4.1	3.9	4.4
WLTW	AC	4.0	3.7	3.3	4.3	4.3
WCB5-AM	N/T	3.7	4.8	3.8	3.8	4.2

## Adult Top 40

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
***No. 1***																								
1	1	3	21	WALKIN' ON THE SUN INTERSCOPE ALBUM CUT	SMASH MOUTH 2 weeks at No. 1																			
2	5	6	13	3 AM LAVA ALBUM CUT/ATLANTIC	MATCHBOX 20																			
3	2	1	17	TUBTHUMPING REPUBLIC 561467/UNIVERSAL	CHUMBAWAMBA																			
4	3	2	28	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	PAULA COLE																			
5	4	4	24	FLY LAVA ALBUM CUT/ATLANTIC	SUGAR RAY																			
6	6	5	13	I DO Geffen 19416	LISA LOEB																			
7	7	8	40	ALL FOR YOU UNIVERSAL 56135	SISTER HAZEL																			
8	10	13	10	TRULY MADLY DEEPLY COLUMBIA 78723	SAVAGE GARDEN																			
9	8	7	31	IF YOU COULD ONLY SEE POLYDOR ALBUM CUT/A&M	TONIC																			
10	11	12	11	SWEET SURRENDER ARISTA ALBUM CUT	SARAH MCLACHLAN																			
11	9	9	39	SEMI-CHARMED LIFE ELEKTRA 64173/EEG	THIRD EYE BLIND																			
12	13	14	12	KISS THE RAIN UNIVERSAL 56140	BILLIE MYERS																			
13	24	35	3	MY HEART WILL GO ON 550 MUSIC ALBUM CUT	CELINE DION																			
14	16	22	7	THE MUMMERS' DANCE QUINLAN ROAD ALBUM CUT/WARNER BROS.	LOREENA MCKENITT																			
15	17	20	12	HOW'S IT GOING TO BE ELEKTRA 64130/EEG	THIRD EYE BLIND																			
16	14	15	19	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	ELTON JOHN																			
17	12	10	30	PUSH LAVA ALBUM CUT/ATLANTIC	MATCHBOX 20																			
18	22	25	6	TIME OF YOUR LIFE (GOOD RIDDANCE) REPRISE ALBUM CUT	GREEN DAY																			
19	25	26	14	SURROUNDED COLUMBIA ALBUM CUT	CHANTAL KREVIASZUK																			
20	19	16	50	ONE HEADLIGHT INTERSCOPE ALBUM CUT	THE WALLFLOWERS																			
21	20	23	10	32 FLAVORS ELEKTRA 64129/EEG	ALANA DAVIS																			
22	21	21	23	TAKES A LITTLE TIME A&M ALBUM CUT	AMY GRANT																			
23	18	18	16	SUMMERTIME DGC ALBUM CUT/GEFFEN	THE SUNDAYS																			
24	23	17	22	HOW DO I LIVE CURB 73022	LEANN RIMES																			
25	26	24	23	CRIMINAL CLEAN SLATE 78595/WORK	FIONA APPLE																			

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 55 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.

## TOP 40 STILL PUTS WOMEN'S, KIDS' DEMOS FIRST

(Continued from page 83)

To some, to test or not test men is a matter of economics. Michael Luczak, operations manager of top 40 WGTZ and WING-AM-FM Dayton, Ohio, says, "If I had the money, I would test men. Top 40 is a mass-appeal, come-driven format, and, although we target females, as of the summer book, 24% of my audience is men 18-plus. Why wouldn't I want to know what they like?"

But Burns cautions top 40 PDs about using male research info, free or not. "During the double-digit era of WZPL Indianapolis, they researched only women—but shortly after they started including men in their music research, those double digits ended," he says.

"I know many people think, 'I just want to put some men in here to see what they're thinking, but I'm still going to focus on women.' The trouble with that is, almost no one is capable of doing it. As soon as you see a song that women love but which is dying with men, you start second-guessing, and you may pull back on the rotation of that song. Do that a few times, and you've seriously weakened the station."

"All in all, it's a bad idea. I can think of one case where maybe I'd do it: in a smaller market where the only rock is either classic or terrible, and there's no frequency available for modern AC or dance," Burns adds.

Garrett Michaels, PD of modern adult WPLT (Planet 96.3) Detroit, agrees. "When I was programming [modern WPLJ] Y100 Philadelphia, [consultant] Scott Shannon taught me that if you're programming a rock-oriented station and targeting women, the men will come along regardless. [But] once you introduce men into the research mix, that macho vibe infiltrates the music, running the risk of scaring away your women."

KLUC Las Vegas PD Cat Thomas says, "Although we are tightly focused on women, we do get a good chunk of males just by the music we play. As long

as we please the women, we seem to get the guys anyhow. There's no need for us to spend the extra money researching men. Let's face it, women rule the world anyhow. When I get in the car with my wife, I stop having a choice of which radio station we listen to."

### GUYS GO WHERE THE GIRLS ARE

"The main way top 40 gets men is by getting their girlfriends, would-be girlfriends, and wives," confirms Burns. "But the format can also get men when the rock stations are weak, the dance or [R&B/crossover] stations are weak, or when you've got a great morning show, including 'guys' the men can identify with and women that fascinate them—as either a sex object or as a representative of all the women in their lives whom they don't quite understand." Burns says top 40 can attract men by being "aggressive and hip promotionally. Guys want to be where things are happening."

While rhythmic top 40 WBBM-FM (B96) Chicago doesn't directly target men, music director Erik Bradley has found that the station's extensive mix-show programming does attract a sizeable male following. "Focus groups, as well as our normal top-of-mind street research, have shown that guys are fascinated by the art of spinning records, both on the radio and live at our club events," he says. And while B96 does no direct marketing to men, Bradley says, "strange as this may sound, men tend to come to where the women are."

"Like they say, 'Ladies' night also attracts men,'" says Michaels, who says the latest audience-composition data shows WPLT "most closely matches the actual gender ratios of the market, which is 51.7% women." Michaels says that modern CIMX and album WRIF clock in at nearly 80% male, while adult top 40 WKQI and rhythmic WDRQ skew close to 80% female.

Many of the PDs surveyed are a lit-

tle more accommodating to men when it comes to non-music elements. At KQKQ, Steele's efforts to market to the masses extend to promotions as well: A recent Dash for Cash was not gender-specific, he says. That said, "I would always lean toward a female-target

## Third Eye Blind Finds Another Audience Connection With Latest Crossover Cut

**EYES AND EARS:** Third Eye Blind's Stephan Jenkins is feeling out of sorts.

During a performance last night in Nashville, he leapt off the stage, where his earpieces were ripped out, possibly damaging his inner ears. As he was tossed back onstage by fans, Jenkins then fell into the corner of the monitor. He's also concerned that he may have messed up his kidneys.

But judging from the life stories evoked on the group's platinum-selling self-titled Elektra debut, the vocalist/songwriter/producer probably won't be fussing too long. In his words: "This album doesn't wallow in melodrama, it doesn't feel sorry for itself. It's too pissed off, too angry of an album to do that."

On Third Eye Blind's latest single, "How's It Going To Be," however, the band's angst is replaced by a different brand of pain—the melancholy and resentment of a relationship that's losing its intimacy. Jenkins writes: "When I say out loud/I want to get out of this/I wonder, Is there anything I'm going to miss/How's it going to be, When you don't know me/. . . How it's going to be, 'Cause I don't care/How's it going to be."

The song's inspiration came about when Third Eye guitarist Kevin Cado-



THIRD EYE BLIND

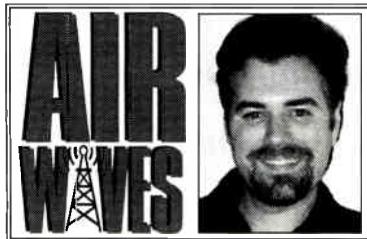
gen was tinkering around with an auto-harp, "which is a vintage-sounding instrument that you can't really play without it having a sort of nostalgic sound to it. That inspired this emotional condition in me," Jenkins says.

That condition surrounds the idea of lost love, of realizing that there may come a despairing day when the two meet and no longer know each other. "I think we all feel violated when we find that a relationship actually has time limits, that it's not unconditional. That's the thing that aches in people," he explains. "That's something everybody can relate to, even when you know you have no business being with this person anymore."

"What's important for me to have happen with this song is that it inspires some feeling in people," Jenkins adds.

"I think that's one of the reasons that 'Semi-Charmed Life' had such a long lifetime. There's an emotional appeal that happens to people listening to the lyrics."

From the corporate nest, Elektra senior VP of promotion Greg Thompson agrees that the sensitivity of "How's It Going To Be" will take the band to the next level. "This is one of



by Chuck Taylor

those special songs that's going to blow this band wide open," he says. "It penetrates beyond format and demographic. This is a career record."

Indeed, the song has scored at no less than four radio formats. Its greatest success so far is on Modern Rock Tracks, where it moves 6-5. It also steps up 9-6 on modern adult, 17-15 on adult top 40, and 23-21 on mainstream top 40, according to the Airplay Monitors. On the Hot 100 Singles chart, "How's It Going To Be" is No. 14 this week, up from 16.

And don't forget that Third Eye Blind's previous cross-format smash, "Semi-Charmed Life," scored a year-end No. 1 rank for 1997 on Modern Rock Tracks and No. 3 for the year on mainstream top 40, according to Airplay Monitor.

Jenkins, however, waves a hand of dismissal over the numbers. "We're not thinking about this in terms of how far it goes. It pleases me that people relate to it when they hear it."

"For me, that has been the most exciting thing about this steamroller of an event that's happened over the last nine months—the personal connection that people make with our music. That says that we're all in this together. It's a good feeling."

Acknowledging that much of that connection comes from the album's overall thematic flavor of dissatisfaction, Jenkins notes, "I don't think the overall sense is dark or depressing. There are reconciliations as well. Music is a form of redemption."

He describes the album track "Jumper," about a friend of band manager Eric Godtland who killed himself in high school because he was gay.

"The message of that song is that I

would understand. These songs are written from a very real place," Jenkins says. ("Your friends have left/You've been dismissed/I never thought it would come to this/And I want you to know/Everyone's got to face down the demons/Maybe today/I wish you would step back from that ledge, my friend.")

Jenkins and fellow bandmates Cadogen, drummer Brad Hargreaves, and bassist Arion Salazar credit radio and their label for helping get the music to the people, saluting KROQ Los Angeles, KITS (Live 105) San Francisco, KNDD (the End) Seattle, and WHFS Washington, D.C. Says Jenkins, "Those are the stations that very early on believed in this band. I think that [KROQ PD] Kevin Weatherly was just a huge force in making Third Eye Blind, solely because he was excited about the music."

And Elektra: "They have afforded us an enormous amount of control. The fears of signing with a major label just haven't been realized at all. [Elektra Records chairman] Sylvia Rhone was a really supportive A&R element in this record."

As a result of the teamwork between radio and the label—and those connected fans—the band has toured the world without end since the project's release last April (and long before as a regional band).

"I enjoy touring very much," Jenkins says. "The hardest part is missing my girlfriend back home, but there's something that's very light about it. When I'm home, there's this emotional weight of being in a relationship. When you're on tour, relationships are very simple. You can meet people and have a meaningful conversation, but four hours later, you're on the bus watching 'South Park' reruns and eating Oreos with the band. That's reality."

Among tour highlights in 1997 was opening a dozen stadium dates for the Rolling Stones and U2 in November and December. Says Jenkins, "You can tell bands that believe in themselves but don't believe the hype. Everyone was asking what they could do to help."

Including U2's Bono: "He shows up in our dressing room with a case of champagne and Guinness to show us how to make Black Velvets. The next day he asks how it was, while our heads were splitting. Then he invites us to join him on his jet. These guys are multimillionaires, and they're totally down to earth. The vibe couldn't be warmer."

Third Eye Blind began the new year with dates in Japan, which will be followed by headlining a nine-week U.S. theater tour beginning in February with crossover counterpart Smashmouth. The group opens in San Francisco—Third Eye's hometown—with a charity appearance for the Haight-Ashbury Medical Clinic. Next, the band will head for Australia.

"That's one of the really cool things Elektra has done," Jenkins says. "They never saw Europe and Asia as an afterthought. They looked at us as a global rock band. We like taking the music we make around the world. It's a dream to go over to Japan and be well received."

Still, Jenkins says, "the most exciting aspect of right now is to see that connection in the audiences we play for. We are eager and excited to have these opportunities."

new calls KBME.

**FOLKS.** Album WYSP Philadelphia assistant PD/music director Neal Mirsky gets PD stripes. WNCI Columbus, Ohio, GM Dave Robbins adds GM duties for country sister WCOL-FM and N/T WFII, replacing current WCOL GM (and former top 40 programmer) Dave Van Stone, who becomes GM at rival sports/oldies combo WBNS-AM-FM.

## Holiday Celebrates His Return To Norfolk Market

**K.J. HOLIDAY** KEEPS repeating, "I'm having so much fun here! This is so much fun!" The PD of WOWI (103 Jams) Norfolk, Va., can't help but see his return to WOWI after a stint in Baltimore as an upbeat move, because this was the station at which he spent much of his career—six years—in nights, mornings, and afternoons. He then became PD under former operations manager Steve Crumbley before moving to the ill-fated WXYV (V103) Baltimore as assistant PD in late 1996.

"They were having trouble there," says Holiday. "The station was dying, and I tried to come in there and do my thing in the midst of changes already, and it just didn't work out." However, Holiday adds that the stint was his "greatest learning experience ever. In that war with [Radio One owner] Cathy Hughes and [WERY] 92Q, I learned a lot about warfare and being in battle. [WXYV PD]

Dr. Dave [Ferguson] is one of the most creative people I've ever met. When I came back here, I applied some of that knowledge from that short period of time—I was there about a year—to WOWI. Though here we don't have that much competition, one thing I've learned is never to become complacent."

After WXYV flipped formats, Holiday says, WOWI GM Janet Armstead asked him to return to Norfolk. The station had been without a separate PD since Hurricane Dave left in mid-'97; Holiday took up the reins late last September.

"I'm probably the best candidate to come back, and Janet knows that, because I've been in this market for six years. We've been No. 1 the whole time I was here," he says. "I had an 11.9 [summer rating] when I came back; the next two trends are 12.1, then 13.2, and I'm waiting for the fall book. I've changed things around, tightened up the music, put some new shows in, and it's very tight. So even though we don't have any competition, and we've been No. 1 all this time, I want this station to go to higher heights as far as numbers are concerned and make the come larger. Because you can never be too large."

Among the changes: mornings with Chase Thomas and newcomer Herman Herston, who has been on "Def Comedy Jam"; new midday female jock Cocoa Butter; "Foxy Fridays," a new Friday-evening all-female show featuring Golden Girl, Lex Coupe, and mixer Miss Blendz; and a Sunday-night old-school mix show, "Sunday School," teaming Golden Girl with mixer DJ Bee. Heart Attack remains assistant PD/music director.

Holiday likens the sound of the station—one of the country's first hip-hop torchbearers—to WQHT (Hot

97) New York, but with more R&B. "Our station has a lot of flavor to it," he says, adding that he rarely day-parts music "unless it's really rough, like this new song by DMX, 'Get At Me Dog.' Some of the hardcore hip-hop stuff I'll play later, but I'll play LL Cool J's '4321' and Rakim in the morning show. We have a lot of males here because of the military bases. They buy records quickly before they go overseas, so it's a very active market as far as retail."

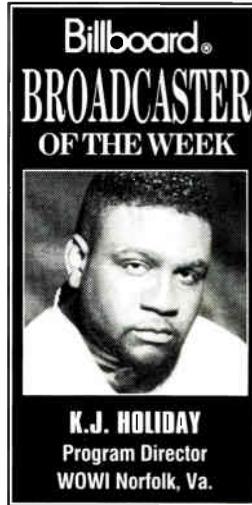
Here's a recent hour from Holiday's afternoon shift on WOWI: LL Cool J, "Father"; Mase, "What You Want"; Missy Elliott, "Beep Me 911"; Dru Hill, "5 Steps"; SWV and Puff Daddy, "Someone"; the Firm, "Phone Tap"; Jon B and 2Pac, "Are You Still Down?"; Usher, "You Make Me Wanna . . ."; David Hollister, "The Weekend" ("That's one thing I pride our station on, we break new music"); Brian McKnight, "Anytime"; Puff Daddy & the Family, "All About The Benjamins"; and Lysette, "Young, Sad And Blue."

Owned by Clear Channel, WOWI has been able to run big promos, like the party it held outdoors last October under a giant black-light poster-style billboard to welcome Holiday back. That week, says Holiday, the station gave away \$1,000 a day during his air shift and continues to give away \$103 a day. Around Thanksgiving, WOWI and local charities held the K.J. Holiday Food for the Needy food drive, at which the station collected food to be delivered personally by staff and jocks. WOWI also partnered with a local furniture store for its 12 Days of Christmas promo, giving away bedroom sets and TVs to listeners who responded to the Christmas Jam of the Day.

"I'm having a lot of fun here. I enjoy programming, Heart Attack helps me out a lot; Janet Armstrong gives me a lot of support; and our promotion director is Toni Bailey-Jones, who wins a lot of industry awards," says Holiday, a New York native and University of Maryland graduate.

Previously, Holiday worked at WOCQ (OC104) Ocean City, Md., "when Dave Allen was there" and at rival WJDY before first joining WOWI in 1990. He credits Allen, Crumbley, Ferguson, consultant Jerry Clifton, and former programmer Chris Barry with shaping his career; he credits the WXYV experience with preparing him for his triumphant return to WOWI. About returning to a smaller market, he says, "It feels great to be back because I had a lot of love here . . . I love the Virginia Beach/Norfolk area."

JANINE COVENEY



## EXECUTIVE TURNTABLE

**FORMATS.** WNSR New York becomes adult top 40 Big 105 under PD Adam Goodman. As previously mentioned, Danny Bonaduce takes mornings. The station slogans: "The best mix of the '80s and '90s" and "The New York mix that picks you up and keeps you going."

After a decade of simulcasting its FM sister through several formats, KKBQ-AM Houston finally splits from KKBQ-FM (93Q) and drops country for adult standards with the

Once upon a time, Norman Cook joined a British pop band called the Housemartins. The outfit had a successful run in the '80s, but he hated it. "That band was just a job," he says. "I could've just as easily been a butcher or baker. I got laid more than I ever have in my life and drank lots of free beer, but I wasn't musically satisfied or expressing myself."

So why the objection to the good life? "Americans are more caught up in the rock'n'roll dream. They think it's about leather trousers, long hair, and driving fast cars with young blondes," Cook says. "In Britain, club music is more of a soundtrack to growing up than Van Halen. It's where you meet girls, learn about drugs and alcohol, and spend your nights with friends."

When the band called it quits, Cook returned to

his big-beat DJ roots under a variety of aliases, including Freakpower, Mighty Dub Katz, and most recently Fat Boy Slim. As Slim, he's spinning his way into America's consciousness with "Going Out Of My Head," which is No. 28 on Modern Rock Tracks. The



"I didn't get turned on by guitar solos, but I get intense satisfaction out of my work now."  
—Norman Cook, aka Fat Boy Slim

cut prominently samples Yvonne Elliman's cover of the Who's "I Can't Explain."

"I didn't get turned on by guitar solos, but I get

intense satisfaction out of my work now. It's about going to clubs and watching how tunes affect dancing. That's where my inspiration comes from."

But Cook acknowledges that such vice-overload inspiration doesn't lead to the most cerebral musical output.

"Dance music is about wiggling hips," the mix-master says. "I admit what I do isn't intelligent. I don't agonize about the political implications. And when you finish one album, you don't spend a year touring. You just start a new one."

And that isn't the only advice for DJs planning to follow techno acts like Slim, Prodigy, and the Chemical Brothers into the millennium's mainstream.

"Make sure it doesn't sound like a country & western or rock album. That would be smart, but boring."

Billboard®

JANUARY 31, 1998

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
★★★ No. 1 ★★★					
1	1	2	5	GIVEN TO FLY YIELD	PEARL JAM EPIC
2	3	3	23	MY OWN PRISON MY OWN PRISON	CREED WINO-UP
3	4	4	14	3 AM YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
4	2	1	28	TOUCH, PEEL AND STAND DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
5	6	7	8	TASTE OF INDIA NINE LIVES	AEROSMITH COLUMBIA
6	7	8	14	WASH IT AWAY YOUR BODY ABOVE ME	BLACK LAB OGC/GEFFEN
7	5	5	14	BACK ON EARTH THE OZZMAN COMETH	OZZY OSBOURNE EPIC
8	12	14	9	THE UNFORGIVEN II RELOAD	METALLICA ELEKTRA/EEG
9	11	13	8	TIME OF YOUR LIFE (GOOD RIDDANCE) NIMROD	GREEN DAY REPRISE
10	9	9	12	THE GIRL I LOVE BBC SESSIONS	LED ZEPPELIN ATLANTIC
11	13	12	10	THE OAF (MY LUCK IS WASTED) IN LOVING MEMORY OF...	BIG WRECK ATLANTIC
12	15	18	7	SEX AND CANDY MARCY PLAYGROUND	MARCY PLAYGROUND CAPITOL
13	8	6	11	THE MEMORY REMAINS RELOAD	METALLICA ELEKTRA/EEG
14	17	20	5	SHELF IN THE ROOM DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
15	10	10	24	EVERLONG THE COLOUR AND THE SHAPE	FOO FIGHTERS ROSWELL/CAPITOL
16	14	11	17	ALMOST HONEST CRYPTIC WRITINGS	MEGADETH CAPITOL
17	16	19	8	CLUMSY CLUMSY	OUR LADY PEACE COLUMBIA
18	21	23	5	SHE SAID "SCREAM 2" SOUNDTRACK	COLLECTIVE SOUL DIMENSION/CAPITOL
19	36	—	2	BLUE ON BLACK TROUBLE IS...	KENNY WAYNE SHEPHERD BAND REVOLUTION
20	27	—	2	SUNSHOWER GREAT EXPECTATIONS THE ALBUM	CHRIS CORNELL ATLANTIC
21	19	15	15	BOTH SIDES NOW MARCHING TO MARS	SAMMY HAGAR THE TRACK FACTORY/MCA
22	18	17	11	FLIP THE SWITCH BRIDGES TO BABYLON	THE ROLLING STONES VIRGIN
23	20	16	19	SLOW RIDE TROUBLE IS...	KENNY WAYNE SHEPHERD BAND REVOLUTION
24	22	24	12	FORTY SIX & 2 AENIMA	TOOL FREEWORLD
25	NEW	1	1	MY HERO THE COLOUR AND THE SHAPE	FOO FIGHTERS ROSWELL/CAPITOL
26	23	22	21	WALKIN' ON THE SUN FUSH YU MANG	SMASH MOUTH INTERSCOPE
27	25	26	10	WITHOUT EXPRESSION THE BEST THAT I COULD DO 1978-1988	JOHN MELLENCAMP MERCURY
28	32	—	4	SAINT OF ME BRIDGES TO BABYLON	THE ROLLING STONES VIRGIN
29	24	21	14	DIRTY EYES BONFIRE	AC/DC EASTWEST/EEG
30	30	35	5	SULLIVAN MONSOON	CAROLINE'S SPINE HOLLYWOOD
31	31	33	6	HAPPY SOMEWHERE MORE FAMILIAR	SISTER HAZEL UNIVERSAL
32	28	29	10	MOUTH "AN AMERICAN WEREWOLF IN PARIS" SOUNDTRACK	BUSH TRAUMA/INTERSCOPE/HOLLYWOOD
33	40	—	2	DAMMIT (GROWING UP) DUDE RANCH	BLINK 182 CARGO/MCA
34	26	27	12	ASHES TO ASHES ALBUM OF THE YEAR	FAITH NO MORE SLASH/REPRISE
35	33	36	4	BLACK SEVENDUST	SEVENDUST TVT
36	35	38	7	THE GHOST OF TOM JOAD RAGE AGAINST THE MACHINE	RAGE AGAINST THE MACHINE EPIC
37	29	28	13	WEEDS SOUL SEARCHING SUN	LIFE OF AGONY ROADRUNNER
38	33	—	17	AENIMA AENIMA	TOOL FREEWORLD
39	34	30	19	EVERYTHING TO EVERYONE SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
40	37	—	2	JANE SAYS KETTLE WHISTLE	JANE'S ADDICTION WARNER BROS.

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 Mainstream rock stations and 79 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 31, 1998

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
★★★ No. 1 ★★★					
1	1	1	14	SEX AND CANDY MARCY PLAYGROUND	MARCY PLAYGROUND CAPITOL
2	2	2	10	TIME OF YOUR LIFE (GOOD RIDDANCE) NIMROD	GREEN DAY REPRISE
3	3	3	5	GIVEN TO FLY YIELD	PEARL JAM EPIC
4	7	6	17	BITTER SWEET SYMPHONY URBAN HYMNS	THE VERVE VCI/HUT/VIRGIN
5	6	7	13	HOW'S IT GOING TO BE THIRD EYE BLIND	THIRD EYE BLIND ELEKTRA/EEG
6	4	5	16	3 AM YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
7	5	4	21	EVERYTHING TO EVERYONE SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
8	8	9	11	BRICK WHATEVER AND EVER AMEN	BEN FOLDS FIVE 550 MUSIC
9	10	10	9	CLUMSY CLUMSY	OUR LADY PEACE COLUMBIA
10	9	8	19	TOUCH, PEEL AND STAND DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
11	11	11	15	MOUTH "AN AMERICAN WEREWOLF IN PARIS" SOUNDTRACK	BUSH TRAUMA/INTERSCOPE/HOLLYWOOD
12	14	15	17	DAMMIT (GROWING UP) DUDE RANCH	BLINK 182 CARGO/MCA
13	12	13	29	WALKIN' ON THE SUN FUSH YU MANG	SMASH MOUTH INTERSCOPE
14	19	20	10	MY OWN PRISON MY OWN PRISON	CREED WINO-UP
15	13	12	27	EVERLONG THE COLOUR AND THE SHAPE	FOO FIGHTERS ROSWELL/CAPITOL
16	18	17	12	BRIMFUL OF ASHA WHEN I WAS BORN FOR THE SEVENTH TIME	CORNERSHOP LUKA BOP/WARNER BROS.
★★★ Airpower ★★★					
17	23	39	3	MY HERO THE COLOUR AND THE SHAPE	FOO FIGHTERS ROSWELL/CAPITOL
18	20	21	6	WASH IT AWAY YOUR BODY ABOVE ME	BLACK LAB OGC/GEFFEN
19	16	16	13	SWEET SURRENDER SURFACING	SARAH MCLACHLAN ARISTA
20	17	19	13	DEADWEIGHT "A LIFE LESS ORDINARY" SOUNDTRACK	BECK LONDON/ISLAND
21	21	23	6	THE MUMMERS' DANCE THE BOOK OF SECRETS	LOREENA MCKENITT QUINLAN ROAD/WARNER BROS.
22	15	14	20	TUBTHUMPING TUBTHUMPER	CHUMBAWAMBA REPUBLIC/UNIVERSAL
23	22	25	8	ROYAL OIL LET'S FACE IT	THE MIGHTY MIGHTY BOSSTONES BIG RIG/MERCURY
24	32	—	2	ALL AROUND THE WORLD BE HERE NOW	OASIS EPIC
25	24	27	8	BEAUTIFUL DISASTER TRANSISTOR	311 CAPRICORN/MERCURY
26	25	26	8	JANE SAYS KETTLE WHISTLE	JANE'S ADDICTION WARNER BROS.
27	27	31	12	KARMA POLICE OK COMPUTER	RADIOHEAD CAPITOL
28	33	40	3	GOING OUT OF MY HEAD BETTER LIVING THROUGH CHEMISTRY	FAT BOY SLIM ASTRALWERKS/CAROLINE
29	26	24	13	SUGAR CANE THE DADDY OF THEM ALL	SPACE MONKEYS FACTORY/CHINGON/INTERSCOPE
30	37	—	2	BRIAN WILSON ROCK SPECTACLE	BARENAKED LADIES REPRISE
31	28	29	21	HITCHIN' A RIDE NIMROD	GREEN DAY REPRISE
32	39	—	2	GOODBYE IT MEANS EVERYTHING	SAVE FERRIS STARPOOL/EPIC
33	40	—	17	OPEN UP YOUR EYES LEMON PARADE	TONIC POLYDOR/A&M
34	29	33	8	I'M AFRAID OF AMERICANS EAR TH L I NG	DAVID BOWIE VIRGIN
35	NEW	1	1	SUNSHOWER GREAT EXPECTATIONS THE ALBUM	CHRIS CORNELL ATLANTIC
36	30	28	16	WRONG NUMBER GALORE	THE CURE FICTION/ELEKTRA/EEG
37	36	32	22	SUMMERTIME STATIC & SILENCE	THE SUNDAYS DGC/GEFFEN
38	34	36	7	THE GHOST OF TOM JOAD RAGE AGAINST THE MACHINE	RAGE AGAINST THE MACHINE EPIC
39	NEW	1	1	WHY CAN'T WE BE FRIENDS FUSH YU MANG	SMASH MOUTH INTERSCOPE
40	35	38	6	RPM FLOORED	SUGAR RAY LAVA/ATLANTIC



HITS!  
IN  
TOKIO

Week of January 4, 1998

- Change The World / Babyface  
Featuring Eric Clapton
- Together Again / Janet Jackson
- Only If / Enya
- Be The Man / Celine Dion
- Tubthumping / Chumbawamba
- All Around The World / Dasis
- Gettin' Jiggy Wit It / Will Smith
- Every Nation / Red Hot R+B All Stars
- Spice Up Your Life / Spice Girls
- Madazulu / Deep Forest
- Feel So Good / Mase
- Spam / Save Ferris
- Back To You / Bryan Adams
- Pink / Aerosmith
- A Song For Mama / Boyz II Men
- The Tree Knows Everything / Adam F  
Featuring Tracy Thorn
- Metal Blue America / Ken Ishii
- I Do / Lisa Loeb
- Wish I Sang Like Marvin Gaye / Newtone
- Remember / Repercussions
- Magic / D'Influence
- You're The One I Love / Shola Ama
- Sweet Sweet Surrender / Samantha Cole
- Let's Get Started / All Saints
- Roxanne '97 (Puff Daddy Remix) / Sting & The Police
- Stepping Stones / G. Love And Special Sauce
- I'm A Tree / Imani Coppola
- Where Broken Hearted People Go / Brains Beat Beauty
- Sunny Day Holiday / Yumi Mastutoya
- Sunchyme / Dario G
- She's A Good Girl / Sleeper
- Still A Thrill / Sybil
- Don't Think About It / Adeva
- If I Had A Dime / Martine Girault
- Tsuyoku Hakanai Monotachi / Cocco
- Flip The Switch / The Rolling Stones
- Aimi Tsuite / Shikao Suga
- Men In Black / Will Smith
- Delicious / Deni Hines
- Tomorrow Never Dies / Sheryl Crow
- Bernadette / Paul Simon
- Even After All / Finley Quayle
- My Heart Will Go On / Celine Dion
- Barely There / The Pansies
- After 12, Before 6 / Sam Sater
- Romeo Is Bleeding / Daryl Hall And John Dates
- Mother / Puffy
- Yureru Taion / Aco
- So What! / Janes Addiction
- Say What You Say / Cath Coffey

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>

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

## New Series Abound: Simmons And Grammys Plan Launches

**RUSSELL'S NEW SHOW:** Russell Simmons may be best known for co-founding Def Jam Records, but the entertainment entrepreneur has been steadily building an empire inspired by African-American pop culture. His entertainment company, Rush Communications, includes ventures that have produced HBO's "Russell Simmons' Def Comedy Jam" as well as Phat Fashions, Def Pictures, and Oneworld magazine.

Now Simmons is expanding his reach into TV with the hourlong syndicated series "Oneworld's Music Beat With Russell Simmons," launching in September. The program will have a magazine-style format and will be produced by Tri-Crown Productions in association with Black Pearl Entertainment and Warner Bros. Domestic Pay-TV, Cable & Network Features (Billboard, Dec. 13, 1997).

"Black culture is universal," says Simmons. "This show won't be targeted just to blacks. I want this show to be inclusive; it will be for everyone who embraces young black culture."

"Oneworld" will have guest hosts, with Simmons making cameo appearances. "We wanted someone who could bring his name to the program who had a lot of credibility with our audience," says Eric Frankel, executive VP, Warner Bros. Domestic Pay-TV, Cable & Network Features. "Russell was at the top of our short list."

The show had a previous incarnation as "R&B-TV," a quarterly syndicated special that earned higher ratings in some markets than "Vibe" and "The Keenen Ivory Wayans Show," says Frankel. These talk shows won't be the main competition, however. Motown Records and PolyGram Television are launching a syndicated R&B music series, "Motown Live," in September.

Frankel says "Oneworld" will have a target audience of 18- to 34-year-olds, and the program will include cross-promotions with Simmons' Oneworld magazine and other Rush Communications ventures. The show will feature on-location shoots in addition to interviews and music videos. The program's time slot will depend on the market and the station carrier.

tion to interviews and music videos. The program's time slot will depend on the market and the station carrier.

**GRAMMY TV:** The Grammys have spawned a successful franchise with a series of albums. Now comes word that a Grammy TV series will begin production this spring.

"Grammy Profiles" will be a behind-the-scenes look at Grammy nominees and winners. The series will cut rare footage from the Grammy archives, as well as feature new interviews and musical footage. The National Academy of Recording Arts and Sciences will produce the show, along with Cossette Productions. L.A.-based WAVE Entertainment will handle financing and international distribution.

So far, 50 episodes are planned. No word yet if the series will be syndicated or picked up by a network.

**MTV & VH1 NEWS:** Inside sources are saying that VH1 is close to naming an executive to replace Lee Chesnut, the former VP of music programming who left the network in November. In VH1 series news, Sarah McLachlan will tape an episode of "Storytellers" Jan. 29 in Los Angeles. We hear the performance will feature a guest appearance by Paula Cole; the episode will air sometime in March.

Meanwhile, over at MTV, the network is looking to hire a new high-ranking programming executive. According to informed sources, MTV has been courting programmers from modern rock radio. MTV is also launching two new series: "The Week In Rock" has been revamped into "MTV News 1515," which debuts Jan. 23. The "1515" in the title comes from the address of MTV's New York headquarters at 1515 Broadway. MTV is also unveiling a new documentary series, "MTV's Ultrasound," which premieres Feb. 22. The first episode, "Back In The Day," will focus on the history of hip-hop. Other upcoming "Ultrasound" episodes include one with Madonna (featuring the first TV appearance with her daughter, Lourdes), which airs March 1.

Meanwhile, over at MTV, the network is looking to hire a new high-ranking programming executive. According to informed sources, MTV has been courting programmers from modern rock radio. MTV is also launching two new series: "The Week In Rock" has been revamped into "MTV News 1515," which debuts Jan. 23. The "1515" in the title comes from the address of MTV's New York headquarters at 1515 Broadway. MTV is also unveiling a new documentary series, "MTV's Ultrasound," which premieres Feb. 22. The first episode, "Back In The Day," will focus on the history of hip-hop. Other upcoming "Ultrasound" episodes include one with Madonna (featuring the first TV appearance with her daughter, Lourdes), which airs March 1.

# THE EYE



by Carla Hay

## PRODUCTION NOTES

### LOS ANGELES

Bic Runga and director Josh Taft shot a clip for "Sway," from her Columbia Records debut "Drive."

Kottonmouth Kings used a neighborhood cul-de-sac in the city of Orange, Calif., to shoot the video for "Suburban Life." This "Scream 2" single was directed by Jon Reiss.

### NEW YORK

Lara M. Schwartz directed the Lost Boyz clip "What's Wrong?" in their hometown of Queens.

### NASHVILLE

Trace Adkins filmed "Lonely Won't

Leave Me Alone" with director Michael Merriman.

"Bye, Bye" by Jo Dee Messina was lensed by Picture Vision director Jon Small.

### OTHER CITIES

Camp Macks Fish Resort in Lake Wells, Fla., was the scene of the video shoot for "Catahoula" by the Bellamy Brothers. It was directed by Chris Rogers.

Vis•Ability director Michael Lucero paid homage to "Jack In The Beanstalk" in the honeyrods video for "Love Bee." It was filmed in San Francisco.



14 hours daily  
 1899 9th Street NE,  
 Washington, D.C. 20018

- 1 Wyclef Jean, Gone Till November
- 2 The Notorious B.I.G., Sky's The Limit
- 3 Missy "Misdemeanor" Elliott, Beep Me 911
- 4 Puff Daddy, Been Around The World
- 5 Janet, Got 'Til It's Gone
- 6 SWV, Rain
- 7 LL Cool J, Father
- 8 2Pac, I Wonder If Heaven Got A Ghetto
- 9 Jody Watley, Off The Hook
- 10 The Alkaholiks, All Night
- 11 Usher, Nice & Slow
- 12 Boyz II Men, A Song For Mama
- 13 Lord Tariq & Peter Gunz, Deja Vu
- 14 Mic Geronimo, Nothin' Move But The Money
- 15 Az, Nas, Nature And Dr. Dre, Phone Tap
- 16 Will Smith, Gettin' Jiggy Wit It
- 17 Elusion, Reality
- 18 Sting & The Police, Roxanne '97
- 19 Mary J. Blige, Seven Days
- 20 Playa, Don't Stop The Music
- 21 Janet, Together Again
- 22 Uncle Sam, I Don't Ever Want To See...
- 23 Queen Pen, All My Love
- 24 Brian McKnight, Anytime
- 25 Chico DeBarge, Love Still Good
- 26 Busta Rhymes, Dangerous
- 27 Magoos And Timbaland, Luv 2 Luv U
- 28 JD Feat. Da Brat, The Party Continues
- 29 Keith Washington, Bring It On
- 30 K-Ci & JoJo, All My Life

### NEW ON'S

- Luke, Raise The Roof  
 CeCe Winans, Well, Alright  
 Byron Stingily, You Make Me Feel...  
 David Hollister, The Weekend



Continuous programming  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 Sammy Kershaw, Love Of My Life
- 2 Wynonna, When Love Starts Talkin'
- 3 Bryan White, One Small Miracle
- 4 Deana Carter, Did I Shave My Legs For This?
- 5 Lila McCann, I Wanna Fall In Love
- 6 Brooks & Dunn, He's Got You
- 7 Paul Brandt, A Little In Love
- 8 John Michael Montgomery, Angel In My Eyes
- 9 The Kinleys, Just Between You And Me
- 10 Anita Cochran, What If I Said
- 11 Martina McBride, A Broken Wing
- 12 Shania Twain, Don't Be Stupid
- 13 Reba McEntire, What If I
- 14 Toby Keith, Dream Walkin'
- 15 Trace Adkins, Lonely Won't Leave Me Alone

- 16 Clay Walker, Then What
- 17 Tracy Lawrence, One Step Ahead Of The Storm
- 18 Kevin Sharp, There's Only You
- 19 Wade Hayes, The Day That She Left Tulsa
- 20 Trisha Yearwood, Perfect Love
- 21 Daryle Singletary, The Note
- 22 Ty Herndon, I Have To Surrender
- 23 Jo Dee Messina, Bye, Bye
- 24 CiNT Black, Something That We Do
- 25 Milla Mason, Closer To Heaven
- 26 Kenny Chesney, Thats Why I'm Here
- 27 Collin Raye W/Jim Brickman, The Gift
- 28 Kris Tyler, What A Woman Knows
- 29 Blackhawk, Postmarked Birmingham
- 30 Sherrie Austin, One Solitary Tear
- 31 Rhett Akins, More Than Everything
- 32 Paul Brandt, What's Come Over You
- 33 Shania Twain, Love Gets Me Every Time
- 34 David Lee Murphy, Just Don't Wait Around
- 35 Neal McCoy, If You Can't Be Good
- 36 Jim Collins, The Next Step
- 37 Chely Wright, Just Another Heartache
- 38 Chris Cummings, The Kind Of Heart That Breaks
- 39 Melodie Crittenden, Broken Road
- 40 Sawyer Brown, Another Side
- 41 JC Jones, One Night
- 42 Dixie Chicks, I Can Love You Better
- 43 Delbert McClintock, Sending Me Angels
- 44 David Kersh, If I Never Stop Lovin' You
- 45 Raybon Bros. W/Olivia Newton-John, Falling
- 46 Great Divide, Never Could
- 47 Bellamy Brothers, Catahoula
- 48 Trace Adkins, The Rest Of Mine
- 49 Tim McGraw, Everywhere
- 50 Tracy Lawrence, How A Cowgirl Says Goodbye

† Indicates Hot Shots

### NEW ON'S

- Matraca Berg, Back In The Saddle  
 Rhett Akins, Better Than It Used To Be  
 Steven Curtis Chapman, I Will Not Go Quietly  
 The Backsliders, My Baby's Gone  
 The Mavericks, To Be With You  
 Tracy Byrd, I'm From The Country



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Matchbox 20, 3 AM
- 2 Puff Daddy, Been Around The World
- 3 Metallica, The Memory Remains
- 4 Green Day, Time Of Your Life
- 5 Marcy Playground, Sex And Candy
- 6 Will Smith, Gettin' Jiggy Wit It
- 7 Aerosmith, Pink
- 8 Janet, Together Again
- 9 Mariah Carey, Breakdown
- 10 Spice Girls, Too Much
- 11 Puff Daddy, It's All About The Benjamins
- 12 Backstreet Boys, As Long As You Love Me
- 13 Busta Rhymes, Dangerous
- 14 Lord Tariq & Peter Gunz, Deja Vu
- 15 Oasis, All Around The World
- 16 The Notorious B.I.G., Sky's The Limit
- 17 Third Eye Blind, How's It Going To Be
- 18 Sarah McLachlan, Sweet Surrender

- 19 Ben Folds Five, Brick
- 20 Erykah Badu, Tyrone
- 21 Fiona Apple, Never Is A Promise
- 22 Blink 182, Dammit
- 23 Savage Garden, Truly Madly Deeply
- 24 2Pac, I Wonder If Heaven Got A Ghetto
- 25 Az, Nas, Nature And Dr. Dre, Phone Tap
- 26 LL Cool J, Father
- 27 Celine Dion, My Heart Will Go On
- 28 Run DMC Feat. Jason Nevins, It's Like...
- 29 Fat Boy Slim, Going Out Of My Head
- 30 Boyz II Men, A Song For Mama
- 31 Everclear, Everything To Everyone
- 32 Bryan Adams, Back To You
- 33 Lisa Loeb, I Do
- 34 Smash Mouth, Why Can't We Be Friends
- 35 Jane's Addiction, Jane Says
- 36 Robert Bradley, Once Upon A Time
- 37 Our Lady Peace, Clumsy
- 38 Chumbawamba, Tubthumping
- 39 Usher, Nice & Slow
- 40 Wyclef Jean, Gone Till November
- 41 Cornershop, Brimful Of Asha
- 42 Mase, Feel So Good
- 43 Erick Sermon, Keith Murray & Redman, Rapper's...
- 44 Jewel, You Were Meant For Me
- 45 Billie Myers, Kiss The Rain
- 46 Loreena McKennitt, The Mummers' Dance
- 47 LSG, My Body
- 48 Magoos And Timbaland, Luv 2 Luv U
- 49 Daft Punk, Around The World
- 50 Beastie Boys, Sabotage

### NEW ON'S

- Metallica, The Unforgiven II  
 Daft Punk, Around The World  
 All Saints, I Know Where It's At  
 Common F/Lauryn Hill, Respect For Life  
 Alana Davis, 32 Flavors  
 Destiny's Child F/Wyclef Jean, No, No, No  
 Bob Dylan, Not Dark Yet  
 Natalie Imbruglia, Torn  
 Jonny Lang, Missing Your Love  
 Missy "Misdemeanor" Elliott, Beep Me 911  
 Sublime, Badfish



30 hours weekly  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 Sammy Kershaw, Love Of My Life
- 2 Brooks & Dunn, He's Got You
- 3 John Michael Montgomery, Angel In My Eyes
- 4 Shania Twain, Don't Be Stupid
- 5 David Kersh, If I Never Stop Lovin' You
- 6 Reba McEntire, What If
- 7 Ty Herndon, I Have To Surrender
- 8 Lila McCann, I Wanna Fall In Love
- 9 Wade Hayes, The Day That She Left Tulsa
- 10 Anita Cochran, What If I Said
- 11 Trace Adkins, The Rest Of Mine
- 12 Dixie Chicks, I Can Love You Better
- 13 Bryan White, One Small Miracle
- 14 Neal McCoy, If You Can't Be Good
- 15 Chely Wright, Just Another Heartache

- 16 Daryle Singletary, The Note
- 17 John Michael Montgomery, Life's A Dance
- 18 Tracy Lawrence, Stars Over Texas
- 19 Michael Peterson, Drink, Swear, Steal & Lie
- 20 Rhett Akins, That Ain't My Truck
- 21 Neal McCoy, If I Was A Drinkin' Man
- 22 Deana Carter, Did I Shave My Legs For This?
- 23 Alan Jackson, Who's Cheatin' Who
- 24 Kris Tyley, What A Woman Knows
- 25 Clay Walker, Watch This
- 26 Kevin Sharp, There's Only You
- 27 Diamond Rio, How Your Love Makes Me Feel
- 28 Lorrie Morgan, Go Away
- 29 David Lee Murphy, All Lit Up In Love
- 30 Lonestar, You Walked In

### NEW ON'S

Trisha Yearwood, Perfect Love  
 Milla Mason, Closer To Heaven



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Smash Mouth, Walkin On The Sun
- 2 Chumbawamba, Tubthumping
- 3 Paula Cole, I Don't Want To Wait
- 4 Celine Dion, My Heart Will Go On
- 5 Sarah McLachlan, Sweet Surrender
- 6 Janet, Together Again
- 7 Robyn, Show Me Love
- 8 Savage Garden, Truly Madly Deeply
- 9 Lisa Loeb, I Do
- 10 Matchbox 20, 3 AM
- 11 Elton John, Something About The Way...
- 12 Meredith Brooks, What Would Happen
- 13 Sugar Ray, Fly
- 14 Mariah Carey, Butterfly
- 15 Bryan Adams, Back To You
- 16 John Lennon, Nobody Told Me
- 17 The Wallflowers, One Headlight
- 18 Third Eye Blind, Semi-Charmed Life
- 19 Harry Connick, Jr., Let's Just Kiss
- 20 David Bowie, China Girl
- 21 The Verve Pipe, The Freshmen
- 22 Savage Garden, I Want You
- 23 Loreena McKennitt, The Mummers' Dance
- 24 Alana Davis, 32 Flavors
- 25 Fleetwood Mac, Hold Me
- 26 Matchbox 20, Push
- 27 Third Eye Blind, How's It Going To Be
- 28 Billie Myers, Kiss The Rain
- 29 Eagles, Hotel California
- 30 Santana, Black Magic Woman

### NEW ON'S

The Rolling Stones, Saint Of Me  
 Paula Cole, Me  
 Shania Twain, You're Still The One  
 Brian McKnight, Anytime  
 Marcy Playground, Sex And Candy

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JANUARY 31, 1998.

**THE BOX**  
 MUSIC TELEVISION  
 YOU CONTROL

Continuous programming  
 1221 Collins Ave  
 Miami Beach, FL 33139

**AMERICA'S NO. 1 VIDEO**

Usher, Nice & Slow

**BOX TOPS**

Celine Dion, My Heart Will Go On  
 Missy "Misdemeanor" Elliott, Beep Me 911  
 Eric Sermon, Keith Murray & Redman, Rapper's Delight  
 Queen Pen, All My Love  
 Busta Rhymes, Dangerous  
 Mariah Carey, Breakdown  
 2Pac/The Outlawz, Made Figgaz  
 The Firm, Phone Tap  
 Mack 10, Only In California  
 Salt-N-Pepa, Gitty Up  
 Uncle Sam, I Don't Ever Want To See...  
 Will Smith, Gettin' Jiggy Wit It  
 The Notorious B.I.G., Sky's The Limit  
 Puff Daddy & The Family, It's All About... (Rock Remx)  
 Sting & The Police, Roxanne '97  
 Ol' Skool, Am I Dreaming  
 Boyz II Men, A Song For Mama  
 Puff Daddy & The Family, Been Around The World  
 Master P, 6 N' Tha Mornin'  
 Big Bub, Zoom  
 Blackstreet, (Money Can't) Buy Me Love  
 Destiny's Child, No, No, No (Part II)  
 Erykah Badu, Tyrone

**MUSIC TELEVISION**  
 EN ESPAÑOL

Continuous programming  
 1111 Lincoln Rd  
 Miami Beach, FL 33139

**NEW**

David Holmes, Don't Die Just Yet  
 Supergrass, Sun Hits The Sky  
 Air, Sexy Boy  
 Jai, Ghetto Superstar  
 Talvin Singh, Jaan  
 Natalie Imbruglia, Tom  
 Sublime, Badfish  
 Paula Cole, Me  
 The Presidents Of The United States, Video Killed The Radio

**MUCHMUSIC**

Continuous programming  
 299 Queen St West  
 Toronto, Ontario M5V2Z5

Philosopher Kings, Hurts To Lve You (new)  
 Chumbawamba, Amnesia (new)  
 Missy "Misdemeanor" Elliott, Beep Me 911 (new)  
 Down Ta Erf, Formation (new)  
 Ben Folds Five, Brick (new)  
 Blink 182, Dammit (new)  
 Finley Quale, Sunday Shining (new)  
 Loreena McKennitt, Mummers' Dance (new)  
 Post '76, The Way It Is (new)  
 Savage Garden, Truly, Madly, Deeply  
 Robyn, Show Me Love  
 Aqua, Lollipop  
 The Verve, Bitter Sweet Symphony  
 Sarah McLachlan, Sweet Surrender  
 Mase, Feel So Good  
 Hanson, I Will Come To You  
**Matchbox 20, 3 A.M.**  
**Big Wreck, The Oaf**  
 Matthew Good Band, Everything Is Automatic  
 Puff Daddy & The Family, It's All About The Benjamins

Marilyn Manson, Antichrist Superstar  
 She Moves, Breaking All The Rules

**MUSIC TELEVISION**  
 EN ESPAÑOL

Continuous programming  
 1111 Lincoln Rd  
 Miami Beach, FL 33139

Los Autenticos, Como Me Voy A Olvidayr  
 Soda Stereo, De Music Ligera  
 Backstreet Boys, As Long As You Love Me  
 Ilya Kuryaki & The Valderramas, Expedition Al Klama Hama  
 Hanson, Where's The Love  
 Los Fabulosos Cadillacs, Claveras Y Diablitos  
 Turf, Casanova  
 Metallica, The Memory Remains  
 Andres Calamaro, Me Arde  
 Molotov, Gimme Tha Power  
 Juana La Loca, Si Pudieras Olvidar  
 Eros Ramazzotti/Tina Turner, Cosas De La Vida  
 La Mississippiana, San Cayetano  
 Sugar Ray, RPM  
 Oasis, Stand By Me  
 Aeryson, Pink  
 Bryan Adams, Back To You  
 Luis Alberto Spinetta, Tu Nombre Sobre Tu Nombre  
 2 Minutos, Gatillo Facil  
 Nek, Laura No Esta

**MUSIC TELEVISION**  
 EN ESPAÑOL

Continuous programming  
 1111 Lincoln Rd  
 Miami Beach, FL 33139

Los Autenticos, Como Me Voy A Olvidayr  
 Soda Stereo, De Music Ligera  
 Backstreet Boys, As Long As You Love Me  
 Ilya Kuryaki & The Valderramas, Expedition Al Klama Hama  
 Hanson, Where's The Love  
 Los Fabulosos Cadillacs, Claveras Y Diablitos  
 Turf, Casanova  
 Metallica, The Memory Remains  
 Andres Calamaro, Me Arde  
 Molotov, Gimme Tha Power  
 Juana La Loca, Si Pudieras Olvidar  
 Eros Ramazzotti/Tina Turner, Cosas De La Vida  
 La Mississippiana, San Cayetano  
 Sugar Ray, RPM  
 Oasis, Stand By Me  
 Aeryson, Pink  
 Bryan Adams, Back To You  
 Luis Alberto Spinetta, Tu Nombre Sobre Tu Nombre  
 2 Minutos, Gatillo Facil  
 Nek, Laura No Esta

**MUSIC TELEVISION**  
 EN ESPAÑOL

Continuous programming  
 1111 Lincoln Rd  
 Miami Beach, FL 33139

Los Autenticos, Como Me Voy A Olvidayr  
 Soda Stereo, De Music Ligera  
 Backstreet Boys, As Long As You Love Me  
 Ilya Kuryaki & The Valderramas, Expedition Al Klama Hama  
 Hanson, Where's The Love  
 Los Fabulosos Cadillacs, Claveras Y Diablitos  
 Turf, Casanova  
 Metallica, The Memory Remains  
 Andres Calamaro, Me Arde  
 Molotov, Gimme Tha Power  
 Juana La Loca, Si Pudieras Olvidar  
 Eros Ramazzotti/Tina Turner, Cosas De La Vida  
 La Mississippiana, San Cayetano  
 Sugar Ray, RPM  
 Oasis, Stand By Me  
 Aeryson, Pink  
 Bryan Adams, Back To You  
 Luis Alberto Spinetta, Tu Nombre Sobre Tu Nombre  
 2 Minutos, Gatillo Facil  
 Nek, Laura No Esta

**LIGHTMUSIC**

1/2-hour show weekly  
 Signal Hill Dr  
 Wall, PA 15148

Out Of Eden, More Than You Know  
 Say So, Mercy Me  
 Chuckie Perez, Rhythm Of Tomorrow  
 Kirk Franklin & Family, Melodies From Heaven  
 Al Denison, Do You Know  
 Steven Curtis Chapman, My Turn Now  
 Jars Of Clay, Crazy Times  
 Switchfoot, Chern 6A  
 Slitpage, Watut  
 Point Of Grace, That's The Way It's Meant To Be  
 Lewis/Duncan/Annoiated, One Voice  
 Glen Clark, Dancin' In The Wind  
 Paul Keaggy, What A Day

**POWER PLANET**  
 MUSIC VIDEO  
 TELEVISION

Five hours weekly  
 223-225 Washington St  
 Newark, NJ 07102

Spice Girls, Too Much  
 Rammstein, Du Hast  
 Jane's Addiction, Jane Says  
 Hum, Comin' Home  
 Oasis, All Around The World  
 Reel Big Fish, She Has A Girlfriend Now  
 Jody Watley, Off The Hook  
 31, Beautiful Disaster  
 Alana Davis, 32 Flavors  
 LL Cool J, 4, 3, 2, 1  
 GFR, Were An American Band  
 Smash Mouth, Why Can't We Be Friends  
 Dogs Eye View, Last Letter Home  
 Sting & The Police, Roxanne '97  
 Holly Cole, I've Just Seen A Face  
 Green Day, Time Of Your Life  
 Deftones, My Own Summer  
 The Crystal Method, Keep Hope Alive  
 Diana King, L-L-Lies  
 Aqua, Lollipop

**CMC**  
 CALIFORNIA MUSIC CHANNEL

15 hours weekly  
 10227 E 14th St  
 Oakland, CA 94603

Usher, Nice & Slow  
 Destiny's Child, No, No, No  
 2Pac, I Wonder If Heaven Got...  
 The Notorious B.I.G., Sky's The Limit  
 Immature, Give Up The Ghost  
 Peter Gunz/Lord Tariq, Deja Vu  
 Will Smith, Gettin' Jiggy Wit It  
 Busta Rhymes, Dangerous  
 Milliia, Burn  
 Janet, Together Again (Deeper Mix)

## TV MARKETING GETS HIGHER PROFILE VIA VIRGIN DEAL

(Continued from page 1)

MIDEM convention, held Jan. 18-22 here, Virgin consummated its acquisition of Westwood Promotions right before Christmas (Billboard Bulletin, Jan. 22). Wesley Samuels, co-president of Westwood, speaking via phone from the company's Chicago headquarters, confirmed the sale but declined to specify details of the acquisition. Virgin executives had not returned phone calls seeking comment by press time.

With its acquisition of Westwood, Virgin continues to develop alternative distribution channels for music. For years, it has owned Caroline Distribution, allowing it to participate in a number of independent music distribution trends, selling music that would not be financially feasible if it went through major-label distribution. Last year, Virgin acquired the Narada label and its distribution arm, Music Design, which sells music largely to new age shops and independent bookstores.

Virgin entered into TV marketing last January with the "Pure Moods" compilation, which was available only via an 800 number. After selling about 200,000 units through this channel, Virgin released the album to retail and

continued its TV campaign, driving more than another million people into stores to purchase the album.

This past fall, Virgin came back to the market with "Celtic Moods" and "Instrumental Moods." In all three instances, Westwood was the company facilitating the marketing of the albums via TV.

For decades, companies such as K-tel and Time Life Music have been selling millions of album compilations via 800 numbers advertised on late-night TV. In addition, "best of" albums have been well-received by TV audiences. Among the artists who have benefited from that venue are Andy Griffith, Dean Martin, Roger Whittaker, and the Statler Brothers (Billboard, Aug. 16, 1997).

In the U.K., TV marketing is one of the primary tools used to drive sales. Compilations there account for 29% of album market share, while in the U.S., compilations, including movie soundtracks, total a meager 8% market share, according to estimates by EMI Music (Billboard, Oct. 12, 1996).

In the U.S., the only labels benefiting from TV marketing campaigns until 1997 were Tommy Boy Records,

which has sold millions of units of its "Jock Jams," "Jock Rock," and "MTV Party To Go" compilations, and Razor & Tie, which has issued a "Fabulous '70s" package, among 20 other sets. The major labels appeared to be content to participate by licensing songs to TV marketers, such as Westwood,

## Westwood

Razor & Tie, Heartland, and Time Life Music (the latter company acquired Heartland last year).

Recognizing a void in their marketing portfolios, however, a number of major labels aggressively entered the TV marketing arena last year.

In addition to Virgin, Arista issued a number of compilation albums, including "Ultimate Hip Hop Party," "Ultimate New Wave Party," and its highly successful "Ultimate Dance Party." PolyMedia has issued a number of TV compilations, including "Pure Soul," "Pure Disco," and "Urbal Beats." But unlike TV marketers, the labels mainly used a two-pronged strategy, advertising both

800 numbers for ordering via phone and the retail availability of the albums.

In entering the TV marketing arena, some labels have put packages together themselves and used generic media buying companies and a fulfillment house to sell the music. PolyMedia's "Pure Soul" is an example of that approach.

Other times, the labels have simply functioned in an A&R capacity before turning the resultant packages over to companies specializing in the marketing of music via TV. EMI Special Markets' "I Love To Tell The Story: 25 Timeless Hymns" by Andy Griffith is an example of that approach.

While some would suggest that the acquisition of Westwood gives Virgin a much stronger position in the TV marketing community, others suggest that Westwood may be hurt by the Virgin acquisition. Says one TV marketer, "Other major labels probably would not like to be giving business to their competitors."

However, Virgin appears to have anticipated that problem. According to sources, the label has approached the other majors, offering to sell an equity stake in Westwood. One executive famil-

iar with Virgin's thinking notes that the successful "Now" compilation series on Virgin in the U.K. is a joint venture of three labels, while in Canada, there is a "Hits Zone" series that is a joint venture between Sony Music, BMG, and PolyGram. "Virgin recognizes that it would be a lot easier to put together TV packages if more than one major is involved with Westwood," says that executive.

For his part, Westwood's Samuels says he is unaware of Virgin's plans concerning the other majors. "We are now a part of Virgin America but are operating as a fully independent company, with the ability to work with all the labels," he says, adding that he "certainly hopes that remains the case" now that the company is owned by Virgin.

Westwood, which is unconnected to the Westwood One syndication company, has just celebrated its 25th year in business, according to Samuels. In addition to using commercials to sell music, the company entered the infomercial market in 1995 and so far has done four shows, according to Samuels.

## ROYALTY RATE DROP

(Continued from page 8)

The two sides have not had a standard contract since the last one expired at the end of 1996. The decision of the BIEM board now paves the way for a new one based on a royalty rate of 9.01% of published price to dealer (PPD), compared with the existing rate of 9.306% of PPD. Tournier says this equates to a reduction of about 3%.

The BIEM president says the reduction is acceptable to his board because the members recognize the increasingly large discounts labels are giving to leading retailers. However, he adds that he regards the situation as satisfactory because it means publishers and labels are now moving toward a formal agreement, whereas they have had nothing in writing.

Furthermore, he says he is pleased that the principle of PPD has been preserved. IFPI representatives are known to have been eager to move to a system based on actual realized price (ARP), but Tournier says publishers have resisted this "because we have no control over the figures."

But BIEM has agreed to explore with IFPI the relative merits of both systems during the lifetime of the new standard contract, which, if agreed to in a final form by the BIEM and IFPI boards, will run until June 30, 2000.

ARP is the net price labels receive from retailers or wholesalers for their goods. Labels are eager to move to it because, in common ground with the BIEM board, they are acutely aware that discounts mean the actual price they realize from retailers is often very significantly different from the PPD in the label's catalog.

Tournier adds that the PPD-based rate reduction now agreed to by the BIEM board has not been wholly palatable. He says, "What we have to deplore is the fact that we are going to lose money unless the record business grows." He states, though, that a resurgent singles market in some European countries, most notably France, may help to offset the loss of income.

An IFPI spokeswoman declines to elaborate on a statement the organization issued earlier in January (Billboard, Jan. 24), which said that no agreement had yet been reached. The statement added, however, that discussions were under way and that IFPI was hopeful a successful conclusion would be reached.

## AMAZON.COM EYES RETAILING MUSIC ONLINE

(Continued from page 8)

is a companion to a book. A spokeswoman says the company is "focusing on its core business, which is books." Barnes & Noble has not, however, ruled out offering music at some point.

Tower Records operates one of the leading online sites of a traditional music retailer. Mike Farrace, VP of publishing and electronic marketing, says online sales rose 400% in December over the same period the previous year.

Commenting on Amazon.com's entry into the market, Farrace says, "We're all looking for ways to increase profit... That's a natural progression in

database shopping, from books to records. Amazon has probably got the best chance of anyone. They have intelligent partnerships, and they've prepared their investors well [for start-up losses]."

For the nine months ending Sept. 30, 1997, Amazon.com reports a net loss of \$18.2 million on \$81.7 million in net sales.

The company went public last May with an offering of 3 million shares at \$18 each. The lead underwriter was Deutsche Morgan Grenfell, which is also the leading bank for the three-year credit facility.

## BEST BUY SCORES ARTIST SET

(Continued from page 8)

to differentiate itself from other retail competitors by getting albums and other music-related merchandise that is exclusively available through the chain. Its first coup in that direction was in 1995, when it gave away a Beatles interview CD to every customer who purchased the group's "Anthology 1" (the promo was also sold alone for \$9.98). That marketing tact was so successful that Best Buy sold approximately 800,000 units of the album.

Every big release issued by the majors since has been accompanied by a plethora of retail exclusives. In fact, labels now create a menu of exclusives as part of the initial rollout of a big title, allowing merchants to choose which item will be solely available through its stores. Among the types of premiums that have been offered to shoppers are keychains with a band's logo, singles with unreleased tracks, videos, and compilations of other bands covering that artist's songs.

While most chains now clamor for exclusives, Best Buy is often mentioned by label sales executives as being the most savvy in these type of marketing strategies. In fact, they say, most chains generally complain to labels about the premiums offered by Best Buy. The difference, however, is that many chains generally wait for labels to bring them an exclusive product in conjunction with a big release, while Best Buy is known for

its initiative in coming up with its own premium items and presenting them to labels, according to label sales executives.

Arnold said that exclusive product items are very important to Best Buy. That is why he attends MIDEM, he said—to seek out music that can be offered exclusively by Best Buy. He further noted that he appeared to be the sole U.S. chain executive attending the convention.

With the Artist album, he said, Best Buy will likely be the exclusive U.S. retailer carrying the title in markets where it competes. While the chain will make the album available to other merchants operating in markets without a Best Buy presence, Arnold said it would be unlikely that those merchants would include other large national chains. He indicated that Best Buy would probably turn to independent merchants and small regional chains.

Arnold said that Best Buy has not yet decided on the price at which it will offer "Crystal Ball." The retail version of the album will be different than the one being offered via the 800 number on the Artist's Web site, which has 5 CDs, he added.

Best Buy's version, packaged in an acrylic film canister, will consist of 40 tracks, all recorded between 1992 and 1997, according to Arnold.

## UNIVERSAL DISTRIBUTION MELTS MUSIC VIDEO

(Continued from page 8)

oversee retail delivery and inventory management. The troika reports to Universal Music Group chairman Doug Morris and Motion Picture Group chairman Casey Silver.

Kornblau, previously senior VP of operations and logistics for Buena Vista Home Video, was recruited for his pioneering work in direct account management, which tracks product flow and replenishment. "I'm definitely a video guy," says Kornblau. "I've got a lot to learn about music, but I think I can definitely have an impact. We talk to the same buyers."

Kornblau maintains that video sales are already the beneficiary of "year 2000 distribution"; he thinks the music industry is less open to change and could use a dose of the same. "This is a business that has slowed," he notes.

UMVD will focus on smoothing the bumps that get in the way of moving catalog. Stocking warehouses in advance of the next promotion "isn't the best way to do it any more," says Urie. "People don't want inventory sitting around." Video suppliers, in contrast, "are able to keep a steadier flow" going directly to stores. "There's a lot

to be said for this."

Urie and Droz emphasize that the new approach is not meant to affect UMVD's distributor relations. "I don't see that changing at all," Droz says.

The executive office had its genesis in a corporate re-engineering study instituted when Seagram bought a majority interest in Universal Studios from Matsushita. The need for better-coordinated distribution "came screaming out," Kornblau notes.

Droz says the change was fueled by the new mantra of "growth, growth, growth." Eighteen months ago, he recalls, Universal began sprouting music labels like Interscope with no structure to handle them. Meanwhile, according to Droz, the studio was "vastly expanding" its movie and video properties, acquiring October Films and taking on distribution of DreamWorks' theatrical output.

"It's a different ballgame from what it was," he says. "Just about every major customer we reach is in music and video." Droz is taking care to differentiate among accounts, but he does expect to take advantage of similarities where possible.

## PARAGUAY'S PIRACY PROBLEMS

(Continued from page 8)

that in three months, if Bulgaria hasn't demonstrated "dramatic improvements" in anti-piracy enforcement, it will also be added to the Priority Foreign Country category.

According to Eric Smith, president of the International Intellectual Property Alliance (IIPA), Paraguay's problems have "grown out of control, and [it] continues to damage markets for legitimate product throughout Latin America." Copyright enforcement in Paraguay, he adds, is "virtually nonexistent."

Neil Turkewitz, executive VP, international, at the Recording Industry Assn. of America (RIAA), echoes those concerns, saying that both Paraguay and Bulgaria have "openly flaunted their legal and moral responsibilities" and "have permitted piratical activity to enjoy unfettered growth because of government inaction."

Turkewitz added that he hopes the action "will serve as a wake-up call to these governments that they should expect significant disruptions in their relationships with the United States, as well as other trading partners and international financial and political institutions, if they fail to bring piracy under control."

Turkey remains on the Priority Watch List; both Brazil and Hong Kong remain on the lower-echelon Watch List.

The IIPA, RIAA, and other organizations concerned with copyright protection will continue to monitor enforcement policies in those areas.

Despite the lesser designations, all three are still causing U.S. industries to lose money due to piracy losses, the groups say.

## JUNIOR WELLS, HARMONICA BLUESMAN, DEAD AT 63

(Continued from page 12)

as a member of Muddy Waters' band by brazenly electrifying the reed instrument's sound with the aid of a hand-held mike. Walter scored a hit with a solo track, "Juke," and deserted Waters' group to strike out on his own, hiring the Aces as his backup band. Waters answered by enlisting rising young star Wells, who emulated Walter's amplified attack, for his prominent unit.

Wells recorded little with Waters at Chess, but he cut a significant number of sides as a leader with several smaller Chicago blues imprints, including States and Chief, through the '50s and early '60s. (Much of this material is available on compilations currently in

print on Delmark and Paula.) The best-known of his early numbers were a remake of the '40s blues hit "Hoodoo Man" and the proto-soul number "Snatch It Back And Hold It."

In 1966, Wells made his breakthrough with the Delmark album "Hoodoo Man Blues." The record, produced by label owner Bob Koester, had an incalculable impact. Unlike previous blues albums, which were basically collections of singles aimed at adult black consumers, "Hoodoo Man Blues" was a calculated attempt to woo white teen and collegiate listeners with an album's worth of fresh tracks, some of which exceeded the conventional length of singles.

It wasn't just the sales pitch that

stood out, though. Wells gave an intense, star-making performance, and the backup group featured Guy (performing under the pseudonym "Friendly Chap" because of a contractual conflict), who would play Damon to Wells' Pythias in a musical brotherhood that would span 30 years.

After a side trek to Mercury's Blue Rock imprint—where he cut the James Brown-inflected "You're Tuff Enough" in 1968—Wells segued to Vanguard Records, Guy's label at the time, where he waxed more high-energy albums aimed at rock-bred blues fans.

Wells and Guy, both of whom were noted for flamboyant showmanship, continued their partnership through

the '70s and '80s. Their most memorable teamings included "Buddy & The Juniors," a 1970 Blue Thumb session that also included jazz pianist Junior Mance, and "Play The Blues," a 1972 date for Atlantic that included Eric Clapton, Dr. John, and J. Geils and Magic Dick of the J. Geils Band among the sidemen.

Though Guy and Wells could be a volatile and even combative combination onstage, they continued to make memorable music together into the '90s: Alligator Records released one of their most empathetic sessions, "Alone & Acoustic," in 1991.

Teamed with fellow harmonica stars James Cotton, Carey Bell, and Billy Branch, Wells cut the all-star blow-down "Harp Attack!" for Alligator in 1990.

In the mid-'90s, Wells began an association with Cleveland-based Telarc Records. His first work for the label was not his best, but the harp man finally caught fire on

"Come On In This House," an exceptional 1996 set that paired Wells with such guitarists as Alvin Youngblood Hart, Sonny Landreth, Bob Margolin, and John Mooney. The album captured the 1997 W.C. Handy Award for traditional blues album of the year and garnered a 1997 Grammy nomination in the traditional blues album category.

Wells' last release was the Telarc set "Live At Buddy Guy's Legends." The album has received a 1998 Grammy nomination in the traditional blues album category.

This February, Wells will be seen in the feature film "Blues Brothers 2000," Universal's sequel to the 1980 comedy "The Blues Brothers."

Wells is survived by his sisters, Bertha White and Erna Jean Alston, and what his manager Marty Salzman calls "an untold number of children."

Funeral services were set for Jan. 23 at A.A. Rayner Funeral Home, 318 E. 71st St., Chicago.

## HYBRID LABEL LINKS WITH SIRE RECORDS

(Continued from page 18)

Alan Williams, as well as two compilations featuring artists who have played the Metropolitan-produced Furthur Festival—"Furthur" and "Furthur More."

As a result of the marketing and distribution deal with SRG, those titles, which were previously distributed by Alliance Entertainment's Independent National Distributors Inc. (INDI), will move over to WEA or the Alternative Distribution Alliance via SRG.

In addition, Guster's independently released "Goldfly," with portions remixed by Mike Shipley, will be re-released April 7 on Hybrid/Sire. The album, originally self-released by the band in March 1997 and distributed by Aware Records, was recently named indie album of the year at the Boston Music Awards.

According to Gardner, the band, which includes guitarist/vocalist Ryan Miller and percussionist Brian Rosenworcel, also had discussions with Mammoth, Mercury, Columbia, Elektra, and A&M but found the Hybrid/Sire combination the most appealing.

Guster has sold 15,000 copies of "Goldfly" and 30,000 of its 1994 Mike Denneen-produced debut, "Parachute," Gardner says.

Hybrid began talks with SRG in early July. "We were looking to move our distribution from INDI, and our timing was very good, vis-à-vis Sire and [SRG

chairman] Seymour [Stein]," Leon says.

During those initial talks, Leon told Stein about Guster, a band that he had been courting for a year. "I said, 'Look, regardless whether we can do this deal or not, I think this is a great band, and they fit into a lot of things you look for in exciting new artists and could be part of the great Sire legacy of bands.'"

A week later, Leon met Stein at a New Haven, Conn., nightclub to see the band. Leon says, "He got a strong sense of what Hybrid was about, the kind of acts that we were pursuing, and our long-term vision about developing talent."

Stein says of the deal with Hybrid, "John Scher is one of the most respected names in live entertainment. I worked with him in that capacity and in his role as a manager dating back to the English band Renaissance over 25 years ago."

Stein and Leon first met about 20 years ago, when Leon worked for Bell Records, before he moved on to A&M, where he eventually earned the title of senior VP of East Coast operations. "Michael is a great well-rounded record man, having learned his trade from the best in the business, Jerry Moss, Gil Friesen, and Charlie Minor," Stein adds. "Who wouldn't want to be in business with these guys? Most important of all, the band we're starting our relationship with, Guster, is one

of the most unique and exciting acts I've seen in a long time."

SRG, which was formally announced last fall (Billboard, Nov. 22, 1997), already has deals with Watermelon, Thrive, Blackbird, k/ey, Sub Pop (Billboard, Nov. 29, 1997), and JVC (Billboard Bulletin, Dec. 8, 1997).

Aside from sharing the profits generated by Guster and other Hybrid releases, the deal will also allow SRG to tap into business opportunities with Metropolitan's other divisions, which include concert promotion, artist management, and television and theater productions. "The entire Metropolitan umbrella was appealing to [Stein]," Leon says. "In addition to what we may be doing at Hybrid, there may be other opportunities that could not only benefit Hybrid but might benefit Sire down the road. There might be a Broadway production, cast albums, or our management clients could offer an opportunity for Sire artists on tour."

Hybrid will continue to operate as an autonomous label. Aside from Leon, it has a six-person staff: marketing and A&R executives Foye Johnson and Joe Augustine; radio promotion executives Kalun Lee, Jesse Barnett, and Jason Fisher; and retail director Kim Zonca.

Sire and Hybrid will showcase Guster, Jackson, and new signings Mike Errico and Martin's Dam Feb. 2 at the Bottom Line in New York.

## SIGERSON, BARBIS TAKE ISLAND HELM AS PARTNERS

(Continued from page 8)

and some of his songs were published by Island Music.

"Davitt was Chris Blackwell's suggestion [for president] when we were discussing this during the summer with Chris," says Ames. "The view was that Island really needed an A&R-oriented president to run it, because without A&R you have nothing, and one of the things that Island is famous for is innovative A&R."

After Blackwell exited Island, discussions at PolyGram evolved, and Sigerson says he was among those who brought up Barbis' name for a top executive post. The men were longtime associates within PolyGram: Sigerson was president of Polydor Records at the same time that Barbis was a top executive at the PolyGram Label Group (PLG).

"Johnny and I had gotten to know each other through PLG, and I love him," says Sigerson. "I think he's unbelievably smart and an incredibly broad-ranging executive and great at all sorts of things. I guess it's fair to say that because his background is in marketing and promotion and sales,

and my background is coming out of the recording studio, we have a lot of skills that really complement each other."

Ames says, "We took the view that Johnny's skills would be best employed at Island, and we bring him back on the basis that he and Davitt know one another and are friends, and they will be a great team together."

Both executives say their approach to running Island will be that of a team.

"Our whole mode . . . is to do this job together," Sigerson says. "We're not splitting up or dividing departments; we're dividing the load. We're more in a war-room mind-set. We really intend to keep doing it that way. We've spent so much time together over the years and know how we think so well." He chuckles and adds, "We're kind of old marrieds at this point."

Barbis adds, "I view it as a partnership, and I know Davitt does. In this business, it's so hard to win today, and I think if you get a good team in place, and everybody knows how to play their position, you can win."

Sigerson views the pair's arrival as a

way of reiterating Island's traditional image as an artist-friendly institution: "Both of us coming in here is not just the best way to make that statement, but more importantly to actually ensure that that's what continues here—that we're about strange and beautiful and difficult and gifted artists and giving them a supportive and protective home."

Sigerson says that Majd's departure from the label adds a "bittersweet" element to his arrival at Island. The two men are especially close and have known each other since they were teenagers.

"I wanted for Hooman whatever Hooman wanted for himself," Sigerson says. "I think it was a difficult decision for him because he loves the company and the people and feels a lot of loyalty. I think that he has some opportunities that are really special and unique and a chance for him to fly and to express himself on all sorts of levels. I'm sad that I'm not doing this with him, but I'm very happy for him."

Sigerson does not foresee the hiring of a senior executive to replace Majd:

"I think that there will be probably some key [staff] additions, but I wouldn't expect those to fill any precise roles that were filled before, particularly speaking about [former executive VP/COO] Larry Mestel and Hooman."

One immediate effect of the installation of Island's new team will be the shift of Elton John's label Rocket Records from A&M Associated to Island.

Barbis says, "Elton and I go back to 1980, when David [Geffen] brought him into Geffen Records [where Barbis headed promotion], and he was one of the first artists signed under the Geffen label . . . We've had this long-standing, close relationship for about 17, 18 years now. It's great when you work with artists like that. He wants to have his career with me like I want to have my career with him—and [John's manager] John Reid, I should say. It just kind of worked out."

Under A&M Associated's aegis last year, John's benefit Rocket single "Candle In The Wind 1997" became the best-selling single of all time.

working on alternative marketing schemes for a number of years, including the development of an innovative telemarketing program to expose new jazz artists—a plan that fell short of its goals. "We got bad advice," Langosch admits.

But they kept looking for a needed foothold, he adds, until the C&E pact materialized. "Everyone knows there's a product glut in retail stores," says Langosch, who is best known for his acoustic bass work with Tony Bennett. "And how tough it is to gain a foothold in the business of recording and marketing jazz music by artists who may be excellent but not yet well-known or signed to a major label. It's very risky. So this is wonderful."

"It's very difficult when you're starting a label," adds co-owner Steve Rudolph, a pianist and a favorite in the active Pennsylvania jazz community. "Once you have something like this happen, it gets a little easier."

The music on the disc, while all ballads, is straight-ahead jazz. Were it not for the C&E connection, which came

about after Kim Redfield, a freelance promotions-products consultant, caught a live set by Rudolph, the trio performances—along with some uptempo tunes—would have been released on Rudolph's next "regular" CD.

Engaging and sophisticated in the modern-romantic tradition of the late piano giant Bill Evans, the music is a far cry from generic "lite jazz."

The musicians/label bosses were well aware that the general audience often shies from music labeled jazz, so the "j" word is not mentioned on the sampler. "What's surprising, though, and a delight," says Langosch, "is the positive feedback from people who are just hearing the music and enjoying it without prejudging it because of a name."

Unlike the case with most other company in-store projects, R&L has been able to offer the new release to jazz radio, where the response has been thumbs-up, despite its promotional nature. "They told us, 'Sure, no problem, we'll listen to it, and if it's good, we'll play it,'" says Langosch.

Actually, syndicated jazz shows such as Jim Wilke's "Jazz After Hours," the Public Radio International show out of Seattle that plays in 50 markets across the country, have given it the nod. Individual jazz stations such as Temple University's WRTI Philadelphia have also picked it up or slotted the release for airplay.

"Actually, it's in the mail to me—I'm looking forward to it," says Wilke. "Just on the basis of the quality of Steve's earlier albums, there's probably no doubt I'll be playing it."

Future R&L Records plans include several "regular" releases in '98 as well as "building on and making inroads with what we've been able to accomplish with this," says Rudolph, who spoke with Billboard from the D.C. area's Gizmo Recording Studio.

With their musician hats on, he and Langosch were on a break at an R&L Records session featuring trumpeter John D'Earth, best known for his work with the Bruce Hornsby Band (and who just finished writing arrangements for an upcoming Kronos Quartet recording with the Dave Matthews Band).

After the session, Rudolph was then driving back to Harrisburg for his regular gig at the Hilton Hotel there, and Langosch was packing to go back on the road with Bennett. "We're busy," he said. "A good thing."

# GARTH BROOKS' SAGA WITH CAPITOL: THE INSIDE STORY ON 'SEVENS'

(Continued from page 1)

while out riding four-wheelers, asked the singer his opinion of the label. Brooks listed his woes about Capitol Nashville, not the least of which, he told Hendricks, was the person at the top. "I said, 'I think you're a record man, and I hear you telling me you don't want anything to do with the business, so I don't think the president of a label can not be part of the business. But I didn't come out here to give you that advice; you asked me, so I gave it to you.'"

One source speculates that Brooks' troubled dealings with Bowen left him so gun-shy that lingering wariness made it difficult for him to trust the new regime. (Brooks says he agreed with "90% of what Bowen was trying to achieve.")

"I was astounded by how little a relationship Garth had with his label," says a source. "And worse, how anxious and negative a relationship it was. The way I see the relationship with Garth and Scott was that it was an arranged marriage, and I don't think Garth was happy from the start. But it wasn't anything spiteful on Garth's part."

Despite Brooks' concerns, he delivered "Fresh Horses" to Capitol Nashville and let the label market the album instead of turning to parent company EMI-Capitol Music Group North America, as he had with his 1994 best-of collection, "The Hits."

His fears about his incompatibility with the label were confirmed, he says, after the album sold 2.3 million units, and he felt that the label gave up on the project long before it had reached its sales potential (Billboard, April 5, 1997). In that interview with Billboard, he announced that EMI-Capitol Group North America chairman/CEO Charles Koppelman, executive VP Terri Santisi, and Quigley would handle the marketing of "Sevens."

At that point, the album was slated to come out Aug. 7, in conjunction with Brooks' free Central Park/HBO concert. Nashville would continue to handle a number of functions, including promotion.

In an effort to allay Brooks' increasing doubts about the Nashville operation, especially after a number of departing employees were not replaced, Santisi in May proposed that Brooks' ally Quigley be dispatched to Nashville, potentially in the role of co-president with Hendricks.

"There was a formal announcement being prepared about the co-presidency," says a source, "when Scott said, 'Hold on.'" Hendricks rejected the idea, and, in late May, Quigley was nonetheless sent to Nashville as executive VP/GM of Capitol Nashville, an assignment he begrudgingly accepted.

Hendricks declined to be interviewed for this story.

"New York was the center of the universe for me," says Quigley. "Charles and Terri both thought it was the right thing for the company and for my career [to come to Nashville], but I really came down here to support Garth."

Shortly after Quigley's arrival in Nashville, he, Brooks, Hendricks, and Brooks' co-manager Bob Doyle had a meeting, in which, Brooks asserts, Hendricks asked him if he was trying to get rid of him. "Hendricks told me, 'Don't try and get me fired, because it will be something

bad for everybody. Don't get into that ugly situation.' And I assured Mr. Hendricks at that point that I don't do that, I just go away," says Brooks.

Brooks and Hendricks shook hands at the end of meeting, and Brooks says Hendricks told him he would always be honest with him. The two haven't spoken since.

## IT GETS WORSE

For Brooks, the real trouble was just beginning. The bottom fell out in late May, when James Fifield, president/CEO of EMI Music, shut down EMI-Capitol Music Group North America. Without warning, Koppelman, Santisi, and the work they were doing on the Central Park concert and "Sevens" was gone. Brooks stresses that it is impossible to underestimate how disastrous this move felt to him.

"The truth is, I am scared for my career at this point... my security blanket is gone," says Brooks.

Brooks says he was further riled by reports that Hendricks no longer believed Brooks was a viable artist. "It was rumored and repeated to me by people who mean the world to me at the label that Mr. Hendricks made the statement that my career was over," says Brooks, although he adds Hendricks never said anything of the sort to his face. "At that point, I decided simply what I would do was get out of the game. Mr. Hendricks' success or his failure would depend on him."

Brooks drew no comfort from Quigley's presence in Nashville. "They still put him underneath Hendricks, [so] now you've got a guy who my faith in is slipping very, very quickly ranked higher than a guy who is a businessman," says Brooks. "Before [June 1], I had three people over Scott Hendricks handling this record, and in the matter of one sword swipe, I have nobody whatsoever, and even the guy who worked on the record over [Hendricks] is now under him."

By the beginning of June, Brooks felt he had no decision but to pull the album, knowing full well that he was missing the opportunity of a lifetime by not coinciding the release with Central Park. "In 1992, I negotiated and worked real hard to gain the right [in my contract] that if I didn't think things were right during the time of release, I didn't have to release the record," says Brooks. "And in my opinion, things were definitely not right."

## AFTER THE FALL

Following EMI North America's closure, Fifield and the newly appointed head of EMI Recorded Music, Ken Berry, met with Brooks at his house. "Ken Berry chose not to say one word during the whole meeting, since he's the new guy, and I respect that, but I would have liked to have heard his input," Brooks says. "If you never want to play poker with anybody in your life, it's Ken Berry."

Fifield told Brooks he needed time to fix the problems at the label, but he asked Brooks to still deliver his record Aug. 7. Brooks refused, fearful that without the proper marketing plan, the record would "fall on its face, and it would be over for me."

Brooks and Fifield have always had

a good dialogue, but Brooks says he felt tremendously let down by someone he considered his ally. "Throughout the whole negotiations, I thought Jim Fifield was the biggest ass I've ever seen," he says. "Come to find out, Jim Fifield thought I was the biggest ass through the whole negotiations as well, because I did not give him the benefit of the doubt that he could fix the job."

Fifield declined to be interviewed for this story.

Fifield turned the issue over to Berry, who was stunned that there was such a complication with Brooks. "I didn't know I was looking after North America until two weeks before the meeting with Garth," he says, adding that he thought he was going to Brooks' home basically to make a courtesy call, as opposed to walking into a hornet's nest. "And instead I find there is a very major issue."

In his subsequent meetings with Berry, Brooks laid down what must happen in order for him to turn over the master for "Sevens."

Among the points that Brooks required were a full-blown marketing plan that matched the one created around the Central Park release, as well as the tools to implement the plan; someone to run Capitol Nashville "who has faith in me and the power to call the shots," Brooks says, and a guaranteed payment on 6 million units, the number of albums that would have shipped if the album had come out on time. "I wanted to make sure the people who were involved, not just Garth, got what they would have if they'd shipped 6 million. And they said, 'Sorry we just can't do that.'"

Although Brooks clearly stated from the beginning that he would not compromise, Berry concedes he may not have fully realized the strength of Brooks' conviction.

"I, maybe naively, assumed there was an opportunity to [negotiate] because we all wanted to get the record out, and the issues to me seemed solvable," says Berry. "Garth was already frustrated [with the situation] by the time I met him. That just meant it was all the more difficult to accommodate him because it meant what flexibility may have existed had been burned off in the frustration period." Furthermore, Berry says, Brooks "was genuinely prepared not to see [his] record come out."

Brooks renewed the idea of Quigley and Hendricks as co-presidents, an idea he says to this day would have suited him fine. "In June, Scott and I talked about it, and he was very uncomfortable with it, so we let it lie," says Berry, noting that a few months later, when Hendricks was prepared to consider the idea, "Garth didn't want to talk about it anymore, so it went away."

Berry says he proposed a number of scenarios to Brooks, including launching a new imprint, Virgin Nashville, with Brooks as the imprint's flagship artist and Quigley as president or starting Brooks' own label. Brooks turned down any such move, emphatically stating that Capitol was and would remain his label home.

After another frustrating meeting in July, Brooks asked Berry not to contact him unless there was something new to discuss.

While Berry understood Brooks' frustration, he says that having walked into this controversy cold, he had to learn more before he could act. "I was

very reluctant to reshape the Nashville operation having just arrived in America until I felt I had some view on it; I didn't have a view on it for a few months."

He adds, "Another artist [may] have held the view that Pat was there [as executive VP/GM], as long as there were the guarantees and the [marketing] plan, it would have been satisfactory... But obviously, Garth felt very strongly that that alone wasn't good enough, and he had this issue with Scott, which was a pity. Scott's a good guy. I was trying to figure out a way to accommodate everybody and make everybody happy, which is not always possible."

Brooks began to face the possibility that this album would never come out. "My thinking in July is that I'm history. They've got my head underwater, and I'm trying to remain calm, and maybe they'll let my head up, and I'll snatch a breath, but it's getting to where I'm thinking I'm going to die down here."

He says he found temporary salvation in his duet with Trisha Yearwood, "In Another's Eyes," which gave him new visibility on the radio, and his touring schedule.

## A FAILURE TO COMMUNICATE

By the time of Brooks' Central Park concert, talks had hit such a stalemate that Fifield and Berry watched the show from the audience, denied any access to Brooks. According to sources, Hendricks, in an incredible effort to boost morale at his label, paid out of his own pocket for a number of Capitol Nashville staffers to attend the Central Park show.

Berry and Santisi ran into each other at the show, opening the way for Santisi to serve as a liaison between Berry and Brooks. Given Brooks' comfort and trust level with Santisi, Berry thought, "she might best be able to communicate between [me and Garth], shall I say, about whether there was some common ground to move forward quickly to a result."

Berry and Brooks finally met again in late October, in the middle of the night following one of Brooks' eight sold-out shows in Chicago. By both men's admission, the meeting was a bust.

In Brooks' mind, Berry was "offering nothing new whatsoever" in regards to meeting all of his requirements, Brooks says.

"There was what we might consider a spectacular miscommunication in Chicago," says Berry. "I said to Garth it was a real possibility that we were going to do the Virgin Nashville thing with Scott and that we would be able to make Pat the president of Capitol Nashville, that we didn't think it was appropriate to give some of the guarantees for the album that he was looking for, but maybe we would and that's where we were headed... The upshot was we were basically giving him what we wanted, and at that point, he said no, and I thought, 'Hang on, I don't understand.' We miscommunicated, and I will take full responsibility."

Afterward, a nonplussed Berry called Quigley. "I said I had no idea what happened in Chicago," says Berry. "I said, 'Since the communication was no good, why don't we get in writing what [Garth] wants.'" Berry got the fax and said, 'Yeah, that's what we're saying.'

On Halloween, the week after the

abysmal Chicago meeting, Quigley called Brooks and "introduced himself to me as president of Capitol Nashville," says Brooks. "And he says, 'Can I please have the record?'" Quigley assured Brooks that all his conditions had been met.

According to sources, Brooks gained an unexpected edge in the proceedings when releases that EMI Music was counting on to make budget failed to live up to expectations. "Remember, this was the year that Virgin and Ken were going to rule EMI," says a source. "They had the Spice Girls, Yanni, the Rolling Stones, Janet Jackson, and all of a sudden those records come out, and [some of them] start tanking. I think they turned around and said, 'We're fucked.'"

Berry vigorously denies that the status of those albums had anything to do with Brooks, adding that the Rolling Stones set is at 4 million units worldwide, and that internationally Jackson is already ahead of her previous effort. "The performance of other records on the label and the Garth issue had absolutely zero connection," Berry says.

Berry claims that the real issue was salvaging the record for the holidays. "I think we all would have failed if we hadn't found a solution to get the record out before Christmas."

On Nov. 3, an announcement was made that Hendricks was leaving Capitol Nashville and was in discussions with EMI Recorded Music about starting Virgin Nashville. On Nov. 5, Brooks, Fifield, Berry, and Quigley held a press conference to announce the Nov. 25 release of "Sevens."

## EPILOGUE

While it can never be known how the delay affected sales of the album, in its first week "Sevens" sold a staggering 897,000 units in the U.S. In seven weeks, it has shipped more than 5 million units and according to SoundScan has sold 3.7 million units, the same amount of units it has taken "Fresh Horses" more than two years to sell.

Quigley is settling into his role as president of Capitol Nashville, although he admits that it's a strange fit. "I was not born to be a record company president; I'm born to be a marketing man."

Brooks says he can't be bothered by people who think he pulls the strings at Capitol Nashville. "People that think that Garth is running the label, and people that think that Garth took the head off the president and lost a lot of people their jobs and lost artists their deals, are simply for me people who are on the outside, they're just talking, they don't even know what went on."

Berry and Hendricks are still discussing the possibility of forming Virgin Nashville. Five Capitol Nashville staffers, put on paid leave of absence following Hendricks' departure, are expected to resurface at Virgin, if it launches. If not, Quigley says, they will not come back to Capitol Nashville.

Looking back, Berry says, "It was a very difficult situation for a record company executive to solve overnight, and maybe if I had had six months' history before that meeting in June, we would have resolved things differently, I don't know, [but] I'm glad I did get it resolved. I'm delighted for Garth, I'm delighted for Pat, and I just hope that Scott and I will work out a Virgin Nashville thing. Then I'll feel I've done my job by everyone."



QUIGLEY



BERRY



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...

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'MY HEART WILL GO ON' and 'TUBTHUMPING'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'ONE HEADLIGHT', 'SUNNY CAME HOME', 'MY BODY'.

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). Lists songs with long airplay histories.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs with long airplay histories.

Recurrents are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

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

Table listing songs alphabetically by title, including '32 FLAVORS', '3', '4 SEASONS OF LONELINESS', 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 top entries like 'THEY LIKE IT SLOW', 'HEAVEN', 'WHAT IF I SAID'.

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 entries like 'BEEN AROUND THE WORLD', 'TOGETHER AGAIN', 'HOW DO I LIVE'.

# HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

**NEW RULES:** Starting next issue, VHS singles will count toward the Hot 100 and Hot 100 Singles Sales charts. Billboard will require that video singles be consistent with their audio counterparts and that at least one other audio configuration be available to make the song eligible for the Hot 100. If the DVD format continues to grow as expected, Billboard will count those video singles sales toward our singles charts.

In addition to counting as Hot 100 sales points, video singles will continue to appear on the Top Music Videos chart. The last video single to reach that chart was **Tim McGraw's** "It's Your Love" (Curb). We anticipate that the first video single to affect the Hot 100 will be **Wyclef Jean's** "Gone Till November" (Columbia), scheduled to hit stores Feb. 10.

**NEW NO. 1:** After a brief two-week stay atop the Hot 100, **Savage Garden's** "Truly Madly Deeply" (Columbia) slips back to No. 2 to make room for **Janet's** "Together Again" (Virgin). Janet's deep-discounted single posts a 25% gain in singles sales, up to 73,000 units, and moves 5-3 on Hot 100 Singles Sales. The song has 47 million audience impressions from airplay at 154 monitored stations, including airplay leaders **KIIS Los Angeles**; **KKRZ Portland, Ore.**; **KIKI Honolulu**; and **WKUT New York**. The next Janet single, "I Get Lonely," is scheduled to arrive in stores Feb. 24.

**NO DICE:** Regular readers know that as a **Janet Jackson** fan, I wouldn't begrudge her any success, but I can't help but feel sympathetic for **LeAnn Rimes**, whose single "How Do I Live" (Curb), despite showing all the outward appearances of a No. 1 track, has fallen short of that goal and slipped to No. 4 on the Hot 100 this issue. Even with airplay of the dance remix just kicking in at rhythmic top 40, Rimes lost nearly 5% of her audience impressions due to the song moving to recurrent status at mainstream top 40. Sales of the single also suffered a 7% attrition, from 61,000 to 56,900 units. Considering that "How Do I Live" has lost and regained its bullet four times during its 33-week chart run, it is possible, albeit unlikely, that the single could rebound when the new commercial version featuring the dance remix hits retail Feb. 10.

**TWO TUBTHUMPERS:** Under the Cover Records, the New Jersey-based label that last year started releasing **Adam Marano's** studio remakes of non-commercial singles, has landed its first single on the Hot 100. **Chucklebutt's** "Tubthumping" bows at No. 87. The new single, released after **Chumbawamba's** single was cut out at retail, has scanned more than 23,000 units since November. Incidentally, **Debra Michaels' "How Do I Live"** (Robbins), which is Bubbling Under at No. 8, was also produced by remixer du jour Marano.

**ON-AIR:** **Celine Dion's "My Heart Will Go On"** (550 Music) posts a 32% improvement in audience to top Hot 100 Airplay with 91 million audience impressions derived from airplay at 212 monitored stations. Expect the song to shatter the record for the most audience impressions in the Broadcast Data Systems era, currently held by **Donna Lewis' "I Love You Always Forever"** (Atlantic), which had 101 million audience impressions in its best week (Billboard, Oct. 12, 1996).

Theda Sandiford-Waller can be reached via E-mail at [theda@billboard.com](mailto:theda@billboard.com).

## Pre-MIDEM Online Summit Proposed Meeting Would Help Industry Grapple With Issues

BY JEFF CLARK-MEADS

**CANNES**—Next year's MIDEM may be presaged with a daylong summit to discuss concerns raised by the online environment.

Reed MIDEM Organisation chief executive **Xavier Roy** says this year's show, held Jan. 18-22 here, has demonstrated to him the level of music industry apprehension about new ways of doing business. MIDEM may respond to this, he says, by staging a meeting involving senior music industry and

telecommunications and Internet-access company chiefs to be held the day or two days before next year's show.

"It's an idea I had this morning, and it is one I will have to present to the industry," says Roy. "But it is an idea that I hope will help the two sides understand more about each other's concerns."

This year's show, the 32nd running of MIDEM in Cannes, attracted 9,167 attendees by the morning of Jan. 21, representing 90 countries; the number of countries represented was the high-

est ever, according to Roy. The total number of attendees at last year's show was 10,712.

Two high-profile attendees this year were the British and French culture ministers. The presence of the U.K.'s **Chris Smith** was the first time a British minister has attended the show. Asked whether this is a sign of MIDEM's increasing political clout, Roy says, "I have always said there is no politics in music. But it is good that these people recognize the importance of the music industry to their countries."

## FRANCE'S M6 TO BOW '100% MUSIC' STATION

(Continued from page 8)

ly focused audiences sought by other channels. "We don't want to be a youth lifestyle program" he explains, pointing to the incorporation of sports and youth affairs issues into the programming of MTV and others. "There are lots of older people interested in music who aren't interested in youth culture."

De Gemini adds, "It will be a 100% music channel," and he notes that VJs will not be a part of the presentation format. Videoclips, live concert broadcasts, music magazine programs, and a chart rundown of its own listings will form key elements of M6 Music.

The new channel's key rivals in the French market are **MCM Euromusique** and **MTV Europe**, which distributes its northern Europe program to France as well as the Benelux and Scandinavia. Both MTV Europe and MCM Euromusique broadcast on a rival system, and it has been suggested that **Metropole's** reason for starting the channel is to provide music programming for the satellite platform.

Observers say that M6 Music will find it difficult to reach the viewing figures of MCM, which is estimated to have upward of 1 million viewers on cable and satellite. Saturation of cable frequencies and MCM's 10-year head start are key obstacles.

However, de Gemini says his channel's strength will be its concentration on music. "Neither MCM nor MTV does that. Also, M6 is already very strong as a national brand, and it's already seen throughout the country."

In September, M6 Music should have completed deals that will see it distributed through cable networks outside the Parisian region, adding between 700,000 and 1 million viewers, says de Gemini.

**Metropole's** ownership is split three equal ways, with one-third owned by Luxembourg-based **CLT-UFA**; one-third by **Lyonnaise Communications**, a subsidiary of **Lyonnaise des Eaux**, a French utilities company with extensive cable interests; and the remaining third publicly quoted on the French stock exchange.

Start-up capital for the channel is more than 30 million French francs (\$5 million). De Gemini says M6 Music is "open to investment from the music business," although no deals have been concluded so far. Such label investment has precedents in France, Europe, and Asia. **PolyGram**, **Sony**, and **Virgin** were initially investors in **MCM Euromusique**. Four German majors were the driving force behind that country's music TV channel **Viva**, which now runs two programs on cable. **PolyGram** owns a 50% stake in **MTV Asia**, while **Sony**, **EMI**, **Warner**, and **BMG** have a stake in **Channel V**, the Asia-Pacific regional music channel.

Through its subsidiary **M6 Interactions**, the TV station is active in the music market, producing successful branded compilations and concert tie-in promotions. It is also responsible for breaking **Sony Music** artist **Ricky Martin** in the French market via a tie-in with the **7UP** brand. The station has a cable-TV channel joint venture, **Fun TV**, in conjunction with radio station **Fun FM**; the service is also on **TPS**.

M6 Music's entry into the European market comes at a time of flux for the continent's music TV industry. Last year, **MTV Europe** reacted to the changes in national tastes by abandoning a pan-European approach in favor

of regionalization. It now has separate channels serving the U.K. and Ireland, northern Europe, southern Europe, and the German/Switzerland/Austria region. It has also launched national **VH-1** channels in the U.K. and Germany. An **MTV** spokeswoman says that "the French market is interesting for us, but we have no plans at the moment to enter the market with a national channel."

The Spanish market came into the music video age last year with two new channels.

Assistance in preparing this story was provided by **Emmanuel Legrand**, editor in chief of **Music & Media**.

## SPEECH TAKES AIM AT EURO SOCIETIES

(Continued from page 8)

gled out the German society **GEMA** as notable for the level of Anglo-American authors' royalties that it kept in the form of social and cultural deductions to benefit its domestic talent. He said 30% is a typical percentage of performance royalties that continental European societies take as social and cultural deductions.

"The German society does not just put 10% of all royalties into the pot but also all interest income and a few other odds and ends," said **Hutchinson**, chief executive of the U.K.'s **Mechanical Copyright Protection Society/Performing Right Society Music Alliance**. He says his protests about this had little effect on **GEMA**. "So, last year I suggested to **GEMA** a discreet approach to the German Cartel Office to see who was right and who was wrong." He said **GEMA** declined the invitation and later denounced it.

Citing his societies' sponsorships and charitable donations of less than 1% of royalties, **Hutchinson** added, "If [continental European] societies wish to provide pension schemes for their members, let them do so from their own royalties and not from ours. If any society wishes to subsidize its classical composers and not those of other soci-

eties, then let them do so from their own domestic royalties.

"For too long, U.K. and U.S.A. composers have provided a latter-day Marshall Plan for European composers, and it has to stop. Our members are adults; they should be able to decide what they do with their money and not have it stripped out at source as part of a society's policy or rules."

**Hutchinson** also had strong words about the length of time some transactions can take to complete. He said some performance royalties involving international transactions could take two years from the time the song is used to the time money is handed to the composer. He said his previous employer, the credit card company **Visa**, completed its transactions within two days: "You can pay with a credit card at an electronic terminal in Sydney on a Monday, and it will still be taken from your account in the U.K. on the Wednesday."

Of collecting societies, he said, "In the online digital environment, we will need to meet those sorts of standards, or someone will stand in for us. The person who stands in will take our business."

A spokesman for **GEMA** declined **Billboard's** requests for a response to **Hutchinson's** views.

## BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	—	1	TIC TIC TAC	FRUIT DE LA PASSION (AUREUS/WARLOCK)	14	9	6	WE GETZ DOWN	RAMPAGE (ELEKTRA/VEG)
2	8	6	THE DAY THAT SHE LEFT TULSA (IN A CHEW)	WADE HAYES (COLUMBIA (NASHVILLE))	15	—	1	IT'S LIKE THAT	RUN-D.M.C. VS. JASON NEVINS (S&M) (E/PROFILE)
3	2	10	SAND AND WATER	BETH NIELSEN CHAPMAN (REPRISE)	16	24	8	WALKIN' ON THE SUN	SMACK (UNDER THE COVER)
4	6	5	THE NOTE	DARYLE SINGLETARY (Giant (Nashville), Reprise (Nashville))	17	14	14	WHAT IF I DO	MINDY MCCREARY (BNA/RCA (NASHVILLE))
5	3	3	SO LONG (WELL, WELL, WELL)	PHAJJA (WARNER BROS.)	18	20	11	SHOWDOWN	E-A-SKI FEAT. MONTELL JORDAN (RELATIVITY)
6	13	3	MEMORIES	LIL SUZY (METROPOLITAN)	19	21	27	EVEN FLOW	PEARL JAM (EPIC)
7	11	15	DANCE HALL DAYS	WANG CHUNG (Geffen)	20	—	1	LIFE IN MONO	MONO (ECHO/MERCURY)
8	16	3	HOW DO I LIVE	DEBRA MICHAELS (ROBBINS)	21	—	3	SO FLY	MYRON (ISLAND)
9	5	3	ROCK THE FUNKY BEAT	NATURAL BORN CHILLERS (WARNER BROS.)	22	—	1	SILLY TARAL	(MOTOWN)
10	23	32	ALIVE	PEARL JAM (EPIC)	23	17	12	INFATUATION	LAURNEA (Y&B YUM/EPIC)
11	19	9	COME ON EILEEN	SAVE FERRIS (STARPOOL/EPIC)	24	—	25	BLOCK ROCKIN' BEATS	THE CHEMICAL BROTHERS (ASTRALWERKS/CAROLINE)
12	12	8	PLEASE	UZ (ISLAND)	25	—	2	WISHFUL THINKING	DUNCAN SHEIK (ATLANTIC)
13	—	1	THEN WHAT	CLAY WALKER (Giant (Nashville), Reprise (Nashville))					

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

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JANUARY 31, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes entries like 'TOGETHER AGAIN' by Janet, 'TRULY MADLY DEEPLY' by Savage Garden, and 'FATHER' by LL Cool J.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes entries like 'AT THE BEGINNING' by Richard Marx & Donna Lewis, 'I KNOW WHERE IT'S AT' by All Saints, and 'THE MEMORY REMAINS' by Metallica.

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. \*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.

Songwriters and Producers:  
Denise Rich, Arif Mardin, David Foster,  
Jimmy Jam, Terry Lewis, Linda Thompson,  
Sami McKinney,

Wish The Best of Luck  
To  
**PATTI LABELLE**  
ON  
**HER GRAMMY  
NOMINATION**

**BEST R&B  
ALBUM  
FLAME**



# 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 31, 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
1	1	11	6	<b>*** No. 1/GREATEST GAINER ***</b> SOUNDTRACK ▲ SONY CLASSICAL 63213 (10.98 EQ/17.98) 2 weeks at No. 1	TITANIC	1
2	2	1	9	CELINE DION ▲ 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
3	<b>NEW</b>		1	<b>*** HOT SHOT DEBUT/HEATSEEKER IMPACT ***</b> THE LOX BAD BOY 73015/ARISTA (10.98/16.98) <b>HS</b>	MONEY, POWER & RESPECT	3
4	7	9	23	BACKSTREET BOYS ▲ JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	4
5	4	12	18	USHER ▲ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
6	13	13	11	SPICE GIRLS ▲ VIRGIN 45111 (11.98/17.98)	SPICEWORLD	6
7	3	3	17	CHUMBAWAMBA ▲ REPUBLIC 53099/UNIVERSAL (10.98/16.98)	TUBTHUMPER	3
8	8	7	46	MATCHBOX 20 ▲ LAVA/ATLANTIC 92721/AG (10.98/15.98) <b>HS</b>	YOURSELF OR SOMEONE LIKE YOU	5
9	5	2	8	GARTH BROOKS ▲ CAPITOL (NASHVILLE) 56599/CAPITOL (NASHVILLE) (10.98/16.98)	SEVENS	1
10	9	5	19	LEANN RIMES ▲ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
11	6	4	12	MASE ▲ BAD BOY 73017/ARISTA (10.98/16.98)	HARLEM WORLD	1
12	11	6	11	SHANIA TWAIN ▲ MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98)	COME ON OVER	2
13	16	17	8	WILL SMITH ▲ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	13
14	10	8	26	PUFF DADDY & THE FAMILY ▲ BAD BOY 73012/ARISTA (10.98/17.98)	NO WAY OUT	1
15	12	16	10	BARBRA STREISAND ▲ COLUMBIA 66181 (10.98 EQ/17.98)	HIGHER GROUND	1
16	14	15	18	MARIAH CAREY ▲ COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	1
				<b>*** PACESETTER ***</b>		
17	36	37	18	SOUNDTRACK ▲ LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD	4
18	25	34	40	SAVAGE GARDEN ▲ COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	18
19	23	18	50	SPICE GIRLS ▲ VIRGIN 42174* (10.98/16.98)	SPICE	1
20	24	23	22	FLEETWOOD MAC ▲ REPRISE 46702/WARNER BROS. (10.98/17.98)	THE DANCE	1
21	15	14	9	METALLICA ▲ ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD	1
22	17	10	19	AQUA ▲ MCA 11705 (10.98/16.98)	AQUARIUM	7
23	20	21	9	ERYKAH BADU ▲ KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE	4
24	19	20	27	SMASH MOUTH ▲ INTERSCOPE 90142 (10.98/16.98) <b>HS</b>	FUSH YU MANG	19
25	18	24	10	LSG ▲ EASTWEST 62125*/EEG (10.98/16.98)	LEVERT, SWEAT, GILL	4
26	22	26	15	JANET ▲ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1
27	38	72	16	LOREENA MCKENITT QUINLAN ROAD 46719/WARNER BROS. (10.98/16.98)	THE BOOK OF SECRETS	27
28	26	27	9	KENNY G ▲ ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	19
29	41	81	17	BRIAN MCKNIGHT MERCURY 536215 (10.98 EQ/16.98)	ANYTIME	29
30	28	31	27	SARAH MCLACHLAN ▲ ARISTA 18970 (10.98/16.98)	SURFACING	2
31	21	19	8	2PAC ▲ AMARU 41630*/JIVE (19.98/24.98)	R U STILL DOWN? (REMEMBER ME)	2
32	27	22	101	JEWEL ▲ ATLANTIC 82700*/AG (10.98/15.98) <b>HS</b>	PIECES OF YOU	4
33	32	38	41	THIRD EYE BLIND ▲ ELEKTRA 62012*/EEG (10.98/16.98) <b>HS</b>	THIRD EYE BLIND	32
34	42	64	9	MARCY PLAYGROUND CAPITOL 53569 (10.98/15.98) <b>HS</b>	MARCY PLAYGROUND	34
35	29	25	37	HANSON ▲ MERCURY 534615 (11.98 EQ/17.98)	MIDDLE OF NOWHERE	2
36	70	77	16	THE VERVE ● VC/HUT 44913/VIRGIN (10.98/16.98)	URBAN HYMNS	36
37	35	40	10	ENYA REPRISE 46835/WARNER BROS. (11.98/17.98)	PAINT THE SKY WITH STARS — THE BEST OF ENYA	30
38	31	28	18	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
39	34	43	31	SOUNDTRACK ● WORK 68166/EPIC (10.98 EQ/17.98)	MY BEST FRIEND'S WEDDING	14
40	30	30	8	VARIOUS ARTISTS ● PRIORITY 50639* (11.98/17.98)	IN THA BEGINNING...THERE WAS RAP	15
41	48	70	16	CREED ● WIND-UP 13049 (10.98/16.98) <b>HS</b>	MY OWN PRISON	41
42	66	94	18	BEN FOLDS FIVE CAROLINE/550 MUSIC 67762*/EPIC (10.98 EQ/16.98)	WHATEVER AND EVER AMEN	42
43	33	32	71	FIONA APPLE ▲ CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) <b>HS</b>	TIDAL	15
44	46	58	10	TIMBALAND AND MAGOO BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98)	WELCOME TO OUR WORLD	35
45	54	65	5	VARIOUS ARTISTS POLYGRAM TV 536204 (8.98/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 1	45
46	39	42	18	BUSTA RHYMES ▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	3
47	37	39	21	MASTER P ▲ NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1
48	68	84	31	K-CI & JOJO ● MCA 11613* (10.98/16.98)	LOVE ALWAYS	24
49	40	29	17	BOYZ II MEN ▲ MOTOWN 530819* (11.98/17.98)	EVOLUTION	1
50	55	57	11	YANNI VIRGIN 44981 (11.98/17.98)	TRIBUTE	21
51	52	48	12	VARIOUS ARTISTS ● ARISTA 18988 (10.98/16.98)	ULTIMATE DANCE PARTY 1998	38
52	53	49	14	GREEN DAY REPRISE 46794/WARNER BROS. (10.98/16.98)	NIMROD	10
53	45	35	21	TRISHA YEARWOOD ▲ MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	4
54	49	41	19	VARIOUS ARTISTS ▲ TOMMY BOY 1214 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOLUME 3	23
55	56	51	33	TIM MCGRAW ▲ CURB 77886 (10.98/16.98)	EVERYWHERE	2

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
56	44	53	9	JOHN MELLENCAMP ● MERCURY 536738 (11.98 EQ/17.98)	THE BEST THAT I COULD DO 1978 - 1988	33
57	47	33	29	SOUNDTRACK ▲ COLUMBIA 68169* (10.98 EQ/17.98)	MEN IN BLACK—THE ALBUM	1
58	50	54	8	VARIOUS ARTISTS TOMMY BOY 1234 (12.98/17.98)	MTV PARTY TO GO 98	50
59	59	59	11	JAY-Z ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	3
60	51	44	77	SUBLIME ▲ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	13
61	62	66	10	MYSTIKAL ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) <b>HS</b>	UNPREDICTABLE	3
62	57	36	30	SUGAR RAY ▲ LAVA/ATLANTIC 83006/AG (10.98/15.98)	FLOORED	12
63	43	45	10	OZZY OSBOURNE ▲ EPIC 67980 (10.98 EQ/17.98)	THE OZZMAN COMETH	13
64	58	60	21	DAYS OF THE NEW ● OUTPOST 30004/GEFFEN (10.98/16.98) <b>HS</b>	DAYS OF THE NEW	54
65	71	76	7	ANDREA BOCELLI ● PHILIPS 539207 (10.98/16.98) <b>HS</b>	ROMANZA	44
66	63	62	13	NAS ESCOBAR, FOXY BROWN, AZ AND NATURE AFTERMATH 90136*/INTERSCOPE (10.98/17.98)	THE FIRM — THE ALBUM	1
67	60	47	29	PRODIGY ▲ XL MUTE/MAVERICK 46606/WARNER BROS. (10.98/16.98)	THE FAT OF THE LAND	1
68	84	82	19	BLINK 182 CARGO 11624*/MCA (10.98/16.98) <b>HS</b>	DUDE RANCH	68
69	74	83	44	AEROSMITH ▲ COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES	1
70	76	102	29	RADIOHEAD ● CAPITOL 55229 (10.98/15.98)	OK COMPUTER	21
71	67	61	44	THE NOTORIOUS B.I.G. ▲ BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
72	80	—	2	SOUNDTRACK ATLANTIC 83058/AG (10.98/17.98)	GREAT EXPECTATIONS: THE ALBUM	72
73	83	68	30	ROBYN ● RCA 67477 (10.98/16.98) <b>HS</b>	ROBYN IS HERE	68
74	90	109	11	SAMMY KERSHAW MERCURY (NASHVILLE) 536318 (10.98 EQ/17.98)	LABOR OF LOVE	74
75	64	56	9	LED ZEPPELIN ▲ ATLANTIC 83061/AG (19.98/24.98)	BBC SESSIONS	12
76	87	79	97	CELINE DION ▲ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
77	78	92	30	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	16
78	94	100	21	MARTINA MCBRIDE ● RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	78
79	61	46	8	SUBLIME ● GASOLINE ALLEY 11714/MCA (10.98/16.98)	SECOND-HAND SMOKE	28
80	86	98	11	B.B. KING MCA 11711 (10.98/17.98)	DEUCES WILD	73
81	73	91	3	SOUNDTRACK A BAND APART/MAVERICK 46841/WARNER BROS. (11.98/17.98)	JACKIE BROWN	73
82	82	75	15	EVERCLEAR ● CAPITOL 36503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33
83	77	115	16	BOB DYLAN ● COLUMBIA 68556 (10.98 EQ/16.98)	TIME OUT OF MIND	10
84	69	55	81	THE WALLFLOWERS ▲ INTERSCOPE 90055 (10.98/16.98) <b>HS</b>	BRINGING DOWN THE HORSE	4
85	79	71	80	LEANN RIMES ▲ CURB 77821 (10.98/15.98)	BLUE	3
86	72	63	12	DAVE MATTHEWS BAND ▲ BAMA RAGS 67587/RCA (19.98 CD)	LIVE AT RED ROCKS 8.15.95	3
87	91	122	50	PAULA COLE ▲ IMAGO 46424/WARNER BROS. (10.98/15.98) <b>HS</b>	THIS FIRE	33
88	65	50	7	SOUNDTRACK DIMENSION 21911/CAPITOL (10.98/16.98)	SCREAM 2	50
89	112	119	11	VARIOUS ARTISTS POLYGRAM TV 555120/POLYDOR (10.98/17.98)	PURE DISCO 2	89
90	96	87	59	DRU HILL ▲ ISLAND 524306 (10.98/16.98) <b>HS</b>	DRU HILL	23
91	99	105	39	MARY J. BLIGE ▲ MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
92	75	69	14	LL COOL J ▲ DEF JAM 539186*/MERCURY (11.98 EQ/17.98)	PHENOMENON	7
93	103	114	6	BRYAN ADAMS A&M 540831 (10.98/17.98)	MTV UNPLUGGED	93
94	<b>NEW</b>		1	BEN FOLDS FIVE CAROLINE 7554 (16.98 CD)	NAKED BABY PHOTOS	94
95	97	89	14	JOHN MICHAEL MONTGOMERY ● ATLANTIC (NASHVILLE) 83060/AG (10.98/16.98)	GREATEST HITS	33
				<b>*** HEATSEEKER IMPACT ***</b>		
96	110	130	17	OUR LADY PEACE COLUMBIA 67940 (10.98 EQ/16.98) <b>HS</b>	CLUMSY	96
				<b>*** HEATSEEKER IMPACT ***</b>		
97	132	179	3	UNCLE SAM STONECREEK 67731/EPIC (10.98 EQ/16.98) <b>HS</b>	UNCLE SAM	97
98	92	96	38	VARIOUS ARTISTS ▲ VIRGIN 42186 (10.98/16.98)	PURE MOODS	10
99	85	74	7	VARIOUS ARTISTS ▲ DIANA, PRINCESS OF WALES MEMORIAL FUND 69012/COLUMBIA (19.98 EQ/24.98)	DIANA, PRINCESS OF WALES — TRIBUTE	15
100	95	88	10	LISA LOEB GEFFEN 25141 (10.98/16.98)	FIRECRACKER	88
101	88	103	11	JANE'S ADDICTION WARNER BROS. 46752 (10.98/16.98)	KETTLE WHISTLE	21
102	81	78	11	RAKIM ● UNIVERSAL 53113* (10.98/16.98)	THE 18TH LETTER	4
103	98	97	37	MEREDITH BROOKS ▲ CAPITOL 36919 (10.98/15.98)	BLURRING THE EDGES	22
104	89	73	11	SOUNDTRACK ● ATLANTIC 83053/AG (10.98/17.98)	ANASTASIA	41
105	102	104	27	MISSY "MISDEMEANOR" ELLIOTT ▲ EASTWEST 62062*/EEG (10.98/16.98)	SUPA DUPA FLY	3
106	93	67	10	BUSH TRAUMA 90161*/INTERSCOPE (10.98/16.98)	DECONSTRUCTED	36
107	100	85	53	JAMIROQUAI ▲ WORK 67903/EPIC (10.98 EQ/16.98)	TRAVELING WITHOUT MOVING	24
108	101	86	21	OASIS ▲ EPIC 68530 (10.98 EQ/16.98)	BE HERE NOW	2

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

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Album Of The Year  
FLAMING PIE

**RADIOHEAD**

Album Of The Year  
OK COMPUTER

**MEREDITH BROOKS**

Best Female Rock  
Vocal Performance  
BITCH

**FOO FIGHTERS**

Best Hard Rock Performance  
MONKEY WRENCH

**MEGADETH**

Best Metal Performance  
TRUST

**ERIC JOHNSON**

Best Rock Instrumental  
Performance  
S.R.V.

**MEREDITH BROOKS**

Best Rock Song  
BITCH

**FOO FIGHTERS**

Best Rock Album  
THE COLOUR AND THE SHAPE

**RADIOHEAD**

Best Alternative  
Music Performance  
OK COMPUTER

**KURT ELLING**

Best Jazz Vocal  
Performance  
THE MESSENGER

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Best Jazz Instrumental Performance,  
Individual or Group  
CELEBRATING SINATRA

**VINCE MENDOZA**

Best Instrumental Arrangement  
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Photo: Peter O'Connell

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
109	108	111	34	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲	GOD'S PROPERTY	3
110	111	93	71	DEANA CARTER ▲ <sup>3</sup>	DID I SHAVE MY LEGS FOR THIS?	10
111	104	101	35	FOO FIGHTERS ● ROSWELL 55832*/CAPITOL (10.98/16.98)	THE COLOUR AND THE SHAPE	10
112	107	99	16	THE ROLLING STONES ▲ VIRGIN 44909* (11.98/17.98)	BRIDGES TO BABYLON	3
113	106	90	14	VARIOUS ARTISTS COLD FRONT 6254K/TEL (12.98/17.98)	CLUB MIX '98	64
114	121	126	11	VARIOUS ARTISTS SPARROW 51629 (15.98/17.98)	WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	52
115	118	157	17	JON B. YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	115
116	113	133	25	JOE ● JIVE 41603* (11.98/16.98)	ALL THAT I AM	13
117	129	139	48	JONNY LANG ● A&M 540640 (10.98/16.98) HS	LIE TO ME	44
118	NEW ►		1	DJ SHADOW MO WAX/FRRR 540867*/LONDON (10.98/16.98) HS	PREEMPTIVE STRIKE	118
119	117	155	3	QUEEN PEN LIL' MAN 90151*/INTERSCOPE (10.98/16.98) HS	MY MELODY	117
120	109	106	90	DAVE MATTHEWS BAND ▲ <sup>4</sup> RCA 66904 (10.98/16.98)	CRASH	2
121	119	117	35	SISTER HAZEL ● UNIVERSAL 53030 (10.98/15.98) HS	SOMEWHERE MORE FAMILIAR	47
122	116	118	5	ICE CUBE PRIORITY 51037 (10.98/16.98)	FEATURING...ICE CUBE	116
123	151	173	39	VARIOUS ARTISTS ● POLYDOR 535877/A&M (10.98/16.98)	PURE DISCO	83
124	131	134	9	MJG SUAVE HOUSE 53105*/UNIVERSAL (10.98/16.98)	NO MORE GLORY	20
125	114	116	8	BABYFACE ● EPIC 68779 (10.98 EQ/16.98)	MTV UNPLUGGED NYC 1997	106
126	122	112	39	GEORGE STRAIT ▲ <sup>7</sup> MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
127	120	156	13	BARENAKED LADIES REPRISE 46393/WARNER BROS. (10.98/16.98) HS	ROCK SPECTACLE	120
128	139	124	8	STING & THE POLICE A&M 540834 (11.98/17.98)	THE VERY BEST OF STING & THE POLICE	100
129	105	80	5	SOUNDTRACK HOLLYWOOD 162131 (10.98/16.98)	AN AMERICAN WEREWOLF IN PARIS	80
130	124	110	17	ELTON JOHN ROCKET 536266/A&M (11.98/17.98)	THE BIG PICTURE	9
131	134	140	22	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98) HS	ALLURE	108
132	138	113	62	SOUNDTRACK ▲ <sup>5</sup> WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	2
133	140	131	21	COLLIN RAYE ● EPIC (NASHVILLE) 67893/SONY (NASHVILLE) (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	33
134	126	135	68	TOOL ▲ FREEWORLD 31087* (10.98/16.98)	AENIMA	2
135	133	121	83	BECK ▲ DGC 24823*/Geffen (10.98/16.98)	ODELAY	16
136	125	108	24	311 ▲ CAPRICORN 536181*/MERCURY (8.98 EQ/17.98)	TRANSISTOR	4
137	147	167	21	INSANE CLOWN POSSE ISLAND 524442 (10.98/16.98)	THE GREAT MILENKO	63
138	143	—	4	CHICO DEBARGE KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	86
139	128	123	22	BILLY JOEL COLUMBIA 67347 (10.98 EQ/17.98)	GREATEST HITS VOLUME III	9
140	159	186	16	SWV RCA 67525* (10.98/16.98)	RELEASE SOME TENSION	24
141	135	129	42	TONIC ▲ POLYDOR 531042/A&M (10.98/16.98) HS	LEMON PARADE	28
142	144	150	65	ELTON JOHN ▲ MCA 11481 (10.98/16.98)	LOVE SONGS	24
143	153	171	64	ALAN JACKSON ▲ ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	12
144	169	—	2	CORNERSHOP LUAKA BOP 46576/WARNER BROS. (10.98/15.98) HS	WHEN I WAS BORN FOR THE 7TH TIME	144
145	145	145	11	DEFTONES MAVERICK 46810/WARNER BROS. (10.98/16.98)	AROUND THE FUR	29
146	127	107	45	THE MIGHTY MIGHTY BOSSTONES ▲ BIG RIG 534472/MERCURY (10.98 EQ/16.98)	LET'S FACE IT	27
147	137	143	9	PAUL SIMON WARNER BROS. 46814 (10.98/17.98)	SONGS FROM THE CAPEMAN	42
148	166	162	16	LUTHER VANDROSS ● LY 68220/EPIC (10.98 EQ/17.98)	ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2	44
149	148	136	13	WYONNA ● CURB 53061/UNIVERSAL (10.98/16.98)	THE OTHER SIDE	38
150	130	95	25	BONE THUGS-N-HARMONY ▲ <sup>3</sup> RUTHLESS 6340*/RELATIVITY (19.98/23.98)	THE ART OF WAR	1
151	141	128	11	MICHAEL BOLTON ● COLUMBIA 68510 (10.98 EQ/17.98)	ALL THAT MATTERS	39
152	136	172	17	ALEJANDRO FERNANDEZ SONY DISCOS 82446/SONY (9.98 EQ/14.98) HS	ME ESTOY ENAMORANDO	125
153	149	127	21	VARIOUS ARTISTS ARISTA 18977 (10.98/16.98)	ULTIMATE HIP HOP PARTY 1998	46
154	142	144	9	LUNIZ NOO TRYBE 44939/VIRGIN (10.98/16.98)	LUNITIK MUZIK	34

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2Pac 31, 161 311 136	Bryan Adams 93 Trace Adkins 159 Aerosmith 69 Allure 131 Marc Anthony 200 Fiona Apple 43 Aqua 22	Jon B. 115 Babyface 125 Backstreet Boys 4 Erykah Badu 23, 174 Barenaked Ladies 127 Beck 135 Blessid Union 192 Mary J. Blige 91 Blink 182 68 Andrea Bocelli 65 Michael Bolton 151 Bone Thugs-N-Harmony 150 Boyz II Men 49 Toni Braxton 155 Brooks & Dunn 38 Garth Brooks 9 Meredith Brooks 103	Bush 106 Busta Rhymes 46 Mariah Carey 16 Deana Carter 110 Steven Curtis Chapman 183 Chumbawamba 7 Paula Cole 87 Harry Connick, Jr. 185 CornerShop 144 Creed 41 The Crystal Method 195 The Cure 171 Daft Punk 187 Alana Davis 186 Days Of The New 64 Chico DeBarge 138 Deftones 145 John Denver 160 Ceine Dion 2, 76 DJ Shadow 118 Dru Hill 90 Bob Dylan 83 Missy "Misdemeanor" Elliott 105 Enya 37 NAS Escobar, Foxy Brown, AZ and	Nature 66 Everclear 82 Alejandro Fernandez 152 Fleetwood Mac 20 Ben Folds Five 42, 94 Foo Fighters 111 Kenny G 28 Ginuwine 165 God's Property From Kirk Franklin's Nu Nation 109 Amy Grant 157 Green Day 52 Hanson 35, 179 Ice Cube 122 Insane Clown Posse 137 Alan Jackson 143 Jamiroquai 107 Jane's Addiction 101 Janet 26 Jars Of Clay 199 Jay-Z 59 Wyclef Jean Featuring Refugee Alycia 77 Jewel 32	Joe 116 Billy Joel 139 Elton John 130, 142 K-Ci & Jojo 48 Sammy Kershaw 74 B.B. King 80 Jonny Lang 117 Led Zeppelin 15 LL Cool J 92 Lisa Loeb 100 Patty Loveless 191 The Lox 3 LSG 25 Luniz 154 Mack 10 175 Makaveli 197 Mary Playground 34 Richard Marx 182 Mase 11 Master P 47 Matchbox 20 8 Dave Matthews Band 86, 120 Martina McBride 78 Lila McCann 168 Tim McGraw 55
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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
155	154	165	83	TONI BRAXTON ▲ <sup>5</sup> LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
156	123	120	15	SOUNDTRACK ▲ <sup>2</sup> DEATH ROW 53509*/PRIORITY (12.98/19.98)	GANG RELATED — THE SOUNDTRACK	2
157	150	141	19	AMY GRANT ● A&M 540760 (10.98/16.98)	BEHIND THE EYES	8
158	172	178	15	KENNY WAYNE SHEPHERD BAND REVOLUTION 24689/WARNER BROS. (10.98/16.98)	TROUBLE IS...	74
159	158	148	13	TRACE ADKINS CAPITOL NASHVILLE 55856 (10.98/16.98)	BIG TIME	50
160	175	—	7	JOHN DENVER RIVER NORTH 161360 (10.98/16.98)	A CELEBRATION OF LIFE/THE LAST RECORDINGS	130
161	160	164	97	2PAC ▲ <sup>7</sup> DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
162	167	180	6	THREE 6 MAFIA RELATIVITY 1644 (10.98/15.98)	CHPT. 2: WORLD DOMINATION	40
163	157	137	85	METALLICA ▲ <sup>4</sup> ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
164	146	132	23	SOUNDTRACK ● IMMORTAL 68494/EPIC (10.98 EQ/17.98)	SPAWN — THE ALBUM	7
165	162	146	63	GINUWINE ▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	26
166	164	158	49	LEANN RIMES ▲ <sup>2</sup> CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
167	155	142	50	SQUIRREL NUT ZIPPERS ▲ MAMMOTH 0137* (10.98/16.98) HS	HOT	27
168	174	170	28	LILA MCCANN ASYLUM 62042/EEG (10.98/16.98) HS	LILA	86
169	170	152	40	SOUNDTRACK ▲ EMI LATIN 55535 (10.98/16.98)	SELENA	7
170	173	183	13	PORTISHEAD GO! BEAT 539189*/LONDON (10.98/16.98)	PORTISHEAD	21
171	156	149	12	THE CURE FICTION/ELEKTRA 62117*/EEG (10.98/16.98)	GALORE: THE SINGLES 1987-1997	32
172	165	166	27	MICHAEL PETERSON REPRISE (NASHVILLE) 46618/WARNER BROS. (NASHVILLE) (10.98/16.98) HS	MICHAEL PETERSON	115
173	176	168	17	BRYAN WHITE ● ASYLUM 62047/EEG (10.98/16.98)	THE RIGHT PLACE	41
174	152	160	49	ERYKAH BADU ▲ <sup>2</sup> KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	2
175	171	169	15	MACK 10 ● PRIORITY 50675* (10.98/16.98)	BASED ON A TRUE STORY	14
176	161	138	33	WU-TANG CLAN ▲ <sup>4</sup> LOUD 66905*/RCA (19.98/24.98)	WU-TANG FOREVER	1
177	163	125	12	SOUNDTRACK TVT SOUNDTRAX 8200/TVT (10.98/16.98)	MORTAL KOMBAT: ANNIHILATION	69
178	185	191	27	MEGADETH ● CAPITOL 38262 (10.98/16.98)	CRYPTIC WRITINGS	10
179	115	52	9	HANSON ▲ MERCURY 536717 (11.98 EQ/17.98)	SNOWED IN	7
180	189	187	9	ORIGINAL BROADWAY CAST WALT DISNEY 60802 (11.98/17.98)	THE LION KING	162
181	NEW ►		1	BILLIE MYERS UNIVERSAL 53100 (10.98/16.98) HS	GROWING PAINS	181
182	168	154	11	RICHARD MARX CAPITOL 21914 (10.98/16.98)	GREATEST HITS	140
183	187	176	13	STEVEN CURTIS CHAPMAN SPARROW 51630 (10.98/15.98)	GREATEST HITS	85
184	RE-ENTRY		14	SOUNDTRACK ● ARISTA 18975 (10.98/16.98)	MONEY TALKS — THE ALBUM	37
185	181	163	10	HARRY CONNICK, JR. COLUMBIA 68787 (10.98 EQ/17.98)	TO SEE YOU	53
186	NEW ►		1	ALANA DAVIS ELEKTRA 62112/EEG (10.98/16.98) HS	BLAME IT ON ME	186
187	RE-ENTRY		12	DAFT PUNK SOMA 42609*/MIRGIN (10.98/16.98) HS	HOMEWORK	150
188	197	—	11	SOMETHIN' FOR THE PEOPLE WARNER BROS. 46753 (9.98/15.98) HS	THIS TIME IT'S PERSONAL	154
189	177	147	11	SOUNDGARDEN A&M 540833 (10.98/17.98)	A-SIDES	63
190	178	175	17	THE SUNDAYS OGC 25131/GEFFEN (10.98/16.98)	STATIC & SILENCE	33
191	179	184	16	PATTY LOVELESS EPIC (NASHVILLE) 67997/SONY (NASHVILLE) (10.98 EQ/16.98)	LONG STRETCH OF LONESOME	68
192	RE-ENTRY		9	BLESSID UNION EMI 56716/CAPITOL (10.98/15.98)	BLESSID UNION OF SOULS	127
193	190	—	20	YANNI PRIVATE MUSIC 82153/WINDHAM HILL (10.98/16.98)	DEVOTION: THE BEST OF YANNI	42
194	195	189	12	SAVE FERRIS STARPOOL 68183/EPIC (7.98 EQ/11.98)	IT MEANS EVERYTHING	75
195	196	199	12	THE CRYSTAL METHOD CITY OF ANGELS/OUTPOST 30003*/Geffen (8.98/12.98)	VEGAS	92
196	188	182	16	SOUNDTRACK HOLLYWOOD 162098 (10.98/16.98)	ROMY AND MICHELE'S HIGH SCHOOL REUNION	64
197	186	185	56	MAKAVELI ▲ <sup>3</sup> DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: IN THE 7 DAY THEORY	1
198	200	—	23	VARIOUS ARTISTS SO SO DEF 67998*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STAR VOL. II	71
199	180	161	18	JARS OF CLAY ● ESSENTIAL/SILVERTONE 41612/JIVE (10.98/16.98)	MUCH AFRAID	8
200	182	194	9	MARC ANTHONY RMM 82156 (9.98/14.98)	CONTRA LA CORRIENTE	74

Loreena McKennitt 27 Brian McKnight 29 Sarah McLachlan 30 Megadeth 178 John Mellencamp 56 Metallica 21, 163 The Mighty Mighty Bosstones 146 MJG 124 John Michael Montgomery 95 Billie Myers 181 Mystikal 61 The Notorious B.I.G. 71 Oasis 108 ORIGINAL BROADWAY CAST The Lion King 180 Anastasia 104 Gang Related — The Soundtrack 156 Great Expectations: The Album 72 Jackie Brown 81 Men In Black—The Album 57 Money Talks — The Album 184 Mortal Kombat: Annihilation 177 My Best Friend's Wedding 39 Romy And Michele's High School Reunion 196 Rakim 102	Collin Raye 133 LeAnn Rimes 10, 85, 166 Robyn 73 The Rolling Stones 112 Savage Garden 18 Save Ferris 194 Kenny Wayne Shepherd Band 158 Paul Simon 147 Sister Hazel 121 Smash Mouth 24 Somethin' For The People 188 Soundgarden 189 SOUNDTRACK An American Werewolf In Paris 129 Anastasia 104 Gang Related — The Soundtrack 156 Great Expectations: The Album 72 Jackie Brown 81 Men In Black—The Album 57 Money Talks — The Album 184 Mortal Kombat: Annihilation 177 My Best Friend's Wedding 39 Romy And Michele's High School Reunion 196 Scream 2 88	Selena 169 Soul Food 17 Space Jam 132 Spawn — The Album 164 Titanic 1 Spice Girls 6, 19 Squirrel Nut Zippers 167 Sting & The Police 128 George Strait 126 Barbra Streisand 15 Sublime 60, 79 Sugar Ray 62 The Sundays 190 SWV 140 Third Eye Blind 33 Three 6 Mafia 162 Timbaland And Magoo 44 Tonic 141 Tool 134 Shania Twain 12 Uncle Sam 97 Usher 5 Luther Vandross 148 VARIOUS ARTISTS Club Mix '98 113	Diana, Princess Of Wales — Tribute 99 ESPN Presents: Jock Jams Volume 3 54 In The Beginning...There Was Rap 40 MTV Party To Go 98 58 Pure Disco 123 Pure Disco 2 89 Pure Moods 98 So So Def Bass All-Stars Vol. II 198 The Source Presents Hip Hop Hits — Volume 1 45 Ultimate Dance Party 1998 51 Ultimate Hip Hop Party 1998 153 Wow-1998: The Year's 30 Top Christian Artists And Songs 114 The Verve 36 The Wallflowers 84 Bryan White 173 Will Smith 13 Wu-Tang Clan 176 Wynonna 149 Yanni 50, 193 Trisha Yearwood 53
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ALANIS MORISSETTE SEAL PAT METHENY CHAKA KHAN M’SHELL NDEGÉOCELLO**



## OPINION DIVIDED ON THE MERITS OF LEAKS TO RADIO

(Continued from page 1)

over the air as well. The headaches may come afterward, where you've got to pay the piper," he says.

Where radio stations and labels divide in their opinions is on the issue of whether leaks are philosophically naughty or nice. Record labels say that a record leaked weeks in advance of product release can create monstrous marketing crises, but otherwise, like Tindle, they understand that creating a buzz is what it's all about.

And while labels don't admit it on the record, radio testifies that in many instances, it's the labels that oversee leaks in the first place, with the hope that stations nationwide will view a major outlet's support as a testimonial.

For broadcasters, the practice appears to be more of a harmless ego spike than anything else—listeners hardly notice, and labels gain the advantage of free publicity, they say. Still, the impact and importance of jumping on a song first varies by format, with rock stations most often vying for an edge.

"At alternative, we're expected to run things like a renegade," says Fatman, PD/morning man for modern rock WKRL (K-Rock) Syracuse, N.Y. "I think top 40 and mainstream rock tend to use us as a sounding board. If it works for us, then they might run with it. But no, I don't see where radio leaks are a bad thing, unless you end up playing a piece of crap."

Country KMLE Phoenix seemingly has a constant leak; over the past couple of years, the station has led the pack on records by Garth Brooks, Tim McGraw, Clay Walker, Clint Black and Martina McBride, "and so many others, I can't even remember," says PD Jeff Garrison.

"I believe that it's good for the industry and the artist when a radio leak occurs," Garrison says. "It creates excitement, something that we're lacking with new albums in country. In top 40, an artist has a new album every two or three years. In country, it's every year. It's hard to keep the excitement up that way."

### EXCITEMENT AND PASSION

He adds that he has tracked sales in Phoenix of songs the station has broken. "We looked at sales of a Kevin Sharp record we played before anyone else, and they were incredible. It transcends into excitement and passion for the product."

At top 40 radio, however, WHYZ (Z100) New York music director Paul "Cubby" Bryant questions the value of leaking records in order to beat competitors, particularly in the eyes of listeners. "It takes a listener about 100 plays to get some familiarity on the record. What's one day going to do for you?" Bryant says. "During my career, there have been times we've been beaten on a record, but you just go on the air two days later and say, 'Hey, you heard it here first.' The listeners aren't going to know."

For top 40, at least, he says the practice has slowed over the past few years. "In the '80s, it was all about, 'We're going to leak.' Now, it's all about playing the hits. It really doesn't matter in the ratings because listeners don't care."

But record companies often do—to their own advantage. KMLE's Garrison says he knows for a fact that there are times when a label anonymously leaks product to specific radio outlets to create a buzz. He describes a plain white envelope arriving at the station last year with an unlabeled DAT containing the highly anticipated "Still Holding On" from Black and McBride on RCA. The

same thing occurred with Garth Brooks' current Capitol album, "Sevens."

"I have to say, it created a lot of excitement for the records here," Garrison says.

At Z100, Boyz II Men's first single from its current "Evolution" set also arrived—two days before release—in an unmarked envelope. "We received it unexpectedly. It was from Motown, but it didn't have a mark on it, just the CD in it," says Bryant. "I'm sure there are instances where these records are purposely leaked to the big markets, so other stations will say, 'Hey, Z100 leaked it, it must be strong.'"

### LESS SEVERITY

Even so, a majority of labels remain concerned about the issue. For one thing, there is the acute awareness that if a label gets nasty with a station, it may lose out in the longer term.

"On one side, our job in promoting a record is to create excitement for the listener. Any time we can get a programmer excited when they have a leak or an exclusive, it can translate to the listener," says Danny Bush, senior VP of promotion (U.S.) at Atlantic Records.

On the other hand, "it can create chaos if we have something set up that is contingent on not having that record being played way ahead. And it can also mess up things between radio stations, where ill will erupts because one station thinks the other station got it first," he adds.

But that doesn't mean anyone is going to be punished. "We used to 'cease and desist' everyone. It became a joke. We're in a closed universe, with the same programmers moving to different stations all over the country. We don't have new clients," Bush says. "Even if I could drag someone through the courts and win, what am I going to win? There's no upside."

Nancy Levin, senior VP of promotion at MCA, continues to serve offending stations that leak singles with cease-and-desist notices; however, she's also aware of the advantages that come from early radio publicity.

"We've been through this a million times where we have to do the cease and desist, but no, it's not a big deal. We recognize it's part of the excitement of running a radio station," she says. "It's all part of the sport of what we do."

Even smaller labels see the value of station leaks. Says Tom Baldrica, VP of national promotion for Nashville's BNA Records, "Part of me is real envious to have a project that people want to get early. To me, if it drives attention to someone and increases awareness, it's not a bad thing."

Adds Ark 21's Lee, "Boy, I would love to be in a position where we could leak something and it would mean something. But I recognize it's a double-edged sword. It can be a nasty thing to leak something to [modern rock] WFNX [Boston], then have [crosstown competitor WBCN PD] Oedipus mad at you."

And what about labels slipping out advance copies themselves? "We have never leaked a record," says A&M's Tindle, adding, "You can put a 'ha ha' beside that. Who's ever going to admit to a leak? It's the espionage sneakiness that's fun. If we leaked a record, it would be called the launch date."

But, counters Atlantic's Bush, "it's a risky proposition. We're not in the game of pulling wool over programmers' eyes or hoodwinking. That will come back and bite you in the ass."

In those instances in which leaks come from elsewhere (band management and members were also men-

tioned numerous times), advances in technology have curbed the practice to some extent. Since 1996, three companies—Digital Courier International, Musicam Express, and Digital Generation Systems (DG Systems)—have offered radio stations the ability to digitally download new releases to radio stations nationwide, all at exactly the same minute.

### TECHNOLOGY TO THE RESCUE?

"Record labels want artists played as much as possible, and it's important for them to create a level playing field at radio," says Greg Schott, VP of marketing at DG Systems. "With the capability to deliver a single at the same time, stations can compete fairly."

Atlantic, for one, has been a strong proponent of digital downloading since it first used the technology to deliver Hootie & the Blowfish's anticipated "Old Man & Me" in 1996.

"Because there are now so many group ownerships, if a New York radio station somehow got the new Jewel single, they could immediately send it to their L.A. affiliate," says Tina Diamond, manager of promotions and new technology at Atlantic (and a former DG Systems employee). "But it's hard for a leak to happen when you're taking the song from the master to DG Systems, then sending it out."

However, technology can also work in favor of leaks. On Dec. 3, 1997—three weeks before its scheduled release to radio—WKRL leaked Pearl Jam's current single, "Yield," from a full-length high-fidelity audio file that was being freely distributed over the Internet.

While not available for this story, Epic senior VP of global marketing Steve Barnett told Billboard in December that he viewed the move as "cynical. We feel that this sort of thing is disrespectful to the artist, as well as unfair to the band's fans in other parts of the country. It's a real issue."

But, says WKRL's Fatman, "despite the rhetoric that the band and the label may have put out, I still fail to see how it could hurt the band or sales from us doing it. Anyway, Epic was not in any giant rush to make us stop; it was more the band's management than Epic that wanted us to stop playing it."

### RETAIL: COME AND GET IT

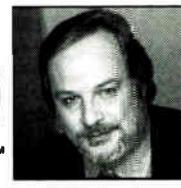
On the retail side, not surprisingly, leaks are nothing but a plus, since they whet the appetites of consumers. "We did have a rush of calls after the [Pearl Jam] song was leaked over the Internet," says Michael Garguilo, assistant manager of Blockbuster Music in Fort Lauderdale, Fla. "The single has been selling OK since it came out, but I expect we'll see the most from sales of the album."

"Anything that helps build a buzz is positive," adds John Artale, buyer for Carnegie, Pa.-based National Record Mart. "I would be surprised if record companies weren't excited when a station leaks a song—it's an add. Of course, it can negatively affect their street-date plans."

For retail in general, Artale says, radio leaks "impact us only in terms of setting up in-store promotions, but the sales we might get as a result far outweigh the inconveniences of that."

And so it goes for radio leaks, a practice that has existed since the beginning of the rock'n'roll era and is likely to endure, at least for a while yet. Says Fatman, "If somebody has a copy of the new Van Halen, I'd sure appreciate them sending it to me."

# BETWEEN THE BULLETS



by Geoff Mayfield

**BIGGER SPLASH:** While the true-life aspects of the "Titanic" story leave no room for even the most underhanded movie mogul to conjure up a sequel script, there is a sequel to the triumph that was scored last week by the blockbuster's soundtrack. For as impressive as it was that the James Horner score became the first mostly instrumental score to reach No. 1 in 17 years—and the only instrumental set besides Kenny G's "Miracles: The Holiday Album" to top The Billboard 200 during this decade—the saga of the "Titanic" soundtrack just got bigger.

Not only does the soundtrack pad its lead, no small feat since runner-up Celine Dion bullets at No. 2 with a gain of almost 13% (256,500), but it also narrowly sets a SoundScan-era record for the largest percentage increase by a No. 1 album. This week's gain of more than 176,000 units marks an improvement of 72.6%, edging out the 71.9% gain that another soundtrack, that of "The Lion King," posted when it maintained the top slot in the July 23, 1994, issue. The third-largest percentage boost by a chart-topper came when Eric Clapton's "Unplugged" earned an increase of 64% in March 1993.

"Titanic's" spurt, however, does not represent the largest SoundScan unit gain by a No. 1 album. That distinction belongs to another Sony-distributed title, Mariah Carey's "Daydream," which pounded a 274,000-unit increase when it maintained the pole position in the Jan. 6, 1996, Billboard. In 1993, Whitney Houston's soundtrack to "The Bodyguard" held No. 1 with a 257,000-unit gain during the unpublished week of Jan. 2 and a 230,000-unit push in Jan. 9 issue.

It was already a head-twisting spectacle last week to see sales of Sony Classical's "Titanic" more than double over prior-week numbers, a unique accomplishment in the month of January, when volume slows from the pace of the holiday season. It is downright mind-boggling to see the title strike an even larger unit gain this time.

Last week's 139,500-piece gain was already the biggest unit increase scored during the six Januarys since Billboard switched to SoundScan data in May 1991. Just when you thought the bar had been raised as high as it could go, the new chart sees "Titanic" notch yet another record, becoming the first album in the SoundScan era to surpass the 400,000-unit milestone in a January week that did not include the New Year's Day holiday.

During the sales week that ended Jan. 18, "Titanic" became the first movie in history to surpass \$20 million at the box office during each of its first five weekends. No doubt those phenomenal ticket sales have generously fed the album's sales, and the recording has probably enjoyed word-of-mouth praise from people who already bought it. Now that the soundtrack has become a news story in its own right, generating *beaucoup* media attention when it reached the top of the chart, one also gets the sense that some music consumers have picked up the Horner score because they are curious to learn what all the fuss is about.

Whatever might be fueling the album's sales, the numbers are, in one obvious word, titanic.

**TAKE A BOW:** Word of Grammy nominations usually does not have much influence on The Billboard 200, unless a developing artist raises some ruckus with a fistful of nods, as was the case this year for Paula Cole. Her sophomore set, which helped her fetch nominations for album of the year, record of the year, song of the year, and best new artist, bulleted last issue on a 122-91 jump. It falls shy of this issue's bullet criteria, but it does move ahead to No. 87 and is one of only 45 albums from last issue's Billboard 200 to show any kind of gain.

Grammy nominations stand an even bigger chance of affecting our specialty charts, which are governed by lower sales figures than those found on the pop format's sales charts. On this issue's unpublished Top Classical Albums, Cecilia Bartoli's Grammy-nominated "An Italian Songbook" earns its first bullet since the Oct. 4 issue. On Heatseekers, nominated albums by Daft Punk (16-10, a 23% gain) and Ry Cooder's Buena Vista Social Club (23-17, a 14% gain) each bullet. Grammy nods may also have caused the bullets earned this issue by Afro-Cuban All Stars and Cesaria Evora on Top World Music Albums (Nos. 9 and 15, respectively) and by Steel Pulse on Top Reggae Albums (No. 14).

Meanwhile, we expect charts two weeks from now to reveal the wallop delivered by the 25th annual American Music Awards (AMA). The Monday (26) telecast will include performances by matchbox 20, Garth Brooks, Mariah Carey, Puff Daddy, Michael Bolton, Boyz II Men, Janet Jackson, Reba McEntire, Mary J. Blige, Trisha Yearwood, and the omnipresent Spice Girls, as well as Latin heartthrob Enrique Iglesias, who will deliver the AMA's first-ever Spanish-language performance.

**IT'S A SPICEWORLD AFTER ALL:** With publicity in high gear for the Jan. 23 U.S. release of their "Spiceworld" film, both Spice Girls albums bullet on the big chart (the new one zips 13-6, a 30% gain, and first leaps 23-19, an 18% gain). During the tracking week, the girl-power quintet appeared on "Late Show With David Letterman" and "The Oprah Winfrey Show" and was featured in a Jan. 17 pay-per-view concert on cable.

Additionally, Spice Girls are also featured on the cover of the current Vogue and in the current Interview, while, to pave the movie's bow, Columbia Pictures has hooked gobs of ink in local newspapers.

## BRAZILIAN MUSIC PRESERVED THROUGH WORK OF ALMIR CHEDIK

(Continued from page 1)

Recording company set up by the 47-year-old Rio de Janeiro native in 1990. The label has released 37 titles, including 13 discs launched simultaneously with the songbooks.

Most songbooks are based on composers, but some are rooted in noted Brazilian genres like bossa nova. The songbooks retail for approximately \$30; the CDs sell for about \$20.

Among the globally famous Brazilian artists who have collaborated with Chediak on his songbooks and recordings are Caetano Veloso (Chediak's first project, in 1989), Antonio Carlos Jobim, Gilberto Gil, Djavan, Milton Nascimento, Rita Lee, and Dorival Caymmi.

Because the artists themselves worked with Chediak on their tunes, the stars who put out songbooks with him are now demanding that their publishing companies recognize Chediak's versions of their works as authentic and "official."

Given the fact that accurate sheet music by Brazilian authors has historically been in short supply, Chediak's work has been keenly noticed by Brazil's musical elite, almost all of whom have teamed with Chediak.

"Jobim always complained to me," recalls Chediak, "that there were more than 20 songbooks of his work published all over the world, but they were all wrong. There is nobody like the composer who knows which should be the right way to compose a song."

The genesis of Chediak's foray into publishing began in the early '80s when he was a renowned guitar guru teaching such stars as Gal Costa, Tim Maia, Elba Ramalho, Carlo Lyra, and Moraes Moreira.

Chediak noticed that Brazilian composers did not utilize a standard form of writing guitar tablatures, or tabs.

At least five were being used at the time, which confused students and performers.

This inconsistency led Chediak to author the book "Composition And Harmony" in 1988. Chediak's tome offered a standardized method to write tabs for Brazilian music.

According to Chediak, "Composition And Harmony" has sold 45,000

*Two unalterable principles anchor the foundation of Chediak's songbooks: First, work with the composer, and, second, write the song in the most accessible way it can be read by a musician.*

copies—a highly successful tally by national standards—and it inspired Chediak to expand on his other notions of standardization of Brazilian music.

"The idea of the songbook was born in Caetano Veloso's house," says Chediak. "I was teaching his son Moreno, and after the class I met Caetano, and we began to chat about all of the mistakes that could be found in the lyrics and harmonies of his published songs. Then I proposed to publish a book with the official version of his songs."

Veloso accepted Chediak's proposal. In 1989, Chediak bowed with "Songbook—Caetano Veloso," a two-volume set boasting 135 of Veloso's songs.

Two unalterable principles anchor the foundation of Chediak's songbooks: First, work with the composer, and second, write the song in the most acces-

sible way it can be read by a musician.

Composers who have partnered with Chediak have found the experience not only important but enjoyable as well. Caymmi, who was well into his 80s when he spent 10 months in 1994 with Chediak to complete his 98-song set, has fond memories of their teamwork.

"Almir is very clever and competent in the difficult work of publishing music, always putting first the fidelity to what the author has created," says Caymmi. "He has a great deal of respect for the original melody and harmony. And he is capable of traveling three hours just to get the photo he needed. That is why he is so highly respected by the musicians."

Lee, whose songbook was published in 1996, concurs with Caymmi, saying that Chediak "called me 1,000 times a day to check harmonies, and he never quits. I always look in [my] book when my memory fails me, and during those times, I thank God that Almir exists."

As for song clarity, Chediak observes that composers often request the performed versions of work to be spotlighted in the songbooks. However, Chediak has convinced most of the standout tunesmiths that their takes "were not the best way to put it on paper, because the one who plays [from the sheet music] must be free to give his own interpretation."

The only artist whom Chediak did allow to retain his performed versions as part of the songbook was Djavan.

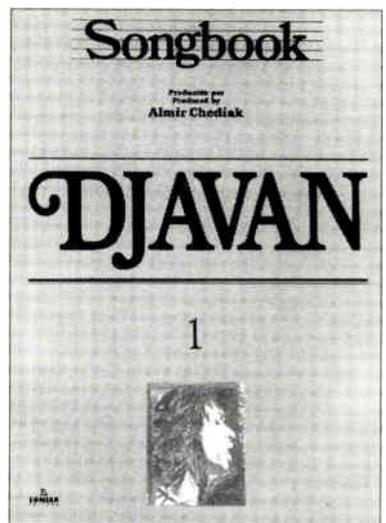
"After months of discussion," says Chediak, "he convinced me that the performance was the main part of his composing, and that is the way the songs appear in the book, with all of the crazy [rhythmic] divisions that he does when he sings them."

Chediak admits that he has been much criticized for the two-volume

Djavan songbooks, a compendium regarded as far too difficult to master even by experienced musicians.

The idea of creating albums relating to, but not directly derived from, the songbook format took root in 1990, when Chediak was working on a songbook of Noel Rosa, Brazil's pre-eminent composer in the '30s.

"When Noel was playing, the har-



mony was not well developed in Brazilian popular music," states Chediak, "and I kept in the book the very simple chord sequences that were used by musicians of that time. But I also asked 30 composers to create modern harmonies for 30 of the songs, so that students could see the difference among the ancient and modern harmonies of Brazilian music."

After persuading Brazilian notables like Jobim, Gil, and Chico Buarque de Hollanda to pen updated harmonies for Rosa's music, says Chediak, getting them into the studio to cut the tracks was a breeze.

The album "Songbook—Noel Rosa" has sold 40,000 units, says Chediak, and it was awarded a Premio Sharp music prize and the Grand Prize of the São Paulo Critics Assn. in 1991.

Chediak says he has never lost money on any of his projects. His two companies employ 14 full-time staffers and 25 freelancers. Chediak himself is publisher of the books and producer of the albums. His companies are self-distributed, and he retains representatives in all of Brazil's major cities.

Over the years, Chediak had developed an unusual marketing strategy for his product. He accepts no sponsorship money. In addition, none of the evergreen recordings derived from the songbooks receive airplay, and none of the participating artists is permitted to perform these tracks on radio or TV. "This way," he says, "the majors don't see me as a competitor."

Nonetheless, his record release events draw plenty of attention from the media and Brazil's superstars.

In late December, for instance, Gravadora Lumiar released "Minha Alma Canta," a compilation of tracks

recorded by Jobim from other songbooks between 1991 and '94. Also put out by Editora Lumiar was a biography of Jobim penned by Brazil's noted music journalist Sérgio Cabral, titled "Antonio Carlos Jobim—Uma Biografia."

The function celebrating the release of the two titles attracted big-name, multimedia coverage, plus the appearances of Gil, Veloso, and Nana Caymmi, daughter of Dorival.

Chediak currently is undertaking his most ambitious project yet, a songbook of Buarque de Hollanda. The four-volume songbook, featuring 216 compositions, will be accompanied by an eight-CD set. The songbook and CD set is slated to drop this year.

Further, Chediak is producing two albums by bossa nova artists: "Johnny Alf And Leandro Braga" and "João Donato And Eloir De Moraes." He also is working on songbooks and corresponding albums of Donato and bossa nova composer Marcos Valle.

Chediak points out with evident glee that famed bossa nova guitarist João Gilberto will record a track on the songbook album of Donato, one of Gilberto's biggest influences.

Chediak is also attempting to duplicate his Brazilian success elsewhere. Three of the songbooks—those of Jobim, Djavan, and bossa nova—are bilingual (Portuguese/English) and are widely available in Europe, where Lumiar has a representative. Japan, where Brazilian music is increasingly popular, also is an important market, according to Chediak.

In the world's largest market, the U.S., Chediak is still seeking a representative for his product.

## ACE COMPILES ZOMBIES IN 'HEAVEN' BOX

(Continued from page 11)

with the product. The songs are in endless TV series—"Friends," "Beverly Hills, 90210" . . ." She adds that the group members themselves are seeing a "big chunk" of the ensuing financial rewards.

Marquis has licensed the Zombies material to Ace for an initial five-year term. The set retails for approximately 50 pounds (\$80) in the U.K. (with distribution by Pinnacle) and \$70 in the U.S. (where it is being imported by Distribution North America and City Hall).

Sony Imports is handling the project in Canada; Ace's other distributors include Blues Interaction in Japan, edel in Germany, Caroline in Spain, IRD in Italy, and Media 7 in France.

Armstrong describes the boxed set as "arguably one of the most lavish ever done," adding that it goes a long way to amending any suggestion that the Zombies were merely "a good second-division act." He says press reaction has been "generally fantastic," observing that a good magazine notice in Sweden caused local distributor Amigo to double its order.

Palao, a longtime compiler and researcher of albums for Ace, describes early U.S. reaction as "incredible." He adds, "The depth of devotion to the group in this country far exceeds anything you might imagine. 'Time Of The Season' and 'She's Not There' have both had over 2 million plays on U.S. radio."

Three decades after splitting, with careers both inside and outside the industry, all five former Zombies express their surprise and satisfaction at the warm welcome afforded "Zombie

Heaven."

"I'm knocked out by it," says Argent, who went on to form early '70s British rock band Argent and in more recent years has enjoyed great production success with partner Peter Van Hooke on records by Tanita Tikaram, Joshua Kadison, and, most recently, Colombian-born Island artist Soraya. "There've been a thousand Zombies compilations, particularly over the last 15 years," says Argent. "But Alec went to huge lengths to get the right mixes, and it makes it so much better."

Blunstone says the "first rule" of the band's reunion in November was "no rehearsing. We'd do it if it felt right at the end of my set." Meanwhile, Blunstone's solo career continues to gather new momentum: He has signed a deal with the small English independent label Mystic, with an album due in the spring, and has a new U.K. single, "Tiger In The Night," out on EMI from the soundtrack to the British film "Keep The Aspidistra Flying," which stars Helena Bonham Carter and Richard E. Grant.

After the Zombies' demise, guitarist Paul Atkinson developed a long and distinguished career in A&R, signing Abba during his 1972-76 spell at CBS U.K. and Bruce Hornsby & the Range while at RCA. He now works in Los Angeles at radio syndication company Rhythm Radio, headed by veteran U.S. air personality Shadoe Stevens, where he is developing a new world music series. But Atkinson confesses that the recent Zombies activity has been great fun.

"The launch was very scary, because I was quite rusty," he says. "The box and the amount of care and attention lavished on it are wonderful." Atkinson mentions another industry player who he says helped stir contemporary interest in the band. "I want to give credit to Harold Bronson at Rhino, who came to me in the mid-'80s and asked for the rights to put out 'Odessey & Oracle.'"

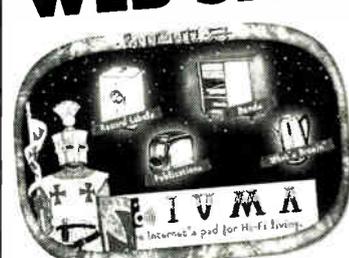
Drummer Hugh Grundy, now the landlord of a pub in Aston, England, describes the reunion as "delightful. I would love to do it again. I would always say I wish we had never broken up in the first place." Grundy has kept his drumsticks active and often books bands in his hostelry. "I always say they can come and play as long as I can sit in," he says.

Zombies bassist Chris White co-produced Blunstone's first solo album with Argent and is now recording music for soundtracks and satellite radio. "It's nice being up there with the other shakers and movers of the '60s," he says. "We're now getting very young groups saying their favorite album is 'Odessey & Oracle.'"

Ace is now planning a 30th-anniversary reissue of "Oracle" in the spring, featuring both mono and stereo versions. Later in the year, the label will repack the first Zombies album, 1965's "Begins Here," in both its U.K. and U.S. versions, followed by a "Singles A's & B's" collection.

Concludes the compiler, "They're still healthy and sane, they're still friends, and they own their rights. That in itself is an anomaly in this business."

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## Billboard Online Adds Music, Free Access To Album Reviews

A searchable archive of Billboard album reviews has been launched as a new free feature of Billboard Online ([www.billboard.com](http://www.billboard.com)). The archive includes high-quality stereo sound samples from many of the albums, thanks to an alliance with Liquid Audio, a pioneer in Internet music delivery.

The reviews data was previously accessible only to Billboard Online subscribers. Now, all users can search the data by artist, album title, producer, genre, or keyword. Additionally, the data is being extended back through the history of Billboard. Currently, only the most

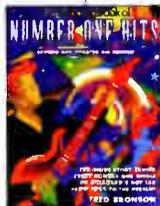
recent reviews are available; eventually, the archive will contain every Billboard album review dating back to 1948—many with audio samples.

To search the archive, Web users need only go to the Billboard Online home page and click on the "Review & Previews" icon. A search screen guides users to the information they need. To hear sound samples, users can get a free download of Liquid Audio's Liquid-Music Player. The Liquid Audio samples are provided by the Music Previews Network, which already makes sound samples available in the Billboard Online chart section.



## 'Number One Hits' Book Updated

The ultimate music reference for every pop music fan, the fourth edition of "The Billboard Book of Number One Hits" is the first revision of this indispensable resource since 1992. A comprehensive listing and discussion of every song to reach the pinnacle of the Billboard Hot 100 chart since 1955, the book includes a listing of the Top Five hits on the chart for the week that each song reached the No. 1 position. In addition, all entries present interesting anecdotes from the artists themselves as well as a brief history of each song in relation to the per-



former's career. Each entry also includes the record label and number, songwriter, producer, chart entry date and position, date at No. 1, and weeks on the chart.

Author Fred Bronson writes the weekly "Chart Beat" column in Billboard. In addition he has written "Billboard's Hottest Hot 100 Hits" and co-written "The Billboard Book of Number One Rhythm & Blues Hits" for Billboard Books.

"The Billboard Book of Number One Hits" is now available with a cover price of \$24.95. For more information contact Billboard Books at 212-764-7300.

## PERSONNEL DIRECTIONS

Shawnee Smith has been named assistant R&B music editor for Billboard. Smith will edit a new column, Words & Deeds, which focuses on rap music around the world. She will work closely with Billboard's international staff in spotting trends and reporting on rap music artists and news around the globe. The new column will appear in alternate weeks in the R&B section of Billboard.



SMITH

Smith joined Billboard as administrative/research assistant in January 1996. She was promoted in June 1997 to staff reporter. She has developed as a general reporter for Billboard, contributing to many sections of the magazine, including

News, Merchants & Marketing, R&B, and Studio Action. She holds a bachelor's degree in journalism from Howard University.

Bradley Bambarger is now the author of Keeping Score for Billboard, bringing a unique and well-informed perspective to the classical column. In addition to this new responsibility, Bambarger will continue to report on and review classical music and other genres for Billboard.



BAMBARGER

Bambarger joined Billboard as a senior writer in November 1995 after two years as a contributing writer and editor for the magazine. He holds a bachelor's degree from the University of Missouri's School of Journalism.

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## '98 Could Break A No. 1 Record

WITH SUCH A QUICK turnover of No. 1 songs, 1998 is already shaping up as a contender to be the year with the most No. 1 hits in the SoundScan/Broadcast Data Systems era. With Janet Jackson replacing Savage Garden at the summit, it's the first time in seven years that we've had two new No. 1 singles in January. The last time it happened was when Janet Jackson replaced Madonna at the top. The year was 1991, and "Justify My Love" gave way to "Love Will Never Do (Without You)."

"Together Again" (Virgin) is Jackson's eighth No. 1 on the Hot 100 and her first in just more than four years. Her last single to reach pole position had a title that's completely contained in her new single: "Again," from the soundtrack of "Poetic Justice." That Oscar-nominated tune had a two-week reign in December 1993. "Again" reached the zenith in its eighth chart week; "Together Again" reaches the top in week seven.

Jackson is now tied with Diana Ross, Elton John, and the Rolling Stones for having eight No. 1 hits each. The only solo female artists with more No. 1 titles than Jackson are Mariah Carey (12), and Madonna and Whitney Houston (11 each). Jackson ties the Supremes for having a total of 22 weeks at No. 1, good enough for 11th place among artists with the most No. 1 singles.

"Together Again" is the 12th chart-topper on the Virgin label and the first on the imprint since exactly 11 months ago, when "Wannabe" by Spice Girls became the first new No. 1 title of 1997. Since 1991, the only artists on Virgin to reach the top of the Hot 100 have been Jackson, Spice Girls, and UB40.

How long will "Together Again" lead the list? That depends on the fortunes of two other titles. Usher bullets 9-3 in only his second chart week with "Nice & Slow" (LaFace), and leaps to No. 1 on Hot 100 Singles Sales. And Celine Dion assumes command of Hot 100 Airplay with

her "Titanic" theme, "My Heart Will Go On" (550 Music). If both of those songs reach the top spot in the next few weeks, it will definitely be a year with a multitude of No. 1 songs.

TWO AT ONCE: Usher is newsworthy this issue because he has two simultaneous titles in the top 10 of the Hot 100, and they're both moving up. Aside from "Nice & Slow" at No. 3, he rebounds 10-8 with "You Make Me Wanna..." (LaFace). The latter title peaked at No. 2, unable to move past Elton John's record-setting "Candle In The Wind 1997"/"Something About The Way You Look Tonight" (Rocket). That means Usher may be about to collect his first Hot 100 chart-topper with "Nice & Slow," which is No. 1 for the second week on Hot R&B Singles.



by Fred Bronson

HEART OF THE CHART: Celine Dion scores her seventh Adult Contemporary No. 1 hit, as "My Heart Will Go On" (like everything else associated with "Titanic") moves into pole position. It's the second title from her "Let's Talk About Love" CD to chart on AC; "Tell Him," her duet with Barbra Streisand, peaked at No. 5 in November. "Heart" is the first AC No. 1 for Dion since the end of 1996, when "It's All Coming Back To Me Now" went all the way. Dion's run of AC chart-toppers began with "If You Asked Me To" in June 1992. Her other No. 1 titles on this chart include "Nothing Broken But My Heart," "The Power Of Love," "Because You Loved Me," and "All By Myself." The only other soundtrack No. 1 besides her current hit was "Because You Loved Me," from "Up Close And Personal."

There has yet to be a single from "Let's Talk About Love" on the Hot 100. When "My Heart Will Go On" makes its entrance on the list the week ending Feb. 28, it will be the first chart single from Dion's latest album, which remains No. 2 on The Billboard 200.

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

### YEAR-TO-DATE OVERALL UNIT SALES

	1997	1998
TOTAL	42,093,000	44,230,000 (UP 5.1%)
ALBUMS	36,302,000	38,506,000 (UP 6.1%)
SINGLES	5,791,000	5,724,000 (DN 1.2%)

### YEAR-TO-DATE SALES BY ALBUM FORMAT

	1997	1998
CD	27,868,000	31,338,000 (UP 12.5%)
CASSETTE	8,356,000	7,095,000 (DN 15.1%)
OTHER	78,000	73,000 (DN 6.4%)

### OVERALL UNIT SALES THIS WEEK

13,246,000

### LAST WEEK

13,036,000

### CHANGE

UP 1.6%

### THIS WEEK 1997

11,898,000

### CHANGE

UP 11.3%

### ALBUM SALES THIS WEEK

11,445,000

### LAST WEEK

11,284,000

### CHANGE

UP 1.4%

### THIS WEEK 1997

10,073,000

### CHANGE

UP 13.6%

### SINGLES SALES THIS WEEK

1,801,000

### LAST WEEK

1,752,000

### CHANGE

UP 2.8%

### THIS WEEK 1997

1,825,000

### CHANGE

DOWN 1.3%

### ALBUM SALES BY FORMAT

	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1997	CHANGE
CD	9,286,000	9,173,000	UP 1.2%	7,781,000	UP 19.3%
CASSETTE	2,135,000	2,089,000	UP 2.2%	2,268,000	DN 5.9%
OTHER	24,000	22,000	UP 9.1%	24,000	NONE

ROUNDED FIGURES

FOR WEEK ENDING 1/18/98

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



# ALBUM OF THE YEAR!

Rolling Stone Critics Poll  
The New York Times  
Los Angeles Times  
New York Daily News  
The New York Post

**3 Grammy® Nominations!**  
Album Of The Year  
Best Contemporary Folk Album  
Best Male Rock Vocal Performance

**"ONE OF THE YEAR'S BEST ALBUMS"**  
Entertainment Weekly  
People  
Spin  
Stereo Review  
Philadelphia Inquirer

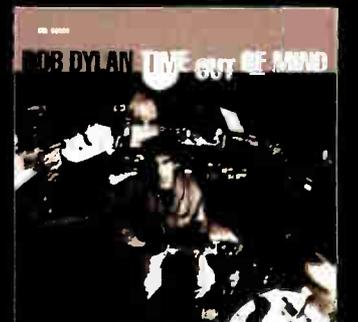
**"Revealing and bold...the year's most distinguished work."**  
—Robert Hilburn, *L.A. Times*

**"An epic meditation on mortality and loss that towered over everything else in popular music this year."**  
—Tom Moon, *Philadelphia Inquirer*

**"(a) haunting masterpiece...the creative renaissance of an artist still bent on defying expectations and spurning trends."**  
—Edna Gunderson, *USA TODAY*



## BOB DYLAN TIME OUT OF MIND



Produced by Daniel Lanois  
in association with Jack Frost Productions

Album Approaching Double-Platinum Worldwide.

ANNUAL MUSIC AWARDS ISSUE

# Rolling Stone

FEMALE PERFORMER OF THE YEAR

GETTING IN DEEP WITH **FIONA APPLE**

ARTIST OF THE YEAR

**PUFF DADDY**

BAND OF THE YEAR

**RADIOHEAD**

BEST NEW ARTIST

**MISSY ELLIOTT**

ALBUM OF THE YEAR

**BOB DYLAN**

SINGLE OF THE YEAR

**THE VERVE**

**THUG LIFE**  
AFTER DEATH  
TUPAC'S LOST RECORDINGS

**KILLER FLU**  
THE NEXT EPIDEMIC?

NOMINATED FOR  
**3 Grammy Awards**  
Best New Artist  
Best Rock Song  
Best Female Rock Vocal Performance

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