



Luaka Bop/WB Making Big Strides Breaking Cornershop
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

FEBRUARY 7, 1998

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Online Firms See Promise In Compilations

BY DOUG REECE

LOS ANGELES—The burgeoning business of online music retailing has spun off a new category that harks back to a late-'80s in-store experiment: custom-made compilations. While still an infant industry, the business of selling custom-made, mail-order CDs via the Internet has undergone a remarkable series of growth spurts in recent months.

High-profile newcomers Custom Revolutions (www.customdisc.com) and MY-CD (www.my-cd.com), the lat-

(Continued on page 90)

NARAS Aims For Nat'l Discography, But Labels Wary

BY BILL HOLLAND

WASHINGTON, D.C.—After meeting music industry resistance to its proposal to create a national database of master recordings, the National Academy of Recording Arts and Sciences (NARAS) is now planning to turn to other sources to amass information for the project.

NARAS says it has been attempting for two years to get U.S. record com-

(Continued on page 88)

BILLBOARD SPOTLIGHTS

BRITS AROUND THE WORLD

SEE PAGE 45

Costello Signs Unorthodox Multi-Label P'Gram Pact

BY BRADLEY BAMBARGER

NEW YORK—In recent years, Elvis Costello has thought nothing of sliding from nouveau new wave on one album

to neoclassical song cycle on another—and touching upon film scores, gospel, avant-cabaret, and Celtic balladry in between. What's boon to some can seem bane to others, though, and during his near-decade with Warner Bros., this polyglot ambition made Costello seem increasingly like a square peg in a round hole.

But now it seems as if Costello has found a home where he can make the most of his manifold aspirations. He has just signed a bold new deal with PolyGram in the form of multi-album contracts with PolyGram Classics & Jazz and its pop sister, Mercury Records. The arrangement is designed to

channel Costello's versatile output through whichever label seems best suited to market the music, under a single corporate umbrella.

Starting off in a low-key way, Costello

makes his Mercury bow with the sly new rocker "My Mood Swings," the first single from the soundtrack to the Coen brothers film "The Big Lebowski," due Feb. 24. But the first full-fledged Costello album on PolyGram will feature his much-touted collaboration with legendary tunesmith Burt Bacharach and is due later this year on Mercury.

Along with that release, there may be a pendant project on PolyGram's Verve label that features jazz interpretations of those Costello/Bacharach compositions.

Next year may bring an encore of

(Continued on page 89)



COSTELLO

BILLBOARD EXCLUSIVE

Music Biz Grapples With Asia's Economic Woes

BY GEOFF BURPEE

HONG KONG—When Asia eventually regains its economic composure, the regional chiefs of the six multinational record companies will be able to write one hell of a "survival guide." For the moment, they're finding out exactly how to survive.

"The record market is just a microcosm of the rest of the [Asian] economy," says Michael Smellie, senior VP of BMG Entertainment International's Asia-Pacific division, typify-

ing the views of his colleagues and competitors. "Look for significant restructuring, with significant casualties," he adds.

"Whether that's day-to-day at the employee level or higher up, these are significant circumstances for all levels of the industry."

For the major record companies, those circumstances include:

- The decline by perhaps 50% of prerecorded music sales in South Korea, the region's largest market out-

(Continued on page 87)

WB's Cochran Catches Fire On Country Charts

BY CHET FLIPPO

NASHVILLE—Ten months ago, Anita Cochran's music was well concealed in the lower reaches of the Hot Country Singles & Tracks chart. Now, her current single, a duet with Steve Wariner on Cochran's song, "What If I



COCHRAN

(Continued on page 100)

Sequels To Soundtracks Stand Alone

BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—Sony Classical's decision to follow its triple-platinum "Titanic" soundtrack with a second album of music from the James Horner-scored film (Billboard, Jan. 17) is just the tip of the iceberg, so to speak.

As film soundtracks continue to generate strong sales, an increasing number of labels are releasing "sequel" albums without film sequels in theaters to play a supporting role.

(Continued on page 101)



Dion Track On 550 Music Breaks BDS Records For Radio Airplay
PAGE 5

SOUND OF THE CITIES

SINGAPORE

THE BILLBOARD SPOTLIGHT

SEE PAGE 61

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06 >

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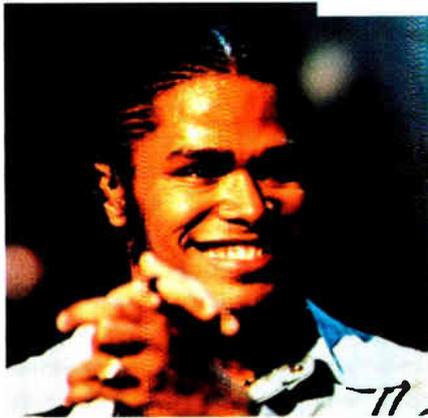
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BERNIE TAUPIN ▶ JIM CREGAN ▶ ROBIN LE MESURIER ▶ TONY BROCK ▶ TAD WADHAMS

New Album
IMMIGRANT SONS
Available Now

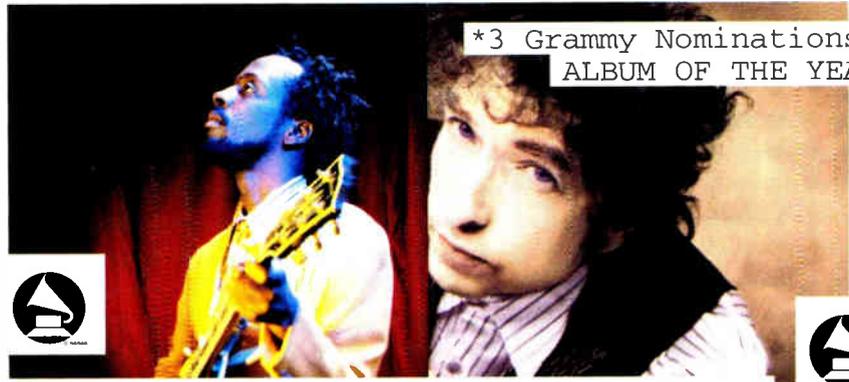
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state of the union...



Maxwell

*Grammy® Nominee: BEST MALE POP VOCAL PERFORMANCE
 *"Urban Hang Suite" nearly 2 million worldwide
 *"MTV Unplugged" unanimously acclaimed
 *"A delight." - VIBE
 *New Maxwell this Spring



Wyclef Jean **Bob Dylan**

*2 Grammy nominations including BEST RAP ALBUM
 *3 NAACP Nominations
 *Platinum plus album and The Carnival continues
 *"...one of the most daring releases in hip-hop history."- The Source
 *Gone 'Til November is goin' all the way

*3 Grammy Nominations including ALBUM OF THE YEAR.

ALBUM OF THE YEAR: Time, Rolling Stone, NY & LA Times, People, Spin... everywhere.

*Double platinum worldwide
 *"...towered over everything else in popular music this year." - Philadelphia Inquirer
 *Buzz clip MTV and VH-1



Our Lady Peace

*#1 Heatseekers album
 *Over 1 million sold worldwide, Gold U.S. album
 *Clumsy top 10 and climbing at rock and alternative radio
 *On tour all year



Savage Garden

*Near double platinum stateside, almost 4 million worldwide.
 *Truly Madly Deeply #1 Hot 100.
 *Sold out Pacific Rim tour
 *Top 10 album and the Garden keeps growing



Destiny's Child

Debut single No No No: gold, gold, gold!
 *National Top 10 single sales
 *Highly anticipated debut album in stores Tuesday, February 17
 *MTV Jams, Active rotation



Bruce Springsteen

*Grammy Nominee: BEST MALE ROCK PERFORMANCE

*"...the single most charismatic performer in rock."
 -New York Daily News
 *"rock's masterful story teller." -USA Today
 *Still the boss



Barbra Streisand

*Grammy Nominee for Tell Him (with Celine Dion)

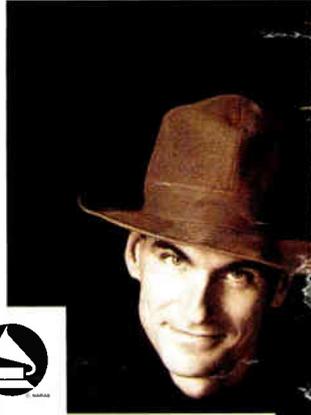
*Fastest selling album of her career
 *2 million scanned between Thanksgiving and Christmas
 *"Higher Ground" heading for quadruple Platinum
 *February People Magazine cover



Tony Bennett

*2 Grammy Nominations

*Billboard Music Video Award- Jazz/AC
 Clip of the Year: God Bless The Child
 *"Bennett On Holiday" approaching Gold.
 *★★★★-USA Today



James Taylor

*Grammy Nominee: BEST POP ALBUM
 *"Hourglass" is on its way to Platinum
 *"... his finest album in two decades, and probably his best ever."
 -New York Times



*Grammy Nominee: BEST RAP SOLO PERFORMANCE

Will Smith

*NAACP Nominee

"Men In Black" 6 million worldwide

*"Big Willie Style" already Platinum plus

*Everybody gettin' jiggy wit Gettin' Jiggy Wit It



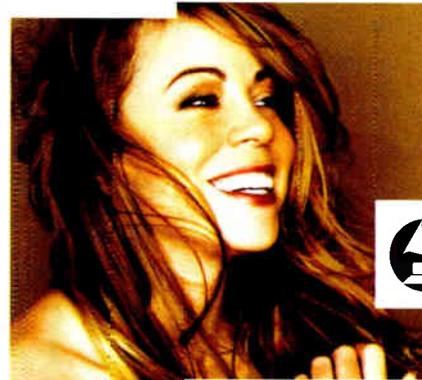
Shawn Colvin

*3 Grammy Nominations:

RECORD OF THE YEAR,
SONG OF THE YEAR,
BEST FEMALE POP VOCAL

*"A Few Small Repairs" near Platinum

*Sunny Came Home #1 most played song



Mariah Carey

*3 Grammy Nominations

*"Butterfly" nearly 8 million

worldwide sales and soaring
*VH-1 Artist of the Year

*NAACP Nominee

*Breakdown her latest multi-format smash

*My All, up next

*"A milestone record..." -Billboard



*Platinum in Canada

Chantal Kreviazuk

"...one of the most compelling debuts of the year." -Billboard

*Eagerly awaited U.S. Club tour in Feb/March '98

*Surrounded racks up immediate sales in airplay markets everywhere



Imani Coppola

*The commitment to Legend of a Cowgirl only gets stronger

"...an irresistible package of talent..." -People Magazine

"This cowgirl's got the beats." -New York Post



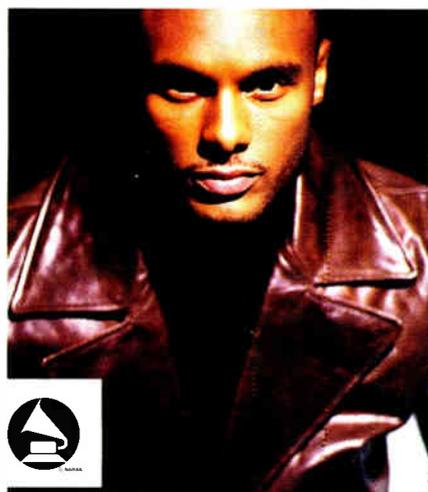
Lord Tariq & Peter Gunz

*Red hot Deja Vu (Uptown Baby), the new street anthem raisin' the roof.

*MTV "Jam Of The Week!"

*Album hits the street with a vengeance Tuesday, April 7

Special congratulations to **Julio Iglesias, Grover Washington, Jr., Corrosion Of Conformity, Armand Van Helden, Walter Afanasieff, David Morales and Frank Filipetti** on your nominations.



Kenny Lattimore

*Grammy Nominee: BEST MALE R&B VOCAL PERFORMANCE

*Gold debut album

*For You, #1 most played at Urban A/C and R&R Adult Urban

*#1 Heatseekers Album

*New album this Spring



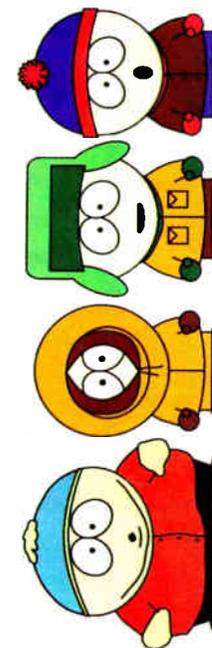
Aerosmith

*2 Grammy Nominations including BEST ROCK ALBUM

*"Nine Lives" 4 million worldwide and livin' larger everyday

*SRO tour rolls on *Pink is RED HOT

NEXT: Jerry Cantrell solo and unchained, John Forte's mad science, Soul Asylum - better than candy from a stranger, the young soul power of Kimberly Scott and Jagged Edge, Stabbing Westward's day has come, Journey's greatest: Live, JD - what a life, Wynton Marsalis' finest hour, Xscape returns, Clutch gets ready to ride, Flick's perfect debut, Wink (wink), Slayer, Jeff Buckley, it is written that Nas' new album will rule, Rick Rubin and American make more noise than ever, South Park album (Kenny lives!), DAG, The Getaway People, pure Presidents Of The United States Of America, and, long awaited new Lauryn Hill.



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Best Tropical Latin Performance

“Sobre El Fuego”.

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Special thanks to my husband, Luis Quintero.

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

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Billboard Music Group

Dion's 'Heart' Goes On, And On, And On Massive Airplay Breaks All-Time BDS Record

BY CHUCK TAYLOR

NEW YORK—Celine Dion is riding a wave. With this issue of Billboard, her smash "My Heart Will Go On" from the film "Titanic" ices the previous record for reaching the largest audience ever monitored in Billboard's Broadcast Data Systems (BDS) era—at 105 million listeners.

The new high tops Atlantic artist Donna Lewis' peak of 101 million listeners, set for "I Love You Always Forever" in October 1996. In its eight-week run at radio, Dion's song on 550 Music also racks up the most spins for a single in one week in BDS history, at 9,415 plays. The previous record was again set by Lewis, at 9,131 spins. Dion is also the third-place record-holder, with "Because You Loved Me," which in one week in 1996 garnered 7,820 plays from radio stations.

Fox To Roll Out Animated Push For 'Anastasia'

BY EILEEN FITZPATRICK

LOS ANGELES—20th Century Fox Home Entertainment is out to prove that Walt Disney isn't the only game in town for feature animation video product.

The studio and five cross-promotional partners have put together a marketing campaign valued by the company at more than \$100 million for the video release of "Anastasia," set for release April 28.

Retail price is \$26.98 (\$29.98 for the widescreen version), with a \$16.95 minimum advertised price (MAP) and a \$19.95 MAP for the widescreen version.

Although several video titles have included multiple tie-ins, the value of the campaign is the largest ever for an animated video release.

In the live-action category, Universal Studios Home Video valued its campaign for "Jurassic Park" at more than \$100 million in 1993.

The "Anastasia" campaign, which Fox says will generate more than 6 billion consumer impressions, surpasses those of "Independence Day" and the "Star Wars Trilogy Special Edition."

"We've already established ourselves in the animation category, and part of the strategy" (Continued on page 91)

Dion's BDS triumph is, of course, owed to overwhelming action at radio and, to some degree, exposure on video channels. At VH1, "My Heart Will Go On" is the No. 2 most-played clip. MTV, not Dion's traditional cup of tea, is rolling the video a dozen times a week. At the Box, it's the No. 2 most-requested clip.

On this issue's Hot 100 Airplay chart, "My Heart Will Go On" is No. 1 for a second week, with play from 223 stations. It's also No. 1 for a second week on the Adult Contemporary chart and No. 8 on the Adult Top 40 chart. In addition, in the Jan. 30 issue of the Top 40 Airplay Monitor, it's No. 1 on the Mainstream Top 40 chart and No. 25 on the Modern Adult Airplay chart. The song is even scoring on Monitor's Rhythmic Top 40 chart, where it sprints from No. 16 to No. 10.

Because 550 Music has not yet released a commercial single for the song, it's ineligible for inclusion on Billboard's Hot 100 Singles chart. However, based on the song's airplay points, it could hypothetically reign at No. 1 with sales of just 19,000 copies. An example of

a single selling around 19,000 copies this issue is the Loxx's "If You Think I'm Jiggy"—No. 25 on the Hot 100 Singles Sales chart. The No. 1 sales record this issue, for comparison, is Usher's "Nice & Slow," which sold 89,000 copies.

The label is set to issue a single for Dion's hit Feb. 10; the B-side will be "Rose" from the "Titanic" score. The single is expected to chart on the Hot 100 in the Feb. 28 issue.

"This record is a true phenomenon. No one knows what the limit is," says 550 Music/Epic Records president (U.S.) Polly Anthony. "Celine has become the standard-bearer. She just keeps raising the bar, not only for her peers, but for herself as well. She's one hell of a high jumper."

On the radio side, the song is cited for its lyrical and melodic beauty, Dion's riveting performance, its natural appeal to female listeners, and of course, the tie-in to "Titanic," which is, so far, the 10th-biggest movie in U.S. history.

"We're a female-targeted radio station, and ballads are very powerful for us," says John Ivey, PD of top 40 WXKS Boston, where the song is the most-requested "by a" (Continued on page 89)

Mammoth Bags Dusts' Label

BY CRAIG ROSEN

LOS ANGELES—Mammoth Records has entered into a long-term joint-venture agreement with the Dust Brothers' Nickel Bag Records.

The label is run by acclaimed producers Mike Simpson and John King—who have worked with acts ranging from the Beastie Boys and Beck to Howard Stern, Hanson, and the Rolling Stones—and Mitchell Frank, who books L.A.'s Spaceland.

Nickel Bag, which made a name for itself with its first

release, Sukia's 1996 album "Contacto Espacial Con El Tercer Sexo," adds even more credibility to the fledgling Walt Disney Music Group, which has bolstered its profile by buying Mammoth and hiring respected artist manager Bob Cavallo as its chairman (Billboard, Jan. 24).

"We talked to pretty much all of the labels, but we were really impressed with [Mammoth president] Jay [Faires]," says Simpson. "We felt that he has done extra-

ordinarily well with his bands in the past, and he really seemed to understand our vision."

Simpson is an A&R executive/producer for DreamWorks. Simpson says he will remain with DreamWorks while continuing to serve as a Nickel Bag principal.

Faires says the Dust Brothers' appeal is virtually unlimited. "I think they are going to be an incredible magnet for artists and are going to attract phenomenal soundtracks."

Under the Mammoth deal, Faires says, Nickel Bag will build a staff, sign artists, and bring in soundtracks.

Among the first projects expected to be released is the soundtrack to "Orgazmo," the film debut by the creative forces behind "South Park." Faires hopes to release the soundtrack by May.

Other projects on tap include a "Dust Brothers Greatest Hits" album.

A new Dust Brothers album is also in the works.

LETTERS

A VITAL NEED FOR MANY CO REISSUES

There are still far too many rock, pop, and soul albums that should be remastered or reissued on CD. It's time to finally reissue Bill Withers' early albums on Sussex Records like "Still Bill." When will EMI finally reissue Fred Neil's "Everybody's Talkin'?" Over at A&M, there seems to be no interest in reissuing Phil Ochs' "Pleasures Of The Harbor" and Sandy Denny's "Sandy."

And Sony is long overdue to remaster the CD catalogs of Bob Dylan, Santana, the Clash, Janis Joplin, and Bruce Springsteen and records like Sly & the Family

Stone's "Greatest Hits" using Sony's Super Bit Mastering technology for stunning sound.

Music consumers deserve better. Keep the customers satisfied!

Jim Scamardo
 San Jose, Calif.

BOBBY DARIN & ATLANTIC'S 50TH

I have just finished reading Billboard's 50th Anniversary Salute to Ahmet Ertegun and Atlantic Records (Billboard, Jan. 17). A defining moment in the history of Atlantic Records and the life of Bobby Darin came the day Bobby met with the powers that be at the company to discuss the first album following the success of "Splish Splash."

The company had wanted him to do an album in a Fats Domino vein. On the other

hand, having been the person who was the catalyst between Bobby and Richard Wess, I wanted him to do a big-band album of pop standards. I believed his future was in Vegas and motion pictures.

Fortunately, the company went along with Bobby, even though they had never put out an album like "That's All." "Mack The Knife" was one of the cuts, but nobody had any idea at the time of its release that "Mack" would become a monster hit. Once it was released as a single, it went on to become Atlantic's first million seller.



DARIN

Harriet Wasser
 New York



DENNY

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

TOP ALBUMS

• THE BILLBOARD 200 • ★ TITANIC • SOUNDTRACK • SONY CLASSICAL	96
CLASSICAL ★ VIAGGIO ITALIANO • ANDREA BOCELLI • PHILIPS	39
CLASSICAL Crossover ★ TIME TO SAY GOODBYE SARAH BRIGHTMAN & THE LONDON SYMPH. ORCH. • NEMO STUDIO	39
COUNTRY ★ YOU LIGHT UP MY LIFE - INSPIRATIONAL SONGS LEANN RIMES • CURB	31
HEATSEEKERS ★ MY MELODY • QUEEN PEN • UL' MAN	22
JAZZ ★ TO SEE YOU • HARRY CONNICK, JR. • COLUMBIA	38
JAZZ / CONTEMPORARY ★ KENNY G GREATEST HITS • KENNY G • ARISTA	38
NEW AGE ★ PAINT THE SKY WITH STARS - THE BEST OF ENYA ENYA • REPRISE	36
POP CATALOG ★ METALLICA • METALLICA • ELEKTRA	69
R&B ★ ALL I HAVE IN THIS WORLD, ARE... MY BALLS AND MY WORD YOUNG BLEED • NO LIMIT	24
• THE HOT 100 • ★ TOGETHER AGAIN • JANET • VIRGIN	94
ADULT CONTEMPORARY ★ MY HEART WILL GO ON • CELINE DION • 550 MUSIC	82
ADULT TOP 40 ★ WALKIN' ON THE SUN • SMASH MOUTH • INTERSCOPE	82
COUNTRY ★ JUST TO SEE YOU SMILE • TIM MCGRAW • CURB	33
DANCE / CLUB PLAY ★ TOGETHER AGAIN • JANET • VIRGIN	29
DANCE / MAXI-SINGLES SALES ★ GONE TILL NOVEMBER • WYCLEF JEAN • RUFFHOUSE	29
LATIN ★ POR QUE TE CONOCI • LOS TEMERARIOS • FONOVISA	34
R&B ★ NICE & SLOW • USHER • LAFACE	27
RAP ★ FATHER • LL COOL J • DEF JAM	25
ROCK / MAINSTREAM ROCK TRACKS ★ GIVEN TO FLY • PEARL JAM • EPIC	83
ROCK / MODERN ROCK TRACKS ★ SEX AND CANDY • MARCY PLAYGROUND • MAMMOTH	83
• TOP VIDEO SALES • ★ MY BEST FRIEND'S WEDDING • COLUMBIA TRISTAR HOME VIDEO	72
KID VIDEO ★ SLEEPING BEAUTY • WALT DISNEY HOME VIDEO	74
RENTALS ★ FACE/OFF • PARAMOUNT HOME VIDEO	74

HOT SINGLES

VIDEOS

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

BLUES ★ DEUCES WILD • B. B. KING • MCA
CONTEMPORARY CHRISTIAN ★ YOU LIGHT UP MY LIFE - INSPIRATIONAL SONGS LEANN RIMES • CURB
GOSPEL ★ GOD'S PROPERTY GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION • B-RITE
KID AUDIO ★ DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1 VARIOUS ARTISTS • WALT DISNEY
THE BILLBOARD LATIN 50 ★ ME ESTOY ENAMORANDO • ALEJANDRO FERNANDEZ • SONY DISCOS
MUSIC VIDEO ★ GARTH LIVE FROM CENTRAL PARK GARTH BROOKS • ORION HOME VIDEO
REGGAE ★ RIGHT ON TIME • HEPCAT • HELLCAT
WORLD MUSIC ★ THE BOOK OF SECRETS • LOREENA MCKENITT • QUINLAN ROAD

TOP OF THE NEWS

8 Country music's Michael Martin Murphey leaves Warner Bros. to form his own label.

ARTISTS & MUSIC

12 Executive Turntable: Josh Deutsch is promoted to senior VP of A&R at Elektra Entertainment Group.

14 Stone Temple Pilots' Scott Weiland steps out solo with release on Atlantic.

14 The Beat: Cibo Matto's Yuka Honda produces Sean Lennon's first solo LP.



WEILAND: P. 14

16 Boxscore: Rolling Stones and Fiona Apple gross \$6,395,815 in New York.

18 Continental Drift: Amazing Royal Crowns win big at Kahlua Boston Awards.

22 Popular Uprisings: Natalie Imbruglia's U.K. smash single "Torn" hits U.S. radio.

23 R&B: Mangu introduces his brand of Latino hip-hop.

25 Rhythm Section: Brian McKnight gains his biggest audience ever for single "Anytime."



MANGU: P. 23

25 Words & Deeds: Common headlines Elements of Hip-Hop tour.

28 Dance Trax: Hex Hector remixes Lisa Stansfield's slinky ballad "I'm Leavin' "

30 Country: Cactus Choir harmonizes on Curb debut.

34 Latin Notas: Willy Chirino chosen for Spirit of Hope Award.

38 Jazz/Blue Notes: "Lost Jazz Shrines" project offers concert series and program book.

39 Classical/Keeping Score: Big names in classical music rally for Russian National Orchestra.

41 Songwriters & Publishers: Fats Domino among Songwriters Hall of Fame inductees.

42 Studio Action: Frank Filipetti successfully makes transition from singer/songwriter to engineer/producer.

INTERNATIONAL

55 French labels' collection societies ordered to return broadcast royalties to TV stations.

58 Hits Of The World: Celine Dion and "Titanic" soundtrack vie for top international chart spots.

59 Global Music Pulse: Celtic Connections festival is host to international Celtic acts.

60 Canada: Promo efforts pay off for Chantal Kreviazuk as she gains U.S. following.

MERCHANTS & MARKETING

64 Year-end cassette figures reflect efforts of coalition to stem sales decline.

64 Buy Cycles: Recent surveys show some slippage in country music buying habits.

66 Retail Track: Sony Music Distribution eliminates 2% early payment discount.

67 Declarations Of Independents: K-tel International's distribution division adds new labels.

70 Home Video: Adult-content vendors move into DVD.

72 Shelf Talk: Kid video dominates release schedules.

74 Child's Play: Celebrating the Chipmunks' 40th anniversary.



CHANTAL KREVIUZUK: P. 60

REVIEWS & PREVIEWS

75 Reviews of latest from Mary Lou Lord and "The Long Journey Home" compilation.

PROGRAMMING

81 R&B radio has a post-holidays decrease in music tempo.

83 The Modern Age: Space Monkeys' catchy new single "Sugar Cane" hits airwaves.

85 AirWaves: Sissel captivates listeners with dreamy vocals on "Titanic" soundtrack.



LISA STANSFIELD: P. 28

86 Music Video: VH1 names Mike Tierney VP of music programming.

FEATURES

44 Update/Lifelines: Kay Hanley and Michael Eisenstein of Letters To Cleo tie the knot.

93 Hot 100 Singles Spotlight: Celine Dion track sets records and spawns spoofs.

100 Between The Bullets: "Titanic" unsinkable with weekly six-figure sales increases.

78 Classified

80 Real Estate

102 Chart Beat: "Titanic" keeps Usher from sailing to Hot 100 summit.

102 Market Watch

102 Homefront: Directory of Fairs, Festivals, and Expos is out now.

Nashville Music Biz Educator Bob Mulloy Dies

■ BY CHET FLIPPO

NASHVILLE—Bob Mulloy founded the music business program at Nashville's Belmont University in 1972 in response to a growing need in the local music industry. In the years since, hundreds of students have graduated from the program and taken positions throughout the industry. The program had 15 enrollees the first year; it now boasts more than 500. Mulloy believed in an aggressive internship program; this gave students hands-on experience as well as valuable contacts in the music business community.

The influential music industry educator died here Jan. 22 of cancer. He was 64 and was serving as the department's associate dean at the time of his death.

Mulloy was born in Nashville on July 6, 1933. His family lived in a house on the same corner where BMI headquarters now stand at the top of Music Row.

He majored in music at Belmont, graduating in 1957. After receiving a master's degree in music education from George Peabody College in Nashville, he taught part-time and worked as a church music minister.

Mulloy joined the Belmont faculty in 1961 and became assistant music professor in 1963. After founding the music business program in 1972, he also conducted the Belmont Reasons, a performing musical group that toured and served as a recruiting tool for Belmont's music program. Group members have included artists Steven Curtis Chapman and Ty Herndon, songwriter Gordon Kennedy, and Decca Records executive Mark Wright, now a Belmont board trustee.



MULLOY

Mulloy was a prolific songwriter and was a co-composer of Belmont's alma mater. He also contributed articles to music journals.

Curb Group chairman Mike Curb endowed Belmont's music business program in 1995, and it was subsequently renamed the Mike Curb Music Business Program.

Curb says that Mulloy "contributed more to educating young people in the music industry than anyone I've ever met." Although the school has a search committee looking for a successor, Curb says it will be "impossible for anyone to ever replace him."

He leaves his wife, Patricia Ann Mulloy; daughter Terri Lynn Dixon; son Leonard Lucas Mulloy; sisters Martha Mulloy and Helen Burkitt; and three grandchildren.

Belmont University has established the Bob Mulloy Music Business Enrichment Fund in his memory.

Analysts: 'Profits Warning' Reflects Deeper EMI Woes

■ BY MARK SOLOMONS

LONDON—The EMI Group's share price took a tumble on the London stock exchange following the company's Jan. 23 profits warning (Billboard Bulletin, Jan. 26), losing 10.5% on the day and closing at an all-time low.

Analysts immediately downgraded profits forecasts for EMI's March year-end to 300 million-310 million pounds (\$495 million-\$512 million)—the latest in a series of downgrades from an initial peak expectation of some 450 million pounds (\$743 million). The company's share price had

almost recovered the lost ground by press time. But analysts feel that EMI's troubles have now fully surfaced and are not going to go away. The strength of EMI's reporting currency, sterling, and difficult markets in the Asia-Pacific region—stated reasons for the latest provisions—are not unique to the company. Analysts now say that doubts about the management of EMI are a greater cause for concern.

"The price recovery is just 'dead-cat bounce,'" says Anthony de Larrinaga, media analyst at London stockbroker Panmure Gordon. "The share price has (Continued on page 93)

A Cowboy Goes His Own Way Murphey Leaves WB To Start Own Label

■ BY DEBORAH EVANS PRICE

NASHVILLE—Warner Bros. recording artist Michael Martin Murphey has left that label to form his own record company. The as-yet-unnamed venture will be distributed by Valley Entertainment, a division of Valley Record Distributors.

"I've been contemplating starting my own label for several years," Murphey tells Billboard in an exclusive interview. "The key was finding the right distributor... I am extremely impressed with Valley. They've done some incredible things.

They get behind projects in a very creative way."

Valley executives are equally enthusiastic. "He's a name artist who has sold a lot of records in the past," says Hillel Kaplan, director of sales at Valley Entertainment's Santa Fe, N.M., office. "But from our standpoint, he's the kind of artist that can also open up different avenues at retail

that right now aren't selling records. Not many artists give you that opportunity, but he really does because he crosses a lot of boundaries."

BILLBOARD EXCLUSIVE

Valley Record chairman Barney Cohen agrees. "The chance to work with an artist like Michael Martin Murphey was a big attraction," he says from the company's California headquarters. "He has a huge follow- (Continued on page 32)



MURPHEY

Grand Royal Gets New Prez, Plans Int'l Expansion

■ BY MELINDA NEWMAN

NEW YORK—With a new president in place and plans to open London and Tokyo offices, the Beastie Boys' label, Grand Royal Records, is poised to reach a new plateau.

The label hired former Geffen A&R executive Mark Kates as president, a post he officially started Jan. 1. Beastie Boy Mike Diamond, who founded the label with fellow Beasties Adam Yauch and Adam Horowitz, had previously served as president. However, he says that—given his duties to the Beastie Boys and their upcoming album and tour—it would be difficult to expand the company if he remained at the helm.



KATES

Diamond, Yauch, and Horowitz all hold the title of co-CEO of the 5-year-old Grand Royal.

Kates—who signed Beck and Elastica to Geffen and worked closely with acts including Hole and Sonic Youth—says that although he was happy at Geffen, he was interested in exploring other opportunities.

"I had to think about where I was going in my life," he says. "I was thinking about a situation where I'd have more control than working for a large company," referring to Seagram, the parent of Geffen's owner, Universal Music Group. "I wasn't interested in starting from scratch, and I didn't want to go on to another major label."

One of Kates' first orders of business will be to secure a new distribution deal for the label, whose pact with Capitol ceased at the end of 1997.

The majority of Grand Royal's releases go through independent distributors, such as the Alternative Distribution Alliance. However, some artists, like Luscious Jackson and the newly signed Sean Lennon, will be funneled through major channels (see the Beat, page 14).

In addition to Luscious Jackson, Lennon, and the Beastie Boys, other acts on the label include Ben Lee, Atari (Continued on page 91)



Backstage With Backstreet. Execs at Jive Records presented the Backstreet Boys with Recording Industry Assn. of America-certified platinum plaques for their self-titled album. Pictured backstage at a recent show, from left, are David McPherson, VP of A&R, Jive; Jeff Fenster, senior VP of A&R, Jive; Tom Carraba, senior VP/GM, Jive; Janet Kleinbaum, VP of artists marketing, Jive; group members Nick Carter and Kevin Richardson; and Clive Calder, chairman/CEO, Zomba Recording Corp. In the front row, from left, are group members A.J. McLean and Brian Littrell; Donna Wright, co-manager; group member Howie Dorough; and Barry Weiss, president, Jive.

Newman Ready To Take Reins At Warner Canada

■ BY LARRY LeBLANC

TORONTO—The appointment of Garry Newman to the post of president/CEO of Warner Music Canada ends two years of speculation over who would replace Stan Kulin, who is expected to depart the company later this year. In the interim, Kulin has been promoted from president to chairman, marking the first time the Canadian affiliate of Warner Music International has had its own chairman.

The appointments were announced Jan. 22 by Jim Caradine, executive VP of Warner Music International.

"The company culture will be the same with Garry in charge and with me on the sidelines," says Kulin. "I will be leaving the company, but I don't know what the timeline is. It's safe to say I won't be here at this time next year. The moves were my choice; it's time to give someone else the reins. However, it's nice to have me around if he has any questions."

Newman says it's a formidable task to assume the day-to-day running of the company from Kulin. "Stan has been such a dominant force [with the Canadian music industry] that it's very

difficult to replace him," he says. "He's a very intelligent man, and with his [music business] background, he knows every aspect of the business because he's handled every part of the business. The second part of his overall strength is his personality. He makes everybody around him feel comfortable."

Kulin joined Warner Music Canada in 1982 as senior VP of marketing, sales, and dis- (Continued on page 88)



NEWMAN



KULIN

'Air Force One' Sends DVD Shipments Flying

■ BY SETH GOLDSTEIN

NEW YORK—The DVD format has its first 100,000-unit title. Columbia TriStar Home Video shipped 112,000 copies of "Air Force One," which streets Feb. 10.

The number is a fraction of the multimillion-unit order for the prerecorded cassette edition, arriving the same day. But it's impressive nonetheless, equal to about half of the estimated

225,000 players in U.S. homes.

Columbia TriStar president Benjamin Feingold calls the total "a harbinger of good things to come" for the 10-month-old format. "This is real, not temporary," adds domestic executive VP Paul Culberg. Retail demand for "Air Force One," starring Harrison Ford, is twice that of the opening DVD order for another Columbia hit, "Jerry Maguire."

(Continued on page 87)

Windham Hill Aligns With 2 Nonprofits For Compilations

■ BY EILEEN FITZPATRICK

LOS ANGELES—In an attempt to reach potential new customers, Windham Hill is working with nonprofit organizations to create specialized compilation albums that will be marketed to their members as well as sold at retail. In addition, the label is stepping up its direct-response efforts with a TV infomercial.

"It's all about how to get more names in our database," says Windham Hill Group (U.S.) VP of strategic marketing Faïthe Raphael about the compilations. "Teaming with organizations that build the brand culturally makes sense."

This spring, the adult contemporary and new age label, which is a unit of BMG Entertainment, inked an exclusive marketing deal with the Nature Conservancy, the largest nonprofit environmental organization in the U.S. Under the joint venture, Windham Hill will release "The Last Great Places" on or near Earth Day, April 22.

Tracks on the album were inspired by some of the nation's premier natural wonders, including the Grand Canyon and Yellowstone National Park.

Raphael is also shopping a "making of" documentary of "The Last Great Places," which the company expects will air on cable this spring.

Near Mother's Day, Windham Hill will release "Honor Them All," a compilation album created in conjunction with Mothers Against Drunk Driving (MADD).

Both albums, priced at \$16.98 CD and \$10.98 cassette, feature tracks by artists from the label's roster, including Jim Brickman, Liz Story, Will Ackerman, Tuck & Patti, and Janis Ian, as well as other BMG artists such as Lor-

rie Morgan and Carly Simon.

But Raphael is quick to point out that the deals don't signal a move toward "cause marketing."

"These are not tribute albums, and clearly everyone involved is out to make money," says Raphael.

Each of the organizations will receive a portion of sales profits, and Windham Hill will receive each organization's member list.

The Nature Conservancy has more than 800,000 members, and MADD has more than 2 million active members. Windham Hill has an existing database of more than 1 million names.

Raphael also notes that the label's alliances with nonprofit groups isn't keyed to any downturn in retail sales, but rather is an attempt to do incremental sales.

"Retail has always supported Windham Hill," says Raphael. "This is about taking advantage of business that we know is there."

(Continued on page 90)

Cablevision/Wiz Deal Raising Some Skepticism

■ BY ED CHRISTMAN

NEW YORK—Although Nobody Beats the Wiz was saved from almost certain liquidation by a last-minute agreement with Cablevision Systems Inc. to buy the chain, record companies are cautious in assessing the chain's future in the music retail business.

Cablevision, the sixth-largest provider of cable services with \$1.7 billion in revenue in its most recent fiscal year, has signed a definitive agreement to buy the assets of the consumer electronics chain for about \$98 million, according to published reports. The chain filed for Chapter 11 bankruptcy protection Dec. 17, 1997.

Cablevision is expected to pay about 80 cents on the dollar for the chain's inventory, estimated in press reports at about \$110 million, and an additional \$10 million in cash. Its bank, Congress Financial, is secured with Wiz inventory and is owed about \$150 million.

Those reports suggest that in the deal worked out between Cablevision and the Wiz, unsecured creditors, which include all music and video sup-

(Continued on page 87)

MIDEM Asia Canceled

... page 91

Euro Royalty Pact Signed

... page 93

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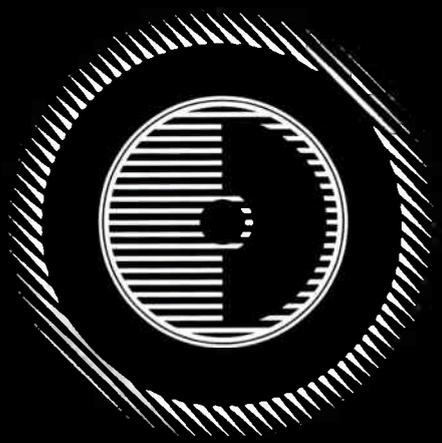
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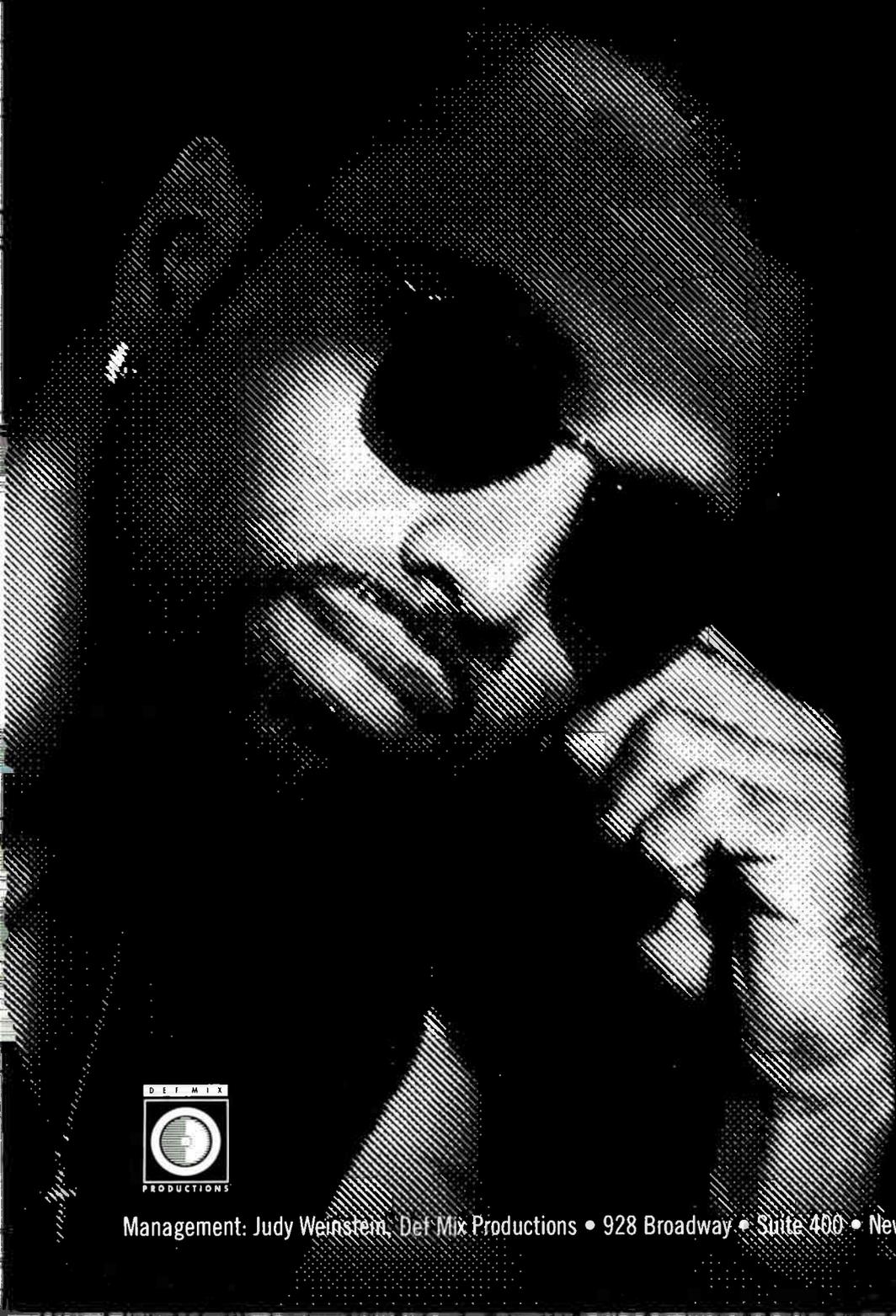
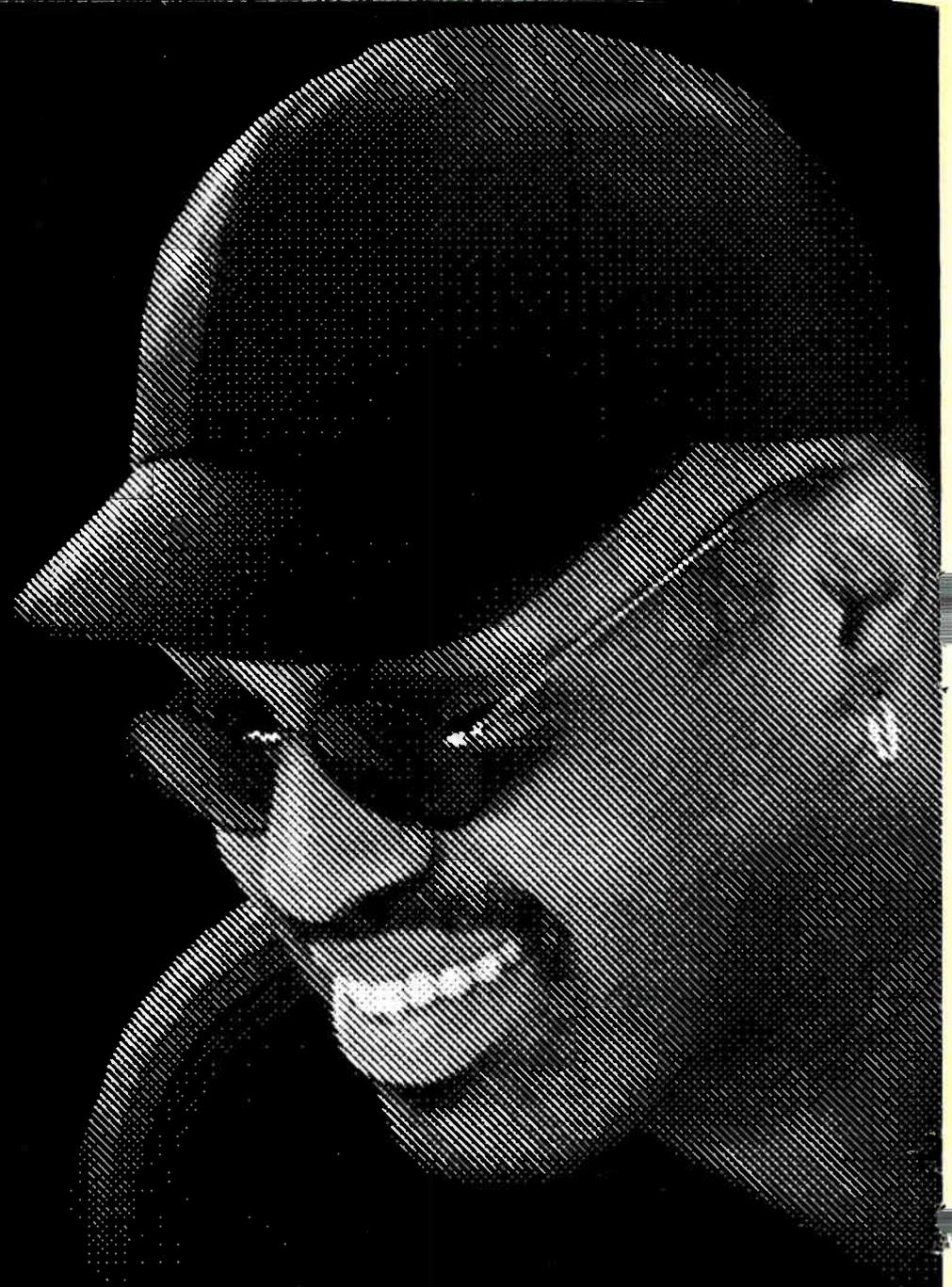


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Artists & Music

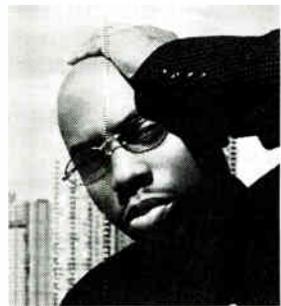
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HEATSEEKER ACTS BREAK THROUGH

Stonecreek's Uncle Sam On Rise Lady Peace A Hit On Columbia

■ BY SHAWNEE SMITH

NEW YORK—"They were playing the wrong song," says Josephine Beal, VP at retailer Shantinique Music Inc. in Detroit, about the slow emergence of Uncle Sam's self-titled



UNCLE SAM

debut set on Stonecreek Recordings/Epic. "I told [Stonecreek reps] at the Impact conference last year that ["I Don't Ever Want To See You Again"] was the song to bring out the album because it has crossover appeal, has that Boyz II Men feel, and it's a song people can relate to a national artist," she says.

But Stonecreek chose the uptempo "Can You Feel It" to set up the project, servicing the video to BET June 23, 1997, and the radio promo CD Aug. 12. "I Don't Ever Want To See You Again" was selected as the second single and served (Continued on page 101)



■ BY LARRY LeBLANC

TORONTO—While 1997 was a fast-paced, rewarding year for Our Lady Peace, 1998 may prove an even bigger one for the Canadian rock quartet.

Nine months after the April 15 release in the U.S. on Columbia of its textured sophomore album, "Clumsy," the band—vocalist/lyricist Raine Maida, guitarist Mike Turner, bassist Duncan Coutts, and drummer Jeremy Taggart—seems poised for a significant breakthrough there.

"This has been a great artist development story, and it's going to get better in the coming months," says Will Botwin, executive VP of the Columbia Records Group and GM of Columbia Records (U.S.).



OUR LADY PEACE

The album entered the Heatseekers album chart at No. 50 on May 3, 1997, and reached No. 1 the issue of Jan. 17, 1998, staying in the spot for two weeks. It hit No. 96 on The Billboard 200 in the Jan. 31 issue, making Our Lady Peace a Heatseeker Impact Act. The set is No. 86 on The Billboard 200 this issue and has sold 256,000 units in the U.S. to date, according to SoundScan.

"Starting with [the album's lead-off single] 'Superman's Dead,' which we serviced to rock and alternative formats, [our breakthroughs] have been one station at a time," says Jerry Blair, senior VP of Columbia Records (U.S.). "It spread from Canada into Detroit and to [stations] in Houston, New Orleans, and Boston. Then when [WXRK] in New York put on [the title track] 'Clumsy,' sales began to really come through."

Adds Tom Corson, the label's senior VP of marketing, "We released [second single] 'Clumsy' in December, and it (Continued on page 60)

Luaka Bop/WB Hit Stride To Break U.K.'s Cornershop

■ BY DOUG REECE

LOS ANGELES—Luaka Bop/Warner Bros. act Cornershop's exciting amalgam of hip-twisting pop, Punjabi lyrics, and electronic tweaks—fused by Tjinder Singh's hypnotically soothing voice—has garnered the U.K. band high critical praise and a loyal core following in the U.S.

Now, however, the act is taking hold on a mainstream level here as its latest single, "Brimful Of Asha"—a tribute to Indian film singer Asha Bhosle—makes strides at modern rock radio.

Buoyed by the single, which is No. 17 on the Modern Rock Tracks chart this issue, the band's sophomore Luaka Bop/Warner set, "When I Was Born For The 7th Time," is at No. 5 on the Heatseekers albums chart with sales of more than 98,000 units,



CORNERSHOP

according to SoundScan. (The act also continues to make new strides in the U.K., where a remixed version of "Brimful Of Asha" has reignited interest in Cornershop, according to its label there, Wiiiija [see story, page 88]).

Thanks to early and continued sup- (Continued on page 88)

With Brash New Sound, Arista's Bogmen Go For 'Radio' Success

■ BY PAUL VERNA

NEW YORK—From the spoken introduction of "Failing Systems" and the ensuing industrial-edged track, the Bogmen make a sonic statement that their new Arista Records album, "Closed Captioned Radio," is a stylistic departure from its predecessor, the acclaimed "Life Begins At 40 Million."

While the first record succeeded at capturing the New York-based band's live intensity, "Closed Captioned Radio"—due Feb. 10—goes a step further, projecting a decadent, dissonant vibe reminiscent of David Bowie's late-'70s and early-'80s work, as well as of the cabaret music of



THE BOGMEN

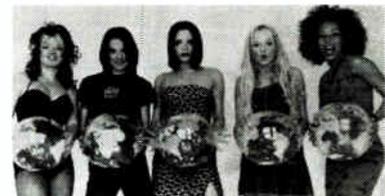
1920s Berlin.

Bogmen guitarist William Ryan says the new album's edginess is due to an organic process the band underwent with producer Bill Laswell, (Continued on page 91)

AMAs Could Spur Sales Bump Badu, Babyface, Smith Stand To Gain

■ BY EILEEN FITZPATRICK

LOS ANGELES—Spice Girls, Mariah Carey, George Strait, Alabama, and Lee Ann Womack were the big winners at the American Music Awards (AMA), but retailers say that other winners Babyface, Erykah Badu, and Will Smith may benefit the most at the sales



SPICE GIRLS



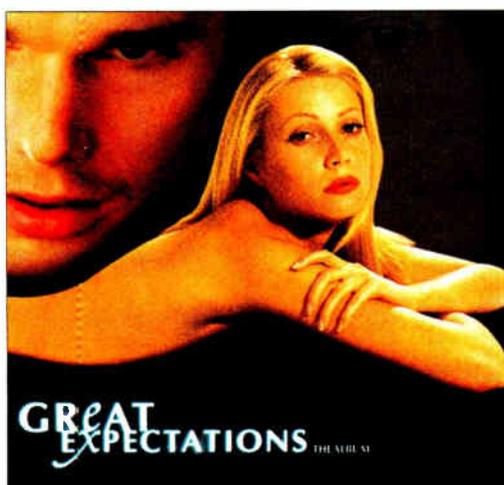
counter.

"Most of these people are already so big that I don't think the AMAs will do a whole lot," says Borders Books & Music pop buyer Andy Sibray.

The show, which was tuned into by 43 million households, according to A.C. Nielsen, was broadcast Jan. 26 on

ABC from the Shrine Auditorium here; it featured several performers, including Spice Girls. That act, which appeared via a taped performance, won in every category in which it was nominated, picking up three awards in the pop/rock category: favorite band, favorite album (for "Spice"), and favorite new artist.

The other big winner, Babyface, was named favorite male artist in the (Continued on page 101)



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Changes In French Awards Gain Music Biz Approval

BY REMI BOUTON

PARIS—For the first time, acts from the French-speaking world will compete with French nationals in this year's Victoires de la Musique, France's music industry awards.

The cross-industry body that organizes the Victoires has bowed to pressure from labels in letting artists who aren't French nationals but are successful in France be nominated. Organizers say the move will boost the show's credibility in the eyes of the public, which does not differentiate between national and non-national acts.

In this 13th show, to be held Feb. 20, nominations have gone to Virgin Belgium's Axelle Red and to Lara Fabian, a Belgian whose career began in Quebec.

Dealers have largely responded positively to this and other continuing structural changes in the Victoires, which was acknowledged to have reached its nadir with the 1996 show. Like events such as the Grammys, the Brit Awards, and Germany's Echo Awards (Billboard, Jan. 31), the Victoires are now becoming a vital feature in retail's calendar and can play a significant part in artist development.

For the first time, the Victoires will be held in this city's newly rebuilt venue, the Olympia. "The artists wanted to be in this key concert venue," says Yves Bigot, president of the Victoires association. "We have worked hard, and we think there will be more artists present at the ceremony than the previous year." The show will be broadcast live on public TV channel France 2.

"The main beneficiaries of the Victoires are the new talents," says EMI France chairman Gilbert Ohayon. "I can remember good impact on artists such as Nilda Fernandez and De Palmas. But this year, the five newcomer acts named are already best sellers."

As happened last year, the five newcomer acts will perform live, and the winner will be elected by a 50/50 mix of

the professional vote and a public phone-in. Last year, Juliette, winner of this category, doubled the sales of her album "Rimes Feminines" to 60,000 units in the two months after the Victoires. "Now her LP is near 100,000," says Mysiane Ales, managing director of Juliette's label, Le Rideau Bouge, a small indie. "The Victoires accelerated that, but Juliette was breaking anyway, with or without them," she adds. "Meanwhile, this TV show in prime time proved to a lot of people that Juliette was a main artist, able to please a wide audience."

Victoires winners are not the only beneficiaries. Last year, the female act Zazie and male act Pascal Obispo both performed but left empty-handed; they nonetheless both used the show as a launch pad. By contrast, big sellers such as Barbara (best female act in '97) and Charles Aznavour (best male act in '97) saw no significant sales increases.

"In the mainstream, the Victoires can have an impact for new talents," says EastWest CEO Michael Wijnen. "But if a rap band like IAM wins, there

(Continued on page 91)

Brian Wilson Solo Set Due From Giant Collaborators Include Jimmy Buffett, J.D. Souther

BY CRAIG ROSEN

LOS ANGELES—Brian Wilson, the mastermind behind the Beach Boys, is preparing to release his first solo album of new material in a decade.



WILSON

Those close to the project, titled "Imagination" and tentatively scheduled for late April on Irving Azoff's Giant Records (Billboard Bulletin, Nov. 14, 1997), are calling it a return

to form that captures the spirit of Wilson's work with the Beach Boys just prior to the recording of the seminal "Pet Sounds" album. In addition, a documentary on the making of "Imagination," which was recorded mostly at Wilson's new home studio outside of Chicago, is being compiled by Andrew Solt and Jerry Schilling.

Joe Thomas, who is co-producing the album with Wilson, says, "Where this album is [in sound and spirit] is pretty much the period right before 'Pet Sounds.'"

"There was a period in 1965 that was Brian's happiest period in his life," Thomas adds. "A lot of times he likens this album to that period... I

BILLBOARD EXCLUSIVE

think [this album] is a little bit more summery and upbeat than 'Pet Sounds' was. It's not quite as introspective."

Wilson agrees with Thomas' assessment but adds that "there's a little 'Pet Sounds' in there, too."

Thomas first met Wilson a few years ago when he introduced the artist to Willie Nelson, who was recording a version of "Warmth Of The Sun" for "Stars & Stripes," the country-tinged Beach Boys tribute album released in 1996 by River

North Records (Billboard, July 6, 1996). Thomas, then president of River North, struck up a friendship with Wilson and began discussing the possibility of a Wilson solo album for the label.

That plan, however, was derailed when the label went public and Thomas opted to resign his post at the label.

The producer and artist continued to stay in touch, however, and the idea of a new Wilson solo album once again came up. Both believed in it so much that they went to the trouble of building houses next door to each other in a remote area of Illinois so they could live comfortably while working on the album in a studio built in the lower level of Wilson's home.

After two tracks were completed, Thomas and Wilson met with Giant Records owner Irving Azoff, who was tipped off to the work-in-progress by Jim Zumwalt, whose Paladin Records is affiliated with Giant/Revolution.

(Continued on page 89)

Crawford's Choirboy Roots Show On Atlantic's 'Wings'

BY DEBORAH EVANS PRICE

NASHVILLE—After netting a platinum album and worldwide acclaim for his starring role in Broadway's "The Phantom Of The Opera," Michael Crawford revisits his roots as a London choirboy with the Feb. 17 release of "On Eagle's Wings."

Atlantic Records plans to use television heavily in promoting the new album and has also hired a Nashville marketing firm, the Resource Agency, to take it to the Christian bookstore market (see story, page 93).

"This goes back to when I was a choirboy," says Crawford, who attended the London Choir School in his youth and was part of a choir that performed at St. Paul's Cathedral, Westminster Abbey, and other locations.

"The love of that kind of music stayed with me."

Crawford says that when he reached a stage in his career where he had creative control, recording an album of spiritual songs was a priority. "I'm now six or seven albums into my career, and this is the first album I've done that everything came from my heart, my ideas, and my memory bank," he says.

Not that he regrets any of his previous releases. His 1991 album, "Michael Crawford Performs Andrew Lloyd Webber," is platinum. His 1993 project, "A Touch Of Music In The Night," has

been certified gold, and "The Phantom Of The Opera (The Complete London Cast Recording)," released in 1987, is a multi-platinum international hit.

The new set is very close to his heart, however. Working with producers John McCracken and John Vanore, Crawford was involved in every aspect of "On Eagle's Wings"—from song selection to taking the photo used on the back cover of the CD. Crawford, appearing in a show in Las Vegas, had gone to Utah's Lake Powell for a little rest and relaxation, he says.

"I was lying in the bottom of a boat I had rented. It was a beautiful day, and I had fallen asleep," he recalls. "When I woke up, I saw a cloud shaped like an eagle. I reached over, grabbed my camera, and took the photograph of the sky that we used on the CD."

Crawford recorded the basic tracks in Nashville, with Ronn Huff arranging and orchestrating nine of the 11 cuts on the album. The project includes guest appearances by the American Boychoir, the St. Olaf Choir of Minneapolis, and Atlantic labelmate Maire Brennan of Ireland's Clannad. The songs range from classics like "Amazing Grace," "Ave Maria," and "I'll Walk With God" to new material like "Joseph's Lullaby," written especially for Crawford by Marcy Heisler and John Kavanaugh.

A couple of the cuts on the album, the title tune and "Not Too Far From Here," were songs Crawford says moved him when he was watching the memorial service following the tragic Oklahoma City bombing. "I heard 'On

(Continued on page 93)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Josh Deutsch is promoted to senior VP of A&R at Elektra Entertainment Group in New York. He was VP of A&R.

Mercury Records Group in New York names Michael Krumper senior VP of marketing. He was VP of product development at Atlantic Records.

Melissa Boag is promoted to marketing director at MCA Records in Universal City, Calif. She was sales and marketing director at Epitaph.

Telarc International in Cleveland promotes Robert Saslow to director of marketing. He was special markets manager.

Island Records U.S.A. in New York appoints Davitt Sigerson chairman and John Barbis president. They were, respectively, president/CEO of EMI Records and president of PolyGram's A&M Associated Labels.

Robert Beeson is promoted to VP/GM of Essential/SubLime Records in Nashville. He was director.



DEUTSCH



KRUMPER



BOAG



SASLOW



MARTIN



WILLIAMS



FINCH



NEUMAN

Arista Records in New York promotes Ari Martin to senior director of artist development. He was associate director of artist development.

Rykodisc in Salem, Mass., names Troy Hansbrough director of A&R. He was director of A&R, marketing, and artist development at American Recordings.

Fred Williams is promoted to VP of R&B promotion at A&M Records in New York. He was senior national director of R&B promotion.

Darlene Edwards is named director of regional promotion, Southwest, at

MCA Records Nashville. She was a product development representative for WEA.

Atlantic Records in New York promotes Melissa Silver to senior director of media relations. She was director of press and publicity at Big Beat/Atlantic.

Wayne Powell is appointed controller at Delta Music/LaserLight. He was controller at Editel Video and Universal Music and Video Distribution.

Edel America Records in New York names Peter Weinstock director of national radio promotion. He was crossover promotion coordinator at

MCA Records.

Ignition Records in New York appoints Cheryl Valentine senior director of radio promotion. She was senior director of artist development at Epic Records.

Jim Cowan is named director of national sales at 911 Entertainment in San Francisco. He was regional marketing manager at Universal Music and Video Distribution.

Universal Music Group in Universal City names Art Sanders VP of human resources. He was director of human resources at Blockbuster Entertainment.

PUBLISHING. Famous Music in Nashville promotes Pat Finch to VP of the Nashville division. He was senior creative director.

Joshua Neuman is promoted to director of West Coast creative at BMG Songs in Los Angeles. He was manager of East Coast creative.

RELATED FIELDS. Joe Pignato is appointed site director of JazzCentral-Station.com at N2K Inc. in New York. He was jazz marketing manager for RCA Victor and BMG Classics.

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Weiland Tries His Hand At 'Blues'

Solo Atlantic Set Targets Not Only STP Fans

BY CRAIG ROSEN

LOS ANGELES—In assessing the prospects of Stone Temple Pilots spin-off Talk Show and solo artist Scott Weiland, Atlantic Group co-chairman/co-CEO Val Azzoli once compared the situation to a game of blackjack, saying, "I got two aces, and I split [the cards]."

Using Azzoli's analogy, Talk Show didn't quite hit blackjack. The eponymously titled album from the band, featuring the instrumental core of STP, received some favorable critical notices, but failed to become a hit. It peaked at No. 131 and spent a mere three weeks on The Billboard 200. According to SoundScan, it has sold 53,000 copies.

Now the spotlight moves to Weiland, whose solo debut, "12 Bar Blues," is due worldwide March 17.

While it's clear that Weiland's diverse collection exceeds the mostly straightforward rock of Talk Show in terms of musical ambition, the odds are that the singer's solo bow will fare bet-

ter in the marketplace.

"STP is certainly a core artist for the modern rock radio format," says Bob Bell, new-release buyer for the Torrance, Calif.-based, 225-store Wherehouse Entertainment. "Scott should have the ability to carry some of that audience to his solo project, since he has the personality and the charisma. Talk Show was a good record, but I think it lacked that identifiable voice."



WEILAND

Listeners got their first taste of Weiland solo on "Lady, Your Roof Brings Me Down," a sublime Beatles-meets-Kurt Weill slab of pop featured on the "Great Expectations" soundtrack and "12 Bar Blues."

The song features an unlikely guest appearance by Sheryl Crow. "She flew in from New York out of her own pocket and played accordion on that track,"

says Weiland. "[I] took ecstasy that day, and [we] spent a lot of time hugging and touching. There was nothing sexual; it was just purely aesthetic, but that was before I got sober."

"Lady, Your Roof Brings Me Down" debuted and peaked at No. 39 on the Modern Rock Tracks chart in the Jan. 10 issue, but Azzoli isn't overly concerned about the lukewarm showing.

"That was just about putting something out to whet everyone's appetites," says Azzoli. "The track on the record that we are really going after is 'Barbarella.'"

While "Lady, Your Roof Brings Me Down" fits nicely on "Great Expectations," "Barbarella"—which ships to modern and mainstream rock Feb. 23—is more indicative of the emotional tone of "12 Bar Blues."

In that song and the album's opening track, "Barbarella,"

(Continued on page 20)



MCA And The Grammys. MCA Records will release the "1998 Grammy Nominations" album Feb. 10, which will feature a range of nominated acts, including Fiona Apple, No Doubt, Hanson, and Erykah Badu. Funds from the sale of the disc will go to the National Academy of Recording Arts and Sciences' (NARAS) educational efforts. NARAS is the sponsoring body of the Grammys. Shown, from left, are Zach Horowitz, president of Universal Music Group; Doug Morris, chairman/CEO of Universal Music Group and co-chair of the New York Host Committee; Michael Greene, president/CEO of NARAS; Jay Boberg, president of MCA Records; Mel Lewinter, vice chairman/COO of Universal Music Group; and Bruce Resnikoff, executive VP/GM of special markets and products for Universal Music Group.

Capitol's Robertson Back In 'Contact' With Heritage

BY CHRIS MORRIS

LOS ANGELES—Singer/songwriter-guitarist Robbie Robertson returns to his American Indian roots—or, as a lyric says, goes "back in the bush"—on his Capitol album "Contact From The Underworld Of Redboy," due March 10.

The former principal songwriter/guitarist for the Band, a Mohawk descendant whose mother was raised on the Six Nations reservation in Canada, has explored similar terrain before: He wrote the score (released as a Capitol album) for the six-hour 1994 TBS documentary "The Native Americans."

Robertson was exploring various possibilities for his next album when an American Indian friend's remark moved him to point his compass toward the music of the North American Indian again.

The musician recalls, "He said to

me, 'So what are you doing?' And I said, 'Well, I'm writing some songs, I'm gonna do this, I'm gonna do that.' And he said to me, 'Oh, so you've opened the door, and now you're gonna walk away?' When he said that to me, that second, that instant, I said, 'No, I'm not. I'm not gonna walk away.'"

Robertson adds, "I had to go in this direction. In the process, it helps me get in touch with some things and get some stuff out that I've been carrying around with me since I was a little kid—it's a lot of baggage—and after doing this record, I have to say I feel lighter."

"Redboy" has an unexpected sound, which is the product of collaborations between Robertson (whose material is published by Medicine Hat Music, administered by Warner Bros. Music), a host of American Indian performers, and such producers as Howie B (noted for his work with U2, Bjork, Brian Eno, Tricky, and Massive Attack) and Marius de Vries (who has also worked with Bjork and Massive Attack). At some junctures, tribal

(Continued on page 17)



ROBERTSON

Lennon Chooses Grand Royal For Debut Set; SFX Not Buying Left Bank

THE GRAND LENNON: Look for Sean Lennon's first full-length solo album, produced by Cibo Matto's Yuka Honda, to come out on Grand Royal Records in late spring. According to label co-founder Mike Diamond, Lennon came to the label through his friendship with Diamond and the other Beastie Boys, who own Grand Royal (see story, page 8). "We were practicing in Sean's practice space in New York, and Sean played some tapes for [Beastie Boy] Adam Yauch. Adam really encouraged him toward working on some of it and motivating him in the direction" of releasing a project. Diamond says that after Lennon spent some time performing with his mother, Yoko Ono, and touring with Cibo Matto, "he got to the point where he felt ready to make his own record. At that point, he came to Adam and myself and said, 'I'd like to be on Grand Royal.'"

Needless to say, Diamond is very excited about the pop-oriented project. "Sean's influences are as broad as they can be," he says. "He loves the Boredoms, but at the same time loves the Beach Boys, and both these influences are able to co-exist on his record."

Lennon told Diamond that he thinks of the project as his "baby record," to which Diamond says he replied, "If this is your baby record, I can't wait to hear you as an infant."

LEFT BANK LEFT ALONE: Despite reports to the contrary, a source says that there are no plans for SFX to buy Left Bank, a management and marketing company. The rumors apparently started after a research presentation took place between SFX and Strategic Record Research, a Left Bank co-venture with Strategic Media Research. "What we're looking to do is create a relationship between our marketing and research company and advertising agencies [we work with] and SFX on creating a media channel that touches people live," says Left Bank head Allen Kovac. He cites some of Left Bank's previous accomplishments, such as putting concert tickets on sale nationally through VH1 for John Mellencamp, as potential projects that will be funneled through the new arrangement. Possible endeavors include handing out samplers or showing music videos at concerts promoted by SFX-owned concert promoters nationwide.

CHANGES: Former EMI senior VP of creative and media Frances Pennington is headed to DreamWorks

Records as head of creative... Former EMI VP of marketing and international Adam Sexton is named VP of product management at Arista Records... Michael Krumper, former VP of product development at Atlantic Records, joins Mercury Records Group as senior VP of marketing... After eight years, Elektra VP of press and artist development Beth Jacobson is leaving the label to become head of Tommy Boy's media department. She will start her new post in mid-February... Don Grierson has resigned as president of Drive Entertainment, the indie label he founded a few years ago. While in talks with a number of labels, he is serving as a consultant.

THIS AND THAT: Sinéad O'Connor has re-upped with her longtime manager, Steve Fargnoli of Pure Management, after a number of months with Principle Management. She is also in the midst of working out a new label deal.

"Gospel Oak" was picked up and worked by Columbia after EMI folded. According to sources, Sony is just one of the companies courting O'Connor... John Wesley Harding has inked with Zero Hour Records. His debut for the label, "Awake," will come out March 10.

Arista has signed Pushmonkey, a hard rock band from Austin, Texas. The group, managed by ZZ Top manager Bill Ham, has received heavy airplay on Houston's KLOL with its indie single "Caught My Mind." Its first release will come out in the spring... Samiam, last on Atlantic, will release its newest effort, "You Are Freaking Me Out," on New York-based indie Ignition Records March 24.

STUFF: Elton John has inked an international marketing deal with Citibank. Citibank will sponsor John's 65-city 1998 world tour, as well as help raise funds for John's AIDS foundation. While not acting as a Citibank pitchman, John will appear in Citibank commercials... Crosby, Stills & Nash, Carole King, and Linda Ronstadt & the Section are among the acts slated to perform in two memorial concerts for Nicolette Larson at the Santa Monica (Calif.) Civic Auditorium. Proceeds from the two shows, scheduled for Feb. 20-21, will go to the UCLA Children's Hospital and a fund set up in Larson's memory. The singer died in December from cerebral edema.

OPS: The name of Backstreet Boys member Kevin Richardson was misspelled in last issue's column.



by Melinda Newman

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Artists & Music

U.K.'s All Saints Aim For Immaculate U.S. Reception

■ BY PAUL SEXTON

LONDON—All Saints, the U.K.'s biggest new pop-soul stars of recent months, have gone marching into the U.S. market.

The all-female London Records quartet has caused a major musical stir in the U.K., first with "I Know Where It's At," which reached No. 4 on the "official" Chart Information Network (CIN) chart last September, then with its current hit, "Never Ever." The latter single was already certified platinum in the U.K. for sales of 600,000 copies before rising to No. 1 in its ninth chart week, a highly unusual slow burn in the breakneck U.K. market.

"Never Ever" is also charting in Holland, Norway, and Ireland, while the previous single is breaking in other parts of Europe, notably France. Meanwhile, "I Know Where



ALL SAINTS

It's At" is off to a hot start at top 40 radio in the U.S., having debuted at No. 51 on the Hot 100 Singles chart the week ending Jan. 31.

London/Island will follow with a March 10 American release for All Saints' self-titled debut album; that set is already double-platinum (600,000 units) in the U.K., where it was released on Nov. 24.

(Continued on next page)

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TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ROLLING STONES FIONA APPLE	Madison Square Garden New York	Jan. 14, 16-17	\$6,395.815 \$300/\$30	53,626 three sellouts	TNA USA Delsener/Slater Enterprises
BOB DYLAN/ VAN MORRISON	FleetCenter Boston	Jan. 23-24	\$1,454,860 \$60/\$35	28,800 two sellouts	Delsener/Slater Enterprises Don Law Co.
ELTON JOHN	Kiel Center St. Louis	Jan. 24	\$906,620 \$47.50/\$37.50	20,740 sellout	Contemporary Prods.
ALAN JACKSON DEANA CARTER	MCI Center Washington, D.C.	Jan. 18	\$444,934 \$38/\$28	13,266 sellout	MUSICENTRE Prods.
ROLLING STONES OUR LADY PEACE	Colisee de Quebec Quebec City, Quebec	Jan. 5	\$415,705 (\$594,458 Canadian) \$34.62	11,993 sellout	TNA International Ltd. Universal Concerts Canada
THE ARTIST GRAND CENTRAL STATION	Ice Palace Tampa, Fla.	Jan. 13	\$398,997 \$40/\$35/\$19.99	12,494 13,000	BACI Management
LEANN RIMES/ BRYAN WHITE	Cajundome Lafayette, La.	Jan. 23	\$280,746 \$24.50	11,459 sellout	Beaver Prods.
ALAN JACKSON TRACE ADKINS	Dane County Expo Center Madison, Wis.	Jan. 22	\$190,831 \$24.50	8,315 sellout	Frank Prods.
ALAN JACKSON TRACE ADKINS	Breslin Student Events Center, Michigan State University East Lansing, Mich.	Jan. 23	\$190,096 \$24.50	8,286 sellout	Frank Prods.
LEANN RIMES/ BRYAN WHITE	Kiefer UNO Lakelfront Arena, University of New Orleans New Orleans	Jan. 22	\$179,302 \$27.50/\$23.50	7,057 sellout	Beaver Prods.

Copyrighted and compiled by Amusement Business, a publication of Billboard Music Group. Boxscores should be submitted to: Marie Ratliff, Nashville. Phone: 615-321-4295. Fax: 615-321-0878. For research information and pricing, call Marie Ratliff, 615-321-4295.

Artists & Music

U.K.'S ALL SAINTS

(Continued from preceding page)

Based in London, All Saints consists of Canadian sisters Natalie and Nicky Appleton; Shaznay T. Lewis, of Jamaican-Barbadian extraction; and the half-French, half-English Melanie Blatt. The latter pair were together in the group's previous 1994-95 incarnation with ZTT Records as All Saints 1.9.7.5., whose name came from the pair's west London home district and the year of their birth.

To Lewis, success is all the sweeter for all the hard lessons learned during that false dawn, which yielded some singles releases but no chart action. "I'm so glad we went through that," she says, "otherwise we would have taken everything that's happening now for granted, or maybe we wouldn't be here at all. We were young then, only 17, and experimenting with music. We got rushed into releasing this or that; we weren't properly organized, and it took a year out of that situation to explore our creative side."

After leaving ZTT in January 1996, Lewis and Blatt joined forces with the Appleton sisters. After much searching, they landed the London deal in November of that year. "We had come very close to calling it a day just before we were approached by London," reveals Lewis.

Easy comparisons with Spice Girls have been dispelled in the U.K. by All Saints' distinct style and success, and London U.S. president Peter Koepke says the group is already well on the way to placing its own pin on the American music map.

"It's looking fabulous," enthuses Koepke of U.S. airplay for "I Know Where It's At," which he says had 110 top 40 stations on board after only two weeks. "MTV called us, and it's beautiful when that happens. The fact that [All Saints] are from Britain is not something I'm playing up . . . Especially for young people, it doesn't matter that much."

"Never Ever," written by Lewis and Rickidy Raw, is a chugging combination of tear-stained and sassy emotions, with a distinctive spoken introduction that will remind older listeners of the Shangri-Las at their most heart-rending. By contrast, "I Know Where It's At," penned by Lewis with producer Karl Gordon, is more upbeat and immediate, underpinned by a sample of Steely Dan's

"The Fez."

"I do think 'Never Ever' is an absolute classic," says Koepke, "but it wasn't a song we could start with. You do need tempo when you come out of the door. 'I Know' sounds a little bit more American than a lot of the pop exports from Britain."

As to why All Saints appear to be making more inroads into the U.S. than many of their U.K. pop-soul contemporaries, Lewis says: "Maybe because [our music] is truthful, not fake or watered down. It's no straight-out pop or straight-out R&B; it's got all kinds of elements in it. We haven't tried to imitate anybody."

Koepke notes that All Saints were in the U.S. for a four-day promotional visit before Christmas, including meet-and-greet radio station tours in New York, New Jersey, Baltimore, Boston, Chicago, Philadelphia, and Washington, D.C. "Every one of the stations we walked into gave us the add," he enthuses. "I do think American radio is somewhat starved for good pop music, and it's really lovely to sell people a record they want to buy."

London/Island will work "I Know Where It's At" at R&B radio following its immediate success at top 40.

Gennaro Castaldo, public relations manager for the HMV U.K. chain, says that All Saints were "a fantastic bonus for the Christmas period, and this year they're obviously going from strength to strength. They've got a brilliant sound and a nice balance in the way they look, and I think they can cross to the States without sounding like they're self-consciously trying to." David Andrews, buyer for Tower Records in Glasgow, adds: "For a band with no real history, they've established themselves very quickly." He says sales of the "All Saints" album remained healthy throughout January.

Following exhaustive European promotion, All Saints are due back in the U.S. in early February. The third U.K. single from their album will be a remake of Red Hot Chili Peppers' "Under The Bridge." The group has three nominations for the 1998 Brit Awards: as Best British Newcomers and for Best British Single and Best British Video with "Never Ever." The awards ceremony will be held Feb. 9 at London Arena.

ROBBIE ROBERTSON

(Continued from page 14)

chants float over beats that would not be out of place on a Portishead album.

"When you do think about it," Robertson says, "in terms of taking something this ancient, this old—this is the original roots music of America—and working with some people who are this modern, cutting edge—well, if somebody had told me that, I would have said, 'That doesn't work' . . . But I'm just looking for talented people to help me get what I'm feeling and thinking on tape."

American Indian contributors include Rita and Priscilla Coolidge, opera singer Bonnie Jo Hunt, throat-singing duo Tudjaat, and the Six Nations Singers.

One of the most affecting tracks is "Peyote Healing," a cut featuring

American Indian "roadmen" (peyote shamen) Verdell Primeaux and Johnny Mike. Robertson digested a chant by the healers for a lengthy medicine ceremony.

As their name suggests, the itinerant roadmen were not easy to nail down for a session. "It took me months to track them down," says Robertson. "We'd call, and they'd say, 'Oh yeah, they were here four days ago, but they've gone, and I'm sorry, nobody knows where they've gone.' The next place, it was the same thing. It went on and on. Finally I tracked them down."

"Redboy" explores the political side of American Indian life as well. The track "Sacrifice" features the recorded voice of American Indian
(Continued on next page)

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ROBBIE ROBERTSON

(Continued from preceding page)

Movement leader Leonard Peltier, who has been in federal prison since 1976 for his role in a shootout on the Pine Ridge Reservation in South Dakota that left two FBI agents dead.

Robertson—who recorded a phone call made by Peltier from prison—says he wrote a letter to President Clinton seeking clemency for the American Indian activist. Clinton responded with a personal letter, and a White House staffer later wrote to the musician, saying that Peltier's case was under review by the Justice Department.

"Now I'm gonna send [Clinton] the album and the song, and I'm gonna send another letter," Robertson says. "I want to get Leonard Peltier out of prison. He doesn't deserve to be in prison. He never deserved to be in prison."

Capitol VP of marketing (U.S.) Steve Rosenblatt says that in advance of the album's release, the label will issue the song "Unbound" to triple-A and rock formats, hoping to expand to AC and top 40.

Pussyfoot Records, a U.K. house specialist, has produced a remix of the track "Making The Noise" as a 12-inch that Capitol will use to promote the album on the dance and electronica side. Robertson's name does not appear anywhere on the record. "We thought it was a fun way to get the music in," says Rosenblatt. "We just wanted people to listen with open ears and not have a preconceived notion of what a Robbie Robertson record should sound like."

At an undetermined date after the release of the album, PBS will air an hourlong special, "Robbie Robertson: Making A Noise." The documentary shows Robertson visiting relatives on the Six Nations reservation, recording with American Indian artists, and playing a show with those artists at a festival two years ago in Sicily.

Rosenblatt adds, "We're also hoping to get VH1 support in a major way... We're hoping to get a 'Storytellers' with Robbie; we're hoping down the line to get a 'Legends' program with Robbie."

Robertson, who is managed by Jared Levine and booked by Creative Artists Agency, hasn't toured since the Band's "The Last Waltz" in 1976. But he says he is contemplating a special performance with the American Indian artists on "Redboy."

"We've been talking about it, and I've talked to some of the artists I worked with and asked them how they felt about it, and I've talked to Howie and Marius about these possibilities. Right now, we're in the process of figuring out how this could be done—where, when, all of that kind of stuff."

Bob Nuss, owner of Drumbeat Indian Arts (formerly Canyon Records & Indian Arts) in Phoenix, carries more than 1,000 American Indian titles in his store. He believes that a project like "Redboy" may provide a much-needed platform for American Indian artists.

"Some people who might not otherwise run into the recordings might get them [as a result]," Nuss says. "[American Indian musicians] don't get into the mainstream that much. Putting on a big name might help people get exposed to it and to someone they might like."

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

BOSTON: The 11th Annual Kahlua Boston Music Awards, held Jan. 15 at the Orpheum Theater, saw Paula Cole take four awards, including act of the year. No doubt, this may be a precursor to this month's Grammys, as Cole is nominated for seven statuettes. The big news of the night, though, was that rising stars the Amazing Royal

Crowns also copped four trophies, including debut album of the year (indie label) for "The Amazing Royal Crowns." The band has just signed to Velvel Records, which will rerelease the debut disc April 7. The spotlight was on many up-and-coming acts that took their first trophies, including the hip-hop troupe the Wise Guys (outstanding rap/hip-hop act), Dub Station (outstanding reggae act), and the Push Stars, who received two awards and recently inked with Capitol Records. Also of note was a tie between two of Boston's best female artists, Laurie Geltman and Ramona Silver, for outstanding live female vocalist. A total of 38 awards were given at the ceremonies, which also featured live performances from Cole, Jen Trynin, Orbit, the Push Stars, and the Amazing Royal Crowns.



PAULA COLE

KEN CAPOBIANCO

CHARLOTTE, N.C.: A musical melting pot in the truest sense of the term, the X-Periment comes armed with a sound as delectably varied as the backgrounds of its members. The North Carolina quintet's approach fuses jazz, hip-hop, funk, punk, and ska elements with positive lyrics and a playful improvisational streak. (Trouble Funk fans take note: The X-Periment has even included a jamming go-go set in recent shows.) The band formed two years ago when pianist/vocalist



THE X-PERIMENT

Derrick Hines, drummer Dustin Clifford, and saxophonist/vocalist Tony McCullough played a three-hour improv set after a bassist and guitarist failed to show for a gig. Bassist Steve McMillan and percussionist Dave Haire came aboard afterward, and the X-Periment has gone on to grab attention with its fresh blend of styles, musical dexterity, and energized live shows. It's easy to see a special chemistry at work here. "These are about the only cats I can see myself building a big house and moving in with for a period of time," Hines says. The X-Periment won Creative Loafing's critics' choice award for best jazz band of '97, in addition to being named best new band by readers of the alternative weekly. The five-piece band is getting airplay on Charlotte's WEND and has been busy opening shows for the Dave Matthews Band and Squirrel Nut Zippers, in addition to appearing at last summer's Mid-Atlantic Surf, Sound, and Skate Symposium. Contact Daniel Thomas at 704-342-2644 or 704-376-5860.

KEN JOHNSON

CHICAGO: R. Kelly leads the list of nominees for the Chicago Music Awards, slated for Saturday (7) at the State of Illinois building. Kelly landed four nominations, including record producer of the year and songwriter of the year. Other nominees include Smashing Pumpkins, Somethin' For The People, Veruca Salt, Local H, Crucial Conflict, and Buddy Guy. Additionally, six artists will receive Lifetime Achievement Awards, including Oscar Brown Jr., the late Sir Georg Solti, Curtis Mayfield, Pop Staples, Pervis Spann, and Albertina Walker. Awards of honor for outstanding contributions to the Chicago music industry will be presented to Jam Productions, Ramsey Lewis, the Chi-Lites, and Joe Segal. Performers will include Oscar Brown Jr., Son Seals, Loud Mouth, and Devon Brown. Comedian Damon Williams will host the event.

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SCOTT WEILAND

(Continued from page 14)

ing track, "Desperation #5," Weiland addresses his much-chronicled battles with substance abuse. "I recorded 'Desperation #5' when I was one day out of detox," he says. "I was still kind of loaded on detox meds. That was about a year ago." He goes on to explain that the lyric "Taking a swing in hitting" means "going for a vein."

"'Barbarella' is more about the pain and sorrow that addiction brought me and the hope that I could eventually break away from that," he adds. "I'm pleading for a superhero to save me from my misery."

Miserable or not, Weiland is not lacking support from Atlantic. "My manager, Arnold Stiefel, who has worked with some enormously huge superstars over the years, says that he has never seen a label behind a solo artist like Atlantic is behind me and my album," Weiland says.

"Val is great, and so are [executive VP/GM] Ron Shapiro and [executive VP/office of the chairman] Craig Kallman," he adds. "The three of them are so completely different. They're like a three-headed beast. They have the ability to make things happen on such a wide range and wide scale, everything is covered."

To that end, Atlantic plans to back up "12 Bar Blues" with a videoclip for "Barbarella" and advertising in such publications as Rolling Stone, Spin, and Details, as well as point-of-purchase and World Wide Web promotions.

In promoting the album, Azzoli says, he and his staff have been wrestling with going after the STP faithful or a new audience for Weiland. "At the end of the day, we have to do both simultaneously, because by marketing Scott Weiland as an individual artist, you can't help but go to the Stone Temple Pilots fans, because he was in the band. He [co-]wrote all of the songs."

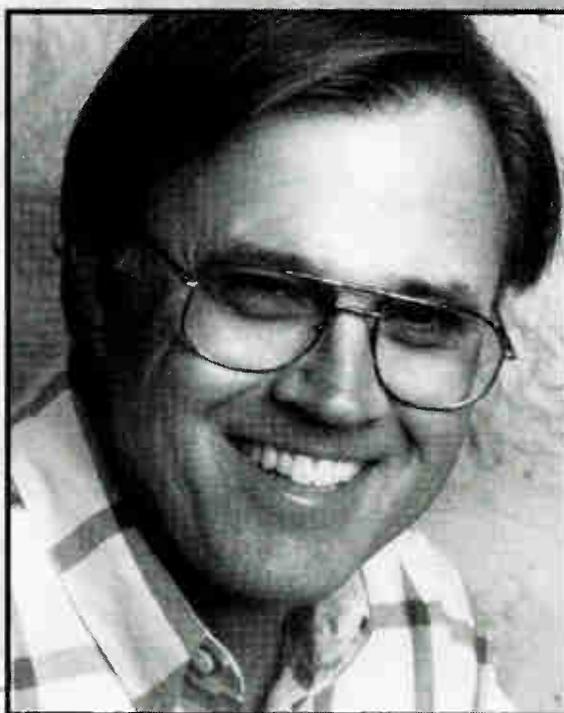
On "12 Bar Blues," Weiland—who is shopping for a new publishing deal for his Foxy Dead Girl Music—continues to explore the Beatles and glam rock influences heard on STP's last album, 1996's "Tiny Music . . . Songs From The Vatican Gift Shop."

Says Weiland, "David Bowie and the Beatles are probably my two favorite artists. I wear them on my sleeve proudly. I'm not Oasis, who don't acknowledge their influences and claim to be better than the band they rip off the most."

"12 Bar Blues," produced by Weiland and Blair Lamb, was completed with the aid of several guests, including Porno For Pyros bassist Martyn LeNoble, guitarist Peter DiStefano, and former Samiam drummer Victor Indrizzo, "and a couple of other friends. They're all people that I have used [drugs] with from time to time or met through rehab," Weiland says. "All of us are individuals that have been to hell, seen that side, and come back."

To support the album, Weiland—who is booked by the William Morris Agency—plans to tour in April with the Action Girls, a band he has put together that includes noted producer/guitarist Daniel Lanois, who remixed five tracks on the album.

Following the promotion of "12 Bar Blues," Weiland says, STP will regroup. "There will definitely be another Stone Temple Pilots record, and hopefully it will save rock'n'roll at a time when it needs to be saved again."



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BILLBOARD'S HEATSEEKERS ALBUM CHART

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

FEBRUARY 7, 1998

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	2	6	QUEEN PEN LIL' MAN 90151*/INTERSCOPE (10.98/16.98)	MY MELODY
2	3	56	BARENAKED LADIES REPRISE 46393/WARNER BROS. (10.98/16.98)	ROCK SPECTACLE
3	4	38	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98)	ALLURE
4	1	2	DJ SHADOW MO WAX/FFRR 540867*/LONDON (10.98/16.98)	PREEMPTIVE STRIKE
5	5	18	CORNERSHOP LUAKA BOP 46576/WARNER BROS. (10.98/15.98)	WHEN I WAS BORN FOR THE 7TH TIME
6	8	5	BILLIE MYERS UNIVERSAL 53100 (10.98/16.98)	GROWING PAINS
7	10	42	DAFT PUNK SOMA 42609*/VIRGIN (10.98/16.98)	HOMEWORK
8	9	6	ALANA DAVIS ELEKTRA 62112/EEG (10.98/16.98)	BLAME IT ON ME
9	6	18	ALEJANDRO FERNANDEZ SONY DISCOS 82446/SONY (9.98 EQ/14.98)	ME ESTOY ENAMORANDO
10	7	28	MICHAEL PETERSON REPRISE (NASHVILLE) 46618/WARNER BROS. (NASHVILLE) (10.98/16.98)	MICHAEL PETERSON
11	11	18	SOMETHIN' FOR THE PEOPLE WARNER BROS. 46753 (9.98/15.98)	THIS TIME IT'S PERSONAL
12	13	17	NEXT ARISTA 18973 (10.98/15.98)	RATED NEXT
13	12	21	SOUNDS OF BLACKNESS PERSPECTIVE 549029/A&M (10.98/16.98)	TIME FOR HEALING
14	15	18	THE KINLEYS EPIC (NASHVILLE) 67965/SONY (NASHVILLE) (10.98 EQ/16.98)	JUST BETWEEN YOU AND ME
15	18	4	AVALON SPARROW 51639 (10.98/15.98)	A MAZE OF GRACE
16	16	37	LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10.98/15.98)	LEE ANN WOMACK
17	17	13	BUENA VISTA SOCIAL CLUB WORLO CIRCUIT/NONESUCH 79478/AG (17.98 CD)	BUENA VISTA SOCIAL CLUB
18	21	4	ANITA COCHRAN WARNER BROS. 46395 (10.98/16.98)	BACK TO YOU
19	14	12	KAREN CLARK-SHEARD ISLAND 524397 (10.98/17.98)	FINALLY KAREN
20	20	2	RHETT AKINS DECCA 70001/MCA NASHVILLE (10.98/16.98)	WHAT LIVIN'S ALL ABOUT
21	22	14	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/12.98)	HOW BIG'A BOY ARE YA? VOLUME 3
22	27	9	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA NEMO STUDIO 56511/ANGEL (16.98 CD)	TIME TO SAY GOODBYE
23	25	30	LIMP BIZKIT FLIP 90124/INTERSCOPE (8.98/12.98)	THREE DOLLAR BILL, Y'ALL
24	26	13	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE NEW LIFE 43108/VERITY (10.98/16.98)	STRENGTH
25	34	2	STEVE GREEN SPARROW 51638 (10.98/15.98)	THE FAITHFUL

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	42	77	JACI VELASQUEZ MYRRH/WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
27	23	48	SNEAKER PIMPS CLEAN UP 42587/VIRGIN (10.98/15.98)	BECOMING X
28	31	22	DIANA KRALL IMPULSE! 233/GRP (16.98 CD)	LOVE SCENES
29	30	13	WILL DOWNING MERCURY 536350 (10.98 EQ/16.98)	INVITATION ONLY
30	19	23	JIMMIE'S CHICKEN SHACK ROCKET 540724/A&M (8.98/10.98)	...PUSHING THE SALMANILLA ENVELOPE
31	NEW	▶	MILA MASON ATLANTIC (NASHVILLE) 83059/AG (10.98/16.98)	THE STRONG ONE
32	43	4	SEVENDUST TVT 5730 (10.98/16.98)	SEVENDUST
33	28	2	ROBERT BRADLEY'S BLACKWATER SUPRISE RCA 66919 (10.98/15.98)	ROBERT BRADLEY'S BLACKWATER SUPRISE
34	35	20	CHELY WRIGHT MCA NASHVILLE 70003 (10.98/16.98)	LET ME IN
35	NEW	▶	CHERRY POPPIN' DADDIES MOJO 53081/UNIVERSAL (12.98 CD)	ZOOT SUIT RIOT
36	46	8	ROY D. MERCER CAPITOL NASHVILLE 54781 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 1
37	39	10	SAM SALTER LAFACE 26040/ARISTA (10.98/15.98)	IT'S ON TONIGHT
38	41	2	RONI SIZE/REPRAZENT TALKIN' LOUD 536544/MERCURY (10.98 EQ/19.98)	NEWFORMS
39	33	11	BIG BUB KEDAR 53074*/UNIVERSAL (10.98/16.98)	TIMELESS
40	38	4	JENNIFER KNAPP GOTEE 3832 (9.98/11.98)	KANSAS
41	44	4	COAL CHAMBER ROADRUNNER 8863 (10.98/15.98)	COAL CHAMBER
42	29	13	CRISTIAN ARIOLA 52205/BMG (9.98/15.98)	LO MEJOR DE MI
43	37	24	CHARLIE ZAA SONOLUX 82136/SONY (8.98 EQ/14.98)	SENTIMIENTOS
44	40	13	OLIVE RCA 67507 (10.98/16.98)	EXTRA VIRGIN
45	32	13	G. LOVE & SPECIAL SAUCE OKEH 67784/EPIC (10.98 EQ/16.98)	YEAH, IT'S THAT EASY
46	NEW	▶	BIG WRECK ATLANTIC 83032/AG (10.98/15.98)	IN LOVING MEMORY OF...
47	RE-ENTRY		ROY D. MERCER CAPITOL NASHVILLE 54782 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 2
48	RE-ENTRY		LOS TIGRES DEL NORTE FONOVISA 6072 (8.98/13.98)	ASI COMO TU
49	NEW	▶	HEPCAT HELLCAT 80406*/EPITAPH (9.98/14.98)	RIGHT ON TIME
50	RE-ENTRY		INDIA RMM 82157 (9.98/14.98)	SOBRE EL FUEGO

POPULAR UPBRISINGS

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

TEARING IT UP: RCA artist Natalie Imbruglia is on the verge of a repeat performance as her U.K. hit single, "Torn," begins to make an impression at U.S. radio stations.

The single has sold 800,000 units in the U.K., where it was



Head Spinning. Dream-Works drops "Decksanddrumsandrockandroll," the full-length debut from reputed English electronic act Propellerheads, March 10. The set, which includes several new cuts and a hip-hop vibe not found on the earlier-released U.K. version, is preceded by a handful of EPs and "On Her Majesty's Secret Service," a standout cut from "Shaken And Stirred: The David Arnold Project."

a massive radio hit for RCA U.K.; now it's an early cross-over smash here.

In markets such as Los Angeles the track is airing on modern rock KROQ Los Angeles and crosstown adult top

40 KYSR. In Boston, triple-A WBOS and adult top 40 WBMX are on board.

Meanwhile, the "Torn" clip is getting play on MTV's Buzz Bin and VH1.

The song, penned by former Cure producer/bassist **Phil Thornalley**, was originally found on **Ednaswap's** ill-fated self-titled EastWest/Elektra debut and later on the band's Island Independent EP "Chicken."

However, it wasn't until the song was recorded in a much altered, poppier version by Imbruglia—as the debut single from her March 10 album "Left Of The Middle"—that it began to show its potential.

RCA will not release the song as a single in the U.S. in order to maximize sales potential for the album.

NO ONE-TRICK PONY: When speaking with **Anthony Paul Rodriguez**, one-half of the 911 Entertainment act **Ultrahorse**, he makes it clear that it's not just about the music.

That's not to say that the band doesn't have a pronounced knack for writing pop songs. From the opening cadence of horns on "Telecom" (the first single and opening track from Ultrahorse's debut



Cummings Of Age. Canadian Chris Cummings was discovered and signed to a development deal with Warner Bros. while still in his teens, though the label gave him five years to develop his talent before releasing his self-titled debut album. Cummings—whose home-territory victories include a No. 1 single, "Sure Enough"—is catching air with "The Kind Of Heart That Breaks" on CMT.

album, "The Pleasure And Pain Of An Automobile") to the layers of artful studio noise that pervade the album, it's clear that the act takes its work seriously.

Still, quips Rodriguez, "We're more like artists with sound, not musicians. I really got into music because of the sound work of bands like Soft Cell, Kraftwerk, and Depeche Mode."

Ultimately, Rodriguez and partner **Art Martinez**—they consider album art director **Jason Moshagian** an unofficial third member—have an agenda to expand their repertoire.

Ultrahorse has already issued an inventive enhanced CD featuring actors, and it hopes to bring a performance-art quality to its live shows when it begins its forthcoming tour.

SWAMP THING RETURNS: Around the same time that **Swamp Boogie Queen's** N2K Encoded Music debut album, "Ill Gotten Booty," hits record stores in late March, the band will be immortalized in its own comic book, just like such esteemed rock acts as Kiss.

The idea—spawned from an animation/live action clip for the band's debut single, "Ease My Mind"—came to fruition

via the skills of former Batman and Superman illustrator **Neal Adams**, who also handled animation on the clip.

The Wizard Press comic, which will reflect and expand on themes developed in a **David Hale**-directed clip, will

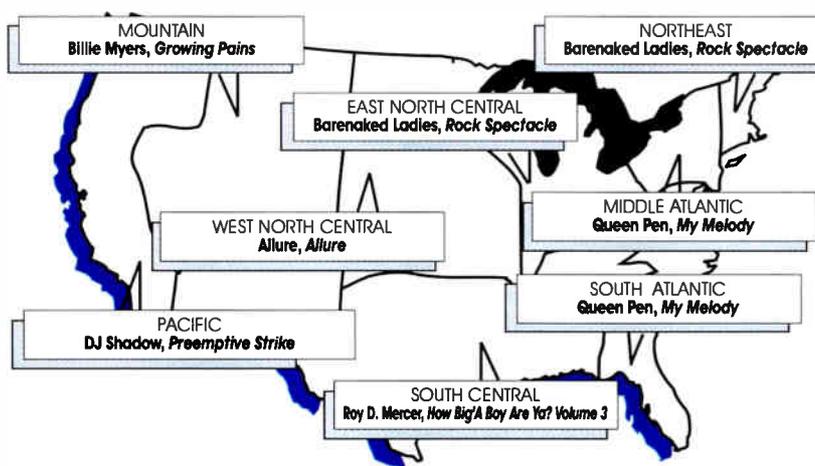


War Time. Red Ant Entertainment act **Militia**, whose debut single, "Burn," scorched to the No. 4 spot on the Hot Rap Singles chart, releases its self-titled album Feb. 24. In the meantime, Red Ant is working a "Burn" remix accompanied by a new clip.

be available in stores and offered as a promo item with the CD.

ROADWORK: Capitol artist **Jeb Loy Nichols**, whose "As The Rain" is featured on the "Good Will Hunting" soundtrack, tours with labelmate **Holly Cole** through March. He plays Saturday (7) at the Royal Oak Music Theater in Detroit.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. DJ Shadow <i>Preemptive Strike</i>	1. Roy D. Mercer <i>How Big'A Boy Are Ya? Volume 3</i>
2. Queen Pen <i>My Melody</i>	2. Roy D. Mercer <i>How Big'A Boy Are Ya? Volume 1</i>
3. Buena Vista Social Club <i>Buena Vista Social Club</i>	3. Roy D. Mercer <i>How Big'A Boy Are Ya? Volume 2</i>
4. Alejandro Fernandez <i>Me Estoy Enamorando</i>	4. Somethin' For The People <i>This Time It's Personal</i>
5. Cornershop <i>When I Was Born For The 7th Time</i>	5. Michael Peterson <i>Michael Peterson</i>
6. Daft Punk <i>Homework</i>	6. Sounds Of Blackness <i>Time For Healing</i>
7. Hecat <i>Right On Time</i>	7. Allure <i>Allure</i>
8. Banda Arkangel <i>R-15 La 4 x 4</i>	8. The Kinleys <i>Just Between You And Me</i>
9. Allure <i>Allure</i>	9. Mila Mason <i>The Strong One</i>
10. Billie Myers <i>Growing Pains</i>	10. Alejandro Fernandez <i>Me Estoy Enamorando</i>



Working On 'Imagination.' Qwest Records ingénue Tamia enlisted the production talents of Jermaine Dupri for the single "Imagination," to be featured on her upcoming debut album. Pictured in the studio are Dupri and Tamia.

Crossover Forecast For Mangu Island Bow Targeted At Hip-Hop, Latin Fans

BY TRACY HOPKINS

NEW YORK—Island Records is taking a two-pronged marketing approach with the self-titled debut album by Mangu, courting both the Latino and hip-hop markets with the set's eclectic mix of reggae/dancehall, hip-hop, salsa, and Miami bass.

To ensure Mangu's crossover success, Island will simultaneously release Spanish- and English-language versions of the 22-year-old's self-penned debut March 10.

"My sound is definitely hot-weather music. I'm always coming with that 'palm trees in Brooklyn' effect. My style is like the Mambo Kings meet hip-hop," Mangu says. "I asked my label how they plan to promote me, 'cause I think they should just put the music out and let everybody hear it. Mangu is an urban Latino thing."

The Dominican Republic-born rapper was raised in the Bronx, N.Y., and moved to Miami in 1990. "I knew I wanted to be a performer when I was 6 years old and my cousin played me Bob Marley's 'Confrontation' album. That flipped everything for me. Since then I've been on some reggae," he says.

Mangu, whose real name is Freddy Garcia, took his stage name from a popular Dominican dish made from mashed plantains. He says he named himself after the dish because it is representative of his culture and his flavor as an artist. He adds that the name also reminded him of the reggae music he loves.

Although the album is smothered in sensuous Latin rhythms, Mangu says he did not grow up listening to Spanish music.

"We didn't have Spanish music in the South Bronx. I grew up listening to Teddy Pendergrass and old-school rappers like Afrika Bambaataa and KRS-One. I swore I was going to be the Spanish Bobby Brown," he says. "I thought merengue music was too fast, and it wasn't until I was 13 that I could dance salsa and see that Latin jazz and black jazz were the same."

After moving to Miami, Mangu became a dancer for rap groups like 3rd Bass, Snap!, and 2 Live Crew, an experience he says exposed him to an

"overly sexual lifestyle." However, dancing was his entree into the music business, and in 1992 Mangu met producer Joe Galdo, who at the time was looking for a performer who could rap in English and Spanish to cut the track "La Playa." That song, which is on the album, became an international hit and had an accompanying video shot by hip-hop director Hype Williams.

"I laid a verse for the record, and the next thing you know I was signed to Island," says Mangu, who also had a song on 1996's "Eddie" soundtrack.

'MAD DIFFERENT'

However, Mangu says, his album took several years to complete because he wanted to sound "mad different."

"A lot of brothers tell me they don't even know what I'm sayin', but they think it's tight," says the artist, who also calls himself "El Papi Chulo" (slang for "ladies' man"), also the name of a song on the album. Mangu admits that his love jones for Erykah Badu and Lauryn Hill of the Fugees inspired several tracks, including the jazzy "Sin Ti."

Alex Masucci, VP/GM of Island Records in Miami, says that Mangu's world music approach to hip-hop will ensure his crossover success. The single, "Calle Luna, Calle Sol" (Moon Street, Sun Street), a rendition of the Latin classic featuring Latin music icon Johnny Pacheco, was shipped to Latin record pools in late January, and a promo-only single will be shipped to radio Feb. 16. No commercial single has been chosen yet.

Masucci says that the South American division of Island's parent company, PolyGram, has made Mangu one of its top marketing priorities for 1998, along with Bjork and Boyz II Men.

(Continued on next page)



MANGU

Hazel Takes The Helm At R&B Foundation; How Hip-Hop Stars Expand Their Empires

ON THE MOVE: Janis D. Hazel was named executive director for the Rhythm & Blues Foundation Jan. 19, replacing Suzan Jenkins. Hazel, a solid advocate of artists' rights, brings a political and business background to her new position. She is the former manager of grass-roots advocacy programs for the Assn. of America's Public Television Stations.

First, she's assessing the foundation's programs already in place. However, she says, she wants to work more with entrepreneurial partnerships and nonprofit organizations. She also intends to focus on getting artists from the '40s, '50s, and '60s to perform again nationally and internationally. She also hopes the foundation can use performance grants to offer more clinics and workshops in public schools.

Hazel also envisions more TV and radio projects with legendary R&B pioneers. She says such programs could document these artists' careers—and outline some of the financially detrimental steps they may have taken—in hopes of educating newer artists.

As part of Grammy week, Hazel will serve as executive producer of the foundation's ninth annual Pioneer Awards, to be held Feb. 26 at the Imperial Ballroom of the Sheraton Hotel in New York. In the meantime, she said, she expects to launch strategic partnerships and entrepreneurial endeavors to help carry the foundation's mission. "This is an exciting time for the foundation," she says. "The American public had rediscovered R&B, embracing its realness, its vitality, and its cross-generational appeal."

Lisa Cambridge is promoted to VP of marketing at LaFace Records, assuming responsibilities for product management, creative services, and press matters. Shanti Das is upped to product manager. Product managers Tyrone Murray and Dolly Turner have been let go. According to Mark Schimmel, LaFace's COO, the changes had nothing to do with job performance but rather a "change in direction" for the company, and no other changes are expected.

JUST THE BIZ: On Jan. 18, ASCAP hosted a panel discussion titled "Hip-Hoppreneurs" in conjunction with Real Stories and Black Enterprise magazine; it was held at B. Smith's restaurant in New York. The panel was moderated by Black Enterprise's business news editor, Eric L. Smith, who wrote an article of the same name for the magazine's December 1997 issue. The story detailed the extended careers of artists who have used their celebrity status to become entrepreneurs. The co-moderator was Eric Coles of Colemine Music Works.

On Jan. 28, the World Wide Web site 88hiphop.com presented Beatminerz Radio's first hip-hop panel, "Can Hip-

Hop Survive On Corporate Radio Stations?" The two-hour forum was moderated by the group Channel Live and aired live from the Psuedo Online studio in New York. DJ Mecca was a studio guest. The panel was sponsored by the New York Radio Coalition Inc. For more information, visit the site or E-mail nyrc@hotmail.com.

The Rainbow/Push Coalition Wall Street Project's first conference, "Expanding The Marketplace: Inclusion—The Key To Economic Growth," was held Jan. 15 in New York. It addressed entertainment industry diversity through its workshop "Assessing The Status Of Minorities In The Entertainment Industry: Strategies To Improve Cultural And Racial Diversity." Attendee Frank Cooper, senior VP of Tommy Boy Records, says the session served to identify the lack of minority representation among senior executives in R&B music. "It was a good start for creating dialogue between those who control real resources and various minority entrepreneurs and executives," he says. "Whether that will help depends on whether they continue the dialogue. I'm optimistic that there's an opportunity for change."

Hilary Rosen, president/CEO of the Recording Industry Assn. of America; Motown president George Jackson; and Mercury Recording Group president Danny Goldberg were also included in the workshop.

HOT PRODUCT: The year promises new releases from a strong slate of artists, some of whom stand to become household names and others we've known for a long time but haven't heard from of late. In March, expect sets from 69 Boys on Atlantic Records, Aretha Franklin and the Tony Rich Project on Arista, and the group Color Me Badd on Epic Records.

April brings Rachid, a "mixed-genre" artist on Universal Records, and Angel, an eclectic vocalist with an "Indian" vibe. Angel will be the first artist out on Flyte Time Records, Jimmy Jam and Terry Lewis' new label. It seems that some are waiting with bated breath for the Faith Evans album: due out on Bad Boy/Arista in April. Expect to also hear more from Kenny Lattimore, Xscape, and Maxwell on Columbia Records. In May the label will also release the long-awaited album from Lauryn Hill as well as sets from Dionne Farris and newcomer Alicia Keys.

The latest vocalist from Teddy Riley's Lil' Man label is 13-year-old David Miller, whom Riley discovered at the 1996 How Can I Be Down conference. Miller will shoot the video for his first single, "Hard To Handle," at Universal Theme Park in L.A. Meanwhile, Queen Pen's profile keeps rising; Universal's Monifah is among the artists looking to include her on upcoming projects.



by Anita M. Samuels



Great Xscape. So So Def recording group Xscape recently recorded the single "Softest Place On Earth" for its upcoming album, enlisting the aid of producer/Jive recording artist Joe. The album will also include tracks produced by Jermaine Dupri, Babyface, and Diane Warren. Shown relaxing between takes, from left, are Tamika Scott and Tiny Cottle of Xscape, Joe, and Kandi Burruss and LaToSha Scott of Xscape.

Billboard TOP R&B ALBUMS

FEBRUARY 7, 1998

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
(1)	NEW		1	YOUNG BLEED NO LIMIT 50738*/PRIORITY (10.98/16.98)	ALL I HAVE IN THIS WORLD, ARE... MY BALLS AND MY WORD 1 week at No. 1	1
2	1	34	3	THE LOX BAD BOY 73015*/ARISTA (10.98/16.98) HS	MONEY, POWER & RESPECT	1
3	2	1	19	USHER ▲ ² LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	1
4	3	5	18	BRIAN MCKNIGHT MERCURY 536215 (10.98 EQ/16.98)	ANYTIME	3
(5)				★★★ GREATEST GAINER ★★★		
5	7	12	19	SOUNDTRACK ▲ LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD	1
6	4	2	11	LSG EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	2
7	5	3	14	MASE ▲ ² BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
8	6	4	11	ERYKAH BADU ▲ KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE	1
9	8	7	12	MYSTIKAL ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	1
10	12	19	32	K-CI & JOJO ● MCA 11613* (10.98/16.98)	LOVE ALWAYS	9
11	9	13	11	TIMBALAND AND MAGOO ● BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98)	WELCOME TO OUR WORLD	9
12	10	11	13	JAY-Z ● ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	2
13	13	8	16	JANET ▲ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2
14	11	6	10	2PAC ▲ ⁴ AMARU 41630*/JIVE (19.98/24.98)	R U STILL DOWN? [REMEMBER ME]	1
15	16	16	19	MARIAH CAREY ▲ COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	3
16	14	9	20	BUSTA RHYMES ▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	1
17	21	21	41	MARY J. BLIGE ▲ ² MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
18	20	14	22	MASTER P ▲ ² NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
19	15	10	28	PUFF DADDY & THE FAMILY ▲ ⁴ BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
20	18	18	9	WILL SMITH ▲ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	11
21	17	15	15	NAS ESCOBAR, FOXY BROWN, AZ AND NATURE AFTERMATH 90136*/INTERSCOPE (10.98/17.98)	THE FIRM — THE ALBUM	1
22	19	17	10	VARIOUS ARTISTS ● PRIORITY 50639* (11.98/17.98)	IN THA BEGINNING...THERE WAS RAP	4
23	22	22	6	QUEEN PEN LIL' MAN 90151*/INTERSCOPE (10.98/16.98) HS	MY MELODY	22
24	23	23	26	JOE ● JIVE 41603* (11.98/16.98)	ALL THAT I AM	4
25	28	31	6	VARIOUS ARTISTS POLYGRAM TV 536204 (8.98/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 1	25
26	26	27	62	DRU HILL ▲ ISLAND 524306 (10.98/16.98) HS	DRU HILL	5
27	24	20	13	RAKIM ● UNIVERSAL 53113* (10.98/16.98)	THE 18TH LETTER	1
28	34	43	24	SWV RCA 67525* (10.98/16.98)	RELEASE SOME TENSION	5
29	25	25	10	CHICO DEBARGE KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	14
30	27	36	15	UNCLE SAM STONECREEK 67731/EPIC (10.98 EQ/16.98) HS	UNCLE SAM	27
31	31	28	19	JON B. Y&B YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	25
32	35	35	29	MISSY "MISDEMEANOR" ELLIOTT ▲ EASTWEST 62062*/EEG (10.98/16.98)	SUPA DUPA FLY	1
33	30	29	10	MJG SUAVE HOUSE 53105*/UNIVERSAL (10.98/16.98)	NO MORE GLORY	4
34	40	44	31	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT.G REFUGEE ALLSTARS	4
35	44	45	12	THREE 6 MAFIA RELATIVITY 1644 (10.98/15.98)	CHPT. 2: WORLD DOMINATION	18
36	29	24	18	BOYZ II MEN ▲ ² MOTOWN 530819* (11.98/17.98)	EVOLUTION	1
37	39	32	26	SOUNDS OF BLACKNESS PERSPECTIVE 549029/A&M (10.98/16.98) HS	TIME FOR HEALING	24
38	36	38	36	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	1
39	33	37	5	SOUNDTRACK A BAND APART/MAVERICK 46841/WARNER BROS. (11.98/17.98)	JACKIE BROWN	28
40	32	33	12	KAREN CLARK-SHEARD ISLAND 524397 (10.98/17.98) HS	FINALLY KAREN	28
41	37	30	15	LL COOL J ▲ DEF JAM 539186*/MERCURY (11.98 EQ/17.98)	PHENOMENON	4
42	41	42	45	THE NOTORIOUS B.I.G. ▲ ² BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
43	48	46	13	H-TOWN RELATIVITY 1596 (10.98/15.98)	LADIES EDITION	12
44	42	40	11	LUNIZ NOO TRYBE 44939/VIRGIN (10.98/16.98)	LUNITIK MUZIK	8
45	50	60	17	NEXT ARISTA 18973 (10.98/15.98) HS	RATED NEXT	29
46	38	26	10	KENNY G ▲ ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	15
47	43	55	17	LUTHER VANDROSS ● LV 68220/EPIC (10.98 EQ/17.98)	ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2	17
48	47	48	6	ICE CUBE PRIORITY 51037 (10.98/16.98)	FEATURING...ICE CUBE	32

○ 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.

CROSSOVER FORECAST FOR MANGU

(Continued from preceding page)

"Mangu runs the whole gamut. His core audience is second- and third-generation Latin and hip-hop kids in New York, Miami, Chicago, and Puerto Rico, whom there are a lot of," notes Masucci.

R&B CROSSOVER PLANNED

Once the single is moving in Spanish markets and gaining airplay on Latin stations in key markets like New York and Miami, Masucci says, Island will cross the single over to R&B outlets like WQHT (Hot 97) New York.

"Mangu is definitely a hip-hop

artist, and we have Spanish and 'Spanglish' hip-hop versions of 'Calle Luna, Calle Sol,'" says Masucci. "Since the song is an old Willie Colon hit, that will help it gain airplay and break Mangu in the Latin market." To gain additional street credibility in the R&B market, the Spanglish version of "Calle Luna, Calle Sol" was remixed by Warren Riker and Jerry Duplessis, who have worked with the Fugees, and the track "Sexy" features reggae impresario Beenie Man.

However, Masucci says, because Latin music is a new market for Island,

the label is "moving slowly but surely" in advancing Mangu. The single is being worked by Latin street teams in New York, Miami, Los Angeles, Chicago, and Puerto Rico and will be worked by hip-hop street teams closer to release date.

The video for "Calle Luna, Calle Sol" was shot in San Juan, Puerto Rico, by Latin music video director J.C. Barrios, who has worked with Tito Puente Jr., and will be serviced to Latin video programs in early February.

Alexis Aubrey, Island's associate director of marketing, says the retail

strategy for Mangu is to set a low list price of \$10.98 for the CD and \$8.98 for the cassette, to set up listening posts, and to have the rapper participate in in-store promotions.

BILINGUAL PUSH

To capitalize on Mangu's "cool, Latino vibe," Aubrey says, retail chains and independent merchants that are key for the Latin market will feature posters of the artist in Spanglish and English announcing the set's March 10 in-store date. In early February, radio and print media will receive a cigar

box containing a cigar, ashtray, matches, a copy of the album and the "Calle Luna, Calle Sol" video, and a Mangu photo and bio. Aubrey says the promo items coincide with the album's artwork featuring Mangu stylishly dressed and smoking a cigar.

A promo tour that will include a visit to the Dominican Republic is in the works for late March to coincide with the album's tentative international release date in April. Mangu also will perform at the Marley Family Show Feb. 14 in Miami and at PolyGram's Latin Music Conference March 12.

49	46	41	17	SOUNDTRACK ▲ ² DEATH ROW 53509*/PRIORITY (12.98/19.98)	GANG RELATED — THE SOUNDTRACK	1
50	49	49	23	SOUNDTRACK ● ARISTA 18975 (10.98/16.98)	MONEY TALKS — THE ALBUM	6
51	64	58	87	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
				★★★ PACESETTER ★★★		
52	84	77	11	PEGGY SCOTT-ADAMS MISS BUTCH 4005/MARDI GRAS (9.98/14.98)	CONTAGIOUS	52
53	61	63	19	MACK 10 ● PRIORITY 50675* (10.98/16.98)	BASED ON A TRUE STORY	5
54	56	61	31	PATTI LABELLE MCA 11642 (10.98/16.98)	FLAME	10
55	62	59	36	SOUNDTRACK ● NO LIMIT 50643*/PRIORITY (10.98/16.98)	I'M BOUT IT	1
56	58	57	18	SOMETHIN' FOR THE PEOPLE WARNER BROS. 46753 (9.98/15.98) HS	THIS TIME IT'S PERSONAL	33
57	53	53	68	GINUWINE ▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	14
58	60	65	49	TRU ▲ ² NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
59	59	50	14	BIG BUB KEDAR 53074*/UNIVERSAL (10.98/16.98) HS	TIMELESS	15
60	63	74	103	2PAC ▲ ² DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
61	52	51	9	THE WHISPERS INTERSCOPE 90111 (10.98/16.98)	SONGBOOK VOLUME ONE — THE SONGS OF BABYFACE	27
62	82	68	31	TWISTA CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98) HS	ADRENALINE RUSH	13
63	55	52	9	BABYFACE ● EPIC 68779 (10.98 EQ/16.98)	MTV UNPLUGGED NYC 1997	33
64	45	39	9	THE WHORIDAS HO80/SOUTHPAW 71800*/DELICIOUS VINYL (10.98/16.98) HS	WHORIDIN'	39
65	65	62	26	BONE THUGS-N-HARMONY ▲ ³ RUTHLESS 6340*/RELATIVITY (19.98/23.98)	THE ART OF WAR	1
66	54	54	10	5TH WARD BOYZ RAP-A-LOT/NOO TRYBE 45117/VIRGIN (10.98/15.98)	USUAL SUSPECTS	26
67	69	71	65	MAKAVELI ▲ ² DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
68	70	76	95	MAXWELL ▲ COLUMBIA 66434* (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	8
69	51	47	9	VARIOUS ARTISTS TOMMY 80Y 1234 (12.98/17.98)	MTV PARTY TO GO 98	46
70	72	79	13	WILL DOWNING MERCURY 536350 (10.98 EQ/16.98) HS	INVITATION ONLY	30
71	68	66	30	SOUNDTRACK ▲ ³ COLUMBIA 68169* (10.98 EQ/17.98)	MEN IN BLACK—THE ALBUM	2
72	57	70	11	LUKE LUKE RECORDS II 524448/ISLAND (10.98/16.98)	CHANGIN' THE GAME	49
73	66	56	13	BEBE WINANS ATLANTIC 83041/AG (10.98/16.98)	BEBE WINANS	36
74	75	69	12	CHRISTION ROC-A-FELLA/OEF JAM 536281*/MERCURY (10.98 EQ/17.98) HS	GHETTO CYRANO	23
75	79	78	11	MC EHT EPIC STREET 68041*/EPIC (10.98 EQ/16.98)	LAST MAN STANDING	13
76	77	80	13	ROBYN ● RCA 67477 (10.98/16.98) HS	ROBYN IS HERE	51
77	80	84	16	SAM SALTER LAFACE 26040/ARISTA (10.98/15.98) HS	IT'S ON TONIGHT	41
78	78	86	17	COMMON RELATIVITY 1535* (10.98/15.98)	ONE DAY IT'LL ALL MAKE SENSE	12
79	74	75	34	WU-TANG CLAN ▲ ⁴ LOUD 66905*/RCA (19.98/24.98)	WU-TANG FOREVER	1
80	88	72	12	MIC GERONIMO BLUNT 4930*/TVT (10.98/16.98) HS	VENDETTA	20
81	67	64	50	ERYKAH BADU ▲ ² KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	1
82	81	89	28	MAXWELL COLUMBIA 68515 (7.98 EQ/13.98)	MTV UNPLUGGED EP	15
83	85	81	84	TONI BRAXTON ▲ ⁶ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	1
84	95	—	63	LIL' KIM ▲ UNDEAS/ATLANTIC 92733*/AG (10.98/16.98)	HARD CORE	3
85	96	95	14	SALT-N-PEPA ● RED ANT/LONDON 828959*/ISLAND (10.97/17.98)	BRAND NEW	16
86	83	82	41	ROME ▲ GRAND JURY 67441/RCA (10.98/15.98)	ROME	7
87	94	92	27	CAPONE -N- NOREAGA PENALTY 3041*/TOMMY BOY (10.98/15.98)	THE WAR REPORT	4
88	89	87	22	VARIOUS ARTISTS ARISTA 18977 (10.98/16.98)	ULTIMATE HIP HOP PARTY 1998	32
89	73	73	15	GRAVEDIGGAZ GEE STREET 32501*/V2 (10.98/16.98)	THE PICK, THE SICKLE AND THE SHOVEL	7
90	100	98	30	MIA X ● NO LIMIT 50705*/PRIORITY (10.98/16.98)	UNLADY LIKE	2
91	86	—	80	KENNY LATTIMORE ● COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	19
92	RE-ENTRY		12	SPICE 1 JIVE 41596 (10.98/16.98)	THE BLACK BOSSALINI (A.K.A. DR. BOMB FROM DA BAY)	5
93	71	67	19	EPMD ● DEF JAM 536389*/MERCURY (10.98 EQ/16.98)	BACK IN BUSINESS	4
94	99	—	24	BONEY JAMES WARNER BROS. 46548 (10.98/16.98) HS	SWEET THING	49
95	90	91	11	TOP AUTHORITY TOP FLIGHT/WRAP 8160/ICHI8AN (11.98/16.98)	TOP AUTHORITY UNCLUT — THE NEW YEA	21
96	RE-ENTRY		8	TRICK DADDY DOLLARS SLIP-N-SLIDE 2790/WARLOCK (10.98/15.98)	BASED ON A TRUE STORY	74
97	93	85	38	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98) HS	ALLURE	23
98	RE-ENTRY		68	BLACKSTREET ▲ INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	1
99	RE-ENTRY		20	MR. SERV-ON NO LIMIT 50717*/PRIORITY (10.98/16.98) HS	LIFE INSURANCE	5
100	91	94	11	HOT BOYS CASH MONEY 9614 (10.98/17.98) HS	GET IT HOW U LIVE!!	37

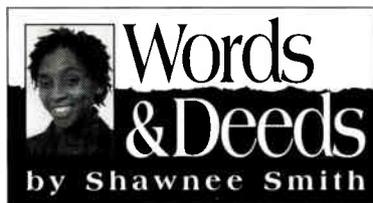
Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	32	3	FATHER (C) (D) DEF JAM 568332/MERCURY	LL COOL J 2 weeks at No. 1
2	26	—	2	GONE TILL NOVEMBER (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	WYCLEF JEAN
3	2	1	5	DANGEROUS (C) (D) (M) (T) (X) ELEKTRA 64131/EEG	BUSTA RHYMES
4	4	5	8	SWING MY WAY (C) (D) (M) (T) (X) EASTWEST 64135/EEG	K.P. & ENVYI
5	3	2	10	IT'S ALL ABOUT THE BENJAMINS/BEEN AROUND THE WORLD ▲ (C) (D) (T) (X) BAD BOY 79130/ARISTA	PUFF DADDY & THE FAMILY
6	7	8	7	DEJA VU (UPTOWN BABY) (C) (D) (T) (X) CODEINE 78755/COLUMBIA	LORD TARIQ & PETER GUNZ
7	5	37	3	WHAT YOU WANT (C) (D) BAD BOY 79141/ARISTA	MASE (FEATURING TOTAL)
8	6	35	3	MAKE EM' SAY UHH! MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X, AND MYSTIKAL (C) (D) (T) NO LIMIT 53302/PRIORITY	THE LOX
9	37	—	2	IF YOU THINK I'M JIGGY (C) (D) BAD BOY 79115/ARISTA	THE LOX
10	11	7	9	JUST CLOWNIN' (C) (D) (T) PAYDAY/FFRR 570043/ISLAND	WC FROM WESTSIDE CONNECTION
11	8	4	6	BURN (C) (D) (T) RED ANT 119006/MERCURY	MILITIA
12	9	6	15	I'M NOT A PLAYER (C) (D) (T) LOUD 64910/RCA	BIG PUNISHER
13	10	3	15	FEEL SO GOOD ▲ (C) (D) BAD BOY 79122/ARISTA	MASE
14	13	9	10	GOING BACK TO CALI ● (C) (D) (T) (X) BAD BOY 79131/ARISTA	THE NOTORIOUS B.I.G.
15	12	10	8	ROXANNE '97 - PUFF DADDY REMIX (M) (T) (X) A&M 582449*	STING & THE POLICE
16	15	12	11	YOU KNOW MY STEEZ (C) (D) (T) NOO TRYBE 38624/VIRGIN	GANG STARR
17	16	11	4	TWO WRONGS (C) R&D PRODUCTIONS 72629/PRODIGY	HEAT
18	14	23	11	THA HOP (C) (D) (T) (X) BLUNT 4417/TVT	KINSU
19	21	15	17	IF I COULD TEACH THE WORLD ● (C) (D) RUTHLESS 6344/RELATIVITY	BONE THUGS-N-HARMONY
20	17	29	11	JUST BECAUSE (C) (T) (X) MIGHTY 0001	SHAQUEEN
21	19	13	30	UP JUMPS DA BOOGIE ● (C) (D) BACKGROUND/ATLANTIC 98018/AG	MAGOO AND TIMBALAND
22	20	14	14	MOURN YOU TIL I JOIN YOU (C) (D) (T) TOMMY BOY 7427	NAUGHTY BY NATURE
23	24	21	25	BACKYARD BOOGIE (C) (D) (T) PRIORITY 53282	MACK 10
24	NEW	1	1	SEND MY LOVE/SEND ONE YOUR LOVE (C) (D) DELICIOUS VINYL 71903	BORN JAMERICANS
25	28	20	12	SHOWDOWN (C) (D) (T) RELATIVITY 1643	E-A-SKI FEATURING MONTELL JORDAN
26	23	16	17	MAN BEHIND THE MUSIC (C) (D) (T) LIL' MAN 97020/INTERSCOPE	QUEEN PEN FEAT. TEDDY RILEY
27	25	17	32	NOT TONIGHT ▲ (C) (D) (M) (T) (X) UNDEAS/TOMMY BOY 98019/AG	LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MARTINEZ
28	22	36	3	THE WORST (T) TOMMY BOY 436*	ONYX + WU-TANG CLAN
29	18	27	3	THE STONE GARDEN (C) (D) (T) (X) RUFFHOUSE 78773/COLUMBIA	THE PSYCHO REALM
30	31	25	35	I'LL BE MISSING YOU ▲ (M) (T) (X) BAD BOY 79097/ARISTA	PUFF DADDY & FAITH EVANS (FEAT. 112)
31	36	31	21	AVENUES (C) (D) (T) (X) ARISTA 13411	REFUGEE CAMP ALL STARS FEAT. PRAS (WITH KY-MANI)
32	27	26	7	4, 3, 2, 1 (C) (D) DEF JAM 568321/MERCURY	LL COOL J FEAT. METHOD MAN, REDMAN, DMX, CANIBUS AND MASTER P
33	29	19	7	WE GETZ DOWN (C) (D) (M) (T) (X) ELEKTRA 64137/EEG	RAMPAGE
34	34	28	21	OFF THE BOOKS (C) (T) (X) RELATIVITY 1646	THE BEATNUTS
35	33	30	16	GET IT WET (C) (D) (T) CREATOR'S WAY/ATLANTIC 98001/AG	TWISTA
36	30	18	23	I MISS MY HOMIES ● (C) (D) (T) NO LIMIT 53290/PRIORITY	MASTER P FEAT. PIMP C AND THE SHOCKER
37	43	—	10	WHAT U GOTTA SAY (C) (D) (T) NEW QUEST/DPH 54224/LIGHTYEAR	RODNEY O
38	39	34	16	THE BREAKS (C) (D) (T) REPRISE 17310/WARNER BROS.	NADANUF FEATURING KURTIS BLOW
39	50	39	13	BOUNCE BABY BOUNCE (C) BEFORE DAWN 111/TOUCHWOOD	FRAZE
40	32	24	15	CLOSER (C) (D) (T) PENALTY 7214/TOMMY BOY	CAPONE -N- NOREAGA
41	35	22	18	IMMA ROLL (C) (T) (X) LOC-N-UP 70310	MR. MONEY LOC
42	RE-ENTRY	30	30	LUCHINI AKA (THIS IS IT) (C) (T) PROFILE 5458	CAMP LO
43	NEW	1	1	SHUT 'EM DOWN (T) DEF JAM 568495/MERCURY	ONYX WITH DMX
44	40	43	5	BLOOD MONEY (PART 2) (T) TOMMY BOY 425*	NOREAGA FEAT. NAS + NATURE
45	38	33	14	WHAT I NEED (C) (D) (T) STREET LIFE 78149/ALL AMERICAN	CRAIG MACK
46	44	38	9	I WONDER IF HEAVEN GOT A GHETTO (T) AMARU 42500*/JIVE	2PAC
47	RE-ENTRY	5	5	CAN'T GO WRONG (T) PAYDAY/FFRR 572269*/ISLAND	O.C. FEATURING CHANGING FACES
48	41	40	31	TAKE IT TO THE STREETS (C) (D) (M) (T) (X) VIOLATOR/ELEKTRA 64117/EEG	RAMPAGE FEAT. BILLY LAWRENCE
49	RE-ENTRY	3	3	MONEY CAN'T BUY YOU LOVE (C) (D) (T) KC3 47300/GROUND LEVEL	YOUNG DRE FEAT. SANDY WYATT (OF THE COASTERS)
50	42	45	35	LOOK INTO MY EYES ▲ (C) (D) (T) RUTHLESS 6343/RELATIVITY	BONE THUGS-N-HARMONY

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.

Tour Mixes Hip-Hop's Elements

RETROSPECT ON HIP-HOP: Common is headlining the Elements of Hip-Hop tour, which kicked off Jan. 20 at Tramps in New York and features DJ collective the X-ecutioners (formerly the X-men) and Rahzel "The Godfather Of Noyze" at select dates. The tour, which is booked by the Agency Group, will spend five weeks in the U.S. and



three to four weeks in Europe and Japan. The tour features three of the five elements of hip-hop (Rahzel proclaims the art of the human beat box the missing element among other well-known components—MC'ing, DJ'ing, graffiti, and breaking).

"It's a specialty tour," says Common, who is promoting his third album, "One Day It'll All Make Sense," on Relativity. "It's like nobody is really doing any underground tours anymore—you know, DJs soloing, Rahzel beat-boxing, and me MC'ing. We're just trying to bring people something different."

Common is performing with a live band called A Black Girl Named Becky throughout the tour.

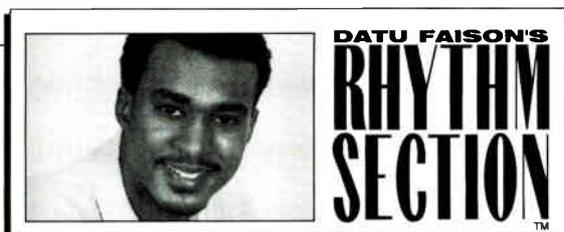
"I finally came upon some brothers who are real knowledgeable about music and at the same time know hip-hop," he says. "They are able to put in all the other [musical] elements and at the same time know there are certain things you can't do with a hip-hop artist, like solo while the guy's rapping."

"One Day" has sold 109,000 units since its September release, while Common's previous sets, "Resurrection" and "Can I Borrow A Dollar?," have sold a total of 212,000 units, according to SoundScan. But Common says he doesn't mind his mostly underground following.

"To make myself happy, I've got to do something I know I'm feeling, regardless of what the masses might be into," he says. "A lot of artists are good but never accepted by the masses, like Donny Hathaway. He was real soulful, but he wasn't as popular as [other artists]. A lot of people tell me now that 'I Used To Love Her' was a classic, but when it was out two years ago, it wasn't a major song like [the Notorious B.I.G.'s] 'Big Poppa,' which was out at the same time. I think people will catch up to my music though."

His latest single, "Retrospect For Life," features Lauryn Hill in the song's chorus and in the director's seat on the videoclip. The single tackles a life situation that many rap artists haven't touched upon positively. The track, which explores the time Common began to view sex as a

(Continued on page 44)



ALL OR NOTHING: When certain radio hits do not appear on Hot R&B Singles, chances are it's because those songs are not available as commercial singles. Only songs with configurations available at retail are eligible to chart on Hot R&B Singles or the Hot 100.

With an audience of 45.3 million, the title track from Brian McKnight's latest album, "Anytime" (Mercury), has the largest listenership of his career, beating the 26.9 million benchmark set by "One Last Cry" in the summer of 1993. The song, which is receiving airplay on 101 Broadcast Data Systems (BDS)-monitored stations, moves 3-2 on Hot R&B Airplay with an 18% audience gain.

Meanwhile on Top R&B Albums, McKnight's set sees a sales gain for the fourth consecutive week, although it slides 3-4 due to the No. 1 bow by rapper Young Bleed. Since the single "Anytime" has not been released commercially and new uptempo mixes are being serviced to radio on Tuesday (3), album sales should continue to increase as the radio picture expands.

In addition, McKnight is in the midst of wrapping up a 20-city tour covering key markets.

SWV's latest radio single, "Rain" (RCA), has accumulated 28 million listeners during its seven-week run at radio. Like McKnight, SWV's album "Release Some Tension" (RCA) has seen four consistent weeks of bulleted sales growth, most of which can be attributed to "Rain," which is unavailable as a commercial single. The album moves 34-28 on Top R&B Albums with a 26% gain in unit sales.

Strong supporters include WCHB Detroit (46), WKYS Washington, D.C. (45), KKDA Dallas (45), and WUSL Philadelphia (44). "The record started off slow before it really kicked in and should have slow burn. I expect it to be on the playlist for a long time," says WCHB PD Vicki Preston. "This is an SWV town, and our listeners look for familiarity. This record embraces their signature sound."

The video also is ranked at No. 2 at BET, with 18 plays for the week ending Jan. 25, according to BDS.

"Seven Days" by Mary J. Blige (MCA) moves 6-4 on Hot R&B Airplay after picking up another 4 million listeners, bringing her total R&B audience to 35 million. Blige's full-length set "Share My World" reaps another week of benefits, moving 21-17 with a 17% unit increase at R&B core stores. The label does not plan to release "Seven Days" as a commercial single.

YOUNG WHO? Young Bleed is the latest protégé out of Master P's No Limit camp. His first solo outing, "All I Have In This World . . ." (No Limit/Priority), wins the No. 1 cup on Top R&B Albums, earning Hot Shot Debut stripes in the process. Young's set is the fourth No Limit-related title to wear that crown, following the trend set by Master P's "Ghetto D," Mystikal's "Unpredictable," and the "I'm Bout It" soundtrack, all during '97. With more than 60,500 units, Young Bleed bows at No. 10 on The Billboard 200, where he nabs an additional Hot Shot Debut cup. His largest sales markets include Dallas (3,000 units), Atlanta (2,000), Cleveland (2,000), Indianapolis (1,900), and St. Louis (1,500).

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	6	13	PAPI CHULO RUMORBEST FEAT. DAZ DILLINGER AND COBRA RED (BUZZ TONE/ACA)	14	12	11	HARD TIMES LUNASIC FEAT. C-BO AND EPHRAIM GALLOWAY (ON THE RUN/AMOU)
2	2	6	I'M IN LOVE SYLVIA SIMONE FEAT. C.L. SMOOTH (HMC)	15	1	3	CHINESE CHECKERS LOIS LANE (JEA)
3	8	7	BABY IT'S ON BY CHANCE (PERSONA)	16	14	18	PARTY PEOPLE GP WU (MCA)
4	4	13	DO IT ON THE UPSIDE K-BALL (WARNER BROS.)	17	19	7	I CAN FEEL IT GHETTO LIFE DOWN SOUTH/FULLY LOADED)
5	3	16	HOLIDAY WITCHDOCTOR (ORGANIZED NOIZE/INTERSCOPE)	18	—	1	ME NAME JR. GONG DAMIAN MARLEY (LIGHTYEAR)
6	5	17	SO AMAZING TOTAL COMMITMENT (550 MUSIC/EPIC)	19	11	18	BE MY PRIVATE DANCER THE 2 LIVE CREW (LIL' JOE)
7	10	12	PUFF IN... GOT TO GIVE IT UP RUSCOLA FEAT. BUZ (ROME/ALEXIA/ICHI/IBAN)	20	—	1	WHAT A NIGGY KNOW K.M.D. (ELEKTRA/EEG)
8	13	5	MONEY CAN'T BUY YOU LOVE YOUNG DRE FEAT. SANDY WYATT (OF THE COASTERS) (CIS/GROUND LEVEL)	21	—	20	PUT THE MONKEY IN IT DAZ AND SOOPAFLY (TOMMY BOY)
9	9	16	UM BAH AREAL (THATZ ENTERTAINMENT/COPPER SUN)	22	18	18	A SMILE LIKE YOURS NATALIE COLE (ELEKTRA/EEG)
10	7	7	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS (SM: E/PROFILE)	23	21	13	WHATEVER U WANT LIGHTER SHADE OF BROWN (GREENSIDE/THUMP)
11	15	12	IT'S RAINING MEN... THE SEQUEL MARTHA WASH FEAT. RUPAUL (LOGIC)	24	—	4	MY PHILOSOPHY KRS-ONE (JIVE)
12	16	4	SLIDE ON JOHNNIE TAYLOR (MALACO)	25	—	7	LET ME SEE YOU SQUIRREL SQUIRREL (ATTITUDE)
13	17	9	AZ SIDE NASTYBOY/CLASH/ROCK/MERCURY				

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

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' RadioTrack service. 104 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)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			★★ NO. 1 ★★						
1	1	13	NICE & SLOW	USHER (LAFACE/ARISTA) 3 wks at No. 1	38	45	3	TOO CLOSE	NEXT (ARISTA)
2	3	11	ANYTIME	BRIAN MCKNIGHT (MERCURY)	39	37	13	GOOD GIRLS	JOE JIVE
3	2	19	MY BODY	LSG (EASTWEST/EEG)	40	35	9	GETTIN' JIGGY WIT IT	WILL SMITH (COLUMBIA)
4	6	11	SEVEN DAYS	MARY J. BLIGE (MCA)	41	60	9	GONE TILL NOVEMBER	WYCLEF JEAN (RUFFHOUSE/COLUMBIA)
5	4	16	A SONG FOR MAMA	BOYZ II MEN (MOTOWN)	42	32	13	HOLD ON (CHANGE IS COMIN')	SOUNDS OF BLACKNESS (PERSPECTIVE/A&M)
6	10	18	WE'RE NOT MAKING LOVE NO MORE	DRU HILL (LAFACE/ARISTA)	43	38	26	I CARE 'BOUT YOU	MILESTONE (LAFACE/ARISTA)
7	5	13	LUV 2 LUV U	TIMBALAND AND MAGOO (BLACKGROUND/ATLANTIC)	44	29	22	FEEL SO GOOD	MASE (BAD BOY/ARISTA)
8	11	12	I DON'T EVER WANT TO SEE YOU AGAIN	UNCLE SAM (STONECREEK/EPIC)	45	42	14	I GET LONELY	JANET (VIRGIN)
9	13	10	WHAT YOU WANT	MASE (FEAT. TOTAL) (BAD BOY/ARISTA)	46	53	4	I WON'T LET YOU DO THAT TO ME	LUTHER VANDROSS (LV/EPIC)
10	7	15	5 STEPS	DRU HILL (ISLAND)	47	43	3	NASTY BOY	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
11	14	16	DANGEROUS	BUSTA RHYMES (ELEKTRA/EEG)	48	40	41	STOMP	GOD'S PROPERTY (B-RITE/INTERSCOPE)
12	15	6	RAIN	SWV (RCA)	49	51	3	IF YOU THINK I'M JIGGY	THE LOX (BAD BOY/ARISTA)
13	19	8	ALL MY LIFE	K-CI & JOJO (MCA)	50	58	8	IT'S ON TONIGHT	SAM SALTER (LAFACE/ARISTA)
14	9	30	YOU MAKE ME WANNA...	USHER (LAFACE/ARISTA)	51	49	7	MAKE EM' SAY UHH!	MASTER P (FEAT. REDMAN, SLICK R, THE SPOOKER, MAXI, AND MYSTIKAL) (NO LIMIT)
15	12	27	WHAT ABOUT US	TOTAL (LAFACE/ARISTA)	52	46	60	IN MY BED	DRU HILL (ISLAND)
16	8	15	TYRONE	ERYKAH BADU (KEDAR/UNIVERSAL)	53	66	2	WE BE CLUBBIN'	ICE CUBE (A&M)
17	16	12	NO, NO, NO	DESTINY'S CHILD (COLUMBIA)	54	68	2	OFF THE HOOK	JODY WATLEY (ATLANTIC)
18	28	3	BEEP ME 911	MISSY "MISDEMEANOR" ELLIOTT (FEAT. 702 & MAGOO) (EASTWEST)	55	55	2	THE CITY IS MINE	JAY-Z FEAT. BLACKSTREET (RCA-A&A/DEF JAM)
19	20	16	A DREAM	MARY J. BLIGE (ARISTA)	56	50	40	IT'S ALL ABOUT THE BENJAMINS	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
20	17	13	I WONDER IF HEAVEN GOT A GHETTO	2PAC (AMARU/JIVE)	57	75	2	PARTY AIN'T A PARTY	QUEEN PEN (LIL' MAN/INTERSCOPE)
21	21	26	PUT YOUR HANDS WHERE MY EYES COULD SEE	BUSTA RHYMES (ELEKTRA/EEG)	58	57	27	BEEN AROUND THE WORLD	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
22	26	3	AM I DREAMING	OL' SKOOL (FEAT. KEITH SWEAT & JSCAPE) (KIDJAM/UNIVERSAL)	59	71	2	BODY BUMPIN' YIPPIE-YI-YO	PUBLIC ANNOUNCEMENT (A&M)
23	24	14	ARE U STILL DOWN	JOHN B. (Y&B YUM/550 MUSIC/EPIC)	60	64	9	ONLY WHEN UR LONELY	GINUWINE (550 MUSIC/EPIC)
24	18	24	BUTTA LOVE	NEXT (ARISTA)	61	54	43	NO MONEY NO PROBLEMS	THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (BAD BOY)
25	23	11	RAPPER'S DELIGHT	ERICK SERMON, KEITH MURRAY & REDMAN (PRIORITY)	62	52	38	I CAN LOVE YOU	MARY J. BLIGE (MCA)
26	33	16	BREAKDOWN	WARDAH CAREY (FEAT. BONE THUGS-N-HARMONY) (COLUMBIA)	63	44	14	GUESS WHO'S BACK	RAKIM (UNIVERSAL)
27	34	5	SWING MY WAY	K.P. & ENVYI (EASTWEST/EEG)	64	61	36	NEVER MAKE A PROMISE	DRU HILL (ISLAND)
28	30	8	TOGETHER AGAIN	JANET (VIRGIN)	65	—	1	BURN	MILITIA (REO ANT)
29	22	21	SOCK IT 2 ME	MISSY "MISDEMEANOR" ELLIOTT (FEAT. DA BRAT) (EASTWEST)	66	63	9	JUST CLOWNIN'	WC FROM WESTSIDE CONNECTION (PAYDAY/FFRR)
30	25	26	MY LOVE IS THE SHHH!	SOMETHIN' FOR THE PEOPLE (FEAT. TRINA & TAMARA) (WB)	67	48	23	4 SEASONS OF LONELINESS	BOYZ II MEN (MOTOWN)
31	36	9	ALL MY LOVE	QUEEN PEN FEAT. ERIC WILLIAMS (LIL' MAN/INTERSCOPE)	68	69	10	PHONE TAP	AZ, NAS, NATURE AND DR. DRE (AFTERMATH/INTERSCOPE)
32	27	39	EVERYTHING	MARY J. BLIGE (MCA)	69	72	14	IN HARM'S WAY	BEBE WINANS (ATLANTIC)
33	31	8	4, 3, 2, 1	LL COOL J, M. MAN, REDMAN, DMX, CANBUS AND MASTER P (DEF JAM)	70	65	17	BUTTERFLY	MARIAH CAREY (COLUMBIA)
34	39	13	DEJA VU (UPTOWN BABY)	LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)	71	67	16	MONEY TALKS	LIL' KIM (FEAT. ANDREA MARTIN) (ARISTA)
35	41	7	ALL I DO	SOMETHIN' FOR THE PEOPLE (WARNER BROS.)	72	56	15	NOTHIN' MOVE BUT THE MONEY	MIC GERONIMO (FEAT. PUFF DADDY) (BLUNT/TVT)
36	47	3	DO FOR LOVE	2PAC (FEAT. ERIC WILLIAMS) (AMARU/JIVE)	73	—	1	GET AT ME DOG	DMX (FEAT. SHEEK FROM THE LOX) (DEF JAM/MERCURY)
37	62	2	CURIOS	LSG (FEAT. LL COOL J, BUSTA RHYMES & MC LYTE) (EASTWEST)	74	—	1	THE MAN RIGHT CHEAT	MYSTIKAL (BIG BOY/NO LIMIT/JIVE)
					75	—	1	SOMEONE LIKE YOU	PATTI LABELLE (MCA)

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

HOT R&B RECURRENT AIRPLAY

1	2	6	FOR YOU	KENNY LATTIMORE (COLUMBIA)	14	9	9	G.H.E.T.T.O.U.T.	CHANGING FACES (BIG BEAT/ATLANTIC)
2	3	8	CAN WE	SWV (JIVE)	15	15	2	NOT TONIGHT	LIL' KIM (UNDEAS/TOMMY BOY/ATLANTIC)
3	—	1	THE LOVE SCENE	JOE (JIVE)	16	—	21	ON & ON	ERYKAH BADU (KEDAR/UNIVERSAL)
4	1	5	OTHERSIDE OF THE GAME	ERYKAH BADU (KEDAR/UNIVERSAL)	17	20	2	UP JUMPS DA BOOGIE	MAGOO AND TIMBALAND (BLACKGROUND/ATLANTIC)
5	4	2	SHOE WAS ON THE OTHER FOOT	PATTI LABELLE (MCA)	18	16	12	I'LL DO ANYTHING/I'M SORRY	GINUWINE (550 MUSIC/EPIC)
6	5	12	THE SWEETEST THING	REFUGEE CAMP ALL STARS (FEAT. LAURYN HILL) (COLUMBIA)	19	14	14	I BELONG TO YOU (EVERY TIME I SEE YOUR FACE)	ROME (GRAND JURY/RCA)
7	8	18	DON'T LEAVE ME	BLACKSTREET (INTERSCOPE)	20	21	17	HOPELESS	DIONNE FARRIS (COLUMBIA)
8	6	14	NEXT LIFETIME	ERYKAH BADU (KEDAR/UNIVERSAL)	21	19	15	RETURN OF THE MACK	MARK MORRISON (ATLANTIC)
9	7	2	GOT 'TIL IT'S GONE	JANET (FEAT. Q-TIP AND JONI MITCHELL) (VIRGIN)	22	—	48	ASCENSION (DON'T EVER WONDER)	MAXWELL (COLUMBIA)
10	11	46	NO DIGGITY	BLACKSTREET (FEAT. DR. DRE) (INTERSCOPE)	23	22	7	BIG BAD MAMMA	FOXY BROWN (FEAT. DRU HILL) (VOLATOR/DEF JAM)
11	13	2	I'LL BE MISSING YOU	PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY/ARISTA)	24	18	42	PONY	GINUWINE (550 MUSIC/EPIC)
12	12	50	ONLY YOU	112 (FEAT. THE NOTORIOUS B.I.G.) (BAD BOY/ARISTA)	25	—	28	I CAN MAKE IT BETTER	LUTHER VANDROSS (LV/EPIC)
13	10	22	HYPNOTIZE	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)					

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

R&B SINGLES A-Z

- 31 TITLE (Publisher - Licensing Org.) Sheet Music Dist. 4, 3, 2, 1 (LL Cool J, ASCAP/Def Jam, ASCAP/Erick Sermon, ASCAP/Zomba, ASCAP/Zo So, ASCAP/Brooklyn Dust, ASCAP/Funky Noble, ASCAP/Timber Tracs, ASCAP) WBM
- 38 4 SEASONS OF LONELINESS (EMI April, ASCAP/Flyte Tyne, ASCAP) HL
- 94 AIN'T NO LIMIT (Zomba, ASCAP/Chin Checkin', ASCAP/Big P, BMR)
- 22 ALL MY LOVE (Li Lu Lu, BMJ/EMI Blackwood, BMJ/Donril, ASCAP/Zomba, ASCAP/Queen Pen, ASCAP/Funky Mama, ASCAP)
- 68 ALL OF MY DAYS (Zomba, BMJ/Kelly, BMR) WBM
- 14 AM I DREAMING (Irving, BMJ/Lesrika, BMR)
- 100 ARE U BOUT IT? (Malaco, BMJ/Lynch, BMR)
- 10 ARE U STILL DOWN (Sony/ATV, BMJ/Yab Yum, BMJ/Vibelect, BMJ/Music Corp. Of America, BMJ/Joshua's Dream, BMJ/BMG, ASCAP/Black Hipanic, ASCAP) HL
- 89 BABY, BABY (Oak, BMJ/Sarmon, BMR)
- 55 BABY YOU KNOW (Li' Mob, BMJ/Ramal, BMJ/Wamer-Tamerlane, BMJ/Keith Sweat, ASCAP) WBM
- 97 BOUNCE BABY BOUNCE (Lindseyanne, BMJ/Big Fat, BMR)
- 95 THE BREAKS (Neutral Gray, ASCAP/Original J.B., ASCAP/Funk Groove, ASCAP)
- 26 BURN (Chop-Shop, BMJ/AA, BMJ/Can I Kick It, ASCAP)
- 20 BUTTA LOVE (Honey Jars And Diapers, ASCAP/Uh, Oh, ASCAP/Yah Yah, ASCAP/Do What I Gotta, ASCAP/WB, ASCAP/EMI April, ASCAP) HL/WBM
- 90 CAN'T STOP NO PLAYER (Prophets Of Rage, BMR)
- 40 THE CITY IS MINE (Li Lu Lu, BMJ/EMI Blackwood, BMJ/Wamer-Tamerlane, BMJ/Donril, ASCAP/Zomba, ASCAP/Red Cloud, BMJ/Night Rider, ASCAP) HL
- 96 CLOSER (Suite 1202, BMJ/Jose Luis Gotcha, BMJ/Percy Coles, ASCAP/1st Golden Fingers, ASCAP/EMI April, ASCAP/House Of Champions, ASCAP)
- 4 DANGEROUS (T'Zah's, BMJ/Zadiyah's, BMJ/Longitude, BMJ/Wamer-Tamerlane, BMJ/Amacien, BMR) WBM
- 15 DEJA VU (UPTOWN BABY) (MCA, BMR) HL
- 64 DJ KEEP PLAYIN' (GET YOUR MUSIC ON) (P-Blast, ASCAP/Zomba, ASCAP/MCA) HL/WBM
- 37 DON'T STOP THE MUSIC (Virginia Beach, ASCAP/Blazicious, ASCAP/Herbacious, ASCAP/Cavilicious, ASCAP/Taking Care Of Business, BMR) WBM
- 30 EVERYTHING (EMI April, ASCAP/Flyte Tyne, ASCAP/Wamer-Tamerlane, BMJ/Dynatone, BMJ/Beechwood, BMR) HL/WBM
- 12 FATHER (LL Cool J, ASCAP/Def Jam, ASCAP/Slam U Well, ASCAP/Jelly's Jams, ASCAP/Chappell, ASCAP/Montson Leahy, ASCAP/Twelve And Under, BMJ/Jumping Bean, BMR) HL
- 27 FEEL SO GOOD (Second Decade, BMJ/Wamer-Tamerlane, BMJ/Foreign Imported, BMR) WBM
- 45 FREAK IT (21st Century, ASCAP/Smith & Lewis, BMJ/Whooping Crane, BMJ/Ground Control, BMJ/EMI Blackwood, BMR)
- 92 GET IT WET (Stay High, ASCAP/R's All Good!, ASCAP/Creator's Way, ASCAP/MCA, ASCAP)
- 54 GOING BACK TO CALL (Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/B No Ez, ASCAP/Saja, BMJ/Songs Of Lastrada, BMJ/Rubber Band, BMR) HL/WBM
- 9 GONE TILL NOVEMBER (Sony/ATV Tunes, ASCAP/Tete San Jo, ASCAP)
- 87 HANDLE UR BIZNESS (Blind Man's Bluff, ASCAP/Rapid Fire, ASCAP)
- 62 HEAVEN (O.C.D., BMR)
- 50 HONEY (Sony/ATV Songs, BMJ/Rye, BMJ/Justin Combs, ASCAP/EMI April, ASCAP/Zomba, ASCAP/Jazz Merchant, ASCAP/Steven A. Jordan, ASCAP/Bobby Robinson, BMR) HL/WBM
- 47 I CAN LOVE YOU/LOVE IS ALL WE NEED (MCA, ASCAP/Mary J. Blige, ASCAP/EMI Blackwood, BMJ/Rodney Jerkins, BMJ/Undeas, BMJ/Wamer-Tamerlane, BMJ/Nash Mack, ASCAP/National League, ASCAP) HL/WBM
- 29 I CARE 'BOUT YOU (Sony/ATV Songs, BMJ/ECAF, BMJ/Fox Film, BMR) WBM
- 2 I DON'T EVER WANT TO SEE YOU AGAIN (Vanderpool, BMJ/Ernsign, BMR) HL
- 56 IF I COULD TEACH THE WORLD (Ruthless Attack, ASCAP/Mo Thug, ASCAP/Keenu, BMR)
- 21 IF YOU THINK I'M JIGGY (Sheek Louchion, ASCAP/Jae'wons, ASCAP/Panino's, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/D. Blackman, ASCAP/Music Of Uncel, ASCAP)
- 99 IMMA ROLLA (Kerason, BMR)
- 34 I'M NOT A PLAYER (Let Me Show, ASCAP/Joe Cartegena, ASCAP/Jelly Jams, ASCAP/Old Nigga Spirituality, BMJ/Wamer-Tamerlane, BMR) WBM
- 72 I'M THINKING (Boethrus II, ASCAP/Boethrus II, SOCAN)
- 69 INFATUATION (Bokie, BMJ/Sony/ATV, BMJ/Yab Yum, BMJ/Brown Sound, BMJ/Sony/ATV Tunes, ASCAP/Difcoletlife, ASCAP)
- 33 IN HARM'S WAY (EMI Blackwood, BMJ/Benny's Music, BMJ/WB, BMJ/Rhett Rhyme, ASCAP/Margaret Bell-Byars Designee, BMR) HL/WBM
- 39 IN MY BED (Hitco, BMJ/Brown Lace, BMJ/Longitude, BMJ/Zomba, BMJ/Stacegooo, BMJ/Wamer-Tamerlane, BMJ/Boobie-Loo, BMR) WBM
- 18 IT'S ALL ABOUT THE BENJAMINS/BEEN AROUND THE WORLD (Sheek Louchion, ASCAP/Jae'wons, ASCAP/Panino's, ASCAP/Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Undeas, BMJ/Crazy Cat Catalog, ASCAP) HL
- 23 I WONDER IF HEAVEN GOT A GHETTO (Joshua's Dream, BMJ/Music Corp. Of America, BMJ/Saja, BMJ/Songs Of Lastrada, BMJ/Lawhouse, ASCAP) HL
- 51 JUST A MEMORY (Frabensha, ASCAP/Steven A. Jordan, ASCAP)
- 66 JUST BECAUSE (Might Is Right)
- 22 JUST CLOWNIN' (Base Pipe, ASCAP/Went Noir, ASCAP/Famous, ASCAP) HL
- 53 LAST NIGHT'S LETTER (EMI April, ASCAP/LBN, ASCAP/Plaything, ASCAP/Too True, ASCAP/E Two, ASCAP/Cord Kayla, ASCAP) HL
- 78 L-L-LIES (Deloka, BMJ/World Of Andy, ASCAP/Romanesque, ASCAP/Annotazion, ASCAP/WB, ASCAP)
- 80 LOVE BY A REAL PLAYER (EMI Blackwood, BMJ/Willsong, BMR)
- 19 MAKE EM' SAY UHH! (Burnin' Ave., BMJ/Big P, BMR)
- 57 MAN BEHIND THE MUSIC (Donril, ASCAP/Zomba, ASCAP/Queen Pen, ASCAP/September Six, ASCAP/Peanut Butter, ASCAP/Smokin' Sounds, ASCAP/Dynatone, BMJ/Unichappell, BMR) HL/WBM
- 44 NO MONEY NO PROBLEMS (Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Steven A. Jordan, ASCAP/Bernard's Other, BMJ/Sony, ASCAP/Mason Betha, ASCAP/Tommy Jym, BMR) HL
- 65 MOURN YOU TIL I JOIN YOU (Naughty, ASCAP/WB, ASCAP/Irving, BMR) WBM
- 3 MY BODY (Toni Robin, ASCAP/2000 Watts, ASCAP/WB, ASCAP)
- 3 MY LOVE IS THE SHHH! (Unichappell, BMJ/Junnie Funk, BMJ/Tam-Cat, BMR) HL
- 48 NEVER MAKE A PROMISE (Wamer-Tamerlane, BMJ/Boobie-Loo, BMR) WBM
- 93 NEVER WANNA LET YOU GO (HGL, ASCAP)
- 1 NICE & SLOW (So So Def, ASCAP/Slack A.D., ASCAP/U.R. IV, ASCAP/Them Damn Twins, ASCAP/EMI April, ASCAP) HL
- 6 NO, NO, NO (3 Boyz From Newark, ASCAP/Promiscuous, ASCAP/WB, ASCAP/Wamer-Tamerlane, BMJ/Sang Melee, BMJ/Ms. Mary's, BMJ/Milkman) WBM
- 74 OFF THE BOOKS (Inqiy, ASCAP/Let Me Show You, BMR)
- 42 THE ONE I GAVE MY HEART TO (Reactions, ASCAP) WBM
- 82 OOH AHH DOH (Musically Mind, BMJ/Hookman, BMJ/Zomba, BMR)
- 67 PHENOMENON (LL Cool J, ASCAP/Def Jam, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Ausar, BMJ/Intenor, BMR) HL/WBM
- 98 PLAYER HATERS (Funk, BMR)
- 75 RISE (Michael Moody's Universe, BMJ/Jumping Bean LLC, ASCAP/3-19-51, ASCAP/Rhythm Queen, ASCAP)

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)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			★★ NO. 1 ★★						
1	1	3	NICE & SLOW	USHER (LAFACE/ARISTA) 3 wks at No. 1	38	39	10	YOU KNOW MY STEEZ	GACK STARR (NOO TRYBE/VIRGIN)
2	3	2	FATHER	LL COOL J (DEF JAM/MERCURY)	39	30	17	SOCK IT 2 ME/THE RAIN (SUPA DUPA FLY)	MISSY "MISDEMEANOR" ELLIOTT (FEAT. DA BRAT) (EASTWEST)
3	4	11	NO, NO, NO	DESTINY'S CHILD (COLUMBIA)	40	35	23	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME)	BRIAN MCKNIGHT (FEAT. MASE) (MERCURY)
4	2	14	I DON'T EVER WANT TO SEE YOU AGAIN	UNCLE SAM (STONECREEK/EPIC)	41	—	1	SAY YOU'LL STAY	KAI (TIDAL WAVE/GEFFEN)
5	64	2	GONE TILL NOVEMBER	WYCLEF JEAN (RUFFHOUSE/COLUMBIA)	42	42	4	TWO WRONGS	HEAT (R&D PRODUCTIONS/PRODIGY)
6	5	5	DANGEROUS	BUSTA RHYMES (ELEKTRA/EEG)	43	36	25	YOU MAKE ME WANNA...	USHER (LAFACE/ARISTA)
7	6	2	ARE U STILL DOWN	JOHN B. (Y&B YUM/550 MUSIC/EPIC)	44	41	18	HEAVEN	NU FLAVOR (REPRISE/WARNER BROS.)
8	7	9	TOGETHER AGAIN	JANET (VIRGIN)	45	38	20	4 SEASONS OF LONELINESS	BOYZ II MEN (MOTOWN)
9	12	8	SWING MY WAY	K.P. & ENVYI (EASTWEST/EEG)	46	37	11	THA HOP	KINSU (BLUNT/TVT)
10	8	10	IT'S ALL ABOUT THE BENJAMINS/BEEN AROUND THE WORLD	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)	47	48	17	IF I COULD TEACH THE WORLD	BONE THUGS-N-HARMONY (RELATIVITY)
11	15	7	DEJA VU (UPTOWN BABY)	LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)	48	49	16	BABY YOU KNOW	THE O'JAYS (GLOBAL SOUL/FREEWORLD)
12	9	9	A SONG FOR MAMA	BOYZ II MEN (MOTOWN)	49	44	7	JUST BECAUSE	SHAQUEEN (MIGHTY)
13	13	2	WHAT YOU WANT	MASE (FEAT. TOTAL) (BAD BOY/ARISTA)	50	40	13	SHOW ME LOVE	ROBYN (RCA)
14	14	2	MAKE EM' SAY UHH!	MASTER P (FEAT. REDMAN, SLICK R, THE SPOOKER, MAXI, AND MYSTIKAL) (NO LIMIT)	51	46	30	UP JUMPS DA BOOGIE	MAGOO AND TIMBALAND (BLACKGROUND/ATLANTIC)
15	10	16	MY BODY	LSG (EASTWEST/EEG)	52	47	14	MOURN YOU TIL I JOIN YOU	NAUGHTY BY NATURE ("OMMY BOY)
16	11	9	WE'RE NOT MAKING LOVE NO MORE	DRU HILL (LAFACE/ARISTA)	53	57	6	I'M THINKING	CARL HENRY (CMC MUSIC/TOUCHWOOD)
17	—	1	AM I DREAMING	OL' SKOOL (FEAT. KEITH SWEAT & JSCAPE) (KIDJAM/UNIVERSAL)	54	61	16	DJ KEEP PLAYIN' (GET YOUR MUSIC ON)	YVETTE MICHELE (LOUD)
18	—	1	IF YOU THINK I'M JIGGY	THE LOX (BAD BOY/ARISTA)	55	65	2	SILLY	TARAL (MOTOWN)
19	22	9	JUST CLOWNIN'	WC FROM WESTSIDE CONNECTION (PAYDAY/FFRR)	56	53	24	BACKYARD BOOGIE	MACK 10 (PRIORITY)
20	17	6	BURN	MILITIA (RED ANT)	57	—	1	SEND MY LOVE/SEND ONE YOUR LOVE	BORN JERICAMS (DELICIOUS VINYL)
21	16	23	BUTTA LOVE	NEXT (ARISTA)	58	68	12	SHOWDOWN	E-A-SKI FEAT. MONTELL JORDAN (RELATIVITY)
22	24	8	SO LONG (WELL, WELL, WELL)	PHAJJA (WARNER BROS.)	59	63	3	JUST A MEMORY	7 MILE (CRAVE)
23	—	1	ALL MY LOVE	QUEEN PEN FEAT. ERIC WILLIAMS (LIL' MAN/INTERSCOPE)	60	52	12	L-L-LIES	DIANA KING (WORK/EP

FEBRUARY 7, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Contains chart data for the top 48 R&B singles.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Contains chart data for R&B singles ranked 49 to 100.

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. Video clip availability. Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. Asterisk indicates catalog number is for cassette maxi-single, regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.

Stansfield Single Takes A Turn Toward Dancefloor

SOMETIMES, all ya gotta do is ask for the things you really want.

Late last year, we started publicly pleading for a dance revision of "I'm Leavin'," a hidden treasure from Lisa Stansfield's unfairly underappreciated recent album. To our mind, it smacks with the potential to be a multi-format smash à la Toni Braxton's "Un-Break My Heart." Fortunately, we didn't have to plead too long or hard. Savvy Arista A&R exec Hosh Gurelli apparently has a similar passion for the tune and has enlisted



STANSFIELD

remixer Hex Hector to work a little disco magic.

"The hardcore Lisa Stansfield fan has always thought that this was the single from the album,"

Gurelli says. "It shows her full power and range of emotion as a performer. We feel this mix brings the song to an incredible new level."

If you are unfamiliar with the original version of "I'm Leavin'" (shame on you if you are), it's a slinky classic soul ballad mildly reminiscent of Stansfield's "All Woman," etched with heartbreaking lyrics and a chorus that simmers with subtle, almost introverted anger.

In Hector's hands, the song is transformed into a stomping anthem of defiance and emancipation. Clocking in at nearly 11 minutes, his post-production throbs with edgy percussion and darkly urgent synths. Of course, it would've been fab to have a fresh Stansfield vocal to work with, but the pace of the original recording has proved to be easily amenable to a house arrangement. Also, Hector has effectively illuminated elements of her delivery not previously apparent. It's remarkable how a well-placed keyboard loop or flow of percussion can occasionally turn a quiet phrase into an aggressive vamp.

This is, by far, the most pop-confident track the reliably underground-savvy Hector has offered to date—an



by Larry Flick

opinion rendered undeniable fact upon consumption of his snug edit. In fact, the label has decided to issue Hector's radio mix as the primary version to top 40 radio in early March.

If justice prevails, Arista's promotion staff will follow Gurelli's enthusiastic lead and maximize the visibility of this deserving track.

In any case, Stansfield disciples will be delighted to know that an EP featuring previously promo-only remixes of songs from her current album is tentatively planned for March.

Speaking of Gurelli, he is also a pivotal figure in the club renovation of Aretha Franklin's spankin' new single "A Rose Is Still A Rose." He recently jetted to Detroit to oversee a vocal session during which the Queen of Soul cut fresh vocals to a pop/house groove crafted by the ever-fab Love To Infinity. A sneak peek of the track has us convinced that it is destined to be a club classic.

S MOOVE DANCIN': What a pleasure it is to recommend not one but two new records graced by the rich house flavor of Eric "E-Smoove" Miller recently. The Chicago-rooted producer has been on the down-low in recent months, concentrating on sharpening his songwriting skills and original productions.

Miller takes a break from his personal projects to inject his distinctive flair into "Everyone Wants To Be" by Elektra act Ziggy Marley & the Melody Makers and "Saxy Mood" by Candy Dulfer on N2K Encoded Music.

In both cases, he effectively works the house and R&B/funk sides of the fence, giving both songs some much-needed vigor. "Everyone Wants To Be"

is particularly notable, given its infectious hook and sing-along chorus, while "Saxy Mood" is more sultry and conducive to consumption beyond the parameters of a nightclub.

Regardless of the record you favor, there's no doubt that Miller continues to be a hard-workin' man whose presence has been sorely missed. Let's hope that he doesn't disappear for an extended period again anytime soon.

SOPHOMORE DREAMS: Can La Bouche make pop lightning strike twice? A tough call, to be sure. After all, the market for giddy Euro-NRG acts has been soaked with countless sound-alikes.

But there ain't nothing like the real thing, right? That's what the folks at RCA are banking on as they prepare for the launch of "S.O.S.," the follow-up to La Bouche's massive 1996 debut, "Sweet Dreams," due April 28.

A sampler of the set shows the team of Melanie Thornton and Lane McCray dodging the temptation to tamper much with the formula that spawned the much-copied Hot 100 hits "Be My Lover" and "Sweet Dreams." The first single, "You Won't Forget Me," strobos with candy-coated beats and a moderately memorable rah-rah chorus. However, we've bonded faster with the set's title track, which has a far more immediate hook and a more textured keyboard arrangement. Also, we cannot wait for the world to hear "Say It With Love," a lovely, acoustic-lined shuffler that allows Thornton to properly display a formidable set of pipes that are all-too-frequently lost in the mayhem of the groove.

Of course, we're reserving final judgment on the creative and commercial merits of "S.O.S." until the entire set is delivered. At this point, we're guardedly optimistic and hoping that it will meet with greater public acceptance than the sophomore offerings of several La Bouche contemporaries. But we all know how fickle posters can be.



Comin' Out To Play. The nominees for the second Gay/Lesbian American Music Awards (GLAMAs) were announced at S.O.B.'s nightclub in New York after a multi-act showcase called "Come Out & Play." Among several new categories, this year's GLAMAs will acknowledge dance music artists and recordings for the first time. "We recognize the tremendous impact gay and lesbian artists have made on dance music's growth and evolution and believed it was time to specifically honor those working in that genre by creating a new category," says Tom McCormack, GLAMA executive producer/founder. Trophies will be handed out March 9 in New York. Pictured, from left, are Shelly Weiss, OUTmedia; McCormack; Ed Berrens, nominated music video director; singer Leslie Nuchow; Michael Mitchell, GLAMA executive producer; nominated Shanachie artist Karen Pernick; and nominated Significant Other artist David Downing.

IN THE MIX: The enigmatic DJ Unload returns with a stellar new EP, appropriately named "Bugged Out." Gaining respect throughout the East Coast underground for his left-leaning house perspective, he appears poised to move up to a higher, more mainstream position of prominence with this project, with rugged, sample-happy anthems like "K.O." and "First Round." The title cut is more smooth and easygoing, due largely to a spree of fluttering flutes and jazzy synths

that nicely flesh out the melody. In all, an essential turntable item. If you haven't vibed DJ Unload yet, take the time to do so right now.

Milton Nazario is putting the skills he's gained since joining New York's Unique Distributors to good use. He has formed Masquerade Records, which is off to an impressive start with the rousing "Miss My Love" by the Paul Simpson Connection Featuring Deb E. Diva.

(Continued on next page)

New York DJ Jason Nevins Hits A Run Overseas With Profile's 'It's Like That'

NEW YORK—Jason Nevins had no idea that his 1997 collaboration with Run-D.M.C. on the Sm:)e/Profile single "It's Like That" would gain the worldwide success it has so far—but it's proved to be a welcome surprise that has rapidly accelerated the pace of the young producer/DJ's career.

"It's been one of those records that has continued to bubble over a long period of time," he says. "We're getting to a point where it's really starting to blow up, which makes me proud."

Since its release July 15, "It's Like That" has sold 15,000 copies in the U.S., according to SoundScan. Its accompanying videoclip recently won a "12 Angry Viewers" competition on MTV and has been added to the network's regular rotation.

The single is doing even better in Europe, where it has been certified platinum in Germany (for sales of 500,000 units), according to Profile, and has achieved top 10 status in five countries.

Not bad for a track that was intended to be simply a club-driven track. "You never can tell where a record will go," Nevins says. "You always hope for the best. But this rec-

ord has gone far beyond any expectations. It's a crazy time.

It has certainly done well enough to trigger a follow-up. Nevins has just completed work on another Run-D.M.C. cut, "It's Tricky," which is tentatively due in March. The single will be the preamble to a hectic spring release schedule for New York native. He has added deep-house touch to the 12-in. remix package for Janet Jackson's forthcoming Virgin jam "I Get Lonely," as well as tweaking Kim Carnes' current Dancin' Music/and single "Jealousy" and Ricky Martin's "(Un, Dos, Tres) Maria." He has also contributed a mix to the urban rerelease of Haddaway's "What Is Love."

Nevins is also focusing on his budding career as a recording artist in his own right. ZYX has just picked up the singles "Muzik" and "Hold On Tight." The former is a sample-happy house music anthem using vocal snippets of Martha Wash "Give It To You."

"Now I'm just looking to get Grammy in 1998," he says with a laugh. "I just want a nominee don't even have to win. I just be there." LAF



Cevin Serves. Cevin Fisher, right, chills with fellow producer/DJ C.J. Mackintosh after a successful recent stint behind the turntables at London's famed Ministry of Sound nightclub. Fisher's two-hour mix was broadcast on KISS-FM London as well as over syndicated stations throughout the U.K., Europe, and Asia. When he's not DJing, Fisher has been keeping busy by contributing remixes to the 12-inch packages for "The Pressure" by Sounds Of Blackness and "Breakers' Revenge" by Arthur Baker. He's also working on future projects by Suzanne Palmer, Kathy Brown, and Kevin Aviance.

Billboard. Dance Breakouts

FEBRUARY 7, 1998
CLUB PLAY

1. REMEMBER BT PERFECTO
2. EVERYONE WANTS TO BE ZIGGY MARLEY & THE MELODY MAKERS ELEKTRA
3. LAST NIGHT A DJ SAVED MY LIFE SYLK 130 OVUM
4. MEET HER AT THE LOVE PARADE HANS TWISTED
5. KRUPA APOLLO FOUR FORTY 550 MUSIC

MAXI-SINGLES SALES

1. MUSICA NEGRA (BLACK MUSIC) X-ECUTIONERS ASPHODEL
2. SHUT 'EM DOWN ONLY WITH DMX DEF JAM
3. I GOT IT MADE SPECIAL ED PROFILE
4. LIFE IN MONO MONO ECHO
5. THE GAME MACK 10 BIG MIKE + D.J. U-NEEK TOMMY BOY

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

CLUB PLAY					
COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	2	9	7	TOGETHER AGAIN VIRGIN 38623	JANET
2	3	5	8	BENEDICTUS GROOVILICIOUS 039/STRICTLY RHYTHM	BRAINBUG
3	8	13	5	ELEMENTS TWISTED 55408/MCA	DANNY TENAGLIA
4	4	8	8	REASONS FOR LIVING ATLANTIC 84054	DUNCAN SHEIK
5	9	14	7	YOU ONLY HAVE TO SAY YOU LOVE ME ARIOLA DANCE 53603/BMG	HANNAH JONES
6	5	7	10	SOMETHING TO BELIEVE IN ATLANTIC 84055	LINDA EDER
7	11	15	7	TAKE ME UP (GOTTA GET UP) UNDERGROUND CONSTRUCTION 275	RALPHI ROSARIO FEAT. DONNA BLAKELY
8	13	18	8	GUNMAN KINETIC 43966/REPRISE	187 LOCKDOWN
9	6	1	10	CIRCLES KING STREET 1070	KIMARA LOVELACE
10	1	2	11	KISS YOU ALL OVER ARISTA 13438	NO MERCY
11	10	3	11	PERFECT LOVE TWISTED 55404/MCA	HOUSE OF PRINCE FEATURING OEZLEM
12	19	25	7	EVERYTIME HOOJ CHOONS PROMO/POPULAR	LUSTRAL
13	17	22	5	CRO-MAGNON (WHAT ABOUT OUR LOVE) SUBLIMINAL 02/STRICTLY RHYTHM	CONSTIPATED MONKEYS
14	18	23	5	FEELS SO GOOD PLAYLAND 53298/PRIORITY	ZERO V.U.
15	14	19	8	GET MOVIN' MAW 017/STRICTLY RHYTHM	BLUE TRAIN
16	7	4	10	SPICE UP YOUR LIFE VIRGIN 38620	SPICE GIRLS
17	21	28	7	VOO-DOO BELIEVE? INTERHIT 54014/PRIORITY	DATURA
18	16	12	14	CATCH PULSE-8 PROMO/POPULAR	SUNSCREEM
19	12	10	10	SHOE WAS ON THE OTHER FOOT MCA PROMO	PATTI LABELLE
20	33	40	3	STAY ULTRA/FERR 009/ISLAND	SASH! FEATURING LA TREC
★★★ Power Pick ★★★					
21	38	—	2	OFF THE HOOK ATLANTIC 84070	JODY WATLEY
22	31	36	3	WE HAVE THE HOUSE SURROUNDED CALIMA PROMO	THE COLOMBIAN DRUM CARTEL
23	28	31	5	IT'S OVER (IT'S UNDER) REFUGE/TWISTED 55412/MCA	DOLLSHEAD
24	15	6	12	ONE GOOD REASON MAXI 2060	SOULSHOCK
25	25	30	5	THE WIGGLY WORLD II NOISE TRAXX IMPORT/PRIVATE LIFE	MR JACK FEAT. BRENDA EDWARDS
26	22	26	8	IT'S RAINING MEN...THE SEQUEL LOGIC 52864	MARTHA WASH FEATURING RUPAUL
27	34	42	3	DON'T GIVE UP ZXY 8742	MICHELLE WEEKS
28	29	34	4	SANDMAN PLAYLAND 53294/PRIORITY	THE BLUEBOY
29	24	27	9	ROCK THE FUNKY BEAT WARNER BROS. 43957	NATURAL BORN CHILLERS
30	41	—	2	YOU MAKE ME FEEL (MIGHTY REAL) NERVOUS 20295	BYRON STINGILY
31	30	32	5	FIRE EDEL AMERICA/TVT SOUNDTRAX 3670/TVT	SCOOTER
32	42	—	2	SPILLER FROM RIO (DO IT EASY) GROOVILICIOUS 040/STRICTLY RHYTHM	LAGUNA
33	23	20	9	LAND OF ECSTASY SQUEAKY CLEAN 536539	PILGRIMAGE
34	35	35	4	I KNOW EMPIRE STATE/EIGHTBALL 54234/LIGHTYEAR	BRUTAL BILL
35	20	16	14	MUCH BETTER TWISTED 55333/MCA	CLUB 69 FEATURING SUZANNE PALMER
36	37	37	5	I CAN'T TAKE THE HEARTBREAK UNIVERSAL 56162	KILLER BUNNIES
37	26	29	13	DAY BY DAY LOGIC 52033	REGINA
38	50	—	2	THE ONE I GAVE MY HEART TO BLACKGROUND 95567/ATLANTIC	AALIYAH
★★★ Hot Shot Debut ★★★					
39	NEW ▶	1	1	HIGH TIMES WORK PROMO	JAMIROQUAI
40	49	—	2	SO MANY MEN (SO LITTLE TIME) SONY DISCOS PROMO/SONY	MERENBOOTY GIRLS
41	40	33	9	SKY'S THE LIMIT EIGHTBALL 54218/LIGHTYEAR	MACK VIBE FEATURING JACQUELINE
42	NEW ▶	1	1	ICY LAKE JELLYBEAN 2534	DAT OVEN
43	43	45	4	MY FAMILY DEPENDS ON ME STRICTLY RHYTHM 12524	SIMONE
44	46	—	2	HAPPY PEOPLE (MOVE YOUR BODY) CONTAINER 2047/MAX	BOSTON D.J.'S
45	NEW ▶	1	1	FLY AWAY (BUTTERFLY REPRISE) COLUMBIA PROMO	MARIAH CAREY
46	27	17	14	LOVE, PEACE AND GREASE PERFECTO/KINETIC 43956/REPRISE	BT
47	36	21	16	BEAT ME HARDER EMPIRE STATE/EIGHTBALL 54216/LIGHTYEAR	VICTOR CALDERONE
48	44	39	12	WHAT WOULD WE DO '97 AFRO WAX 003	D.S.K.
49	NEW ▶	1	1	THIS IS HOW MY DRUMMER DRUMS FERR/LONDON 570067/ISLAND	DJ ICEY
50	NEW ▶	1	1	MEET HER AT THE LOVE PARADE KOSMO IMPORT	DA HOOL

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 SOUNOSCAN, INC.					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1/Greatest Gainer ★★★					
1	34	—	2	GONE TILL NOVEMBER (M) (T) (X) RUFFHOUSE 78753/COLUMBIA	WYCLEF JEAN
2	3	2	3	DEJA VU (UPTOWN BABY) (T) (X) CODEINE 78762/COLUMBIA	LORD TARIQ & PETER GUNZ
3	1	1	5	DANGEROUS (M) (T) (X) ELEKTRA 63892/EEG	BUSTA RHYMES
4	2	3	8	TOGETHER AGAIN (T) (X) VIRGIN 38623	JANET
★★★ Hot Shot Debut ★★★					
5	NEW ▶	1	1	YOU MAKE ME FEEL (MIGHTY REAL) (T) (X) NERVOUS 20295	BYRON STINGILY
6	4	4	7	ROXANNE '97 - PUFF DADDY REMIX (M) (T) (X) A&M 582449	STING & THE POLICE
7	5	5	9	BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS (T) (X) BAD BOY 79126/ARISTA	PUFF DADDY & THE FAMILY
8	6	44	3	THE WORST (T) TOMMY BOY 436	ONYX + WU-TANG CLAN
9	10	6	6	ELEMENTS (T) (X) TWISTED 55408/MCA	DANNY TENAGLIA
10	12	7	15	I'M NOT A PLAYER (T) LOUD 64909/RCA	BIG PUNISHER
11	9	8	11	NO, NO, NO (T) (X) COLUMBIA 78687	DESTINY'S CHILD
12	14	10	10	YOU KNOW MY STEEZ (T) NOO TRYBE 38624/VIRGIN	GANG STARR
13	21	15	35	FREE (T) (X) STRICTLY RHYTHM 12528	ULTRA NATE
14	31	—	2	SWING MY WAY (M) (T) (X) EASTWEST 63899/EEG	K.P. & ENVYI
15	16	19	42	FIRE UP! (T) (X) TWISTED 55414/MCA	FUNKY GREEN DOGS
16	13	11	12	IT'S RAINING MEN...THE SEQUEL (T) (X) LOGIC 52864	MARTHA WASH FEATURING RUPAUL
17	15	12	20	OFF THE BOOKS (T) (X) VIOLATOR 1646/RELATIVITY	THE BEATNUTS FEAT. BIG PUNISHER & CUBAN LINK
18	20	16	6	CIRCLES (T) (X) KING STREET 1070	KIMARA LOVELACE
19	NEW ▶	1	1	SECRET STUDIO (T) TWISTED 55412/MCA	DROP OUT
20	17	—	31	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381	DEBORAH COX
21	11	13	18	ONE MORE NIGHT (T) (X) TOMMY BOY 786	AMBER
22	25	29	12	WHAT ABOUT US (T) (X) LAFACE 24273/ARISTA	TOTAL
23	30	43	5	GET READY TO BOUNCE (T) (X) EDEL AMERICA 3722	BROOKLYN BOUNCE
24	NEW ▶	1	1	LAST NIGHT A DJ SAVED MY LIFE (T) OVUM/RUFFHOUSE 78575/COLUMBIA	SYLK 130
25	NEW ▶	1	1	LOVE YOU DOWN (T) (X) SO SO DEF 78802/COLUMBIA	INOJ
26	8	9	8	GOING BACK TO CALI/SKY'S THE LIMIT (T) (X) BAD BOY 79120/ARISTA	THE NOTORIOUS B.I.G.
27	18	14	7	4, 3, 2, 1 (T) DEF JAM 56832/MERCURY	LL COOL J FEAT. METHOD MAN, REDMAN, DMX, CANIBUS AND MASTER P
28	23	24	15	I'M AFRAID OF AMERICANS (T) (X) VIRGIN 38618	DAVID BOWIE
29	24	33	15	MUCH BETTER (T) (X) TWISTED 55333/MCA	CLUB 69 FEATURING SUZANNE PALMER
30	49	35	9	I WONDER IF HEAVEN GOT A GHETTO (T) AMARU 42500/JIVE	2PAC
31	NEW ▶	1	1	FUN (T) SUBLIMINAL 001/STRICTLY RHYTHM	DA-MOB FEATURING JOCELYN BROWN
32	NEW ▶	1	1	MAKE EM' SAY UHH! (T) NO LIMIT 53302/PRIORITY	MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X, AND MYSTIKAL
33	7	—	2	MEET HER AT THE LOVE PARADE (T) (X) TWISTED 55417/MCA	HANS
34	38	—	3	SOMETHING TO BELIEVE IN (T) (X) ATLANTIC 84055/AG	LINDA EDER
35	19	28	4	HOW DO I LIVE (T) (X) ROBBINS 72020	DEBRA MICHAELS
36	NEW ▶	1	1	OPEN THE GATE (M) (T) (X) INSTANT 2700	DJ EZZY
37	RE-ENTRY	2	2	JUST CLOWNIN' (T) PAYDAY/FERR 570043/ISLAND	WC FROM WESTSIDE CONNECTION
38	28	30	28	YOU'RE NOT ALONE (T) (X) RCA 64904	OLIVE
39	NEW ▶	1	1	I CAN'T TAKE THE HEARTBREAK (T) (X) UNIVERSAL 56162	KILLER BUNNIES
40	27	—	2	MADAZULU (T) (X) 550 MUSIC 78767/EPIC	DEEP FOREST
41	RE-ENTRY	5	5	CAN'T GO WRONG/DANGEROUS (T) PAYDAY/FERR 570069/ISLAND	O.C. FEAT. CHANGING FACES
42	RE-ENTRY	2	2	THA HOP (T) (X) BLUNT 4417/TVT	KINSU
43	44	50	4	SANDMAN (T) PLAYLAND 53294/PRIORITY	THE BLUEBOY
44	RE-ENTRY	34	34	BIG POPPA/WARNING (M) (T) (X) BAD BOY 7-9020/ARISTA	THE NOTORIOUS B.I.G.
45	39	31	12	BREAKING ALL THE RULES (T) (X) GEFEN 22304	SHE MOVES
46	29	46	5	BLOOD MONEY (PART 2) (T) TOMMY BOY 425	NOREAGA FEATURING NAS + NATURE
47	RE-ENTRY	4	4	JEALOUSY (T) DANCIN' MUSIC 572159/ISLAND	KIM SANDERS
48	22	—	2	I WILL COME TO YOU (T) (X) MERCURY 568375	HANSON
49	NEW ▶	1	1	BURN (T) RED ANT 119006	MILITIA
50	41	17	4	PLAYER HATERS (M) (T) (X) RARE ONE 930/LIAISON	RARE ESSENCE

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.

DANCE TRAX

(Continued from preceding page)

The track kicks with a juicy deep-house flavor and vocals that pack the kind of no-nonsense punch that discerning runway regulars require. Simpson is in excellent form, weaving a richly textured groove. We can briefly forgive Diva for her silly, somewhat contrived moniker since she belts with such refreshing energy and sass. We would also recommend a name change as soon as possible.

After a two-year hiatus, Freaky Chakra (aka Daum Bentley) will issue his second album, "Black Light

Fantasy," April 8. The set is previewed by the dark and trippy new single, "Year 2000." It marks an intriguing new direction for the experimental producer/composer. Expect elements of deep-house and quasi-classical electronic ambience on the set.

Also plotting a return to the dance-floor is German technomeister Sven Vath. He'll end a five-year break from recording with "Fusion," a stunning collection due at the end of March on Virgin in the U.K. and Europe.

Vath accurately describes the

trance-leaning project, on which he's collaborated with Ralf Hildeneutel, as far less conceptual and intentionally accessible to mainstream punters. "We tried to go in a different direction," he says. "It's dedicated much more to the club scene, more beats and rhythms—[it's] showing the range of things that I'm into."

The Chemical Brothers are going to spend a large portion of '98 devoted to resurrecting Freestyle Dust Records, an indie label they formed in 1995. They're also planning to take a

breather from endless touring and recording to concentrate for a few months on DJ'ing. In fact, the first full-length release on Freestyle Dust will likely be a beat-mixed compilation out this summer.

FOR THE RECORD: We goofed several weeks ago in identifying the personnel of budding production/remix entity Mr. Mig, which actually comprises Steve Migliore and Adam Fiore. We don't usually relish pointing out our mistakes, but our confusion

has resulted in an introduction to a promising pair whom we believe are on the road to substantial success.

In addition to nicely tweaking "How Do I Live" by LeAnn Rimes, the duo has recently completed slammin' new versions of "Never Gonna Change My Mind" by teen idol Joey Lawrence for Curb Records. The two are also shopping an intriguing artist project, Life On Mars, which hints at their potential as writers. It's real good stuff that you'll likely be hearing commercially by summertime.

Cactus Choir Thrives In The Studio Curb/Universal Bow Noted For Harmonies

BY DEBORAH EVANS PRICE

NASHVILLE—Some new acts have a great deal of experience performing live but find it a challenge when they enter the studio to record their first album. For Cactus Choir, the transition wasn't difficult. Founding members Marty Atkinson and Cal Ball spent several years on the West Coast honing their unique sound in countless studio sessions that Atkinson refers to as "years of pre-production."

The result of those years of creative experimentation can be heard on the group's self-titled debut, which will be released March 24 on Curb/Universal. "People like them," says Curb/Universal VP of promotion Gerrie McDowell. "What we're hearing back is they're different. They're distinctive. People love the harmonies. I just think this is one of the best albums musically and with the harmonies. It just blows me away."

The group is composed of lead vocalist/guitarist/songwriter Atkinson, bassist Ball, keyboardist Shane Hicks, steel guitarist Dave Ristrim, drummer Eric Nelson, guitarist Gary Hooker, and Tim Hensley, who contributes vocals, guitar, banjo, dobro, and dulcimer. A native of Ontario, Atkinson moved to the Bay Area to pursue a musical career. It was there he began working with Ball, a well-known bassist/vocalist who had performed with numerous acts, including R&B great Buddy Miles.

Atkinson and Ball began performing on the competitive West Coast circuit and spending as much time as they could in studios. (Atkinson was a carpenter and would do carpentry work in exchange for studio time.)

"We did a lot of studio work," says Atkinson, an EMI writer who penned nine of the album's 10 cuts. "We started out working on songs and just built them up in the studio I worked at. Cal and I burned a lot of midnight oil trying different things. The melodies kind of dictate how the harmonies come out. At first the two of us were singing the three parts, and that's how we got the choir sound."

The two laid the foundation for the Cactus Choir sound and after moving to Nashville added Hensley and then



the rest of the band members to the mix. "We came out here and met Tim about two years ago," Atkinson says. "Tim comes from a bluegrass background, and he was able to grab onto what the sound required."

Cactus Choir's introduction to Nashville came when Music Row songwriter/producer Tom Shapiro heard its work through a West Coast publisher. He flew to California with Nashville publisher Jimmy Gilmer to hear the act. (Gilmer has since left EMI to form a management company and manages Cactus Choir.) Shapiro, Gilmer, and producer Mark Bright began working with the group. During one rehearsal, Mike Curb popped in, like what he heard, and signed the band.

Gilmer says it was the vocals that first attracted him to the Cactus Choir sound. "It was just a sound that you can't describe," he says. "When you are in the music business, [you are] constantly looking for something that opens your eyes and makes you step back . . . 90% of it all sounds alike. You're constantly looking for something that sounds different, and when Tom put it on and started playing it, it was like 'Wow!' That's the effect it had on me, and I find that effect is quite common. When a lot of people hear it for the first time, that's the reaction."

Radio first got a taste of Cactus Choir with a Christmas single, the band's version of "Hark! The Herald Angels Sing," prior to the release of its debut single, "Step Right Up." Bill Hagy, operations manager at WXBQ Bristol, Va., is playing the song and says it's beginning to generate phone

calls. "It sounds so good, so fresh," Hagy says. "With what's going on in the country format now, this is another piece of variety. The harmonies these guys have are really neat."

According to McDowell, due to the size of the group, the label opted to hold a series of showcases to launch the album instead of sending the band on a radio promotional tour. "[For] our first showcase we had over 125 people," she says. "We've done a showcase in Orlando [Fla.] and are getting ready to do one in Austin [Texas]. We're also working up something on the West Coast and something in the Northeast be-

(Continued on page 32)



Gala At Disneyland. LeAnn Rimes and Bryan White performed a Big Bang Concert at Disneyland for some 1,200 contest winners from 23 radio stations. Premiere Radio Networks broadcast the show. Pictured, from left, are White, Premiere Radio Networks VP Ray De La Garza, Rimes, AtlanticPacific Music CEO Richard Flanzer, Disneyland regional promotion manager Lisa Whaley, and Premiere Radio Networks executive VP Kraig Kitchin.

Remembering Bob Mulloy, Justin Tubb; Pop, Country Artists Honor Carl Perkins

ON THE ROW: The death Jan. 22 of Belmont University music business dean **Bob Mulloy** (see story, page 6) leaves an enormous void in the Nashville music community. Mulloy, as the founder of Belmont's music industry program, recruited and nurtured scores of students who have gone on to staff Music Row's record labels and associated companies. Many, from **Trisha Yearwood** and **Lee Ann Womack** to **Steven Curtis Chapman** and newcomer **Melodie Crittenden**, have become successful artists. All give credit to Mulloy and the program he built at Belmont.

Mulloy's influence in the music community here went beyond the purely academic, and he became a personal counselor and cheerleader to numerous students. I was privileged to serve on one of his committees, and getting to know him has been one of the joys of this job.

Mulloy set the tone for music industry education. He ran a no-nonsense operation, but it was also fun. And—make no mistake about it—his students left Belmont ready to plug and play, in a very real sense.

Along with Middle Tennessee State University's Department of Recording Industry, Belmont's Mike Curb Music Business Program has been a magnet for aspiring music industry workers from all over the world.

Belmont's board of trustees is casting a wide net in its very active search to find a successor for Mulloy.

Meanwhile, Nashville owes Mulloy a very big note of thanks. We send along our condolences to his family, faculty, and students.

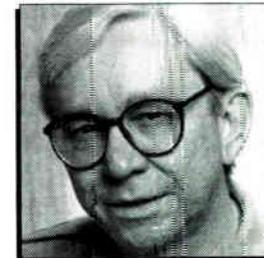
MEANWHILE, NASHVILLE LOST another musical pioneer in late January. **Justin Tubb** (see Lifelines, page 44) spent much of his life and career laboring in the very large shadow of his father, Country Music Hall of Famer **Ernest Tubb**. That he succeeded and became a successful performer/songwriter is a tribute to his will and character. Justin had been a member of the Grand Ole Opry for 42 years when he died suddenly. Our condolences to his family and his extended family at the Opry.

THE FUNERAL for **Carl Perkins** Jan. 23 in Jackson, Tenn., turned into quite an affirmation of life and music. Although the Beatles said that they wouldn't be attending to avoid distracting attention from the occasion, **George Harrison** turned up and led a billion-dollar chorus in a musical salute to the late rockabilly legend. Playing acoustic guitar, Harrison sang Perkins' "Your True Love," during which he was joined by **Garth Brooks**, **Wynonna**

Judd, **Ricky Skaggs**, and **Billy Ray Cyrus**. Other mourners at the service included **Jerry Lee Lewis**, **Rufus Thomas**, Sun Records founder **Sam Phillips**, and **Johnny Rivers**. **Bob Dylan** sent a letter to be read aloud, and **Paul McCartney**, **Eric Clapton**, and **Elton John** sent a video tribute.

REMEMBER THIS NAME: **Chris Knight**. It's been a while since a writer/singer has kicked up more dust on Music Row. Decca Records, which has pioneered in neo-traditional music of late with **Lee Ann Womack** and **Mark Chesnutt**, releases Knight's self-titled debut album Feb. 10, and it's a dandy. Gritty neo-realism returns to country music with such gems as **Love And A .45** and "House And

90 Acres." There will be inevitable comparisons to **Steve Earle**, but Knight is very much his own man. He tells Nashville Scene that his favorite writer is Southern novelist **Cormac McCarthy**, and he obviously shares with McCarthy a fascination with and a gift for getting to the grit of everyday life.



by Chet Flippo



Liking That Long Neck. The Songwriters Guild of America (SGA) held a party to honor Rick Carnes, who co-wrote Garth Brooks single "Longneck Bottle" with Steve Wariner. Shown, from left, are peermusic Nashville VP Kevin Lamb, SGA regional director Rundi Ream, Carnes, Wariner, ASCAP assistant VP Ralph Murphy, and SGA board member Casey Kelly.

PEOPLE: **Kyle Young** is named associate director of the Country Music Foundation . . . **Rick Cady** becomes GM of the Exit/In club here . . . **Bill Kennedy** is promoted to VP of sales at Capitol Nashville . . . **Thom McHugh** signs with Big Tractor Music . . . **Mark Namore** signs with the Starstruck Writers Group, of which **Mike Sebastian** is now officially VP.

ON THE RECORD: In case you've been wondering what ever happened to **Billy Bremner**, the former mainstay of **Rockpile** just produced the latest album by the Swedish country group **Inger Nordstrom 'N' Her Rhinestone Band**, and it's a smokin' good country record. The album, "Hey Conductor!," is on MNW Records, and the act is being marketed internationally as **Inger**.

Recommended compilations this week: "Country Gentleman: The Best Of Ricky Skaggs," "Y'all Come: The Essential Jim & Jesse," "The Best Of Billy Swan" (all on Epic/Legacy), and "Jimmy Dean's Greatest Hits" (on Columbia/Legacy). Copper Creek Records has three nice historical records coming out. The **Blue Sky Boys** are represented by volumes 3 and 4 of their Atlanta radio shows in 1946 and '47. "E.C. Ball And Orna: Through The Years, 1937-1975" is a representative sampling of the plain, unadorned Southern gospel sound of this couple from Rugby, Va.

FEBRUARY 7, 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)		
No. 1						
1	2	2	20	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
2	3	3	12	SHANIA TWAIN ▲ ³ MERCURY 536003 (10.98 EQ/16.98)	COME ON OVER	1
3	1	1	9	GARTH BROOKS ▲ ⁵ CAPITOL 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
4	4	4	19	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
5	6	6	34	TIM MCGRAW ▲ ² CURB 77886 (10.98/16.98)	EVERYWHERE	1
6	5	5	22	TRISHA YEARWOOD ▲ ² MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
7	7	8	12	SAMMY KERSHAW MERCURY 536318 (10.98 EQ/17.98)	LABOR OF LOVE	7
8	8	9	22	MARTINA MCBRIDE ● RCA 67516/RLG (10.98/16.98)	EVOLUTION	8
9	9	7	81	LEANN RIMES ▲ ⁴ CURB 77821 (10.98/15.98)	BLUE	1
10	10	10	15	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
11	11	11	73	DEANA CARTER ▲ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2
12	13	13	22	COLLIN RAYE ● EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
13	12	12	40	GEORGE STRAIT ▲ ² MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
14	14	15	65	ALAN JACKSON ▲ ² ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	1
15	19	19	32	LILA MCCANN ASYLUM 62042/EEG HS	LILA	8
16	16	16	14	TRACE ADKINS CAPITOL NASHVILLE 55856 (10.98/16.98)	BIG TIME	7
17	21	21	18	BRYAN WHITE ● ASYLUM 62047/EEG (10.98/16.98)	THE RIGHT PLACE	7
18	15	14	14	WYONONNA ● CURB 53061/UNIVERSAL (10.98/16.98)	THE OTHER SIDE	5
19	18	17	50	LEANN RIMES ▲ ⁴ CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
20	17	20	10	JOHN DENVER RIVER NORTH 161360 (10.98/16.98)	A CELEBRATION OF LIFE/THE LAST RECORDINGS	16
21	20	18	28	MICHAEL PETERSON REPRISE 46618/WARNER BROS. (10.98/16.98) HS	MICHAEL PETERSON	17
GREATEST GAINER						
22	33	37	42	CLAY WALKER ● GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	4
23	24	23	26	CLINT BLACK ● RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
24	25	27	18	THE KINLEYS EPIC 67965/SONY (10.98 EQ/16.98) HS	JUST BETWEEN YOU AND ME	22
25	23	26	31	TOBY KEITH MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	8
26	28	28	28	DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8
27	29	31	37	LEE ANN WOMACK ● DECCA 11585/MCA NASHVILLE (10.98/15.98) HS	LEE ANN WOMACK	9
28	22	22	17	PATTY LOVELESS EPIC 67997/SONY (10.98 EQ/16.98)	LONG STRETCH OF LONESOME	9
29	26	33	16	DELBERT MCCLINTON CURB 53042/RISING TIDE (10.98/16.98)	ONE OF THE FORTUNATE FEW	15
30	36	38	8	ANITA COCHRAN WARNER BROS. 46395 (10.98/16.98) HS	BACK TO YOU	30
31	27	24	25	JOHN DENVER LEGACY 65183/SONY (9.98 EQ/13.98)	THE BEST OF JOHN DENVER LIVE	8
32	30	32	28	KENNY CHESNEY BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
33	35	—	2	RHETT AKINS DECCA 70001/MCA NASHVILLE (10.98/16.98) HS	WHAT LIVIN'S ALL ABOUT	33
34	38	35	14	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	34
35	34	29	13	NEAL MCCOY ATLANTIC 83057/AG (10.98/16.98)	BE GOOD AT IT	23
36	32	30	33	NEAL MCCOY ● ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	5
37	37	34	34	PAM TILLIS ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	6
38	31	25	12	MINDY MCCREADY BNA 67504/RLG (10.98/16.98)	IF I DON'T STAY THE NIGHT	12

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)		
39	39	36	83	TRACE ADKINS ▲ CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	6
HOT SHOT DEBUT						
40	NEW		1	MILA MASON ATLANTIC 83059/AG (10.98/16.98) HS	THE STRONG ONE	40
41	40	39	70	CLINT BLACK ▲ RCA 66671/RLG (10.98/16.98)	THE GREATEST HITS	2
42	41	42	20	CHELY WRIGHT MCA NASHVILLE 70003 (10.98/16.98) HS	LET ME IN	25
43	45	44	38	ROY D. MERCER CAPITOL NASHVILLE 54781 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	43
44	43	47	67	KEVIN SHARP ● 143/ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	4
45	42	40	64	REBA MCENTIRE ▲ MCA NASHVILLE 11500 (10.98/16.98)	WHAT IF IT'S YOU	1
46	48	49	34	ROY D. MERCER CAPITOL NASHVILLE 54782 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 2	46
47	44	43	24	LORRIE MORGAN BNA 67499/RLG (10.98/16.98)	SHAKIN' THINGS UP	9
48	47	48	18	MARK CHESNUTT DECCA 70006/MCA NASHVILLE (10.98/16.98)	THANK GOD FOR BELIEVERS	25
49	46	41	26	BLACKHAWK ARISTA NASHVILLE 18837 (10.98/16.98)	LOVE & GRAVITY	8
50	53	54	41	SAWYER BROWN CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	8
51	50	56	16	VARIOUS ARTISTS SPARROW 51583 (10.98/15.98)	AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSPEL	40
52	49	51	32	LONESTAR BNA 67422/RLG (10.98/16.98)	CRAZY NIGHTS	16
53	54	53	91	MINDY MCCREADY ▲ BNA 66806/RLG (9.98/15.98) HS	TEN THOUSAND ANGELS	5
54	56	55	54	BILL ENGVALL ● WARNER BROS. 46263 (10.98/16.98) HS	HERE'S YOUR SIGN	5
55	52	50	11	JOHN DENVER RCA 66837 (23.98/29.98)	THE ROCKY MOUNTAIN COLLECTION	50
PACESETTER						
56	62	69	10	RICKY SKAGGS ROUNDER 0801 (9.98/14.98)	BLUEGRASS RULES!	56
57	55	57	42	WYONONNA CURB 11583/MCA NASHVILLE (10.98/16.98)	COLLECTION	9
58	59	59	27	SHERRIE AUSTIN ARISTA NASHVILLE 18843 (10.98/16.98) HS	WORDS	41
59	51	46	17	VARIOUS ARTISTS BEYOND MUSIC 3055/TOMMY BOY (11.98/16.98)	STONE COUNTRY: COUNTRY ARTISTS PERFORM THE SONGS OF THE ROLLING STONES	22
60	60	63	74	TRAVIS TRITT ● WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7
61	61	60	44	ALISON KRAUSS & UNION STATION ● ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	4
62	57	52	42	ALABAMA RCA 67426/RLG (10.98/16.98)	DANCIN' ON THE BOULEVARD	5
63	65	61	96	BRYAN WHITE ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
64	67	65	30	CHRIS LEDOUX CAPITOL NASHVILLE 52775 (10.98/16.98)	LIVE	26
65	70	72	75	ALABAMA RCA 66848/RLG (4.98/9.98)	SUPER HITS	47
66	58	58	76	TY HERNDON ● EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6
67	63	62	92	GEORGE STRAIT ▲ ² MCA NASHVILLE 11428 (10.98/16.98)	BLUE CLEAR SKY	1
68	66	64	93	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18810 (10.98/15.98)	BORDERLINE	1
69	72	66	7	PAUL BRANDT REPRISE 46635/WARNER BROS. (10.98/16.98) HS	OUTSIDE THE FRAME	50
70	69	70	58	MARK CHESNUTT ● DECCA 11529/MCA NASHVILLE (10.98/16.98)	GREATEST HITS	18
71	74	74	74	KENNY CHESNEY ● BNA 66908/RLG (10.98/15.98) HS	ME AND YOU	9
72	73	73	33	AARON TIPPIN RCA 67427/RLG (10.98/16.98)	GREATEST HITS... AND THEN SOME	17
73	71	67	44	TRACY LAWRENCE ● ATLANTIC 82985/AG (10.98/16.98)	THE COAST IS CLEAR	4
74	68	68	87	VINCE GILL ▲ MCA NASHVILLE 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
75	64	45	5	VARIOUS ARTISTS MADACY 1326 (15.98 CD)	BEST OF COUNTRY	45

○ 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

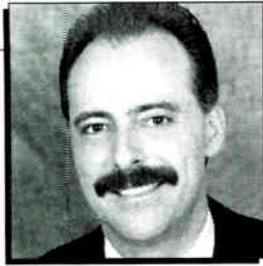
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**[®]
FEBRUARY 7, 1998

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
		IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
1	1	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 18801 (10.98/16.98)	6 weeks at No. 1 THE GREATEST HITS COLLECTION	118
2	2	SHANIA TWAIN ▲ ¹⁰ MERCURY 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	155
3	3	PATSY CLINE ▲ ⁷ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	566
4	4	JOHN DENVER ● RCA 10374 (10.98/16.98)	JOHN DENVER'S GREATEST HITS	15
5	5	GARTH BROOKS ▲ ¹³ CAPITOL NASHVILLE 93866/EMI-CAPITOL (9.98/13.98)	NO FENCES	356
6	8	THE CHARLIE DANIELS BAND ▲ ³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	424
7	6	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	181
8	9	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	191
9	10	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	201
10	7	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	162
11	15	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	279
12	14	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	119
13	11	GEORGE STRAIT ▲ ⁴ MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	517

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
		IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
14	12	PATSY CLINE ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	171
15	13	JOHN DENVER ▲ RCA 12195 (10.98/16.98)	JOHN DENVER'S GREATEST HITS, VOLUME 2	32
16	17	GARTH BROOKS ▲ ² CAPITOL NASHVILLE 90897/EMI-CAPITOL (9.98/13.98)	GARTH BROOKS	356
17	16	GEORGE STRAIT ▲ ² MCA NASHVILLE 5567 (7.98/12.98)	GREATEST HITS	595
18	24	REBA MCENTIRE ▲ ³ MCA NASHVILLE 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	221
19	19	VINCE GILL ▲ ³ MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	186
20	23	ALABAMA ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	165
21	20	GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080/EMI-CAPITOL (10.98/15.98)	FRESH HORSES	114
22	22	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	349
23	21	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	22
24	—	GARTH BROOKS ▲ ¹ CAPITOL NASHVILLE 96330/EMI-CAPITOL (10.98/15.98)	ROPIN' THE WIND	204
25	18	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	51

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.

COUNTRY CORNER



by Wade Jessen

FOUR SEASONS: One year after its lead single opened on Billboard's Hot Country Singles & Tracks, Clay Walker's "Rumor Has It" (Giant) re-enters The Billboard 200 at No. 194 and ropes our Greatest Gainer cup on Top Country Albums, with an increase of more than 1,000 units to rise 33-22. Meanwhile, "Rumor Has It" gains more than 2,000 scans to vault 15-8 on Top Country Singles Sales, moving more than 4,000 pieces.

The title track from "Rumor Has It" bowed at No. 48 on our airplay chart in the Feb. 1, 1997, issue and holds the record for Walker's highest opening week on that list. It peaked at No. 1 in the April 12, 1997, Billboard. Two subsequent releases, "One, Two, I Love You" and "Watch This," peaked at Nos. 18 and 4, respectively.

"Then What," the fourth single, entered the country radio chart Dec. 20, 1997, and with 15 million audience impressions, increases 347 spins to move 35-34 this issue. Airplay is detected at 149 monitored stations, with three of those outlets spinning the song more than 35 times per week: KIKK Houston; WQBE Charleston, W.Va.; and WXBQ Bristol, Va. New airplay is detected at eight monitored stations.

THE FIELDS OF HOME: With a 12% gain, Ricky Skaggs earns Pacesetter applause on Top Country Albums with "Bluegrass Rules!" (Rounder), which scans approximately 2,000 units to rise 62-56. "Bluegrass Rules!" is Skaggs' highest-charting album since "Kentucky Thunder" (Epic) peaked at No. 18 in the Aug. 12, 1989, issue. Skaggs appeared on WSM Nashville's "Grand Ole Opry" Jan. 24 to help celebrate the show's 50th anniversary of continuous sponsorship by the Martha White Flour Co. Still vibrant in its mid-70s, the barn dance is the longest-running live radio program in broadcasting history, and Martha White now has the longest continuous commercial sponsorship in broadcast history. WSM GM Bob Meyer and national sales manager John Padgett, alongside Opryhouse manager Jerry Strobel, presented Martha White executives with a mounted blue Gibson mandolin to commemorate the occasion. Legendary bluegrass duo Lester Flatt & Earl Scruggs provided the signature theme song for the Martha White segment, and a 1962 recording of the song is still used to open that portion of the show. Other bluegrassers on hand to celebrate were Jim & Jesse (and the Virginia Boys), the Osborne Brothers, and Alison Krauss & Union Station. A half-hour edition of the show aired on TNN.

ASCENSION: Mila Mason's "The Strong One" (Atlantic) sets up shop at No. 40 on Top Country Albums, taking Hot Shot debut honors with 3,500 scans. "Closer To Heaven," the lead single from Mason's freshman outing, gains 139 spins to bullet at No. 41 on Hot Country Singles & Tracks with airplay at 101 stations. Heavy airplay (more than 35 spins) is detected at KYNG Dallas, and new play is detected at KSKS Fresno, Calif.; WKJN Baton Rouge, La.; WKXC Augusta, Ga.; WOKQ Portsmouth, N.H.; and WYRK West Palm Beach, Fla.

FOR THE RECORD: Billboard's Top Contemporary Christian chart is managed in this office, and due to a production error, the title that should have appeared at No. 19 in last issue's chart was inadvertently omitted. The various artists set "Amazing Grace 2—A Country Salute To Gospel" (Sparrow) is No. 22 on this issue's unpublished Top Contemporary Christian list.

Country Corner can be reached via E-mail at wjessen@billboard.com.

MICHAEL MARTIN MURPHEY

(Continued from page 8)

ing, but we feel that there are a lot of people interested in him that might not go into record stores to buy his records.

"I see this as an opportunity to do the traditional thing, which is making the records available in record stores, because people are going to go in to buy his records in record stores," Cohen says. "But what attracts me is the opportunity to [also] work the other side of the marketplace—the alternative accounts, the mail order, the people following him around as he goes to festivals like West Fest." Many of those customers, he says, might not frequent record stores.

"He's more than an artist," Cohen adds, "which is something I think all his previous record labels didn't understand. People think of him as more than a musical artist; they think of him as representing a certain way of life."

In addition to recording albums, Murphey's endeavors include recording audiobooks about cowboys and western history. He also produces West Fests, a series of festivals he initiated in 1986 that celebrate western culture through music, art, crafts, and demonstrations on Native American dancing or breaking horses. Cohen looks forward to utilizing the opportunities created by Murphey's divergent activities.

Murphey has had a long and wide-ranging musical career. He is known for such '70s pop hits as "Wildfire" and "Carolina In The Pines" and '80s country hits like "Still Taking Chances" and "What's Forever For." He signed with Warner Bros. in 1985, initially recording such country hits as "A Long Line Of Love," "I'm Gonna Miss You, Girl," and "Talkin' To The Wrong Man" (a duet with his son, Ryan) before releasing the "Cowboy Songs" album in 1989.

The project was such a success that in 1992 it prompted Warner Bros. Nashville president Jim Ed Norman to launch Warner Western, a label devoted exclusively to western music. Murphey had been the label's flagship artist since its inception. His last Warner Western album was "The Horse Legends," released last September.

According to Murphey, he had not had a signed contract with the label since his last deal ran out in 1995. He says he left the label due to differing philosophies and the appeal of starting his own label. However, he says the separation was amicable, and he has noth-

ing but kind words for the Warner Bros. team he's leaving.

"I really think the world of Jeff Skillen," Murphey says of the Warner Western GM. "I think he does a terrific job, and I feel Jim Ed Norman is one of the greatest producers in the history of the music business, one of the greatest creative minds I have ever known. And I consider him to be a life-long friend."

Warner Western executives could not be reached for comment by press time.

Murphey says one of his goals with the new label is to "streamline the release process and the timing process. That is difficult to do with a large label that has a lot of artists with a lot of releases. We want to be learner and meaner than a big company can be."

The new label's first album will be "Cowboy Songs, Volume 4," which Murphey plans to release around the

start of July, just before he holds a West Fest on the Fourth of July weekend in Silver Creek, Colo. Murphey says he plans to co-produce the new album with Ryan.

As for staffing for the new label, there are no new additions yet. Murphey will serve as executive producer at the label and his manager, Susan Masri, will serve as director of marketing. The new label's offices will be in the same Taos, N.M., office as Murphey's Wildfire Productions. There are no initial plans to sign other artists, but Murphey doesn't rule out that possibility.

"I like cowboy music," he says. "I know millions of other people like cowboy music; I intend to find all of them with my label. I want to expand what we've done in the past because I know there are more people out there looking for the music than can find cowboy albums."

CACTUS CHOIR THRIVES

(Continued from page 30)

cause those people have not seen them yet... There are also several stations that want them to come out and do listener-appreciation shows."

McDowell says the company also plans to run "win it before you can buy it" contests at radio prior to the March 24 street date and will schedule media lunches for the group to get acquainted with the press. The label has also released a video that is garnering airplay on CMT's "Dance Ranch" show.

A key component in launching the group has been the release of a com-

mercial single for "Step Right Up." "We put a single out because we were testing the record and getting such great feedback, we thought what we would do is work it at the grass-roots level and get a single out," McDowell says. "Consequently we're seeing some sales in certain areas—in D.C., Pittsburgh, Nashville, and Tampa [Fla.]. We're excited about that."

The band is booked by the William Morris Agency, and Gilmer says it is looking at four possibilities for the spring.



New In Town. BNA Records recently showcased its newest signing, the Warren Brothers from Tampa, Fla. Shown, from left, are RCA Label Group chairman Joe Galante, BNA VP of promotion Tom Baldrice, Brad Warren, RCA Label Group senior director of A&R Renee Bell, Brett Warren, and RCA Label Group senior VP/GM Butch Waugh.

COUNTRY SINGLES A-Z PUBLISHERS/PERFORMERS RIGHTS/HEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Oist.
12 ANGEL IN MY EYES (Reynsong, BMI/Knob Twister, ASCAP) HL/WBM	
59 BETTER THAN IT USED TO BE (Starstruck Writers Group, ASCAP/MCA, ASCAP/Rio Bravo, BMI) HL	
20 BETWEEN THE OVILO AND ME (Coburn, BMI/Ten Ten, BMI/Songs Of PolyGram Int'l, BMI/Colt-N-Twins, BMI) HL/WBM	
56 BROKEN ROAD (Careers-BMG, BMI/Floyd's Dream, BMI/Jeff Oiggs, BMI/Bug, BMI) HL	
16 A BROKEN WING (Sony/ATV Tree, BMI/Sam's Jamm'n, BMI/Suffer In Silence, BMI) HL	
37 BYE, BYE (EMI April, ASCAP/Phil Vassar, ASCAP/Rory Bourke, BMI) HL	
13 A CHANCE (Acuff-Rose, BMI/Sony/ATV Cross Keys, ASCAP) HL/WBM	
60 CHEATIN' ON HER HEART (Starstruck Writers Group, ASCAP/MCA, ASCAP/Square West, ASCAP/Howlin' Hits, ASCAP/HDI, ASCAP) HL/WBM	
41 CLOSER TO HEAVEN (Careers-BMG, BMI) HL	
18 COME SOME RAINY DAY (Red Brazos, BMI/Kidbilly, BMI/Salzilla, BMI/Millermoo, BMI/Wanted Woman, BMI) HL/WBM	
67 CONNECTED AT THE HEART (Acuff-Rose, BMI)	
21 THE DAY THAT SHE LEFT TULSA (IN A CHEVY) (Starstruck Writers Group, ASCAP/Mark O., ASCAP/Diamond Three, BMI/Seven Summits, BMI) HL	
69 OIO I SHAVE MY LEGS FOR THIS? (Polygram Int'l, ASCAP/Door Number Two, ASCAP/Millermoo, BMI) HL	
6 OON'T BE STUPID (YOU KNOW I LOVE YOU) (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP)	
50 OREAM WALKIN' (Songs Of PolyGram Int'l, BMI/Tokco Tunes, BMI/Wacissa River, BMI/CMI, BMI)	
28 FROM HERE TO ETERNITY (Warner-Tamerlane, BMI/EMI April, ASCAP/Kids, ASCAP) HL/WBM	
5 HE'S GOT YOU (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM	
36 A HOUSE WITH NO CURTAINS (WB, ASCAP/Sony/ATV Tunes, ASCAP/Mil Village, ASCAP) HL/WBM	
22 I CAN LOVE YOU BETTER (Songs Of PolyGram Int'l, BMI/Polygram Int'l, ASCAP) HL	
25 IF I NEVER STOP LOVIN' YOU (Acuff-Rose, BMI) WBM	
24 IF YOU CAN'T BE GOOD (BE GOOD AT IT) (Irvine, BMI/Baby Oumpin', BMI/Warner-Tamerlane, BMI/Songs Sung Blue, BMI) WBM	
4 IMAGINE THAT (Seventh Son, ASCAP/New Hayes, ASCAP) WBM	
64 I'M FROM THE COUNTRY (Bug, BMI/High And Ory, BMI/Them Young Boys, ASCAP/Stan Webb, SESAC)	
26 I'M SO HAPPY I CAN'T STOP CRYING (Magnetic, BMI/Reggatta, BMI/Illegal, BMI) HL	
35 IT'S NOT OVER (Songs Of PolyGram Int'l, BMI) HL	
3 I WANNA FALL IN LOVE (M. Spiro, BMI/Hidden Words, BMI/Acuff-Rose, BMI) WBM	
40 JUST ANOTHER HEARTACHE (New Haven, BMI/Music Hill, BMI/Starstruck Writers Group, ASCAP/Mark O., ASCAP/MCA, ASCAP) HL/WBM	
27 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	
38 JUST DON'T WAIT AROUND TIL SHE'S LEAVIN' (Old Oesperados, ASCAP/N2 O, ASCAP)	
1 JUST TO SEE YOU SMILE (Music Corp. Of America, BMI/Glitterfish, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM	
54 THE KING OF HEART THAT BREAKS (CPL, ASCAP/Ketching, ASCAP/BMG Songs, ASCAP/Mickey Hiter, ASCAP/Brian's Dream, ASCAP/Willdawn, ASCAP/Bal-nur, ASCAP) HL	
49 LEAVIN' OCTOBER (Emdar, ASCAP/Texas Wedge, ASCAP/Womanate Conceptions, ASCAP/Full Keel, ASCAP/Sony/ATV Tree, BMI) HL/WBM	
11 LITTLE RED ROODEO (EMI Blackwood, BMI/Flybridge, BMI/Phil This, BMI/Rory Bourke, BMI) HL	
39 LONELY WON'T LEAVE ME ALONE (MKO, BMI/Ensign, BMI/Joe's Cafe, BMI) HL	
29 LONGNECK BOTTLE (Steve Warner, BMI/P S O Limited, ASCAP/Songs Of Peer, ASCAP) HL	
30 LOVE GETS ME EVERY TIME (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM	
2 LOVE OF MY LIFE (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI/H Dreams Had Wings, ASCAP) HL	
62 MORE THAN EVERYTHING (Warner-Tamerlane, BMI/Golden Wheat, BMI/New Haven, BMI) HL/WBM	
66 THE NEXT STEP (Careers-BMG, BMI/Floyd's Dream, BMI/BMG, ASCAP) HL	
71 NICKAJACK (Warner-Tamerlane, BMI/Rancho Belita, BMI/Yalata, BMI) WBM	
32 THE NOTE (Sixteen Stars, BMI/Walter Haynes, BMI/CMI, BMI) HL	
19 NOTHIN' BUT THE TAILLIGHTS (Blackened, BMI/Steve Warner, BMI) WBM	
70 OF COURSE I'M ALRIGHT (Sony/ATV Tree, BMI/Salzilla, BMI/Kidbilly, BMI) HL	

61 ONE NIGHT (Polygram Int'l, ASCAP/P S O Limited, ASCAP) HL	
15 ONE OF THOSE NIGHTS TONIGHT (Sea Acra, ASCAP/Famous, ASCAP/Careers-BMG, BMI/Sontanner, BMI) HL	
17 ONE SMALL MIRACLE (Sony/ATV Songs, BMI/Mr. Bubba, BMI/Steve Warner, BMI) HL	
8 ON THE SIDE OF ANGELS (Red Brazos, BMI/House-notes, BMI/Gary Burr, ASCAP/MCA, ASCAP) HL/WBM	
31 PERFECT LOVE (Starstruck Angel, BMI/Missoula, BMI/EMI Blackwood, BMI/Singles Only, BMI) HL	
75 POSTMARKED BIRMINGHAM (EMI April, ASCAP/Phil Vassar, ASCAP/Milene, ASCAP/EMI Blackwood, BMI/Phil This, BMI) HL/WBM	
72 PUT YOUR HEART INTO IT (Reynsong, BMI/Bayou Boy, BMI) HL	
10 ROUND ABOUT WAY (Tom Collins, BMI/Still Working For The Man, BMI/O-Tex, BMI) HL/WBM	
57 SAY WHEN (Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP) HL	
65 SENDIN' ME ANGELS (Howlin' Hits, ASCAP/His Majesty, ASCAP/Jerr, ASCAP/Frankie Miller, ASCAP) WBM	
48 SHAME ABOUT THAT (Sony/ATV Songs, BMI/Magic Knee, BMI) HL	
14 SHE'S GONNA MAKE IT (Careers-BMG, BMI/A Hard Day's Write, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) HL/WBM	
53 SOMEBODY WILL (Rick Hall, ASCAP/Watertown, ASCAP/BMG, ASCAP) HL/WBM	
63 STEP RIGHT UP (EMI Blackwood, ASCAP/Song Machine, BMI/Under The Rock, BMI) HL	
23 STILL IN LOVE WITH YOU (Post Oak, BMI) HL	
52 TAKIN' THE COUNTRY BACK (Famous, ASCAP/Curtis Wright, ASCAP/Warner-Tamerlane, BMI/Marty Party, BMI) HL/WBM	

46 THAT ODES IT (Starstruck Writers Group, ASCAP/Aubrie Lee, ASCAP/Famous, ASCAP/Song Matters, ASCAP) HL	
34 THEN WHAT (Wedgewood Avenue, BMI/Areles, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Minnesota Man, BMI) WBM	
43 THERE'S ONLY YOU (Acuff-Rose, BMI) WBM	
74 TO BE WITH YOU (EMI Blackwood, BMI/Rumbalo, BMI/Sony/ATV Tree, BMI/Raul Malo, BMI/Taylor Rose, BMI)	
51 TO HAVE YOU BACK AGAIN (Almo, ASCAP/Anwa, ASCAP/WB, ASCAP/Romanesque, ASCAP/Annotation, ASCAP)	
47 TOO GOOD TO BE TRUE (Warner-Tamerlane, BMI/Milene, ASCAP)	
73 TWO PINA COLAOAS (Foreshadow, BMI/CMI, BMI/Shawn Camp, BMI/Good, ASCAP)	
44 VALENTINE (Bricman Arrangement, SESAC/EMI April, ASCAP/Oxie, ASCAP) HL/WBM	
45 WHAT A WOMAN KNOWS (Atlantic, BMI/Paint & Primer, BMI/EMI April, ASCAP/Oesmobile, ASCAP/Gary Burr, ASCAP/MCA, ASCAP) HL	
7 WHAT IF I SAID (Warner-Tamerlane, BMI/Chenowee, BMI) WBM	
33 WHAT IF (Realsongs, ASCAP) WBM	
68 WHAT'S COME OVER YOU (WB M, SESAC/Miss Jennifer, SESAC/Warner-Tamerlane, BMI) WBM	
55 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	
42 YOU'LL NEVER KNOW (Mighty Nice, BMI/Wait No More, BMI/Polygram Int'l, ASCAP) HL	
58 YOU'RE STILL THE ONE (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM	
9 YOU'VE GOT TO TALK TO ME (Sony/ATV Tree, BMI/Magic Knee, BMI) HL	

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
*** No. 1 ***						
1	1	1	27	JUST TO SEE YOU SMILE B.GALLIMORE,T.MCGRAW (M.NESLER,T.MARTIN)	TIM MCGRAW CURB ALBUM CUT	1
2	3	3	16	LOVE OF MY LIFE K.STEGALL (K.STEGALL,D.HILL)	SAMMY KERSHAW (C) (V) MERCURY 568140	2
3	7	9	20	I WANNA FALL IN LOVE M.SPIRO (M.SPIRO,B.BROCK)	LILA MCCANN ASYLUM ALBUM CUT	3
4	5	10	15	IMAGINE THAT M.D.CLUTE,DIAMOND RIO (D.GEORGE,J.TIRRO,B.WHITE)	DIAMOND RIO (V) ARISTA NASHVILLE 13091	4
5	2	2	17	HE'S GOT YOU D.COOK,K.BROOKS,R.DUNN (R.DUNN,T.MCBRIDE)	BROOKS & DUNN (V) ARISTA NASHVILLE 13101	2
6	6	11	13	DON'T BE STUPID (YOU KNOW I LOVE YOU) R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN (C) (D) (V) MERCURY 568242	6
7	9	12	14	WHAT IF I SAID J.E.NORMAN,A.COCHRAN (A.COCHRAN)	ANITA COCHRAN (DUET WITH STEVE WARINER) (C) (D) (V) WARNER BROS. 17263	7
8	4	8	18	ON THE SIDE OF ANGELS W.C.RIMES (G.BURR,G.HOUSE)	LEANN RIMES CURB ALBUM CUT/MCG	4
9	10	13	15	YOU'VE GOT TO TALK TO ME M.WRIGHT (J.O'HARA)	LEE ANN WOMACK (V) DECCA 72023	9
10	14	29	7	ROUND ABOUT WAY T.BROWN,G.STRAIT (S.DEAN,W.NANCE)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	10
11	16	19	9	LITTLE RED RODEO C.RAYE,P.WORLEY,B.J.WALKER, JR. (C.BLACK,P.VASSAR,R.M.BOURKE)	COLLIN RAYE EPIC ALBUM CUT	11
12	8	6	19	ANGEL IN MY EYES C.PETOCZ (B.DALY,T.MULLINS)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	4
13	15	15	18	A CHANCE B.CANNON,N.WILSON (D.DILLON,R.PORTER)	KENNY CHESNEY (V) BNA 64987	13
*** AIRPOWER ***						
14	21	36	5	SHE'S GONNA MAKE IT A.REYNOLDS (K.BLAZY,K.WILLIAMS,G.BROOKS)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	14
15	18	17	14	ONE OF THOSE NIGHTS TONIGHT J.STROUD,L.MORGAN (S.LONGACRE,R.GILES)	LORRIE MORGAN (V) BNA 65333	15
16	11	7	22	A BROKEN WING M.MCBRIDE,P.WORLEY (J.HOUSE,S.HOGIN,P.BARNHART)	MARTINA MCBRIDE (C) (D) (V) RCA 64963	1
17	17	18	11	ONE SMALL MIRACLE B.J.WALKER,J.P.K.LEHNING (B.ANDERSON,S.WARINER)	BRYAN WHITE ASYLUM ALBUM CUT	17
*** AIRPOWER ***						
18	19	22	9	COME SOME RAINY DAY B.MAHER (B.MCGRATH,B.KIRSCH)	WYNONNA CURB ALBUM CUT/UNIVERSAL	18
*** AIRPOWER ***						
19	27	37	13	NOTHIN' BUT THE TAILLIGHTS J.STROUD,C.BLACK (C.BLACK,S.WARINER)	CLINT BLACK RCA ALBUM CUT	19
20	13	5	18	BETWEEN THE DEVIL AND ME K.STEGALL (H.ALLEN,C.CHAMBERLAIN)	ALAN JACKSON (V) ARISTA NASHVILLE 13106	2
21	29	31	15	THE DAY THAT SHE LEFT TULSA (IN A CHEVY) D.COOK (M.D.SANDERS,S.DIAMOND)	WADE HAYES (C) (D) COLUMBIA 78745	21
22	24	30	16	I CAN LOVE YOU BETTER P.WORLEY,B.CHANCEY (KOSTAS,P.B.HAYES)	DIXIE CHICKS (C) (D) MONUMENT 78746	22
23	23	26	12	STILL IN LOVE WITH YOU D.WAS,T.TRITT (T.TRITT)	TRAVIS TRITT WARNER BROS. ALBUM CUT	23
24	22	27	17	IF YOU CAN'T BE GOOD (BE GOOD AT IT) K.LEHNING (T.SEALS,B.MILLER)	NEAL MCCOY ATLANTIC ALBUM CUT	22
25	31	33	10	IF I NEVER STOP LOVIN' YOU P.MCMARIN (D.KEES,S.EWING)	DAVID KERSH (C) (D) (V) CURB 73045	25
26	12	4	18	I'M SO HAPPY I CAN'T STOP CRYING J.STROUD,T.KEITH (STING)	TOBY KEITH WITH STING (C) (D) (V) MERCURY 568114	2
27	32	32	8	JUST BETWEEN YOU AND ME R.ZAVITSON,T.HASELDEN,P.GREENE (H.KINLEY,R.ZAVITSON,J.KINLEY,D.ZAVITSON)	THE KINLEYS (C) (D) EPIC 78766	27
28	26	16	22	FROM HERE TO ETERNITY R.E.ORRALL,J.LEO (M.PETERSON,R.E.ORRALL)	MICHAEL PETERSON REPRISE ALBUM CUT	1
29	20	14	12	LONGNECK BOTTLE A.REYNOLDS (S.WARINER,R.CARNES)	GARTH BROOKS (V) CAPITOL 19851/CAPITOL NASHVILLE	1
30	28	20	19	LOVE GETS ME EVERY TIME R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN (C) (D) (V) MERCURY 568062	1
31	36	43	4	PERFECT LOVE T.BROWN,T.YEARWOOD (S.RUSS,S.SMITH)	TRISHA YEARWOOD (V) MCA NASHVILLE 72034	31
32	33	34	14	THE NOTE D.JOHNSON,J.HOBBS (B.MOORE,M.RAY)	DARYLE SINGLETARY (C) (D) (V) GIANT 17268/REPRISE	32
33	25	23	8	WHAT IF R.MCENTIRE,D.MALLOY (D.WARREN)	REBA MCENTIRE (C) (D) (V) MCA NASHVILLE 72026	23
34	35	39	8	THEN WHAT J.STROUD,C.WALKER (R.SHARP,J.VEZNER)	CLAY WALKER (C) (D) (V) GIANT 17262/REPRISE	34
35	34	35	9	IT'S NOT OVER M.WRIGHT (L.KINGSTON,M.WRIGHT)	MARK CHESNUTT (FEAT. VINCE GILL AND ALISON KRAUSS) (V) DECCA 72032	34
36	42	57	3	A HOUSE WITH NO CURTAINS K.STEGALL (A.JACKSON,J.MCBRIDE)	ALAN JACKSON (V) ARISTA NASHVILLE 13070	36
37	40	47	4	BYE, BYE B.GALLIMORE,T.MCGRAW (P.VASSAR,M.BOURKE)	JO DEE MESSINA CURB ALBUM CUT	37

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
38	37	41	13	JUST DON'T WAIT AROUND TIL SHE'S LEAVIN' T.BROWN (D.L.MURPHY)	DAVID LEE MURPHY (V) MCA NASHVILLE 72024	37
39	47	59	4	LONELY WON'T LEAVE ME ALONE S.HENDRICKS (M.DANNA,J.A.SWEET)	TRACE ADKINS CAPITOL NASHVILLE ALBUM CUT	39
40	39	40	11	JUST ANOTHER HEARTACHE T.BROWN (E.HILL,M.D.SANDERS)	CHELY WRIGHT (V) MCA NASHVILLE 72025	39
41	41	42	10	CLOSER TO HEAVEN B.MEVIS (A.MAYO,B.LUTHER)	MILA MASON ATLANTIC ALBUM CUT	41
42	44	46	4	YOU'LL NEVER KNOW D.MALLOY (K.RICHEY,ANGELO)	MINDY MCCREADY (C) (D) (V) BNA 65394	42
43	46	48	11	THERE'S ONLY YOU C.FARREN (S.EWING,D.KEES)	KEVIN SHARP 143 ALBUM CUT/ASYLUM	43
44	54	—	6	VALENTINE D.SHEA (J.BRYCKMAN,J.KUGELL)	MARTINA MCBRIDE WITH SPECIAL GUEST ARTIST JIM BRICKMAN (C) (D) (V) RCA 64963	44
45	45	45	14	WHAT A WOMAN KNOWS T.BROWN,E.GORDY, JR. (K.TYLER,D.CHILD,G.BURR)	KRIS TYLER (C) (D) (V) RISING TIDE 56051	45
46	48	49	11	THAT DOES IT C.FARREN (J.SELLERS,A.CUNNINGHAM)	JASON SELLERS (C) (V) BNA 65322	46
47	55	—	2	TOO GOOD TO BE TRUE R.E.ORRALL,J.LEO (M.PETERSON,G.PISTILLI)	MICHAEL PETERSON REPRISE ALBUM CUT	47
48	49	55	5	SHAME ABOUT THAT P.ANDERSON (S.EVANS,J.O'HARA)	SARA EVANS (C) (V) RCA 65324	48
49	53	63	4	LEAVING OCTOBER R.SLATE,D.JOHNSON (W.WOMACK,T.DOUGLAS)	SONS OF THE DESERT EPIC ALBUM CUT	49
50	75	—	2	DREAM WALKIN' J.STROUD,T.KEITH (T.KEITH,C.CANNON)	TOBY KEITH MERCURY ALBUM CUT	50
51	66	—	2	TO HAVE YOU BACK AGAIN E.GORDY, JR. (A.ROBOFF,A.ROMAN)	PATTY LOVELESS EPIC ALBUM CUT	51
52	57	62	4	TAKIN' THE COUNTRY BACK K.STEGALL (C.WRIGHT,M.STUART)	JOHN ANDERSON MERCURY ALBUM CUT	52
53	51	53	7	SOMEBODY WILL S.HENDRICKS,G.NICHOLSON (W.ALDRIDGE,B.CRISLER,S.D.JONES)	RIVER ROAD CAPITOL NASHVILLE ALBUM CUT	51
54	50	52	6	THE KIND OF HEART THAT BREAKS R.SLATE,J.E.NORMAN (C.A.T.CUMMINGS,P.DOUGLAS,K.TRIBBLE)	CHRIS CUMMINGS (C) (D) (V) WARNER BROS. 17267	50
55	52	54	19	WHEN LOVE STARTS TALKIN' B.MAHER (J.O'HARA,B.MAHER,G.NICHOLSON)	WYNONNA (C) (D) (V) CURB 56095/UNIVERSAL	13
56	60	60	4	BROKEN ROAD B.GALLIMORE,S.SMITH (M.HUMMON,B.E.BOYD,J.HANNA)	MELODIE CRITTENDEN ASYLUM ALBUM CUT	56
57	65	—	2	SAY WHEN D.COOK,W.WILSON (P.NELSON,L.BOONE,J.RICH)	LONESTAR BNA ALBUM CUT	57
58	68	75	3	YOU'RE STILL THE ONE R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN (C) (D) (V) MERCURY 568452	58
59	61	73	3	BETTER THAN IT USED TO BE J.STROUD (M.D.SANDERS,N.THRASHER)	RHETT AKINS (V) DECCA 72036	59
60	64	66	3	CHEATIN' ON HER HEART C.HOWARD (M.D.SANDERS,P.HOWELL)	JEFF CARSON CURB ALBUM CUT/MCG	60
61	67	64	4	ONE NIGHT E.GORDY, JR. (S.FISHELL (L.STOREY,R.CARNES,J.CARNES)	JC JONES (C) (D) (V) RISING TIDE 56054	61
62	59	51	19	MORE THAN EVERYTHING J.STROUD (M.GREEN,A.MAYO)	RHETT AKINS (C) (D) (V) DECCA 72022	41
63	62	72	3	STEP RIGHT UP M.BRIGHT (T.SHAPIRO (T.HALLER)	CACTUS CHOIR (C) (D) (V) CURB 56098/UNIVERSAL	62
*** Hot Shot Debut ***						
64	NEW	1	1	I'M FROM THE COUNTRY T.BROWN (M.BROWN,R.YOUNG,S.WEBB)	TRACY BYRD MCA NASHVILLE ALBUM CUT	64
65	69	69	5	SENDING ME ANGELS G.NICHOLSON,E.GORDY, JR.,D.MCCLINTON (J.WILLIAMS,F.MILLER)	DELBERT MCCLINTON (V) CURB 56050/RISING TIDE	65
66	58	56	8	THE NEXT STEP J.STROUD,W.WILSON (K.BLAZY,S.BLAZY,M.HUMMON)	JIM COLLINS (C) (D) (V) ARISTA NASHVILLE 13107	55
67	NEW	1	1	CONNECTED AT THE HEART R.CHANCEY,E.SEAY (S.EWING,D.KEES)	RICOCHEAT COLUMBIA ALBUM CUT	67
68	71	74	3	WHAT'S COME OVER YOU J.LEO (G.NELSON,D.SWANDER)	PAUL BRANDT REPRISE ALBUM CUT	68
69	63	58	15	DID I SHAVE MY LEGS FOR THIS? C.FARREN (D.CARTER,R.HART)	DEANA CARTER (C) (D) (V) CAPITOL NASHVILLE 58672	25
70	56	44	18	OF COURSE I'M ALRIGHT D.COOK,ALABAMA (B.KIRSCH)	ALABAMA (V) RCA 64965	22
71	RE-ENTRY	17	17	NICKAJACK S.BOGARD,S.CURNUTTE,M.MAHER (S.HENDRICKS,G.NICHOLSON)	RIVER ROAD (C) (D) (V) CAPITOL NASHVILLE 58666	37
72	74	—	2	PUT YOUR HEART INTO IT E.SEAY,W.RAMBEAUX (S.AUSTIN,W.RAMBEAUX)	SHERIE AUSTIN (C) (D) (V) ARISTA NASHVILLE 13083	72
73	72	67	8	TWO PINA COLADAS A.REYNOLDS (S.CAMP,B.HILL,S.MASON)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	50
74	NEW	1	1	TO BE WITH YOU R.MALO,D.COOK (R.MALO,J.HOUSE)	THE MAVERICKS MCA NASHVILLE ALBUM CUT	74
75	70	61	16	POSTMARKED BIRMINGHAM M.BRIGHT (P.VASSAR,D.SAMPSON)	BLACKHAWK (V) ARISTA NASHVILLE 13107	37

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

Billboard Top Country Singles Sales

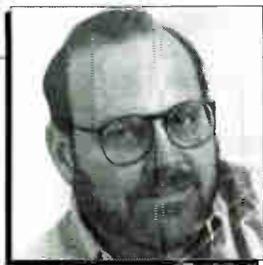
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	1	1	34	HOW DO I LIVE ▲ ² CURB 73022 27 weeks at No. 1	LEANN RIMES
2	2	2	11	DON'T BE STUPID (YOU KNOW I LOVE YOU) MERCURY 568242	SHANIA TWAIN
3	4	5	10	WHAT IF I SAID WARNER BROS. 17263 ANITA COCHRAN (DUET WITH STEVE WARINER)	
4	3	3	9	WHAT IF MCA NASHVILLE 72026 REBA MCENTIRE	
5	7	10	9	I CAN LOVE YOU BETTER MONUMENT 78746/SONY	DIXIE CHICKS
6	6	4	18	LOVE GETS ME EVERY TIME ● MERCURY 568062	SHANIA TWAIN
7	5	6	22	YOU LIGHT UP MY LIFE ● CURB 73027	LEANN RIMES
8	15	—	2	THEN WHAT GIANT 17262/WARNER BROS.	CLAY WALKER
9	9	12	8	THE DAY THAT SHE LEFT TULSA (IN A CHEVY) COLUMBIA 78745/SONY	WADE HAYES
10	11	11	7	THE NOTE GIANT 17268/WARNER BROS.	DARYLE SINGLETARY
11	8	8	39	IT'S YOUR LOVE ▲ CURB 73019	TIM MCGRAW (WITH FAITH HILL)
12	10	7	11	SOMETHING THAT WE DO RCA 65336/RLG	CLINT BLACK
13	13	14	15	DID I SHAVE MY LEGS FOR THIS? CAPITOL NASHVILLE 58672	DEANA CARTER

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	12	9	18	THE REST OF MINE CAPITOL NASHVILLE 58680	TRACE ADKINS
15	NEW	1	1	IF I NEVER STOP LOVING YOU CURB 73045	DAVID KERSH
16	14	13	13	I'M SO HAPPY I CAN'T STOP CRYING MERCURY 568114	TOBY KEITH WITH STING
17	NEW	1	1	YOU'RE STILL THE ONE MERCURY 568452	SHANIA TWAIN
18	16	15	16	WHAT IF I DO BNA 64990/RLG	MINDY MCCREADY
19	17	16	18	WHEN LOVE STARTS TALKIN' CURB 56095/UNIVERSAL	WYNONNA
20	20	21	20	A BROKEN WING/VALENTINE RCA 64963/RLG	MARTINA MCBRIDE
21	21	20	17	MORE THAN EVERYTHING DECCA 72022/MCA NASHVILLE	RHETT AKINS
22	23	25	3	JUST BETWEEN YOU AND ME EPIC 78766/SONY	THE KINLEYS
23	24	24	86	THE LIGHT IN YOUR EYES/BLUE CURB 76959	LEANN RIMES
24	19	18	13	LOVE OF MY LIFE MERCURY 568140	SAMMY KERSHAW
25	18	19	21	YOU WALKED IN BNA 64942/RLG	LONESTAR

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.

Latin Notas



by John Lannert

CHIRINO'S GOT SPIRIT: Willy Chirino, a longtime favorite of Miami's tropical music fans and an instrumental part of various charities to help fellow Cubans, has been selected for the Spirit of Hope Award. The trophy will be handed out April 7 at Billboard's fifth annual Latin Music Awards at the Tropicana Club in Miami Beach. Chirino is signed to Sony Discos.

The Spirit of Hope Award, named in honor of Selena, is given annually to Latino stars who have contributed to civic or community projects. The previous two winners are Epic/Sony's Gloria Estefan and PolyGram Latino's Emmanuel.

The award program will close out Billboard's ninth annual International Latin Music Conference, slated to take place April 5-7 at the Biscayne Bay Marriott in Miami.

As in years past, the three-day confab will boast a keynote address, showcase sets, and industry panels. Closing out the conclave will be the Latin Music Awards.

The four panel topics are expected to focus on SoundScan, the shortage of executive talent in the Latino record biz, producers and recording studios, and Latino concert promotion. For more information, contact Maureen Ryan, Billboard's director of special events, at 212-536-5002. Her fax number is 212-536-1400.

SPIN CONTROL: Ever since Hot Latin Tracks was reinstated 10 years ago, record labels have engaged in a most heated competition to secure the top rung of the chart for their artists.

For the most part, the skirmishes have been relatively honorable, hard-fought endeavors to maximize an artist's presence on the chart.

However, spirited efforts to reach the pinnacle of Hot Latin Tracks occasionally have aroused tempers among label executives, which are usually followed by allegations of unfair play against their competitors.

Many of these accusations are rooted in "spot buys," in which labels mask abridged versions of singles as radio advertisements.

Broadcast Data Systems (BDS), which monitors Latino radio stations that report to Hot Latin Tracks, records these "spots" as legitimate plays, until the company implements a detection program that roots out the invalid spins.

Unfortunately, BDS does not always catch the guilty party by the time the damage has been done. The unhappy result is that a song can acquire an undeserved position on the chart.

Such is the case this issue in the upper echelon of Hot Latin Tracks. Executives throughout the industry complained this past week that this sector of the chart has benefited from delinquent detections.

Billboard will not tolerate attacks on the integrity of the Latino music industry. Effective next issue, any song found with 50 or more invalid plays will be suspended from the chart for the week of publication. In addition, the suspended song (or songs) will be identified in this column during the week of suspension.

The invalid-detection limit of 50 provides a comfortable margin of error for possible technological problems, while safeguarding the reputation of a market that merits nothing but the most aboveboard, forthright environment in which to do business.

The issue of paid airplay is not limited to the Latino music market but is also an area of concern for other Billboard charts. While at this time the industry consensus is that Billboard charts should count paid airplay of entire tracks, (Continued on page 31)

Hot Latin Tracks



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
				*** No. 1 ***	
1	NEW	1	1	LOS TEMERARIOS FONOVISIA	POR QUE TE CONOCI A. ANGEL ALBA (A. ANGEL ALBA)
2	1	1	10	ALEJANDRO FERNANDEZ FEAT. GLORIA ESTEFAN SONY DISCOS/SONY	EN EL JARDIN E. ESTEFAN JR. (K. SANTANDER)
3	3	6	8	ENRIQUE IGLESIAS FONOVISIA	LLUVIA CAE R. PEREZ BOTIJA (E. IGLESIAS, R. PEREZ BOTIJA)
4	2	2	9	LUIS MIGUEL WEA LATINA	CONTIGO (ESTAR CONTIGO) L. MIGUEL (B. SILVETTI, S. RIERA IBAÑEZ)
5	5	3	14	ANA GABRIEL SONY DISCOS/SONY	A PESAR DE TODOS A. GABRIEL (A. GABRIEL)
6	4	4	21	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	SI TU SUPERAS E. ESTEFAN JR., K. SANTANDER (K. SANTANDER)
7	7	13	3	CELINE DION 550 MUSIC/EPIC/SONY	MY HEART WILL GO ON W. AFANASIEFF, J. HORNER (J. HORNER, W. JENNINGS)
				*** GREATEST GAINER ***	
8	18	30	3	INDIA RMM	MI MAYOR VENGANZA I. INFANTE (R. BARRERA)
9	6	5	9	CRISTIAN ARIOLA/BMG	SI TU ME AMARAS R. PEREZ (R. PEREZ)
10	9	25	3	ALEJANDRO SANZ WEA LATINA	CORAZON PARTIO E. AUFFINENGO, M. ARENAS (A. SANZ)
11	24	—	2	OLGA TANON WEA LATINA	EL FRIO DE TU ADIOS O. TANON (Y. MONROUZEAU)
12	10	39	3	MARCO ANTONIO SOLIS FONOVISIA	ME VAS A HACER LLORAR M. A. SOLIS (M. A. SOLIS)
13	13	19	4	LOS TIGRES DEL NORTE FONOVISIA	CON QUE DERECHO E. HERNANDEZ, LOS TIGRES DEL NORTE (D. VITE)
14	16	34	3	JUAN GABRIEL ARIOLA/BMG	ASI FUE J. GABRIEL (J. GABRIEL)
15	14	11	11	PEDRO FERNANDEZ POLYGRAM LATINO	DESPACITO H. PATRON (J. A. JIMENEZ)
16	NEW	1	1	MARC ANTHONY RMM	SI TE VAS A. PENNA, M. ANTHONY (P. FERNANDEZ)
17	NEW	1	1	DAYANARA TROPIC	JERIGONZA E. REYES (DAYANARA, E. REYES, M. D. LURDES)
18	11	9	22	CRISTIAN ARIOLA/BMG	LO MEJOR DE MI R. PEREZ (R. PEREZ)
19	8	7	9	VICTOR MANUELLE SONY DISCOS/SONY	ASI ES LA MUJER NOT LISTED (O. ALFARNO)
20	12	15	4	JOSE LUIS RODRIGUEZ WITH LOS PANCHOS SONY DISCOS/SONY	NO ME QUIERAS TANTO H. MASELLI, J. NAVARRO (R. HERNANDEZ)
21	17	21	19	LUIS MIGUEL WEA LATINA	EL RELOJ L. MIGUEL (R. CANTORAL)
22	39	—	7	DINASTIA NORTENA FONOVISIA	ACABO DE ENTERARME J. R. ESPARZA (M. RUIZ)
23	20	14	7	GILBERTO SANTA ROSA SONY DISCOS/SONY	QUE SE LO LLEVE EL RIO J. M. LUGO, G. SANTA ROSA (R. BARRERA)
24	21	18	6	MDO SONY DISCOS/SONY	VOLVERAS A MI NOT LISTED (A. JAEN, R. QUIJANO)
25	22	24	17	MARC ANTHONY RMM	Y HUBO ALGUIEN A. PENNA, M. ANTHONY (O. ALFARNO)
26	23	20	18	VICENTE FERNANDEZ SONY DISCOS/SONY	NOS ESTORBO LA ROPA P. RAMIREZ (T. BELLO)
27	19	22	5	ALTO VOLTAJE FONOVISIA	YO SIN TU AMOR C. I. CABIZA ELIAS (E. GILL)
28	27	31	11	LA MAKINA SONY DISCOS/SONY	NADIE SE MUERE O. SANTANA (SANTANA)
29	32	—	2	GRUPO LIMITE POLYGRAM LATINO	SENTIMIENTOS J. CARRILLO (A. VILLAREAL)
30	25	26	15	INTOCABLE EMI LATIN	DONDE ESTAS? J. L. AYALA (E. ALANIS)
31	28	36	3	MILLIE EMI LATIN	ME EQUIVOQUE M. FLORES, K. C. PORTER (M. FLORES)
32	NEW	1	1	LOS TUCANES DE TIJUANA EMI LATIN	HACEMOS BONITA PAREJA G. FELIX (M. QUINTERO LARA)
33	26	12	16	GRUPO LIMITE POLYGRAM LATINO	HASTA MANANA J. CARRILLO (R. RIVA, K. CAMPOS)
34	15	8	12	GRUPO MANIA SONY DISCOS/SONY	ME MIRAS Y TE MIRO O. SERRANO, B. SERRANO (O. SERRANO)
35	30	28	6	JOSE JOSE ARIOLA/BMG	EL MAS FELIZ DEL MUNDO J. JOSE, R. PEREZ BOTIJA (M. ALEJANDRO)
36	29	23	11	BANDA EL RECODO FONOVISIA	COMO EL PRIMER DIA G. LIZARRAGA (D. CHOI)
37	NEW	1	1	DOMINGO QUINONES RMM	SI PUDIERA VOLVER A VERTE C. SOTO, D. QUINONES (R. MONCLOVA)
38	38	35	10	BANDA ARKANGEL R-15 LUNA/FONOVISIA	VOY A PINTAR MI RAYA A. DE LUNA (J. NAVARRO)
39	NEW	1	1	MELINA LEON TROPIC	VIAJE AL CIELO E. REYES, A. MONTALBAN (E. REYES, A. MONTALBAN, M. D. LURDES)
40	31	—	2	EDNITA NAZARIO EMI LATIN	SIENTO QUE TE ACABAS DE IR L. NAZARIO, K. C. PORTER (M. FLORES)

POP		TROPICAL/SALSA		REGIONAL MEXICAN	
25 STATIONS		23 STATIONS		70 STATIONS	
1	CELINE DION 550 MUSIC/EPIC/SONY MY HEART...	1	INDIA RMM MI MAYOR VENGANZA	1	LOS TEMERARIOS FONOVISIA POR QUE TE CONOCI
2	ALEJANDRO FERNANDEZ FEAT. GLORIA ESTEFAN SONY DISCOS/SONY EN EL JARDIN	2	CELINE DION 550 MUSIC/EPIC/SONY MY HEART...	2	LOS TIGRES DEL NORTE FONOVISIA CON QUE DERECHO
3	LUIS MIGUEL WEA LATINA CONTIGO	3	OLGA TANON WEA LATINA EL FRIO DE TU ADIOS	3	MARCO ANTONIO SOLIS FONOVISIA MI VAS A HACER...
4	ENRIQUE IGLESIAS FONOVISIA LLUVIA CAE	4	MARC ANTHONY RMM SI TE VAS	4	ANA GABRIEL SONY DISCOS/SONY A PESAR DE...
5	CRISTIAN ARIOLA/BMG SI TU ME AMARAS	5	VICTOR MANUELLE SONY DISCOS/SONY ASI ES LA...	5	DINASTIA NORTENA PLATINO/FONOVISIA ACABO DE...
6	ALEJANDRO SANZ WEA LATINA CORAZON PARTIO	6	DAYANARA TROPIC JERIGONZA	6	GRUPO LIMITE POLYGRAM LATINO SENTIMIENTOS
7	ALEJANDRO FERNANDEZ SONY DISCOS/SONY SI TU...	7	GILBERTO SANTA ROSA SONY DISCOS/SONY QUE SE...	7	INTOCABLE EMI LATIN DONDE ESTAS?
8	DAYANARA TROPIC JERIGONZA	8	LA MAKINA SONY DISCOS/SONY NADIE SE MUERE	8	VICENTE FERNANDEZ SONY DISCOS/SONY NOS ESTORBO...
9	ANA GABRIEL SONY DISCOS/SONY A PESAR DE...	9	ALTO VOLTAJE FONOVISIA YO SIN TU AMOR	9	LOS TUCANES DE TIJUANA WEA LATINA HACEMOS BONITA...
10	MDO SONY DISCOS/SONY VOLVERAS A MI	10	MARC ANTHONY RMM Y HUBO ALGUIEN	10	BANDA EL RECODO FONOVISIA QUE SE TE OLVIDO
11	MARC ANTHONY RMM SI TE VAS	11	ALEJANDRO FERNANDEZ FEAT. GLORIA ESTEFAN SONY DISCOS/SONY EN EL JARDIN	11	GRUPO LIMITE POLYGRAM LATINO HASTA MANANA
12	OLGA TANON WEA LATINA EL FRIO DE TU ADIOS	12	GRUPO MANIA SONY DISCOS/SONY ME MIRAS Y TE...	12	BANDA EL RECODO FONOVISIA COMO EL PRIMER DIA
13	MILLIE EMI LATIN ME EQUIVOQUE	13	DOMINGO QUINONES RMM SI PUDIERA VOLVER A...	13	BANDA ARKANGEL R-15 LUNA/FONOVISIA VOY A...
14	JOSE LUIS RODRIGUEZ WITH LOS PANCHOS SONY DISCOS/SONY NO ME...	14	MELINA LEON TROPIC VIAJE AL CIELO	14	ENRIQUE IGLESIAS FONOVISIA LLUVIA CAE
15	CRISTIAN ARIOLA/BMG LO MEJOR DE MI	15	MILLIE EMI LATIN ME EQUIVOQUE	15	BOBBY PULIDO EMI LATIN LE PEDIRE

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 gain. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 25 are removed from the chart after 26 weeks. © 1998 Billboard/BPI Communications, Inc.

NEXO

"NO ME DIGAN NADA"

NO ME DIGAN NADA
E SU ALBUM
CHALA PA'ALLA 420874

Paloma San Basilio

CLÁSICAMENTE TUYA

Paloma San Basilio
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NOTAS

(Continued from page 34)

the same does not hold true for paid plays of abridged versions of songs.

It can be argued that legitimate buys of plays helps expose an artist, whereas the usage of shortened versions of singles plainly indicates an attempt to manipulate.

JULIO WINS AMA: Sony Discos superstar **Julio Iglesias** won the inaugural Latin music artist category at the American Music Awards (AMA), held Jan. 26 at the Shrine Auditorium in Los Angeles. The other pair of big-name nominees for the trophy were Julio's son **Enrique**, who records for Fonovisa, and WEA Latina's **Luis Miguel**.

Though he did not triumph, Enrique still gained valuable exposure on the ABC show with his live performance of his current hit, "Lluvia Cae." A tip of the hat goes to the AMAs for making space for a Latino artist to perform.

MÁS MENUENDO: As former members of **Menudo** hook up for their two shows Jan. 30 and Saturday (31) in San Juan, Puerto Rico, fans of the vocal group can learn all they want to know about the history of the act at Menudo Online, located at <http://members.aol.com/Menudo77/index.html>.

The World Wide Web site was created last year by **Lisa Berton**, a photographer who has been a self-confessed Menudo superfan for 16 years. She is

booked to cover the shows for Associated Press and *People En Español*. Berton hosts a weekly chat session at 8 p.m. Mondays at her Web site. Among the former Menudo members who have dropped by is Arista/Latin singer **Rubén Gómez**.

According to Berton, since 1977, when Menudo was founded by **Edgardo Díaz**, 33 singers have become band members, including the vocalists of **MDO**, the '90s incarnation of Menudo, signed to Sony Discos/Sony.

Though the reunion show features six Menudo alumni, Berton notes that Menudo performed only as a quintet. She adds that the only original member of the group performing at the concert is **Ricky Meléndez**, a cousin of Díaz's.

Meanwhile, **Ricky Martin**, one of the most famous Menudo alumnus, is slated to drop his new disc, "Vuelve," Feb. 12 on Sony. The album was co-produced by **K.C. Porter** and another Menudo alum, **Robi Rosa**.

J. MARTÍNEZ DIES: **Joe Martínez**, a highly regarded accordionist and backing singer for Fonovisa Tejano act **Hometown Boys**, died Jan. 22 in Pasadena, Texas. Martínez was 34. The Lubbock, Texas, native, who was recovering from a quadruple-bypass operation, died of cardiac arrest while performing at a Pasadena nightclub with his brothers **Rick** and **Jesse**, both of

whom are members of **Hometown Boys**. Martínez's recently formed new band, **Joe Martínez Y Su Grupo Dream**, had just put out its new disc, "A New Beginning," on Houston's Toka Records.

ASCAP BOWS TRADE GROUP: **Marilyn Bergman**, president/chairman of ASCAP has announced the formation of the ASCAP Latin Council, an advisory outfit comprising prominent writers, publishers, and other leaders from the Latino music industry.

The purpose of the group, whose inaugural meeting is slated to take place Monday (2) in Miami, is to assist ASCAP in its Latin repertory.

MERCADO'S SHOWSTOPPERS: RMM president **Ralph Mercado**, who remains very active in the concert promotion arena, has lined up four blockbuster multi-artist concerts in 1998. The first is **El Concierto Del Amor**; Feb. 21 at New York's Madison Square Garden. RMM's **India**, Sony's **DLG**, and WeaCaribe's **Frankie Negrón** are among the headliners of the annual Valentine's Day-themed program.

Two other concerts set to be held at the Garden are **Memorial Jam**, with merengue and Latin dance acts, May 23, and the venerable **New York Salsa Festival**, now in its 23rd year, Sept. 15.

Also scheduled is **Latin Jazz Jam**, a Latin jazz happening that forms part of the famed **JVC Jazz Festival**, June 27 at New York's Carnegie Hall.

ARGENTINA NOTAS: **Enrique Pérez Fogwill**, president of Argentine recording association **CAPIF**, is

set to step down in March to become market director of Warner Music Argentina. Industry veteran **Roberto Piay** is expected to replace Pérez Fogwill.

On Dec. 27, 1997, an awesome array of stars performed their hits for the inaugural edition of "Buenos Aires Shopping Music" at Vélez Sarsfield Stadium in Mexico City. On hand to perform were **Xuxa**, **Fey**, **Javier García**, **Chris Duran**, **Emanuel Ortega**, **Alejandro Lerner**, **Patricia Sosa**, **Cae**, **Las Sabrosas Zarigüellas**, **Marcela Morelo**, **Amboé**, and **Los Solcilloncas**. Free tickets for the show were handed out with a minimum purchase of \$10 by the Alto Palermo and Alto Avellaneda shopping centers as part of their year-end promotions.

Always-popular pop/reggae act **Los Pericos** celebrated its 10-year music career with a free, open-air concert for 50,000 Dec. 28 in Buenos Aires. Stand-out guest performers were **Fito Páez**, **Soda Stéreo's Zeta Bosio**, **Ratones Paranoicos' Juanse**, and **Los Auténticos Decadentes**.

CHART NOTES, RADIO: **Los Temerarios** bow atop Hot Latin Tracks with

"Por Que Te Conoci," the leadoff single from the group's first studio disc, "Como Te Recuerdo." The song also tops the regional Mexican genre chart.

Tropix Music, an upstart indie from San Juan drawing distribution interest from the majors, snags two debut slots this issue on Hot Latin Tracks.

The first track, "Jerigonza," which debuts at No. 17, is a cute, techno-laced pop hit by **Dayanara** that is the follow-up to the titular hit from her fine label bow, "Antifaz."

The second, "Viaje Del Cielo" by sultry *merenguera* **Melina León**, enters at No. 39. It is featured on her likable label debut, "Mujeres Liberadas."

Quebeoise superstar **Celine Dion** notches her second No. 1 on the pop genre chart with "My Heart Will Go On" (550 Music/Epic/Sony), the hit tune made famous, in part, by the blockbuster film "Titanic." And salsa *princesa* **India** reaches the top of the tropical/salsa chart this issue with "Mi Mayor Venganza" (RMM).

Assistance in preparing this column was provided by **Marcelo Fernández Bitar** in Buenos Aires.

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LATIN TRACKS A-Z

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

Billboard

FEBRUARY 7, 1998

Top New Age Albums™

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 & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	11	★ ★ NO. 1 ★ ★ PAINT THE SKY WITH STARS — THE BEST OF ENYA REPRISE 46835/WARNER BROS. 4 weeks at No. 1	ENYA
2	2	12	TRIBUTE VIRGIN 44981	YANNI
3	3	22	DEVOTION: THE BEST OF YANNI PRIVATE MUSIC 82153/WINDHAM HILL	YANNI
4	4	52	PICTURE THIS ● WINDHAM HILL 11211	JIM BRICKMAN
5	6	10	CONVERSATIONS WITH GOD - A WINDHAM HILL COL. WINDHAM HILL 11304	VARIOUS ARTISTS
6	NEW▶		ROMANCE II AMERICAN GRAMAPHONE 107	VARIOUS ARTISTS
7	5	24	NIGHTBIRD BMG SPECIAL PRODUCTS 44579	YANNI
8	10	15	SONGS WITHOUT WORDS - A WINDHAM HILL COL. WINDHAM HILL 11212	VARIOUS ARTISTS
9	7	41	IN THE MIRROR ● PRIVATE MUSIC 82150/WINDHAM HILL	YANNI
10	8	47	AVALON GTSP 537112	JOHN TESH
11	11	39	PORT OF MYSTERY WINDHAM HILL 11241	YANNI
12	9	17	THE GIFT ● WINDHAM HILL 11242	JIM BRICKMAN
13	12	22	ONCE IN A BLUE UNIVERSE HIGHER OCTAVE 44638/VIRGIN	CRAIG CHAQUICO
14	14	91	SONGS FROM A SECRET GARDEN PHILIPS 528230	SECRET GARDEN
15	13	71	LINUS & LUCY - THE MUSIC OF VINCE GUARALDI ● DANCING CAT 11184/WINDHAM HILL	GEORGE WINSTON
16	16	41	WHITE STONES PHILIPS 534605	SECRET GARDEN
17	15	22	APURIMAC III-NATURE SPIRIT PRIDE HIGHER OCTAVE 44639/VIRGIN	CUSCO
18	20	42	VITAL FORCE HIGHER OCTAVE 77591/VIRGIN	3RD FORCE
19	18	48	GYPSY PASSION NEW FLAMENCO NARADA 63931	VARIOUS ARTISTS
20	19	13	O'R MABINOGLI-LEGENDS OF THE CELTS REAL MUSIC 9333	CEREDWEN
21	22	14	HARPESTRY A CONTEMPORARY COLLECTION IMAGINARY ROAD 536142	VARIOUS ARTISTS
22	21	4	THE BEST NEW AGE VOLUME 4 PRIORITY 51020	VARIOUS ARTISTS
23	23	2	TRANQUILITY REAL MUSIC 5994	VARIOUS ARTISTS
24	RE-ENTRY		SWEET RETURN REAL MUSIC 1818	HILARY STAGG
25	25	18	OPEN HOUSE TIME LINE 14	LORIE LINE

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

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Latin Music Quarterly Program Guide

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Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®				
★ ★ ★ No. 1 ★ ★ ★				
1	1	11	HARRY CONNICK, JR.	11 weeks at No. 1 TO SEE YOU
2	2	10	SOUNDTRACK	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL
3	3	22	DIANA KRALL	LOVE SCENES
4	4	72	ROYAL CROWN REVUE	MUGZY'S MOVE
5	5	15	ROYAL CROWN REVUE	CAUGHT IN THE ACT - LIVE!
6	7	98	DIANA KRALL	ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)
7	9	12	DIANNE REEVES	THAT DAY...
8	6	18	DAVE GRUSIN	DAVE GRUSIN PRESENTS WEST SIDE STORY
9	8	31	THE MANHATTAN TRANSFER	SWING
10	12	17	DEE DEE BRIDGEWATER	DEAR ELLA
11	13	48	CHARLIE HADEN & PAT METHENY	BEYOND THE MISSOURI SKY (SHORT STORIES)
12	10	22	ELLA FITZGERALD & LOUIS ARMSTRONG	THE BEST OF ELLA FITZGERALD & LOUIS ARMSTRONG ON VERVE
13	11	32	VARIOUS ARTISTS	PRICELESS JAZZ SAMPLER
14	14	92	LOUIS ARMSTRONG	GREATEST HITS
15	19	2	BILLIE HOLIDAY	ULTIMATE BILLIE HOLIDAY
16	20	16	JOE HENDERSON	PORGY AND BESS
17	15	18	JACKY TERRASSON & CASSANDRA WILSON	RENDEZVOUS
18	RE-ENTRY		BILLIE HOLIDAY	LOVE SONGS
19	25	89	CASSANDRA WILSON	NEW MOON DAUGHTER
20	17	32	JOHN COLTRANE	PRICELESS JAZZ
21	NEW ▶		MINGUS BIG BAND	QUE VIVA MINGUS!
22	18	30	LOUIS ARMSTRONG	PRICELESS JAZZ
23	21	18	JOHN COLTRANE	THE COMPLETE 1961 VILLAGE VANGUARD RECORDINGS
24	NEW ▶		FRED HERSCH	THELONIOUS
25	NEW ▶		NINA SIMONE	ULTIMATE NINA SIMONE

TOP CONTEMPORARY JAZZ ALBUMS™

★ ★ ★ No. 1 ★ ★ ★				
1	1	10	KENNY G	10 weeks at No. 1 KENNY G GREATEST HITS
2	3	16	PAT METHENY GROUP	IMAGINARY DAY
3	2	13	CANDY DULFER	FOR THE LOVE OF YOU
4	4	35	BONEY JAMES	SWEET THING
5	5	19	THE RIPPINGTONS FEATURING RUSS FREEMAN	BLACK DIAMOND
6	6	20	JONATHAN BUTLER	DO YOU LOVE ME?
7	7	69	KENNY G	THE MOMENT
8	8	10	RICHARD ELLIOT	JUMPIN' OFF
9	9	7	PAUL HARDCASTLE	COVER TO COVER
10	14	11	THE RIPPINGTONS	THE BEST OF THE RIPPINGTONS
11	13	40	GATO BARBIERI	QUE PASA
12	10	18	WALTER BEASLEY	TONIGHT WE LOVE
13	12	19	BOB JAMES	PLAYIN' HOOKY
14	16	31	FOURPLAY	THE BEST OF FOURPLAY
15	11	3	BILL FRISELL	GONE, JUST LIKE A TRAIN
16	19	73	PETER WHITE	CARAVAN OF DREAMS
17	18	14	THE JOHN TESH PROJECT	SAX ALL NIGHT
18	23	12	PIECES OF A DREAM	PIECES
19	15	13	GERALD ALBRIGHT	LIVE TO LOVE
20	NEW ▶		DEAN JAMES	INTIMACY
21	17	26	JOE SAMPLE	SAMPLE THIS
22	21	43	RICK BRAUN	BODY AND SOUL
23	25	54	AL JARREAU	BEST OF AL JARREAU
24	22	34	PAUL TAYLOR	PLEASURE SEEKER
25	20	20	DAVID BENOIT	AMERICAN LANDSCAPE

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

Jazz
BLUE NOTES™

by Drew Wheeler

THOSE WHO REFUSE to learn the lessons of history will be condemned to repeat them, and if you screw up in enough classes they can make you take the whole year over.

Fortunately, jazz history can take such a compelling form that you're happy to show up for class. One such instance is the expansive "Lost Jazz Shrines" project, which celebrates the fabled clubs and dance halls that were the crucibles of the development of jazz.

Originally a book idea about New York's defunct jazz bôites by Memphis-based writer David Earl Jackson, the concept moved to the stage with the input of "jazz cultural warrior" (and journalist) Willard Jenkins. With further help from the Rockefeller Foundation's Mikki Shepard, the groundwork was laid for an 18-month series of concerts, hosted by arts organizations in New York; Philadelphia; Washington, D.C.; Cleveland; Kansas City, Mo.; and elsewhere. "There is a general sketch, a general philosophy, of the idea," says Jenkins. "But in terms of the actual programming, that was left up to each individual organization based upon their constituents, their community, and the jazz history of their particular communities."

Its program book, says Jenkins, is "a more extensive piece than your average playbill" and will include a commissioned article from each community. Although the concerts are set to feature musicians who hail from each area, Jenkins says, "in a lot of cases, a lot of those musicians themselves are no longer with us. So we will be celebrating them as well at these different places."

The first series concert will be held Feb. 13 at the BAM Majestic Theater in Brooklyn, N.Y.; it will feature "Uhuru Afrika," a 1960 large-ensemble composition by Brooklyn native Randy Weston. The next night, the same venue hosts "May I Have This Dance?," which seeks to re-create the swing era as it swung at Brooklyn's long-lost Sonia Ballroom, among others. (Both events are presented by Brooklyn's 651, An Arts Center.) Later in the month, "Lost Jazz Shrines" goes to Newark, N.J., to pay tribute to Willie "The Lion" Smith and such legendary local venues as the Sound Room, Jumpin' Jive, and High Spot.

"We do a lot of celebrating of historic artists and historic movements within jazz," says Jenkins, "but then there's

also this element of venue, this element of where these things took place. In some cases, the actual place was a driving force for the creation of certain things."

DEPARTMENT OF COLTRANE STUDIES: A history lesson of a different sort will take place at New York's Carnegie Hall with the Feb. 12 Carnegie Hall Jazz Band (CHJB) program "Coltrane: A Love Supreme." This tribute to the modern jazz icon will feature guest stars Michael Brecker and Kevin Mahogany.

John Coltrane's 1964 album "A Love Supreme" features his classic quartet and weaves an emotionally profound, yet seemingly simple, suite of pieces tied to a personal, even confessional, vision of spirituality and divinity. Belonging to the alternative-seeking ethos of the 1960s, "A Love Supreme" offers a monotheistic, but not exclusively Christian, message. Says trumpeter and CHJB music director Jon Faddis, "Coltrane had a musical quest, but he also had a spiritual quest. He was looking for answers. I think he found some answers with this piece on both fronts." Trombonist Slide Hampton will arrange the Carnegie program.

Another part of the program features vocalist Mahogany performing selections from Coltrane's delightful 1963 session with jazz singer/balladeer Johnny Hartman. Asked to compare the styles of Mahogany and Hartman, Faddis replies, "I don't know that I would. I don't really like to compare like that, but Johnny Hartman had a very rich, sensual voice—that timbre. Kevin can get that too."

The concert will also include large-scale CHJB treatments of the classic Coltrane themes "Giant Steps" and "Countdown," with charts by tenor sax master Frank Foster. The frenetic, serpentine lines of the latter piece are "going to be a challenge, to say the least," says Faddis.

Do concerts like this properly serve as history lessons? "I think they do, for the audience that we pull in at Carnegie," says Faddis. "We get a lot of people from the other side of the fence, musically—from the classical world. Sometimes these are the first jazz concerts they go to."

HISTORY FOR SALE: Auction house Christie's East will hold its latest "Pop Memorabilia" sale Wednesday (4) in New York. On the block are items once owned by such pop icons as the Beatles, Bob Marley, Hank Williams, Timothy Leary, Madonna, and others. Jazzophiles may be intrigued by Cab Calloway's personalized orchestra baton (estimated value: \$1,500-\$2,000), a Wurlitzer piano owned by Duke Ellington, and a vibraphone made in the '30s for Lionel Hampton (the last two have asking prices of \$10,000-\$15,000 each). Because Hamp lost so many of his belongings in that awful apartment fire last year, maybe somebody ought to buy the vibes and give 'em back to him.

Snoop Sues Accounting Firms, Ex-Staffer
Legal Action Follows Similar Suits Filed By Knight, Dre

■ BY CHRIS MORRIS

LOS ANGELES—Rapper Snoop Doggy Dogg has joined a parade of Death Row Records figures and filed a multimillion-dollar lawsuit against the two accounting firms and a former employee of one of the companies, alleging that they mishandled his business affairs.

The action, filed by Snoop (real name Calvin Broadus) Jan. 22 in California Superior Court here, charges the two firms—Gelfand, Rennett & Feldman and its parent Coopers & Lybrand—and former Gelfand employee Steven Cantrock with breach of fiduciary duty and professional negligence. It also seeks punitive damages to be determined, an accounting, and a court order to place Broadus' funds in a trust for the musician (Billboard Bulletin, Jan. 23).

On Oct. 10, Death Row and its imprisoned owner, Marion "Suge" Knight, filed suit in the same court, claiming that the accountants had

defrauded the label; Knight's attorney, David Kenner, filed a similar suit at the same time (Billboard, Oct. 25, 1997). On Oct. 23, Dr. Dre (real name Andre Young), Knight's former partner in Death Row, lodged an action in the same court against the accountants, seeking \$20 million (Billboard, Nov. 8, 1997).

Broadus' suit shares an allegation with Young's: Both men claim that the accountants engaged in a conflict of interest by simultaneously representing them and Death Row. In the words of Broadus' action, "This conflict was resolved by [the] defendants to Death Row's benefit." Knight is not a defendant in either suit.

According to Broadus' filing, the accountants handled his financial affairs for a two-year period beginning in 1994. He claims that during that time, he did not receive royalty statements or royalty audits, and that he was not properly advised about his taxes.

Like Young, Broadus alleges that the accountants failed to inform him that, as a condition of receiving a contract from Death Row, he would be required to engage Knight's wife as his personal manager and agent, and that she would receive 20% of his gross income as a result. "This constituted an improper diversion of Broadus' income and actually diverted income from Broadus to Knight and Knight's wife," the suit claims.

Ex-accountant Cantrock is reportedly a key figure in the government's ongoing investigation of Death Row. A 1996 Los Angeles Times story said that Cantrock is in hiding and cooperating with federal investigators.

Coopers & Lybrand spokesman David Nestor says, "We disagree with the allegations [in the suit] and intend to defend it vigorously." Nestor also says that Broadus was Cantrock's client, and that the accountant "is no longer with the firm."

Classical KEEPING SCORE



by Bradley Bambarger

PATRON SAINTS: At a time when classical music must rely increasingly on private sponsors, a bunch of big names have heeded the call by way of rallying behind the **Russian National Orchestra (RNO)**—the all-star group founded eight years ago by conductor/pianist **Mikhail Pletnev** as his country's first independent orchestra since 1917.

One of the RNO's biggest fans is ardent music lover and benefactor-by-birth **Gordon Getty**, who has taken on the RNO as a pet project. Getty praises the group's sound as "unique in the world"; moreover, he cites Pletnev's commitment to beleaguered Russian culture as



PLETNEV

"nothing less than the triumph of art over adversity."

Getty sits on the RNO's board and has worked with attorney and RNO international manager **Rick Walker** to enlist the help of such high-placed friends as Oracle CEO **Larry Ellison**, **Helen Walton** of Wal-Mart, World Bank president **Jim Wolfensohn**, and Tower Records chief **Russ Solomon**.

Of current emphasis is the RNO's upcoming U.S. tour featuring star violinist **Gil Shaham**. The 18-city trek begins



SOLOMON

March 18 at the Cultural Center in New Brunswick, N.J., and winds up at the Arlington Theater in Santa Barbara, Calif., April 9. The repertoire will spotlight the **Glazunov** and **Kabalevsky** concertos featured on Shaham's new album with Pletnev and the RNO, "Meeting In Moscow," due Feb. 10 from Deutsche Grammophon (which has exclusive deals with both Shaham and Pletnev).

There will be a press conference regarding the Shaham/RNO tour March 17 in New York, followed by a fund-raising gala hosted by **Sophia Loren** that evening and an in-store with Pletnev and Shaham at the Lincoln Center Tower the next day. And through April, Tower and American Express will team with DG for promotions and giveaways on behalf of "Meeting In Moscow," including a trip to Moscow contest.

Always a great supporter of classical music, Solomon was charmed by the RNO after a charged **Rachmaninov** performance in London. "Pletnev is a real star—something the classical world can always use," he says, adding that boosting the RNO and its recordings fits in with Tower's attitude toward classical music as a whole.

"We like Pletnev and the RNO, and we like to support the things we like," Solomon says. "But Tower is committed to classical music all-around. And we ought to be—it's 10% of our business."

Tower is one of the few major retailers to have remained devoted to keeping a substantial classical catalog in stock. Solomon says that is the only way to go: "If you're going to be in the classical music business, you can't do it halfway. Of course, that's difficult, since you don't have the turnover with classical that you do with pop. But it's our philosophy to carry deep catalog, because we know that serious record collectors want to shop at a store that has a strong selection."

"Classical and opera collectors, especially, are some of the most intelligent and informed customers out there," Solomon adds. "And they're tough taskmasters. If you don't keep what they want around, then they won't come back."

ON THE AIR: The first American radio series featuring the **Vienna Philharmonic Orchestra** has begun airing each week and will run through March. The series is produced by Chicago-based InterContinental Media in conjunction with **KKGO** Los Angeles and **WCLV** Cleveland. Heard on some 400 stations nationwide, the programs are hosted by **Werner Klemperer**, the son of the great conductor **Otto Klemperer** (but perhaps better known for playing Col. Klink on the '60s TV comedy "Hogan's Heroes"). Several guest conductors can be heard leading the 156-year-old Vienna band, including the late **Sir Georg Solti**, **Pierre Boulez**, and **Simon Rattle**.

IN THE BANK: Troy, N.Y.-based Dorian Recordings just completed its 100th project in the Troy Savings Bank Music Hall. The sessions featured the French period-instrument group **Ensemble Douce Mémoire** in a set of French Renaissance dances. The album should be out later this year, adding to the label's 200-title-plus catalog (distributed by **Allegro Corp.** in North America). Congratulations, Dorian.

GOOD NEWS, BAD NEWS: Since conductor/pianist **Daniel Barenboim** has re-upped with Teldec for a new long-term arrangement, we have to take the good with the bad. Good is that as a conductor he will continue his program of **Wagner** operas (his "Tristan Und Isolde" is gorgeous) as well as finish his traversal of **Bruckner's** symphonies.

The bad news is that as a pianist Barenboim will also complete a cycle of **Mozart's** 27 piano concertos—something he has already done (for EMI in the early '70s). Those acclaimed versions are still available—along with many other full-to budget-priced renditions for the consumer to choose from (**Murray Perahia**, **Maria-João Pires**, and **Jenó Jandó** for starters, not to mention **Robert Levin** on fortepiano). So why not have Barenboim venture into some other, little-heard repertoire from the past or even some contemporary music?

Of course, Barenboim should be able to revisit some of his favorite Mozart concertos with the benefit of a seasoned perspective and modern sound. Teldec could put out a two- or three-disc set of them—that would be nice. But all 27, 10 CDs' worth? You would think that major labels have learned that endlessly rerecording mainstream repertoire and choking the racks with it at full price is a dead end. But I suppose with Barenboim's "Tangos Among Friends" a surprise crossover hit for Teldec last year, heads were spinning.

TOP CLASSICAL ALBUMS

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by				
THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★★ NO. 1 ★★	
1	1	10	ANDREA BOCELLI PHILIPS 53312 (10.98 EQ/16.98)	VIAGGIO ITALIANO 5 weeks at No. 1
2	NEW		MICHAEL BOLTON SONY CLASSICAL 63077 (10.98 EQ/16.98)	MY SECRET PASSION-THE ARIAS
3	2	11	YO-YO MA SONY CLASSICAL 63122 (10.98 EQ/16.98)	PIAZZOLLA: THE SOUL OF THE TANGO
4	3	18	LONDON SYMPHONY ORCHESTRA (FOSTER) MPL/EMI CLASSICS 64842 (10.98/15.98)	PAUL MCCARTNEY'S STANDING STONE
5	4	17	LUCIANO PAVAROTTI LONDON 458800 (19.98 EQ/31.98)	PAVAROTTI'S GREATEST HITS-THE ULTIMATE COLLECTION
6	5	19	CECILIA BARTOLI/JAMES LEVINE LONDON 455513 (10.98 EQ/16.98)	AN ITALIAN SONGBOOK
7	7	11	CECILIA BARTOLI/ANDREA BOCELLI DG 457355 (10.98 EQ/16.98)	A HYMN FOR THE WORLD
8	6	54	ANDRE RIEU PHILIPS 528786 (10.98 EQ/16.98)	THE VIENNA I LOVE
9	11	2	DON CAMPBELL CHILDREN'S GROUP 84291 (8.98/15.98)	THE MOZART EFFECT-VOLUME 1
10	8	71	MA/MEYER/O'CONNOR SONY CLASSICAL 68460 (10.98 EQ/16.98)	APPALACHIA WALTZ
11	NEW		I SALONISTI LONDON 458382 (10.98 EQ/16.98)	AND THE BAND PLAYED ON
12	RE-ENTRY		KRONOS QUARTET NONESUCH 79457 (16.98)	EARLY MUSIC
13	12	7	HILARY HAHN SONY CLASSICAL 62793 (10.98 EQ/16.98)	PLAYS BACH
14	9	19	VANESSA MAE ANGEL 56483 (10.98/15.98)	CLASSICAL ALBUM 2: CHINA GIRL
15	10	76	ANDRE RIEU PHILIPS 522933 (10.98 EQ/16.98)	FROM HOLLAND WITH LOVE

TOP CLASSICAL CROSSOVER

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by				
THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★★ NO. 1 ★★	
1	1	18	SARAH BRIGHTMAN ANGEL 56511 (16.98 CD) [RS]	TIME TO SAY GOODBYE 5 weeks at No. 1
2	3	5	SOUNDTRACK NONESUCH 79460-2 (17.98)	KUNDUN (PHILIP GLASS)
3	2	14	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 454145 (10.98 EQ/17.98)	KASHMIR: SYMPHONIC LED ZEPPELIN
4	4	17	VARIOUS ARTISTS LONDON (10.98/17.98)	DIANA PRINCESS OF WALES-BBC RECORDING OF THE FUNERAL
5	6	13	ARIA ASTOR PLACE 14009 (16.98)	ARIA
6	5	26	JOHN WILLIAMS/ITZHAK PERLMAN SONY CLASSICAL 63005 (10.98 EQ/16.98)	CINEMA SERENADE
7	8	61	SOUNDTRACK PHILIPS 454710 (10.98 EQ/16.98)	SHINE
8	13	2	JAMES GALWAY RCA VICTOR 63110 (9.98/15.98)	GREATEST HITS-VOLUME 3
9	12	17	JOHN WILLIAMS/YO-YO MA SONY CLASSICAL 60271 (10.98 EQ/16.98)	SEVEN YEARS IN TIBET
10	9	6	SOUNDTRACK SONY CLASSICAL 63226 (10.98 EQ/16.98)	THE TANGO LESSON
11	7	21	OTTMAR LIEBERT SONY CLASSICAL 63105 (10.98 EQ/16.98)	LEANING INTO THE NIGHT
12	10	54	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68746 (21.98/34.98)	STAR WARS: A NEW HOPE
13	11	54	THE TALIESIN ORCHESTRA (SAYRE) INTERSOUND 3566 (15.98)	ORINOCO FLOW: THE MUSIC OF ENYA
14	RE-ENTRY		JOE JACKSON SONY CLASSICAL 60273 (10.98 EQ/16.98)	HEAVEN & HELL
15	14	47	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68747 (21.98/34.98)	STAR WARS: THE EMPIRE STRIKES BACK

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates vinyl available. [RS] indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale cost between \$8.98 and \$12.97. CDs with a wholesale price lower than \$8.98 appear on Classical Budget. © 1998 Billboard/BPI Communications and SoundScan, Inc.

RIAA Sues Texas Over Investment Ban

BY BILL HOLLAND

WASHINGTON, D.C.—The Recording Industry Assn. of America (RIAA) has sued the state of Texas over its 1997 lyrics-based investment ban, calling it unconstitutional. The move is the first in a series of expected RIAA skirmishes with state governments this year over lyrics bills, investment bans, and obscenity legislation.

The Texas ban prohibits the state and all its agencies from investing in companies that produce music with "objectionable" lyrics. Similar legislative bans or non-legislative directives were introduced in Pennsylvania and Maryland last year but were defeated or rejected.

The lawsuit, filed Jan. 23 by the

RIAA and Texas firefighters, teachers, and police pension fund participants, argues that the ban, passed without any public hearings as a rider to the state appropriations bill, "shackles fund managers who have a simple charge: to maximize returns as prudent investors." The suit also claims the ban is too broad in scope and violates the free-expression rights of artists.

The next brush fire for the RIAA will be in Georgia, where Democratic state Rep. Vernon Jones has introduced a lyrics bill, H.B. 1170, that forbids the sale to minors of sound recordings that carry the music industry's voluntary "parental advisory" label. Offending retailers could be subject to a fine and a misdemeanor conviction.

A hearing on the bill is expected this spring. Both the RIAA and the National Assn. of Recording Merchandisers will oppose its passage.

Joel Flatow, RIAA senior director of government affairs and artist relations, anticipates more battles ahead. While no such legislation has yet been formally introduced in other states, he says, "it's probably not long in coming, especially in this election year."

For example, in previous sessions, legislators in the states of Washington and Louisiana have reintroduced lyrics bills and "harmful to minors" amendments to existing obscenity laws, despite earlier defeats or vetoes by governors.

Flatow would not rule out forthcoming flare-ups in those states.

TOP CLASSICAL MIDLINE

1	VARIOUS	MOZART FOR YOUR MIND	PHILIPS
2	VARIOUS	ONLY CLASSICAL CD YOU NEED	RCA VICTOR
3	VARIOUS	THE GREATEST OPERA SHOW ON EARTH	LONDON
4	VARIOUS	MOZART FOR MEDITATION	PHILIPS
5	VARIOUS	PAHELBEL CANON	RCA VICTOR
6	VARIOUS	BACH FOR BOOK LOVERS	PHILIPS
7	VARIOUS	BEETHOVEN-GREATEST HITS	SONY CLASSICAL
8	VARIOUS	GERSHWIN-GREATEST HITS	RCA VICTOR
9	VARIOUS	GERSHWIN-GREATEST HITS	SONY CLASSICAL
10	CARRERAS-DOMINGO-PAVAROTTI	TENORS ON TOUR	SONY CLASSICAL
11	VARIOUS	MOZART-GREATEST HITS	SONY CLASSICAL
12	VARIOUS	MORE MOZART FOR YOUR MIND	PHILIPS
13	VARIOUS	MOZART AT MIDNIGHT	PHILIPS
14	VARIOUS	BEETHOVEN AT BEDTIME	PHILIPS
15	VARIOUS	BRIDE'S GUIDE TO WEDDING	MUSIC ANGEL

TOP CLASSICAL BUDGET

1	VARIOUS	ROMANCE AND ROSES	INTER-SOUND
2	VARIOUS	BEETHOVEN: GREATEST HITS	REFERENCE GOLD
3	VARIOUS	TEN YEARS OF SUCCESS	NAXOS
4	JOHN BAYLESS	BEATLES'S GREATEST HITS	INTERSOUND
5	VARIOUS	PIANO BY CANDLELIGHT	MADACY
6	VARIOUS	MOZART-GREATEST HITS	REFERENCE GOLD
7	VARIOUS	20 CLASSICAL FAVORITES	MADACY
8	VARIOUS	VIVALDI: FOUR SEASONS	MADACY
9	RRSO SYMPHONY ORCHESTRA	MUSIC OF THE BEATLES	MADACY
10	VARIOUS	FAVORITE MOZART	MADACY
11	VARIOUS	BRAMMS: SYMPHONY NO. 4	LASERLIGHT
12	VARIOUS	PIANO INSTRUMENTALS: VOL. 7	LASERLIGHT
13	VARIOUS	CLASSICAL MASTERPIECES	MADACY
14	JOHN WILLIAMS	SPANISH GUITAR MUSIC	SONY CLASSICAL
15	VARIOUS	BAROQUE FAVORITES	LASERLIGHT

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NARM

Issue Date: March 21 • Ad Close: February 24
Contact: Adam Waldman - 212-536-5172



PRO TAPE/ITA

Issue Date: March 21 • Ad Close: February 24
Contact: Kara DioGuardi - 213-525-5008



TOWER RECORDS-COLUMBUS & BAY STORE 30TH ANNIVERSARY

Issue Date: March 14 • Ad Close: February 17
Contact: Judy Yzquierdo - 213-525-2304



NEW AGE

Issue Date: March 14 • Ad Close: February 17
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



ASIA PACIFIC QUARTERLY #1

Issue Date: March 7 • Ad Close: February 10
Contact: Alex Ho - 852-2527-3525 • Lyn Leong - 65-338-2774



1998 RECORD RETAILING DIRECTORY

Publication Date: March 11 • Ad Close: February 3
Contact: Dan Dodd - 213-525-2299

Songwriters & Publishers

ARTISTS & MUSIC



Lining Up For Hits. Joey Altruda, leader of jazz/ska group Cocktails With Joey and former leader of Los Angeles rockabilly band Tupelo Sex Chain, has signed a global deal with BMG Songs, the U.S. division of BMG Music Publishing Worldwide. Shown, from left, are Art Ford, VP of film and TV for BMG Songs; Carol-Sue Baker, Altruda's manager; Margaret Mittleman, a consultant for BMG Songs and president of M3; Altruda; and Danny Strick, president of BMG Songs.



Hudson Flows With Songs. Mark Hudson, who signed with MCA Music Publishing in 1993 as a member of the Hudson Brothers, has made a new worldwide deal with the company. He has written and produced songs with such artists as Hanson, Aerosmith, Jars Of Clay, Bon Jovi, Bryan Adams, Billy Idol, and Alice Cooper. Hudson, center, holding a gold certification plaque for Hanson's "Snowed In" album, is shown, from left, with Dana Kasha, manager of creative services for MCA; David Renzer, president of MCA; Betsy Anthony-Brodey, VP of talent acquisition for MCA; and Bruce Grakel, Hudson's attorney.



An Air About It. Jimmy Buffett, left, is presented with a Four Million Performance Award for the song "Margaritaville" by Rick Riccobono, BMI's VP of writer/publisher relations. This achievement, according to BMI, translates to more than 200,000 hours or 21 years of continuous play on U.S. radio networks, AM and FM outlets, and TV. The singer/songwriter has collaborated with author Herman Wouk on a musical adaptation of Wouk's novel "Don't Stop The Carnival," which had a seven-week run last fall in Miami.



It Ain't Broke. Sony/ATV Music Publishing recently honored the big success of "A Broken Wing" by RCA Records artist Martina McBride at a Nashville bash. Among the attendees, from left, are James House, co-writer of the song; McBride; and Sam Hogin and Phil Barnhart, the song's two other co-writers.

NO. 1 SONG CREDITS

TITLE · WRITER · PUBLISHER

THE HOT 100

TOGETHER AGAIN • Janet Jackson, James Harris III, Terry Lewis, Rene Elizondo, Jr. • Black Ice/BMI, EMI April/ASCAP, Flyte Tyme/ASCAP

HOT COUNTRY SINGLES & TRACKS

JUST TO SEE YOU SMILE • Mark Nesler, Tony Martin • Music Corp. Of America/BMI, Glitterfish/BMI, Hamstein Cumberland/BMI, Baby Mae/BMI

HOT R&B SINGLES

NICE & SLOW • Jermaine Dupri, Manuel Seal, Usher Raymond, Brain Casey • So So Def/ASCAP, Slack A.D./ASCAP, UR IV/ASCAP, Them Damn Twins/ASCAP

HOT RAP SINGLES

FATHER • J.T. Smith, J.C. Olivier, S. Barnes, George Michael, G. Overbig • LL Cool J/ASCAP, Def Jam/ASCAP, Siam U Well/ASCAP, Jelly's Jams/ASCAP, Chappell/ASCAP, Morrison Leahy/ASCAP, Twelve And Under/BMI, Jumping Bean/ASCAP

HOT LATIN TRACKS

POR QUE TE CONOCI • Adolfo Angel Alba • Editora Anna Musical/SESAC

Hall Names 4 Inductees; WB Print Into Asia, Latin America

CALL OF THE HALL: The songwriting team of Fats Domino and Dave Bartholomew, soundtrack composer/songwriters John Williams and John Barry, and Larry Stock are this year's inductees into the Songwriters Hall of Fame. Their elections were reported at a special gathering Jan. 28 in New York, at which the hall also announced that they would be officially inducted during the hall's 29th annual dinner at the New York Sheraton Hotel.

Domino and Bartholomew fall under the hall's category

of pre-1955 writers; Williams in the post-'55 group; the U.K.'s Barry in the international category; and Stock, whose credits include such perennials as "Blueberry Hill" and "You're Nobody Till Somebody Loves You," in the posthumous slot.

BROADENING ABROAD: Giant music print company Warner Bros. Publications is moving into the Asian and Latin markets. The Miami-based affiliate of Warner/Chappell Music, with offices already established in the U.K., Sweden, Italy, Spain, Canada, and Australia, has just opened a new office in Hong Kong under Christina Pao, who will supervise the company's Pacific Rim operations.

As for Latin America, specifics are still being worked out, according to a company spokesman. A person to head that market is still being sought, as are territories where offices will be situated.

"Due to our expertise in Latin American product, the wide array of Spanish titles produced by our sister company, Carisch Spain, and the strong network that already exists through Warner/Chappell in Latin America, it seemed only natural that we set up offices [in that market]," says company COO Fred Anton.

Last year, Warner Bros. Publications embarked on a worldwide program to streamline systems while providing regional marketing and the development of local repertoire for music print.

VAST 'SING-ALONG' SITE: A sizable portion of EMI Music Publishing's vast catalog of 1 million copyrights that it controls worldwide will benefit from the company's first online lyric catalog for use by professional music researchers.

The search engine enables users to explore the entire online catalog for specific lyrics and offers access to and soundclips from thousands of

songs in EMI's catalog. Users can enter the word that best describes the mood or idea they're looking for. At the end of each listing of matching songs, the

search will offer additional synonyms from its internal thesaurus.

At any point, licensed users can also obtain a license request form and have that request fulfilled via E-mail. The Web site was designed and created by Gary Klein, senior VP of creative services and new media; you can find it at www.emimusicpub.com.

BOSWORTH COLLECTION: TRF Production Music Libraries, based in Chestnut Ridge, N.Y., has issued its 1998 Bosworth Production Music Library catalog. The publication contains a listing, by category, of Bosworth's latest CDs, along with brief descriptions and color photos of each.

Most of the CDs include separate jingle-length tracks, underscore versions, alternate mixes, and short stings. Instrumental combinations range from full symphony orchestras to small groups to single instruments. TRF and its BMI affiliate, Alpha Music, have represented Bosworth in the Western Hemisphere for more than 50 years.

PRINT ON PRINT: The following are the best-selling folios from Music Sales:

1. AC/DC, "Bonfire" (guitar tab edition).
2. Paul Simon, "Songs From The Capeman."
3. Bob Dylan, "Time Out Of Mind."
4. Tori Amos, "Little Earthquakes."
5. Tom Waits, "Beautiful Maladies."

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"LOVING ARMS"
Written by Tom Jans
Published by Almo Music Corp.
(ASCAP)

When an act is preparing for a major-label debut, it's not uncommon to look for a classic song to include among original material. In the case of the Dixie Chicks, recording their Monument debut album, "Wide Open Spaces," gave them the opportunity to record the chestnut "Loving Arms." Penned by Tom Jans, the tune has been recorded by numerous artists, including Kris Kristofferson and Rita Coolidge, Sammi Smith, Johnny Rodriguez, and Dobie

Gray. Elvis Presley's version went to No. 8 on the Hot Country Singles chart in 1981.

"I think we take every song and make it a Dixie Chicks song, whether it's adding three-part harmony or putting a fiddle and dobro on there," says Dixie Chick Emily Erwin. "Whatever our strengths are, we add that to a song."

Lead vocalist Natalie Maines suggested that the trio record "Loving Arms." "She brought that [song up] about six months before we went into record," says Martie Seidel, the act's third member. "She is a huge Dobie Gray fan. That's the version we learned it off of, but Olivia Newton-

John, Elvis, and other people have recorded it. It's been done before, but we really felt like we could make it a Dixie Chick song with the harmony.

"It's one of those songs that people recognize, but they don't know where it's from.

They know it's from their past, but they can't put their finger on who did it. So it's a little obscure as a cover."

Erwin notes that there are several elements that make "Loving Arms" a timeless song. "It has a beautiful melody and simple words," she says. "To me, it says a lot in a few words. It's very poetic, and Natalie does a beautiful job with it. Her voice really lends itself to that song."



Studio Action

ARTISTS & MUSIC

Filipetti Hits A Career High

Producer Scores 2 Grammy Nominations

BY PAUL VERNA

NEW YORK—The week of his 31st birthday, singer/songwriter Frank Filipetti hit rock bottom. His publisher declined to pick up his contract option, he had no record deal, he was flat broke, and his girlfriend threw him out of her apartment.

Many struggling artists would interpret such a confluence of events as a heavenly sign that the career simply wasn't meant to be. Filipetti, however, refused to be kept down. He turned to engineering and producing records and within months had experienced more success than in a decade of pounding the pavement as an artist.

Eighteen years later, Filipetti is at a new peak, with Grammy nominations for best engineered album and best pop album for James Taylor's "Hourglass," which they recorded in a rented house on Martha's Vineyard on Tascam DA-88s and a Yamaha 02R digital mixer (Billboard, May 3, 1996). Filipetti also engineered Carly Simon's "Film Noir" album, which was produced by Jimmy Webb, and mixed Barbra Streisand's "Higher Ground."

In addition, Filipetti has recently completed work on upcoming albums by Marc Cohn, Michael Crawford, and Jim Steinman, and on his schedule for the next few months are a new installment of the "Pavarotti & Friends" series, to be recorded live in tenor Luciano Pavarotti's hometown of Modena, Italy; work on Hole's forthcoming album; and possible projects by guitar virtuoso Al Di Meola and Taylor.

Amid this flurry of activity, Filipetti took time to reflect on his career and to share his thoughts on the on the past, present, and future of recording.

"I think back to the people who really influenced me, and from the early

'60s through the late '60s, apart from the Beatles and the British thing, it was always Barbra Streisand," says Filipetti. "I've always been a huge fan. Then, in the singer/songwriter era there was James Taylor, Carly Simon, and Jimmy Webb. So when I look back on the past year and think that I've worked with Barbra, James, Carly, and Jimmy, I say, 'Yikes, hold on here!' It's been an amazing time."

In recent years, Filipetti's calendar got so busy that he decided to hire his one-time production coordinator, Jill Dell'Abate, as his full-time manager. "She's changed my life in the four years since I've known her," Filipetti says of Dell'Abate. "Some of my success is due to her. She's the most organized person I've ever met, she's incredibly talented, and she gives me great advice."

Filipetti also attributes his success to his empathy for the artist's point of view. "My background was as a musician and a singer/songwriter," he says. "When I started this, the reason I did so well so fast was I remember sitting there doing my songs and having them recorded by other people and them not listening to me. So I always listen to what the artists are saying, because almost always their points are valid. I realize that it's not my name on the record, it's theirs. I've always tried to be very conscious of that aspect of it."

Filipetti's career began in the early '70s, when he tried to break into the industry as a singer/songwriter. After a string of singles that went largely unnoticed, he got what he thought was his "big break" in 1974: a win in the rock category of a songwriting contest.

Although the victory did not catapult him to fame, it provided much-needed cash and opened doors for him in the industry. He eventually landed a publishing deal with Screen Gems/Col Gems and just missed signing a contract with Capitol Records due to a legal dispute between his then manager and the label over another artist.

In the late '70s, following the Capitol debacle, Filipetti signed with an independent label that was in the midst of a distribution change, and his album fell through the cracks and was never released. Then, in late 1979, with his career as a songwriter effectively over and his personal life in a downward spiral, Filipetti turned to the only person he thought could help him: Right Track Recording owner Simon Andrews.

Filipetti knew Andrews from recording his demos at Right Track, which at the time was a demo studio on 24th Street here. Filipetti successfully lobbied Andrews for the chief engineer job, even though his only training as an engineer consisted of the 4-track demos he recorded in the basement of his parents' Connecticut home.

Filipetti succeeded instantly at Right Track. Within a year, he had met Peter Asher, who was in town recording a cast album for the film version of "The Pirates Of Penzance," featuring Linda Ronstadt. Asher introduced Filipetti to Simon and Taylor, and his recommendation got Filipetti a gig with Foreigner on the band's "Agent Provocateur" album, which yielded the No. 1 single "I Want To Know What Love Is."

Soon after Filipetti started at Right Track, the studio moved to its current premises on West 48th Street, and Filipetti was instrumental in the design and equipment purchases for all three of its rooms. Today, even though he is no longer on the studio's staff, he regards Right Track as a second home and feels as responsible for its success as the studio has been for his. ("It's been a two-way street," he says.)

Since going independent in 1983, Filipetti has worked with a constellation of musical stars that includes Vanessa Williams, Dave Grusin, Tracy Chapman, Gato Barbieri, Dave Stewart, Kiss, Mariah Carey, Ben E. King, Roberta Flack, Cyndi Lauper, the Bangles, 10,000 Maniacs, and the musicals "Big" and "Passion," which paired him with legendary producer Phil Ramone.

Not incidental to Filipetti's ever-increasing fortunes as a producer/engineer has been the dramatic development of digital audio.

"[Digital mixing] has so revolutionized my way of thinking that I don't think it's coincidental that last year I had so much success," he observes.

(Continued on next page)



Sambora Was In The Studio. Bon Jovi guitarist/songwriter Richie Sambora, left, worked on his upcoming Mercury Records solo album, "Undiscovered Soul," with noted producer Don Was at Chomsky Ranch in Los Angeles. The album, due in the first quarter, features Rami Jaffee of the Wallflowers, Billy Preston, and Kenny Aronoff.

NEW PRODUCTS & SERVICES

OTARI CORP. INTRODUCES THE CDR-18 COMPACT DISC RECORDER, a studio-caliber CD recorder that features an on-board sampling rate converter that can convert rates of up to 48 kilohertz to the CD rate of 44.1 kHz. Among the unit's other features are AES/EBU, coaxial, and optical digital connectors and a choice of XLR balanced or RCA unbalanced analog inputs. Furthermore, the recorder uses 1-bit analog-to-digital converters, which, according to an Otari statement, "minimize zero-cross distortion and reduce non-linear distortion over the entire frequency range." The CDR-18 also offers digital synchronization mode, allowing synchronized recording of digital sources; automatic track numbering; a digital fader function; copy bit selection; parallel remote control interface; a wireless remote controller; and standard rack mounting. Available now, the unit carries a suggested list price of \$2,195.

Among Otari's other new digital recording devices is the MR-30 Professional MiniDisc Recorder, a rack-mounted unit that features stereo and mono modes for 74 or 148 minutes of recording time, respectively; automatic recording start function; automatic track numbering; cue points within tracks; and other editing functions. Furthermore, the MR-30 is equipped with AES/EBU and SPDIF digital inputs and a choice of balanced and unbalanced analog inputs.

GERMAN MICROPHONE MANUFACTURER NEUMANN introduces the TLM 103, a large-diaphragm condenser microphone with a cardioid polar pattern and a new circuit board in hybrid technology. "The TLM 103 is the ideal large-diaphragm microphone for all professional and semi-professional applications requiring the utmost in sound quality on a limited budget," says a statement from Neumann.

The TLM 103 uses the same type of transformerless circuit found in numerous Neumann microphones, according to a statement from the Berlin-based firm. Furthermore, the new unit's capsule, the K-87, is derived from that of Neumann's classic U-67 and U-87 microphones. The statement says, "Due to the universal cardioid pattern, straightforward handling, and extremely low self-noise level, the TLM 103 is predestined for all demanding applications from home recording to professional broadcasting and commercial recording studios." Specifically, Neumann recommends the TLM 103 for vocal recording, on-air broadcasts, sampling, Foley/sound effects, wind instruments, strings, percussion, guitar amplifiers, and drum overheads.

E.W. BRIDGE OF REDWOOD CITY, CALIF., has developed the Musician's Pocket Memo, a small digital recorder/player designed to help musicians capture melodies, lyrics, and riffs for future reference.

Unlike other chip recorders, the Musician's Pocket Memo is equipped with microphone and headphone inputs, allowing greater clarity and fidelity than is possible via the unit's built-in microphone and speaker. The input and output also allow the recorder to interface with a soundcard-equipped PC. Available in 2- and 4-megabyte versions, the compact device weighs 2.4 ounces and measures 4 inches by 2 1/4 inches and is 3/8 inch thick. The two versions offer recording times of 9.5 and 19.1 minutes, respectively, in music mode and 25 or 50 minutes, respectively, in speech mode. The unit's basic transport controls—as well as more advanced features like security code, bulk erasing, and resetting—are accessed via a seven-button keypad.

PROFILE



Frank Filipetti, left, and veteran producer Arif Mardin are shown behind the Neve Capricorn console at Right Track Studios in New York.



Bolas To The Wall. Ng recording act the Phoids worked on their upcoming self-titled album at Longview Farm Studios in North Brookfield, Mass. Shown outside the studio, from left, are Phoids guitarist Jac Calabro, engineer Danny Kadar, appropriately named bassist Greg Bass, guitarist Matt Chiaravalle, producer Niko Bolas (whose credits include Neil Young, Melissa Etheridge, and Fiona Apple), and drummer Michael Chambers, who doubles as president/co-owner of Ng.

newsline...

QUANTEGY INC. president/CEO Jack Kenney has resigned, effective April 2, according to a statement from the Peachtree City, Ga.-based tape company. No reason was given for Kenney's departure. In the statement, Kenney says that he "will continue to direct Quantegy's operations and will work with the company to facilitate the selection of a successor and an orderly transition."

EMTEC PRO MEDIA INC. (formerly known as JR Pro Sales), North American distributor of BASF-brand recording media, presented its BASF Master Award to producer Peter Collins, engineer Joe Baldrige, and Nashville's Emerald Sound Studios. Collins and Baldrige mixed Jewel's No. 1 single "You Were Meant For Me" on BASF SM 468 half-inch tape at Emerald.

FRANKFORD/WAYNE MASTERING LABS in New York has installed two additional SADIe digital audio workstations to complement the one the facility has used successfully since last year. In a statement, Frankford/Wayne engineer Rick Essig says, "The SADIe digital audio workstation is ready for the future with 96 kilohertz, 24-bit, and DVD capabilities. I am a big fan of SADIe; the workstation used in conjunction with the SADIe Version 3 software has increased our productivity by 150%—it is like having an extra person working here." Besides Essig, Frankford/Wayne is staffed by senior engineer Michael Sarsfield and chief technical engineer Greg Vaughn—each of whom has his own SADIe system. The facility's credits include Elton John, Everything But The Girl, Van Morrison, and Deee-Lite.

TRIAD STUDIOS in Redmond, Wash., has undertaken an equipment upgrade and cosmetic facelift with the addition of a Sonic Solutions digital audio workstation and a new look, with rooms painted in vibrant colors and a mural on one wall. Triad principal Dave Dysart says the Sonic system is "perfect for film, video, and television audio post." He notes that the new gear "adds a lot of flexibility, while the new look and the full support staff really make a session here go well."

NASHVILLE EQUIPMENT RENTAL FIRM UNDERGROUND SOUND has added equipment and expanded its technical support. Among its new offerings are digital filter upgrades for all its Sony PCM3348 48-track recorders, as well as monthly technical servicing from an authorized Sony representative to ensure proper maintenance. Underground has also expanded its collection of tube microphones and preamps, with the acquisition of Manley Vox Box and Avalon V-737SP units.

SYN STUDIOS JAPAN, a Tokyo facility co-owned by Simon LeBon of Duran Duran and longtime collaborator Nick Wood, used its ISDN link on projects by Janet Jackson and LeBon. For the Jackson project, Syn Studios connected with Capitol Studios in Hollywood, Calif., while the LeBon project consisted of music for the upcoming Mario Van Peebles film "Love Kills," with tracks recorded in New York and produced by Wood in Tokyo. Other films that LeBon and Wood have worked together on include Japanese productions "Coo," "Sea Forest," and "Shura No Densetsu" and the Wim Wenders short subject "Dream Island." LeBon, in addition, has contributed songs to "A View To A Kill" and "The Saint."

THE SOCIETY OF PROFESSIONAL AUDIO RECORDING SERVICES plans to hold its Biz Tech '98 conference July 9 in Nashville on the eve of the Summer National Assn. of Music Merchants Convention, which opens July 10.

LOS ANGELES-BASED DESIGN FIRM STUDIO 440 Architecture & Acoustics has finished a private studio for Earth, Wind & Fire veteran Maurice White. Located in Santa Monica, Calif., the 1,800-square-foot facility—named Magnet Vision/Kalimba International—comprises a control room, live tracking space, vocal booth, guitar amplifier closet, machine closet, and lounge. The studio is adjacent to White's offices. One of the studio's design characteristics is an absence of soffit mounts. Noting that White prefers to mix with mid- and near-field systems, Studio 440 principal George Newburn says, "The benefits of this type of setup are many-fold: larger glass for perfect sight lines, better audio imaging from the mid-field monitors, and simplicity in monitor change or reconfiguration. Many of our clients are now moving away from soffit-mounted monitors, and I believe we are pioneering this shift from the design side. We are currently working on two major projects—one mastering facility and one music mix facility—whose owners have made this same choice."

CD ASSOCIATES of Irvine, Calif., is offering free testing of DVD titles brought by manufacturers to the DVD Professional Conference '98, being held Monday (2)-Tuesday (3) in Orlando, Fla. The company says it initiated the disc-testing trial offer last fall at REPLItech Asia. "The demand was enormous, with testing started long before the show opened and continuing for hours afterward," says a CD Associates statement.

SAM ASH MUSIC CORP., the East Coast music retailing giant, is expanding to the West Coast with the recent opening of a store in Westminster, Calif., and the planned opening this spring of stores in nearby Cerritos, West Hollywood, and Canoga Park. When all four California stores are open, the Sam Ash empire—which was established in 1924 in Brooklyn, N.Y.—will comprise 19 outlets in New York, New Jersey, Florida, Connecticut, Ohio, and California.

FILIPETTI HITS A CAREER HIGH

(Continued from preceding page)

"What the digital era has allowed us to do is instead of working on a song for eight or 10 hours and trying to get every last detail, [we can] do the whole album in rough-mix form."

On projects like Streisand's "Higher Ground" and Steinman's upcoming "Dance Of The Vampire," the digital platform has significantly reduced mixing time, according to Filipetti.

Like Filipetti's career, the path toward an all-digital recording environment has not been smooth. When Right Track—where Filipetti still does the bulk of his work—took delivery of a

Neve Capricorn console a few years ago, Filipetti encountered so many problems with the board that he lost thousands of dollars' worth of studio time trying to get it to work. Now, several software revisions later, the Capricorn is working up to spec, and it has become an integral part of Filipetti's recording and mixing arsenal.

At the other end of the scale, Filipetti has embraced the modular digital multitrack revolution, tapping into its potential to make master-quality records in the comfort of home. In fact, Filipetti has become such a high-profile advo-

cate of the Neve Capricorn, the Yamaha 02R, and the digital medium as a whole, it's hard to imagine that just a few years ago he was one of the most ardent critics of digital.

"I was the guy who was Mr. Anti-Digital five years ago," he observes. "I abhorred digital at the time. I didn't like the sonics." However, improvements in audio resolution have convinced Filipetti that digital is the medium of the future. And just as he became a convert, his one-time "analog-only" clients—notably Steinman—have also warmed to digital.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JANUARY 31, 1998)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	TOGETHER AGAIN Janet/ Jimmy Jam, Terry Lewis (Virgin)	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)	GIVEN TO FLY Pearl Jam/ Brendan O'Brien (Epic)
RECORDING STUDIO(S) Engineer(s)	FLTYE TYME (Edina, MN) Steve Hodge	KROSSWIRE STUDIO (Atlanta, GA) Phil Tan	LOUD RECORDING (Nashville, TN) Chris Lord-Alge	SABELLA RECORDING STUDIOS (Roslyn, NY) Jim Sabella, Ken Gioia	Studio X (Seattle, WA) Nick DiDia
RECORDING CONSOLE(S)	Harrison MR-4, Harrison Series TEN	DDA AMR 12	SSL 4000E/G	Neve 8068 MKIII	SSL 6000G
RECORDER(S)	Otari MTR 100	Sony APR 24	Mitsubishi X850	Studer A80	Studer A27
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 456	Ampex 456
MIX DOWN STUDIO(S) Engineer(s)	FLTYE TYME (Edina, MN) Steve Hodge	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	SOUTHERN TRACKS (Atlanta, GA) Brendan O'Brien
CONSOLE(S)	Harrison Series TEN	SSL 4064+ w/Ultimation	SSL 4000E/G	Neve 8068 MKIII	SSL 4064G+
RECORDER(S)	Otari MTR-100	Studer A827	Mitsubishi X850	Studer A80	Studer 827
MASTER TAPE	Ampex DAT	Ampex 499	Ampex 467	Ampex 456	Ampex 456
MASTERING Engineer	BERNIE GRUNDMAN MASTERING Brian Gardner	POWERS HOUSE OF SOUND Herb Powers	MASTERING LAB Doug Sax	MASTERDISK Greg Calbi	RODNEY MILLS' MASTERHOUSE Rodney Mills
CD/CASSETTE MANUFACTURER	EMI-LTD	BMG	UNI	EMI-LTD	Sony

© 1998, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales rotate weekly.

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TOP OF THE CHARTS

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WORDS & DEEDS

(Continued from page 25)

step toward building a family instead of a singular, lust-driven act, brings to the forefront the issue of abortion as a birth-control method. The subject garnered Common, Hill, and a few other rapper/parents a story on family-oriented rappers in the Jan. 19 issue of Newsweek.

The X-ecutioners are composed of **Mista Sinista** (Common), **Roc Raida** (Artifacts), **Total Eclipse** (Organized Konfusion) and **Rob Swift** (Akinyele), who step to the foreground to create totally new rhythms from old ones. Their album, "X-pressions," on Asphodel, consists of about 20 tracks of similar excursions, but their live action is the best publicity tool they have. (Note to Asphodel: Get the group's antics online using Real Video.)

Rahzel, a member of Philadelphia-based the **Roots**, is using the tour to propel his upcoming solo effort on Geffen Records. He differentiates himself from his beat-box progenitors **Doug E. Fresh** and **Biz Markie** by making his vocal high jinks the center of attention instead of a vocal or musical imitation or prop.

LOX, STOCK, AND CHART-TOPPERS: Bad Boy rap trio the **Lox's** debut set, "Money, Power & Respect," enjoyed prime positioning on a number of Billboard charts two weeks after its Jan. 13 release. The album was No. 1 on Top R&B Albums and No. 3 on The Billboard 200 the week of Jan. 31. Executives at Arista, which distributes Bad Boy, are attributing the group's breakout success to its inclusion on **Puff Daddy & the Family's** world tour, which ran Nov. 9-Dec. 22, and a strong street-team campaign. According to **Derek Lafayette**, associate director of artist development at Arista, street teams carried picket signs announcing the release of the act's album outside each venue (a trademark Bad Boy promotional tool since the debut of **Craig Mack**, the label's premiere act).

Other key factors include high consumer awareness as a result of the group's appearances on tracks and videoclips by **Puffy** and **Mariah Carey**. The trio is featured in the original and Shot-caller Rock remix of Puffy's "It's All About The Benjamins," as well as in the single's video, and on the remix single and video for Carey's "Honey."

The group's first single, "If You Think I'm Jiggy," interprets the chorus of **Rod Stewart's** '70s hit "Da Ya Think I'm Sexy?" in '90s street lingo.

Their album also includes the Yonkers, N.Y.-based act's tribute to the **Notorious B.I.G.**, "We'll Always Love Big Poppa," which predated Puffy's multi-platinum "I'll Be Missing You," and "Let's Start Rap Over," on which the trio reminisces about rap's community-oriented and less violent beginnings.

MERCY MERCY ME: Hip-hop stepchild **MC Hammer** is going back to his gospel roots as the host of **KMEL-FM** San Francisco's first gospel radio program, "MC Hammer's World Hit Gospel Show." Broadcast from 6-9 a.m. on Sundays, the show features classic and current gospel, plus a few hip-hop tracks that highlight divine worship, according to **KMEL PD**

Joey Arbagey. The program also allows callers to give on-air prayer shout-outs.

The show is not such a stretch for **Hammer**, who began his career rapping about God under the pseudonym **Holy Ghost Boy**. The show is his second for the station; he inaugurated the community issues-based call-in program "Street Soldiers," which has been emulated by various stations nationwide.

In other, more worldly matters, **Hammer** is being sued in U.S. District Court for the Southern District of New York by rap duo the **Legend** for copyright infringement. In the suit, filed Oct. 16, 1991, the act alleges that **Hammer** used its distinctly syncopated "uh-oh" in 1991's "Here Comes The Hammer" without authorization. The chorus is used in two of the Legend's songs, "In Full Effect" and "Uh-Oh," which it copyrighted. **Hammer's** attempt to get the suit thrown out of court was denied Jan. 16, when **Judge Peter Leisure** ruled that omissions in the Legend's original copyright filing were not sufficient to prevent the suit from going to trial.

HOT COLLABS & INTERPRETATIONS: **Jason Nevins** is racking up points for the breakdancing battle video for his electronic version of **Run-D.M.C.'s** "It's Like That." But dance DJ **Armand Van Helden** takes the prize for hottest hip-hop interpretation project for "Enter The Meat Market," mixed under the name **Sampleslaya**. Using classic and not-so-classic beats, **Van Helden's** turntable work stirs up memories of high school sweatbox parties and old-school hip-hop battle tapes.

Honorable mentions go to the Shot-caller Rock remix of "It's All About The Benjamins" (the video remains in a category by itself); **Towa Tei**, DJ for retro dance act **Deee-Lite**, who got hold of **Biz Markie** and **Boogie Brown**, aka **Charlie Brown of Leaders Of The New School**, to cut a few tracks à la the **Brand New Heavies'** "Heavy Rhyme Experience," on his second solo set, "Sound Museum"; and **Goldie**, who prompted **KRS-One** to rap over a jungle groove on "Digital."

Assistance in preparing this column was provided by **Carla Hay** in New York.

GOOD WORKS

HONOR FOR JIM: **Jim Caparro**, president/CEO of PolyGram Group Distribution, will receive the 1998 Humanitarian Award given by the T.J. Martell Foundation for Leukemia, Cancer and AIDS Research. The campaign on behalf of Caparro's award was launched Jan. 28 at a presidential luncheon at the Four Seasons Hotel in Los Angeles. For more info, call the office of **Dave Glew**, chairman of the Epic Records Group, at 212-833-8700.

GOLF TOURNEY: The first City of Hope Celebrity Golf Tournament has been set for April 6 at the El Caballero Country Club in Tarzana, Calif. The event will benefit the City of Hope National Medical Center and Beckman Research Institute in their research and treatment of cancer,

Update

LIFELINES

BIRTHS

Boy, Dylan George-Ringo, to Jonathan and Laurie Earp, Dec. 23 in Berkeley, Calif. Father is a music lawyer and recording industry instructor at San Francisco State University.

Boy, Sam Bosworth, to Libbi Bosworth and Sam Scaief, Jan. 14 in Austin, Texas. Mother is a singer/songwriter.

Boy, Drew, to Jodi Howard and Daniel Chriss, Jan. 18 in New York. Mother is post-production coordinator at Arabesque Recordings. Father is production coordinator at Arabesque.

MARRIAGES

Kay Hanley to Michael Eisenstein, Jan. 26 in Cambridge, Mass. Bride is vocalist for Letters To Cleo. Groom is guitarist for Letters To Cleo.

DEATHS

Justin Tubb, 62, due to an aortic aneurysm, Jan. 24 in Nashville. Tubb, a son of Country Music Hall of Fame member Ernest Tubb, was a Grand Ole Opry member for 42 years. When he joined the Opry, he was its first second-generation member. Born Aug. 20, 1935, in San Antonio, Texas, he studied journalism at the University of Texas but dropped out to pursue a musical career when his father recorded a tribute song to **Hank Williams**

written by Justin. He recorded three top 10 hits in the '50s and '60s but fared better as a songwriter. He penned **Hawkshaw Hawkins'** only No. 1, "Lonesome 7-7203," and wrote hits for **Dottie West**, **George Jones**, **Del Reeves**, and **Highway 101**. He is survived by daughter **Leah-Lisa Barrow**; sons **Cary Justin Tubb** and **Zachary Dale Tubb**; his mother, **Elaine Tubb Lemieux**; and sister **Elaine Tubb Wingerter**.

S.P. Leary, 67, of complications from cancer, Jan. 26 in Chicago. **Leary** was one of the best-known of all blues drummers. During a career spanning more than a half-century, he supported fellow Texan **T-Bone Walker**, **Muddy Waters**, **Howlin' Wolf**, **Sonny Boy Williamson**, **Magic Sam**, **John Lee Hooker**, **James Cotton**, **Otis Spann**, and the late **Jimmie Rodgers**, who died in December. **Leary** is survived by his wife, **Annette**.



Amazing Support. **Johnny Adams** performed "Amazing Grace" with the **Neville Brothers** at a recent benefit concert held in his honor at **Tipitina's** in New Orleans. The event lasted from 8:30 p.m. to 4 a.m. and raised about \$10,000 for Adams' medical bills. Performers included **Henry Butler**, **Jon Cleary**, **Walter Washington & the Roadmasters**, and **Germaine Bazzle**. Donations can be made to the **Johnny Adams Benefit Fund**, **Hancock Bank**, P.O. Box 591, **Baton Rouge, La. 70821**, Account No. 9188898. Pictured onstage are **Aaron Neville**, left, and **Adams**.

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. 31, "Pop Culture" Auction, the Pacific Design Center, Los Angeles. 310-201-8848.

FEBRUARY

Feb. 3, **Touchstone Awards Luncheon** sponsored by Women in Music Inc., New York Marriott Marquis, New York. 212-969-8734.

Feb. 3, **Songwriters In The Round**, Park Central Hotel, South Beach, Fla. 305-899-7346; www.songwritersintheround.com

Feb. 4, **Christie's Pop Auction**, Christie's East, New York. 212-606-0400.

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, extension 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 Building, 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. 25-Mar. 1, **Noise Pop Festival**, Bottom of the Hill, San Francisco.

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, **10th Annual Tamika Awards**, Avery Fisher Hall, Lincoln Center, New York. 718-978-7494.

March 12, **14th Annual Communications Awards Dinner**, Sheraton Washington Hotel, Washington, D.C. 202-463-8970.

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

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

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

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

APRIL

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

April 9-12, **Montreal Urban Music Seminar**, Radisson Hotel Des Gouverneurs, 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.

April 29-May 3, **Impact Super Summit Conference XII**, Reno Hilton Hotel and Casino, Reno, Nev. 215-646-8001.

MAY

May 28-30, **Fourth Annual E3 Expo And Conference**, Georgia World Congress Center, Atlanta. 800-315-1133; www.e3expo.com

Brits Around The World

The
Billboard
Spotlight

Talent To Burn

The U.K. Fires Up For A New Year With Acts From All Genres

Today's mood is a far cry from half a decade ago, when the nation was undergoing an acute musical identity crisis. With the spotlight off Britain for a few years, the environment has allowed new styles to flourish. Now, international labels and audiences are just as receptive to British R&B and soul as they once were to dance, rock or pop.



Roni Size & Reprazent

LONDON—Expect the unexpected.

That's the message from British labels for the coming year.

In 1995, Britpop reigned supreme. In 1996, pure pop à la the Spice Girls triumphed. Last year saw new acts flourish across all genres, and this fertile environment is providing the harvest for 1998's export hopes.

The media warmed to such category-defying acts as Epic U.K.'s Finley Quaye, R&B/crossover girl foursome All Saints shot to the top of the British charts for London Records, and drum 'n' bass poked its insistent head into the national consciousness with Talkin' Loud/Mercury's Roni Size & Reprazent, who won the 1997 Mercury Music Prize.

Outside the U.K., the bacon was safely brought home by Oasis, the Prodigy, Spice Girls and veterans Depeche Mode with their globe-straddling, multiplatinum success.

Executives here are hard pressed to remember a similar time when talent

was as strong across all genres. The grand return of unashamedly commercial pop has not elbowed guitar-rock sideways; nor has the emergence of gritty, album-based electronic dance sapped the strength of the vibrant indie dance sector.

Today's mood is a far cry from half a decade ago, when the nation was undergoing a musical identity crisis akin to that facing the U.S. now. With the spotlight off Britain for a few years, the environment has allowed new styles to flourish. Now, international labels and audiences are just as receptive to British R&B and soul as they once were to dance, rock or pop.



Verve



Awards
Nominations
Page 48

FROM FOLK-ROCK TO FUSIONISTS

"Other territories are looking for new, internationally selling talent from the U.K., whatever the genre that breaks through this year" notes China Records director of international

Adrian Sear, whose diverse list of priorities this year ranges from folk-rockers the Levellers to soul-pop diva Charlene Smith through to electro-guitar fusionists Morcheeba, whose second China album, "The Big Calm," bows in March.

America, in particular, is warming to British acts that several years ago would have been difficult to market across the Atlantic. Brian Yates, VP of international for Sony Music U.K., is pleasantly surprised at the U.S. response to Jimmy Ray, whose debut single, "Are You Jimmy Ray," has



Radiohead

scored significant radio adds there in advance of a March release.

"Jamiroquai was the classic case case where there was some confusion about where he should fit," says Yates, "but with a great album and a great video, the formatting was not so important." Jamiroquai's "Travelling Without Moving" was Sony U.K.'s greatest international success of 1997, selling 6.2 million units worldwide. The current depth of the company's domestic roster has bolstered its prospects internationally, stresses Sony communication VP Garry Farrow. Sony U.K. artists who have been setting up priority releases in the U.S. this year included the aforementioned Jimmy Ray, Finley Quaye, Headswim, Leftfield, The The and Des'ree, whose album "Supernatural" is due in April.

Perceptions of British music are constantly changing, says Arista U.K.'s international marketing manager Heloise Williams, whose key priority last year was the re-emergence of singer Lisa Stansfield. "Even compared to a year ago, people are more receptive to British music," says Williams. "Before, people used to say, 'It sounds too English.'" This year, Arista is working with a roster of development acts including bluesy singer/songwriter Christine Levine, R&B project Devox, featuring former D'Angelo vocalist Angie Stone, and male pop duo Alibi.



Prodigy

HARDCORE AND HARVEY TOO

Though the notion of "Britpop" has passed into history, acts such as Pulp, which survived the unfortunate name tag, are gearing up their international work. "When you've sold 1.2

Continued on page 52

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	DA4266	07:40	OPORTO
	AE442	07:40	MALAGA
	AE26	07:40	BRUSSELS
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1. Robbie Williams/Life Thru A Lens-Brit Awards Nominations for Best British Male Solo Artist, Best British Single: Old Before I Die. 2. Fun Lovin' Criminals/Come Find Yourself. 3. Simple Minds/Néapolis. 4. Catherine Wheel/Adam & Eve. 5. Feline/Save Your Face. 6. Michelle Gayle-Brit Awards Nomination for Best British Female Solo Artist. 7. Eternal/Greatest Hits-Brit Awards Nominations for Best British Dance Act, Best Single: I Wanna Be The Only One. 8. Louise/Woman In Me-Brit Awards Nomination for Best British Female Solo Artist. 9. Chumbawamba/Tubthumper-Brit Awards Nomination for Best British Single: Tubthumping. 10. Romeo & Juliet-Brit Awards Nomination for Best Soundtrack/Cast Recording. 11. Trainspotting 2-Brit Awards Nomination for Best Soundtrack/Cast Recording. 12. Adam F/Colours. 13. Lynden David Hall/Medicine 4 My Pain. 14. Mica Paris/Black Angel. 15. Radiohead/OK Computer-Brit Awards Nominations for Best British Album, Best British Group, Best British Single: Paranoid Android, Best British Producer: Nigel Godrich/Radiohead for OK Computer. 16. Blur/Blur-Brit Awards Nominations for Best Single: Song 2, Best British Video: Song 2, Best British Producer: Stephen Street for Blur. 17. Supergrass/In It For The Money-Brit Awards Nomination for Best British Video: Late In The Day. 18. Meredith Brooks/Blurring The Edges-Brit Awards Nomination for Best International Female Solo Artist. 19. Mansun/Attack Of The Grey Lantern. 20. Paul McCartney/Flaming Pie. 21. Bentley Rhythm Ace/Bentley Rhythm Ace. 22. John Lennon/Lennon Legend.

Chrysalis



Parlophone

Brits 98 Around The World

Brit Publishers Are Scoring All Over The World

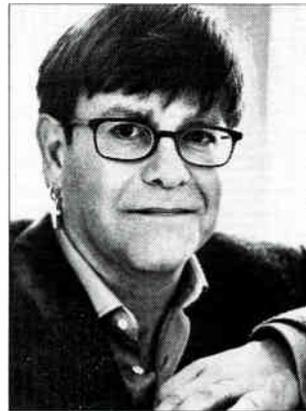
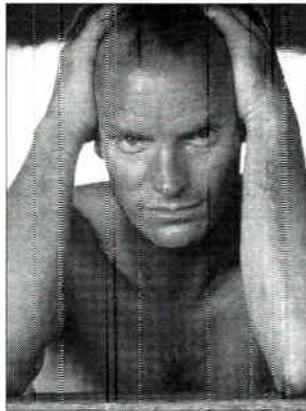
BY DAVID STARK

British music publishers enjoyed a challenging but largely successful 12 months in the wake of the worldwide resurgence of British pop and rock music. However, while the Spice Girls, Prodigy and Oasis may have dominated the charts and the headlines, a number of U.K. publishing houses have been reaping the rewards of internationally flavored covers, collaborations and chart entries.

The London office of Windswept Pacific Music, owned by Japan's Fujipacific Corporation, has been the envy of most U.K. publishers in the wake of the Spice Girls' phenomenal success. With around 30 million combined sales of the group's first two albums and 15 million singles sold around the world to date, the deal that Windswept Pacific managing director Bob Grace made just two years ago for the Spice Girls' publishing has proved to be the music industry's equivalent of finding the Holy Grail. Grace's early faith in the band was rewarded last year at both the U.K.'s Ivor Novello Awards and the MTV Awards when the group paid special thanks to their publisher. However, far from sitting on their laurels, Windswept Pacific's London staff has been achieving impressive results with various other globally oriented projects. Catalog exploitation head Nick Battle was particularly delighted that the company received a special BMI award in 1997 to mark

the U.S. success of "My Angel Is Here," recorded by Nashville star Wynonna and co-written by Windswept writer Mark Cawley (with Billy Lawrie & Lulu).

It's "a rare example of a Nashville writer signed directly to a U.K.-based publisher," notes Battle. Other recent successes include five tracks on the top-five debut album by rising London-based Australian star Natalie Imbruglia, "Left Of The Middle" (RCA), including the title track co-written by Steve Booker; while Andy Wright wrote two



Sting and Elton John

tracks and produced the recent album by French artist Etienne Daho for Virgin France. The Scottish boy band 911 (Ginga/ Virgin) has also been selling well abroad, particularly in Southeast Asia, with hits like "Don't Make Me Wait" and "Body Shaking" written by Windswept writer John McLoughlin.

EMI Music Publishing inked some mega-deals during 1997 with some major artist/writer signings. A sub-publishing deal with Sting for his entire back catalog and future works coincided neatly with the worldwide success of the revival of the Police classic "Every Breath You Take," reworked as "I'll Be Missing You" by Puff Daddy & Faith Evans. Other signings included British R&B artist Finley Quaye, hotly tipped U.K. indie band Idlewild and individual deals with ex-Lake That members Gary Barlow, Robbie Williams and Mark Owen—who all successfully launched solo careers with strong albums and hit singles. A development deal with British singer/songwriter Billie Myers also realized its potential as her debut single "Kiss The Rain," (Universal Records), hit the No. 1 most-added spot on U.S. radio during December and climbed up the Hot 100 singles chart. Meanwhile, EMI Music's major corporate deals of the year were its purchase of 50% of the legendary Jobete Music catalog of classic Motown hits, and a sub-publishing deal with Ruffhouse Music Publishing, publishing wing of Chris Schwartz's Ruffhouse Records, that launched Cypress Hill and the Fugees, among others.

Peter Reichardt, EMI Music's London-based MD and senior VP of international acquisitions, notes that "1997 was a challenging year, but not without reward or excitement, with Texas, The Verve, Jamiroquai, Finley Quaye

and The Prodigy giving EMI Music Publishing Worldwide the edge, by producing the albums that will define the year in the eyes of the critics and the music buyer."

U.K. independent Hit & Run Music, owned by Phil Collins and Genesis manager Tony Smith, has also scored significantly in overseas markets in the past year. Apart from its superstar clients, the company's writer roster includes Argentinian singer/songwriter Marie Claire D'Ubaldo, who co-wrote Celine Dion's "Falling Into You," the title track and single from 1997's top-selling album, with worldwide sales of over 25 million units. D'Ubaldo also co-wrote Robert Miles' international smash "One And One," which has recently been covered by top Polish star Edyta for release in Japan, under her new worldwide deal with EMI/Virgin. She also has upcoming covers with artists Valentina Gautier (Warner Italy) and Phillippe Bergman (PolyGram Belgium & France).

Hit & Run also publishes Los Angeles-based writer Shelly Peiken, who co-penned Meredith Brooks' smash "Bitch" along with five numbers on Brooks' debut Capitol album, "Blurring The Edges." Peiken has been enjoying an impressive number of overseas covers, with European A&R departments and artists responding to song pitches made by London-based creative & international director Dave Massey. These include the title track from Patricia Kaas' latest album, "Dans Ma Chair" (Sony France), plus cuts by Pearl (Byte, Belgium), Ophelie Winter (EastWest France), Trine Reine (EMI Medley Denmark), Chrissie Hynde (WEA U.K.) and Cliff Richard (EMI U.K.). "Our roster also includes some other great writers who are providing us with important international covers," comments Massey. These include producer Chris Neil, Phil Manikiza and Simon Stirling; Jo Cang, Geoffrey Williams and Noel McKoy, who between them have secured covers by such names as Daryl Hall & John Oates (Push), 6 Pac (Virgin/Nemesis), 2B3 (EMI France), Hannah Jones (BMG Miami) and Paula Abdul (Mercury).

Northern Ireland-born songwriter John Peppard lives in the leafy suburbs of Surrey, England, but has been making regular writing trips to Nashville for the last few years. The energetic but soft-spoken songwriter received the ultimate career accolade at the end of 1997, when he guested at a No. 1 party to celebrate the success of "In Another's Eyes," the Trisha Yearwood/Garth Brooks duet that he co-wrote with Brooks and Bobby Woods. The song appears on Brooks' new album "Sevens" and on Yearwood's "Songbook" collection. Peppard attended the party with his U.K. publisher, Kevin White of Cat's Eye Music, who was making his debut visit to Music Row.

"It was fantastic to finally make it over there," comments White, "but John deserves his success. All the flights he's made over the years have finally paid off, and it's great for any British writer to get some recognition in Nashville. Luckily, John loves networking and co-writing, so there will hopefully be a few more songs out by the end of year." In fact, Peppard recently achieved another personal landmark by writing two songs with Michael McDonald, for possible inclusion on McDonald's new album due out in the spring. He has also written a song titled "In Heaven" with Gordon Kennedy, co-writer of "Change The World."

Former Hit & Run writer Pam Sheyne has formed her own publishing company, Appletree Songs, with partner and manager Nigel Rush and recently inked a deal with Frankfurt-based MSM Music, the BMG-affiliated company headed by Michael Stark and Bernd Hoffman. Sheyne has been writing for their female artist Emel and has also enjoyed recent covers by Louise (EMI), 911 (Ginga/ Virgin), Rebe Jackson (MJJ), the recently reunited duo Mac & Katie Kissoon (BMG Holland) and Edyta (EMI/Virgin), with some tracks still controlled by Hit & Run. Sheyne also makes regular writing trips to New York, Los Angeles and Nashville, where, like John Peppard, she also recently co-wrote a song with Michael McDonald.

Indie publisher Notting Hill Music enjoyed success with a number of overseas writers in 1997. U.S.-based Allen McGrier scored with the multimillion-selling Fugees album "The Score," for which he wrote "Oh La La La" with Teena Marie, which the Fugees incorporated into "Fu-Gee-La." The song has been covered by French artist K-Lee and was also a dance hit for Justine Earp. Also signed to Notting Hill is San Francisco's Taura Stinson, whose "Killing Time" by Destiny's Child (Columbia) appeared on the "Men In Black" soundtrack album. Stinson also has been working on tracks for Damage with LaFace act Choice. Veteran writer/performer Brenda Lee Eager was with Motown in the '60s and '70s and wrote "Girlfriend's Boyfriend" for Gwen McCrae, "Somebody's Somebody" with Prince and the soon-to-be-released "Strong Everlasting" duet with Ray Charles. Other writers in the Notting Hill family include David Grant (ex-Linx),

Continued on page 53

BRIT AWARDS NOMINATIONS

Continued from page 48

BEST VIDEO (Chosen by viewers of The Box)

All Saints, "Never Ever" (London)
Blur, "Song 2" (Food/Parlophone)
David Bowie, "Little Wonder" (RCA)
Chemical Brothers, "Block Rockin' Beats" (Virgin)
Dario G, "Sunchy Me" (Eternal)
Jamiroquai, "Alright" (Sony S2)
Oasis, "D'You Know What I Mean" (Greation)
Republica, "Drop Dead Gorgeous" (DeConstruction)
Spice Girls, "Spice Up Your Life" (Virgin)
Supergrass, "Late In The Day" (Parlophone)
The Verve, "Bitter Sweet Symphony" (Hut)
(1997 Winner: Spice Girls, "Say You'll Be There")

BEST SINGLE (Chosen by listeners of local commercial radio)

All Saints, "Never Ever" (London)
Blur, "Song 2" (Food/Parlophone)
Chumbawamba, "Tubthumping" (EMI)
Eternal, featuring BeBe Winans, "I Wanna Be The Only One" (1st Ave/EMI)
Elton John, "Something About The Way/Candle In The Wind '97" (Rocket)
Olive, "You're Not Alone" (RCA)
Radiohead, "Paranoid Android" (Parlophone)
Texas, "Say What You Want" (Mercury)
The Verve, "Bitter Sweet Symphony" (Hut)
Robbie Williams, "Old Before I Die" (Chrysalis)
(1997 Winner: Spice Girls, "Wannabe") ■



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TALENT TO BURN

Continued from page 45

million albums at home," says Island U.K.'s head of international, Steve Matthews, "it's difficult to be seen as a development act. But with a lot of artists now, we can get away from looking at what's happening in the U.K." Pulp will tour America this year, and when its new album, "This Is Hardcore," appears at the end of March, Matthews expects a renewed reaction to the band. "Pulp's no longer seen as an alternative act or as difficult to understand," he says. For the same reason, the label will be concentrating on PJ Harvey in America too.

Parlophone has built its reputation in the '90s on being a "bands" label, and with Radiohead's "OK Computer" winning plaudits at home such as *Q Magazine's* accolade as the "greatest album in the world, ever," the band will continue to be marketed intensively, as will Food Records act Blur, which is marketed domestically through Parlophone.

Another big name to emerge from the guitar-pop boom of the mid-'90s, Oasis, proved to be one of the biggest sellers last year, as "Be Here Now" moved more than 6 million units worldwide, according to Sony Independent Network Europe, which licenses the Creation band outside the U.K. SINE is working mainly in the U.K. alternative-pop scene and looking forward to a Creation album from ex-Suede guitarist Bernard Butler, titled "People Move On," in April, while Suede itself is expected to deliver another album at the end of 1998. Ultrasound, on the same label, Nude, will also get an international push, as will Travis on the Independiente label.

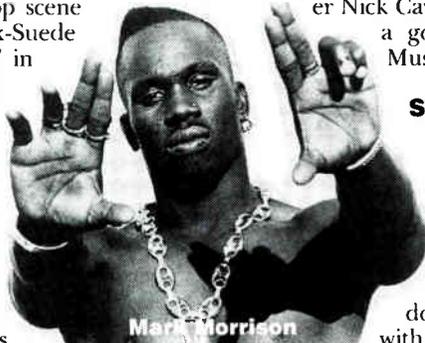
CLEAN-UP CLEAN SWEEP

Europe is proving to be fertile territory for the alternative-rock acts handled by the One Little Indian Group, best-known as Björk's label. After seeing a U.S. breakthrough for Sneaker Pimps on the Clean Up! label, with more than 300,000 copies sold there, they are developing acts such as Manbreak and techno-country fusionists Alabama 3 (Elemental) are looking to Europe for sales in 1998. Live tours and extensive press will be the key to gaining a stronger foothold in these markets, explains Sue Johnstone, head of international for the OLI Group, which licenses most of its acts to Virgin Germany for Europe. "European radio—especially in Europe—doesn't always respond well to the kind of alternative acts we have, but once the audiences see them live, they

Brits '98 Around The World

'get' it," says Johnstone.

Another key U.K. indie, Mute, has seen veteran electronic stalwart Depeche Mode connect with audiences worldwide, with Europe still its strongest territory: seven European countries and the U.K. scored gold with "Ultra," while Italy reached platinum status. The album also went gold in the U.S. and Hong Kong. Depeche Mode has a best-of album due in 1998, as does Australian-born crooner Nick Cave, with whom Mute has scored a gold disc in his homeland via Mushroom Records.



Mark Morrison

STRONG HOPES FOR BRIT SOUL

One of the more exciting developments in the U.K. in 1997 was the unstoppable rise of British R&B. WEA U.K. was among the more prolific majors in the genre, scoring domestic and European success with Mark Morrison. For 1998, U.K.

breakthrough singer Shola Ama and the three-girl teen group Cleopatra are the label's strongest hopes.

"The Cleopatra record's not even out yet, and other territories are wanting the act in" says Phil Straight, director of artist development at WEA U.K., who is noting strong take-up for British R&B acts in Europe, including previously difficult territories for black music, such as Italy. "It could be that British R&B is giving the spin to the R&B from America, which is moving off on its own direction." EMI U.K. is looking to build an international profile for its soul star Lynden David Hall.

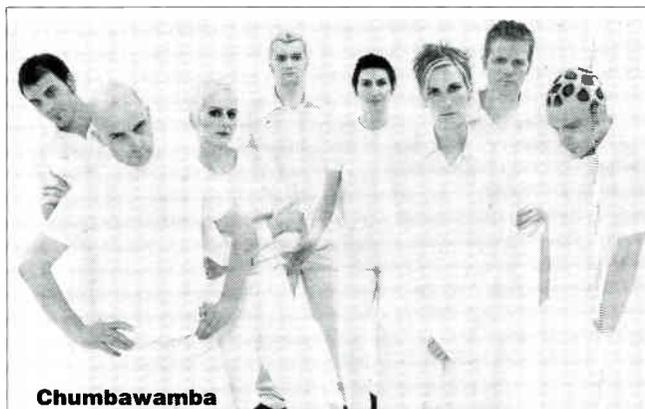
Observers have long expected drum 'n' bass to metamorphose into a form accessible to international audiences: the artists and labels gave it their best shot in 1997, as Roni Size & Reprazent garnered interest and sales from the U.S. and Europe for their souly album "New Forms." EMI Dance imprint Positiva is also gearing up to present Adam F's live show and album "Colours" to international audiences, with Germany, the Netherlands and Japan being on the hit list before an American tour.

SAINTS AND SPICE

Yet, if execs were hard-pressed to choose one development with international repercussions, it would be the return of pure pop. The Spice Girls' undeniable worldwide success was matched at home by the breakthrough of All Saints, while 1st Avenue/EMI U.K.'s acts Louise and Eternal moved into the superstar league with multiplatinum domestic success. A Grammy nomination for WEA's Gina G gave recognition to the fact that U.K. pop is firmly placed in the world's largest market: in the second largest, Eternal went double-platinum.

There can be little doubt that the encouragement given to acts and labels alike by the pop boom will continue to have an impact on signings and international marketing.

However, the unexpected is rapidly becoming the norm in this market, and in 1998 more than ever, the list of overseas successes by U.K. labels could look very different from this year's. ■



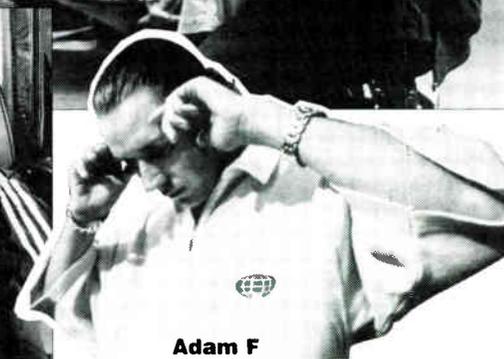
Chumbawamba



Jamiroquai



All Saints



Adam F

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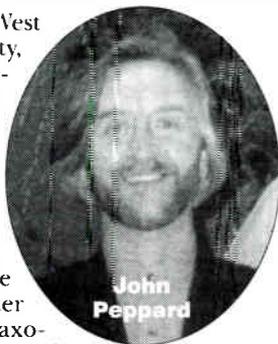
Continued from page 50

Jim Capaldi of Traffic fame, who is in LA cutting a new solo album; Mick Talbot (ex-Style Council); and Imagination's Lee John, who has been writing and producing female dance artist Eddy's debut album.

✎ Minder Music, headed by West London publisher John Fogarty, signed Los Angeles-based songwriter Gavin Christopher to a worldwide exclusive songwriting deal. Minder already has rights to his earlier works, including top-20 hit "Once You Get Started," recorded by Rufus & Chaka Khan, and the dancefloor smash "Don't Lose The Magic," recorded by his sister Shawn Christopher. Dutch saxophone virtuoso Candy Dulfer also recorded a vocal version of "Once You Get Started" for her latest BMG album. Minder has secured the U.K. rights to the New York-based Schroeder Music catalog, containing hits recorded by Elvis Presley and Barry White, among others.

✎ Finally, it would be impossible to review the activities of U.K. music publishers over the past year without mention of the biggest-selling single of all time. Elton John & Bernie Taupin's "Candle In the Wind 1997" tribute to the late Princess Diana is published by Dick James Music, now owned by PolyGram. The song originally appeared in 1973 on John's classic "Goodbye Yellow Brick Road" on DJM Records, headed at that time by Stephen James, son of the late publisher (of the Beatles as well as Elton John). Twenty five years later, Stephen James still runs his own operation, Dejamus Ltd., and last summer was elected president of the Music Publishers' Association, a title his father also once held. "Elton gave a marvelous performance of the revised song," reflects James, "and I find it hard to believe that it's 25 years old. It proves once again that a good song is always a good song—especially if it's British!" ■

(David Stark is editor and publisher of SongLink International.)



John Peppard

Hit Brits

ChartBeat columnist Fred Bronson offers his analysis of the top-ranking British acts on key Billboard charts for the chart year which ran from Dec. 7, 1996, through the issue of Nov. 29, 1997.

TOP 10 U.K. ALBUMS IN THE U.S.

1. "Spice," Spice Girls (Virgin)
2. "Razorblade Suitcase," Bush (Trauma)
3. "The Dance," Fleetwood Mac (Reprise)
4. "The Fat Of The Land," Prodigy (XL Mute)
5. "If We Fall In Love Tonight," Rod Stewart (Warner Bros.)
6. "Love Songs," Elton John (MCA)
7. "Traveling Without Moving," Jamiroquai (Work)
8. "Anthology 3," The Beatles (Apple)
9. "Be Here Now," Oasis (Epic)
10. "Bridges To Babylon," The Rolling Stones (Virgin)

TOP 10 U.K. ALBUM ACTS IN THE U.S.

1. Spice Girls (Virgin)
2. Bush (Trauma)
3. Prodigy (XL Mute)
4. Fleetwood Mac (Reprise)
5. Elton John (Rocket, MCA)
6. Rod Stewart (Warner Bros.)
7. The Beatles (Apple)
8. Oasis (Epic)
9. Jamiroquai (Work)
10. The Rolling Stones (Virgin)

TOP 10 SINGLES BY U.K. ACTS IN THE U.S.

1. "Candle In The Wind 1997"/"Something About The Way You Look Tonight," Elton John (Rocket)
2. "Return Of The Mack," Mark Morrison (Atlantic)
3. "Wannabe," Spice Girls (Virgin)
4. "Say You'll Be There," Spice Girls (Virgin)
5. "2 Become 1," Spice Girls (Virgin)

6. "Ooh Aah...Just A Little Bit," Gina G (Eternal)
7. "I Love You Always Forever," Donna Lewis (Atlantic)
8. "Your Woman," White Town (Brilliant!/Chrysalis)
9. "Change The World," Eric Clapton (Reprise)
10. "Tubthumping," Chumbawamba (Republic)

TOP 10 U.K. SINGLES ACTS IN THE U.S.

1. Elton John (Rocket, MCA)
2. Spice Girls (Virgin)
3. Mark Morrison (Atlantic)
4. Gina G (Eternal)
5. Donna Lewis (Atlantic)
6. White Town (Brilliant!/Chrysalis)
7. Eric Clapton (Reprise)
8. Chumbawamba (Republic)
9. Seal (ZTT/Warner Sunset)
10. Bee Gees (Polydor)

TOP U.K. POP CATALOG ALBUMS

1. "Dark Side Of The Moon," Pink Floyd (Capitol)
2. "The Wall," Pink Floyd (Columbia)
3. "Sixteen Stone," Bush (Trauma)
4. "The Best Of Van Morrison," Van Morrison (Polydor)
5. "Greatest Hits," Elton John (Rocket)
6. "Greatest Hits," Queen (Hollywood)
7. "Best Of Sade," Sade (Epic)
8. "Greatest Hits," Fleetwood Mac (Warner Bros.)
9. "Phantom Of The Opera—Highlights," Original London Cast (Polydor)
10. "Bee Gees Greatest," Bee Gees (Polydor) ■

blur - blur
 all saints - never ever
 bon jovi - live mtv
 radiohead - ok computer
 sneaker pimps - becoming x
 romeo & juliet - film soundtrack
 hanson - middle of nowhere
 sundays - static & silence
 simply red/sly & robbie - night nurse
 elvis costello - all this useless beauty
 mansun - attack of the grey lantern
 texas - white on blonde
 suede - coming up
 suede - sci-fi lullabies
 pulp - disco 2000
 manic street preachers - everyting must go
 space - spiders
 tricky - maxinquaye
 galliano - the plot thickens
 the interpreters - back in the usse
 elastica - elastica
 gene - olympian
 tina turner - private dancer
 bryan adams - waking up the neighbours
 natalie imbruglia - left of the middle



**19 nominations for the 1998 Brit Awards
 recorded at Mayfair**

diva - annie lenox
 open road - gary barlow
 funny thing - travis
 glastonbury live - lamb
 no doubt live - no doubt
 kylie minogue - kylie minogue
 pleased to meet you - sleeper
 club classics - soul II soul
 halo spaceboy - psb feat. david bowie
 what do you want from me - monaco
 trippin - mark morrison
 going back - the pretenders
 soundtrack - lost highway
 apparently nothing - carleen anderson
 it takes two - tina turner/rod stewart
 you can't deny it - lisa stansfield
 automatic - the jesus & mary chain
 songs from the big chair - tears for fears
 the final - wham
 wheels of fire - cream
 the dreaming - kate bush
 joan of arc - OMD
 kool in the kaftan - b.a. robertson
 debut - bjork
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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Court Orders TV Royalty Payback French Labels Face 400 Mil. Franc Bill

BY REMI BOUTON

PARIS—French record labels' collection societies SPPF and SPPF have been ordered to return 400 million francs (\$70.1 million) in broadcast royalties to two French TV stations. The ruling is said to be capable of bankrupting the two bodies.

In what is being seen as a landmark decision, a Paris civil court has ruled that an agreement signed by SPPF

The Ministry of Culture should be aware of the stakes."

Marc Guez, GM of SPPF, however, remains optimistic. "Each time labels lost the first legal round [in similar cases], they eventually won the appeal," he says. "If it wasn't the case, then it would be a major commotion for us. It will affect not only the production companies, especially the smallest labels, but the whole music community."

Xavier Blanc, head of legal affairs at Spedidam, says, "We have a different approach to the law, and that's why we asked the court to rule on that question."

The dispute is rooted in the early '90s, when artists' representatives, through Spedidam, complained that deals made by SPPF and SPPF with the TV channels were for the sole benefit of labels and excluded musicians. Spedidam was unhappy that all monies paid by the stations under the agreements went directly to record companies via the two societies. Though artists have a right to royalties from other broadcast use of music here, to date income from video play has been the exclusive preserve of labels.

As a result, Spedidam asked the Paris civil court to declare the deals

between the channels and SPPF and SPPF void and rule that a new contract including all rights owners must be negotiated. The court has now supported that call.

The court decision undermines record company arguments that income from M6 and Canal+ was necessary to finance the production of videos.

Spedidam, which has been engaged in a long-term fight with the other collection societies, has consistently ar-

(Continued on next page)



Platinum Cinta. Warner Music Malaysia has presented Amelina with a platinum disc marking 73,000 sales of her "Cinta Oh Cinta" album in the country. Pictured, from left, are producer Ruslan Mamat, Warner Music Malaysia A&R director Nasser Abu Kassim, Amelina, and Din, on behalf of producer Iwan.

SCPP

and SPPF with commercial TV channel M6 and another agreement between SPPF with pay channel Canal+ were void. The decision, in a case brought by artists' collection society Spedidam, means that SPPF and SPPF have to pay back all royalties collected so far under the deals.

Major-labels' body SPPF and its indie-sector equivalent, SPPF, have appealed the judgment.

"If that decision was to be confirmed in appeal," comments SPPF GM Jérôme Rogier, "it makes no doubt that our societies would face bankruptcy."

Channel V Awards Fete Chinese Acts

BY VICTOR WONG

TAIPEI, Taiwan—Asia's cable music station Channel V underlined its interest in this market Jan. 21 when it staged its annual Chinese Top 20 Awards here.

Despite temporary problems that have affected its distribution in Taiwan, Channel V was able to draw a full house to the awards, which were held in the Taipei International Convention Center and featured performances by the Chinese music industry's most popular artists. The show aired Jan. 22 on Channel V's Mandarin beam.

The large turnout demonstrated the growing influence of this awards ceremony. Channel V was worried that the audience would be smaller this year, due to a dispute between the station and the largest cable distributor in Taiwan, Eastern Multimedia Co. For the last month in the Taipei area, some members of the Star TV group (which includes Channel V) have been "sharing" channels with other stations; some have been aired for only 12 hours per day while others have been dropped.



WU-BAI

"There haven't been any problems with getting sponsors for the event, but there was some concern about attracting people to the event," says executive Christine Lin of Star TV's network consumer and marketing departments. "But this event has been going on for several years and [is] drawing more and more people every year. So even without seeing [word] about it on Channel V, people still knew about the event."

In fact, fans began lining up at 10 a.m. to get the best seats for the 7 p.m. show. By the time the curtain went up, nearly 2,000 fans and several top industry executives had crowded into the center.

While other local award shows are considered a more accurate gauge of an act's popularity within Taiwan, many people feel Channel V's awards are more indicative of international appeal. The ceremony was conducted in Mandarin Chinese, and all the award winners won for songs and videos performed in Mandarin.

Roya Tseng, EMI Taiwan's associate director of the International Division, believes the Golden Chart Awards, sponsored by newspaper Min-sheng Daily and TV station CTS, "are more important awards within the Taiwan market, but winning the Channel V [Award] shows that the artist has become a success around the region."

The lineup of artists included Hong Kong singers Sammi Cheng and Faye Wong, who won the Viewer's Choice Award, co-sponsored by Billboard. Both rarely attend award shows; Cheng was absent from the event last year.

"This award is a big encouragement for me, because it is the first award I've received in Taiwan," said Cheng. "So in the future, I'll spend more time here."



FAY WONG

In fact, with the exception of the mainland Chinese winners, who aren't permitted into Taiwan for political reasons, appearances were made by all but three of the award-winning artists, including Emil Chau, Sky Wu, and Richie Jen. However, Hong Kong's "Four Heavenly Kings of Music"—Aaron Kwok, Leon Lai, Andy Lau, and Jacky Cheung—were all present. Both Lau and Cheung received two awards; in addition to one top 20 award each, Cheung's "I Am Longing To Walk With You In The Wind" was picked by viewers for the Channel V Award, while Cantonese idol Lau received the Media's Choice Award.

"I think it's important for artists to

(Continued on page 60)

EMI Faces Red Tape In Inking India Deal Local Label Opposes Expansion; New Regulations Uncertain

BY NYAY BHUSHAN

NEW DELHI—The nature of EMI Music's presence in India is in doubt after a protest about the major's plans to open an affiliate here.

To date, only Sony Music Entertainment has been granted the privilege of having a wholly owned Indian subsidiary. Seeking to follow Sony's lead, last year EMI filed an application with the Foreign Invest-

ment Promotion Board (FIPB) to set up its own subsidiary. However, the FIPB has now announced that it's deferring its decision on EMI's application in light of an objection raised by Master Records, an independent label based in the south Indian city of Chennai.

Master executives wrote to the FIPB that approval of EMI's plans would "demoralize" the Indian industry.

EMI currently has a 10% stake in India's oldest music company, the Gramophone Company of India, also known as HMV or Gramco. The company had an exclusive licensing agreement with EMI that expired in December. Gramco is owned by one of India's leading business families, the Goenkas; in the early 1990s the family rescued the company with a fresh cash infusion after piracy had almost brought it to its knees. Before the Goenkas' involvement, EMI had a majority stake in the company.

However, industry sources say they consider the FIPB decision a temporary hiccup for EMI, as all foreign investment proposals pertaining to media—from music to television to movies—are now on hold until the much-delayed Broadcast Bill is finalized. When passed, the bill should usher in much-needed regulation, especially in television. India's television industry has lately mushroomed via satellite technology and independent cable operators. Most foreign broadcasting conglomerates (including Sony and News Corp.) have applied to the FIPB to set up Indian subsidiaries.

At the moment, however—as India prepares for elections in mid-February—the country's political uncertainty hardly offers a conducive environment for the Broadcast Bill or general investment.

EMI will also face an interesting situation in respect to the ownership of the coveted HMV brand and the Nipper dog logo, which are currently licensed to Gramco. Patent laws have been a touchy subject in India's intellectual property rights debate, and there's no question that a potential legal wrangle between EMI and Gramco for the HMV brand ownership would be followed with interest.

Until the Goenkas moved in, Gramco was considered a has-been. In its rejuvenated form, the company has fought piracy via some high-profile legal battles that have resulted in landmark judgments.

Gramco's turnaround came with the hit 1994 soundtrack album "Hum Aapke Hain Kaun" ("Who Am I To You"). According to the label, the album sold more than 10 million legitimate units, a figure possible because Gramco successfully sued the Delhi-based label T-Series to prevent it from exploiting a cover-version loophole in the country's copyright act.

Besides rebounding in music sales, Gramco has also diversified into film production by launching Gramco Films. The division is about to release its first Hindi film, "Bada Din" ("Big Day").

With its historic grip on the film industry and the backing of the Goenka group, Gramco can be expected to retain its leading market position. Yet given the overall globalization of the Indian economy, foreign investment has raised the stakes to higher levels. In the entertainment industry, Sony's forays in television and music have stirred established players.

Assuming EMI eventually has its way in India—as the Indian Information & Broadcasting Ministry is believed to be favorably disposed to its proposal—the major can be expected to raise the stakes even further.

Asian Exec's Job Change In Spotlight

■ BY GEOFF BURPEE

HONG KONG—In the U.S. and European music industries, it's considered routine when senior executives move from one company to another. In the Asian music business, the relative shortage of skilled managers means that such moves attract attention.

Thus, the imminent departure of Warner/Chappell Music's regional VP in Asia, Harry Hui, for a post as senior VP/GM for MTV Asia's Mandarin operations has been a lively conversation topic here since the news became known (Billboard, Jan. 31). By coincidence, the move follows the exit of another key executive with regional publishing responsibilities at a multinational: Andy Grainge, who left his post as director of business administration for Sony Music Asia late last year.

Hui has been with Warner/Chappell for the past three years, developing and expanding its pan-Asian operations. Sources say the company's chairman, Les Bider, was among those who gave him considerable advice and counsel during that time. Previously, Hui was director of business development for computer supplies firm Avery Denison.

On the record, Bider says that the exact departure date for Hui is "subject to negotiation" and that he hopes to effect a "smooth transition. We have some recommendations [concerning a replacement] from Hui himself, and we'll be looking at individuals in and out of the organization." Bider says he plans to be in Hong Kong in the near future to interview candidates for Hui's position. "We're also keeping an open mind about the structure of the company in

that region."

Warner/Chappell under Hui expanded from a single Hong Kong office with three staffers to a network of six regional offices and a head count of 45. (A seventh office, in the Philippines, has been delayed from its first-quarter 1998 opening due to difficulties in recruiting a suitable GM.) A measure of the firm's advance in Asia came when it was voted publisher of the year for 1997 by members of Malaysia's Music Authors' Copyright Protection (MACP) group and the Composers and Authors Society of Singapore (COMPASS). That honor broke a six-year reign by EMI Music Publishing.

Moreover, Hui has been credited with bringing publishing innovations to Chinese pop by way of deals that took

Warner/Chappell copyrights where they previously could not go. Michael Au, exclusive producer for PolyGram recording superstar Jacky Cheung, says that before Hui, "PolyGram never would have considered another company's song" for the singer.

Au has worked with Hui for almost three years. "Before," he says, "there were certain restrictions between record companies about using other people's songs." PolyGram A&R executives would encourage the use of PolyGram copyrights. "At the time, we had a lot of difficulty talking about this issue," continues Au. "Now, the whole music factory has had [to undergo] certain changes. Harry was so aggressive in spending time dealing with [PolyGram Far East president] Norman [Cheng] that PolyGram's production teams can now use much more material."

In addition, Hui worked to secure Western pop songs at the demo stage for original recordings in Asia, rather than being content with local cover versions of established Western hits.

For its part, MTV Asia (which is 50% owned by PolyGram) is obviously pleased to be recruiting someone with Hui's credentials to oversee its pan-China operations. He will be based in Hong Kong but is expected to spend considerable time on the mainland. MTV Asia president Frank Brown says, "Harry is a rare animal in terms of the bicultural balance that he has and also in terms of his business creative talent." The executive's fluency in English as well as in Cantonese and Mandarin dialects is also cited as an

asset.

The new post into which Hui steps on March 1 also represents MTV Asia's reinstatement of an upper-management slot in Hong Kong—which was where the channel was based before its split from partner STAR-TV in 1994. After an 18-month hiatus, it returned to Asia with headquarters in Singapore.

In late 1995, MTV moved most of its Mandarin-language programming and production operations to Taiwan. There, in Asia's most developed cable market, MTV Mandarin has built a distribution base to reach—according to company estimates—85% of Taiwan's 3.5 million cable homes 24 hours a day.

In Hong Kong, viewers see the service for only a couple of weekend morning blocks on local terrestrial station ATV. While Taiwan remains the core of MTV's Chinese service, several successful deals to market small blocks of programming within the mainland have spurred the channel to pursue a higher degree of Greater China business development, where Hui's experience and personal connections are likely to be put to work.

Last year, MTV Mandarin GM Ni Chung-hwa relinquished his post to a new GM for MTV Taiwan, Rose Tsou. While Ni still retains a position as VP/creative at MTV Mandarin, the executive now divides his time between the channel and his own varied entertainment business interests throughout Greater China. In the future, Tsou and Ni will report directly to Hui.

MTV claims to reach 26 million homes in mainland China through deals with cable operators in 26 urban markets, providing one- to three-hour blocks to each. "We have already started developing our business in China in the past year," says Brown. "Harry will bring the work we've started to a whole new level."

While Hui declines extensive public comment about his new post while still employed at Warner/Chappell, he has privately told colleagues that his impetus for leaving lay in the fact that MTV's brand in Asia is undervalued and that he wants to build a career for himself in all aspects of Asian entertainment.

As for Sony Music's Grainge, he could not be reached for comment at press time. Industry observers speculate that he will be working for the Asian division of the Harry Fox Agency, and they also contend that his dual label and publishing responsibilities at Sony ultimately proved incompatible.



HUI

Sackson Named To Key Post At Epic In Australia

SYDNEY—John Sackson has been named managing director of Epic Records in Australia, effective immediately. He replaces Matt Campbell, who moves to the newly created position of GM, new business development.

The appointments were announced Jan. 23 by Denis Handlin, chairman/CEO of Sony Music Entertainment here, who called the management changes "the first steps in creating a music company for the 21st century."

Sackson previously worked in promotions and sales with Handlin at CBS in the 1970s, before stints as PolyGram's GM of sales and the rugby Super League's marketing manager.

Says Handlin, "John is one of the most successful marketers in the Australian music industry and will focus on breaking more Epic artists in Australia and developing the kind of excitement that will drive music sales through retail."

Campbell was longtime GM of the Brash chain and shifted to Sony when the company last year divided into Epic and Columbia.

CHRISTIE ELIEZER



COURT ORDERS TV ROYALTY PAYBACK

(Continued from preceding page)

gued that the 1985 Copyright Law on neighboring rights entitles musicians and performers to 50% of the royalty income from all music broadcast by TV channels, including music videos.

Conversely, SCPP and SPPF argue that a video is an audiovisual product, and therefore the broadcast royalties are rightfully due to the companies, which paid for the production of the videos.

The court ruled that SCPP and SPPF have to pay back to M6 and Canal+ a total of 400 million francs. In addition, SCPP and SPPF must pay artist/musicians' union SNAM 600,000

francs (\$105,000) in compensation and the same amount to Spedidam in damages.

In the wake of the court defeat, some voices within the record companies are starting to call for more dialogue within the collection societies. PolyGram Disques president Pascal Nègre, who is also president of SCPP, says that "record labels have more to do than waste time in those sterile battles."

He adds, "We wish to find an agreement with musicians, and, to be honest, the conflict is more on questions of rights rather than financial issues."

newsline...

POLYGRAM FAR EAST has increased its stake in Taiwanese record company What's Music from 25% to approximately 70%, according to

PolyGram

a source. The What's Music family includes companies in Hong Kong, Singapore, and Malaysia. The new deal gives What's Music rights to distribute PolyGram's A&M label product in the Asia-Pacific; the source adds that the company will also create and market

compilations of international dance repertoire. In Taiwan, What's Music has a half-dozen local artists on its roster, four of whom won Channel V Chinese Top 20 Awards at a ceremony Jan. 22: Panda Huang for "Love River Danube"; Power Station for "Not Willing, Not Letting You Go"; and Xu Ru Yu for "Sunlight Airport." The fourth, Chyi Chin ("Won't Let My Tears Stay Overnight"), is affiliated via a production deal. Acknowledging the checkered history of acquisitions of independents in the region, a PolyGram source says that the major has been prudent and low-profile in increasing its stake in What's Music.

GEOFF BURPEE

THE INCORPORATED SOCIETY OF MUSICIANS (ISM), the U.K. professional body, has criticized the recent decision by British Education and Employment Secretary David Blunkett to drop music from compulsory subjects in the country's primary schools. "Music is likely to become an ornamental extra in our less-thoughtful schools," says ISM chief executive Neil Hoyle. "The skills and qualities it embodies should lie at the heart of every child's development."

CARLTON COMMUNICATIONS PLC, the U.K.-based TV, film, and video company, reports operating profits for 1997 up 9.2% to 317.9 million pounds (\$525 million) on revenue of 1.749 billion pounds (\$2.887 billion), 4.3% higher than in 1996. During the year, Carlton acquired Westcountry Television, which holds the independent TV license for southwest England, and production company Action Time. It also won three digital terrestrial TV licenses, half of the total available in the territory.

DANISH LABEL EMI-MEDLEY is preparing a U.S. release for its flagship act, Michael Learns To Rock. "It will include some of the hits, some reworked versions, and new tracks, but we haven't decided on a title or a release date yet," says Thomas Höhne, EMI-Medley's director of international exploitation. Per Magnusson, who has worked with the Backstreet Boys and Robyn, has been experimenting with tracks from the group's latest album, "Nothing To Lose," including "I'm Gonna Be Around," a radio single released in Denmark and Germany.

CHARLES FERRO

GUY MARRIOTT, senior VP/general counsel at EMI Music, is leaving the company in March and returning to London. He has been based in New York for the last eight years, reporting to president/CEO Jim Fifield. Marriott says that after 25 years with EMI, he is ready for a change and will announce plans later this year. Meanwhile, Marriott, who is also a member of the International Federation of the Phonographic Industry's main board, is working with the organization on the agenda for its May board meeting in Kuala Lumpur, Malaysia.

ADAM WHITE

EARL SPENCER, brother of the late Diana, Princess of Wales, is organizing a major outdoor concert to be held June 27 at the family home and Diana's resting place, Althorp Park, in central England. No participants have been named, but stars from the pop and classical genres will headline the event. All proceeds will go to Diana's memorial fund.

PAUL SEXTON

ISRAEL'S BEST-SELLING ARTIST, Eyal Golan, and his manager, Yishai Ben Tsur, have been indicted on charges of evading taxes thought to run into millions of dollars. Shmuel Gonen and Albert Azrikvitz, investigators for the Israeli Income Tax Authority, testified that Ben Tsur would ask promoters to pay a minimum fee for Golan's performances of less than \$2,000, in return for returning 60%-70% of the gate "under the table." Several club owners confirmed the allegation and implicated Ben Tsur. Golan's last album, "Without You," has sold some 300,000 copies, according to the Acum label, an unprecedented feat in Israel, which has a population of just 6.2 million. His style, *mizrahi*, is heavily influenced by Mediterranean and Arabic traditions; until his indisputable success, the mostly state-run TV and radio stations had done little to promote Golan's music.

BARRY CHAMISH

Boosted By Singles, French Music Market Has Turnaround In 1997

■ BY REMI BOUTON

CANNES—French record sales enjoyed an impressive turnaround in 1997, with a 7% increase in value at wholesale prices to 7.36 billion francs (\$1.29 billion) and an 8.4% rise in units to 159 million, according to statistics unveiled by labels' body SNEP. The results contrast with 1996's flat market (Billboard, Feb. 8, 1997).

Comments SNEP president Paul-René Albertini, "1997 has been a good vintage for record sales in

France."

He adds that growth was fueled by the increase in the singles market, a development that, he argues, offers labels new opportunities to break acts by focusing on this format rather than albums.

Conversely, though, Albertini notes that "profits were eroded" during the year due to increasing marketing costs.

Singles shipments reached 42 million units in 1997, up from 30 million in 1996, for a value of 915 million

francs (\$160 million), a 52% increase over 1996. Currently, one sound carrier in four sold in France is a single, compared with one in 10 in 1994.

Albertini says the rise in singles sales is a positive development for the industry but has little effect on the overall profits of record companies. "We don't have the same margins on singles than we have on albums," he says.

Another factor that is cause for disquiet, according to Albertini, is the concentration of sales on a limit-

ed number of titles. In 1997, the 80 top-selling singles represented 50% of overall singles sales, whereas with albums, the top 100 best-selling titles accounted for 30% of total sales. Elton John's "Candle In The Wind 1997" (Rocket/Mercury) accounted for 5% of the total singles sales in 1997.

Albums—vinyl LPs, cassettes, and CDs—had a 1% increase in value in 1996 to 6.3 billion francs (\$1.1 billion) and a 1% decline in units at 113 million. (Continued on page 60)

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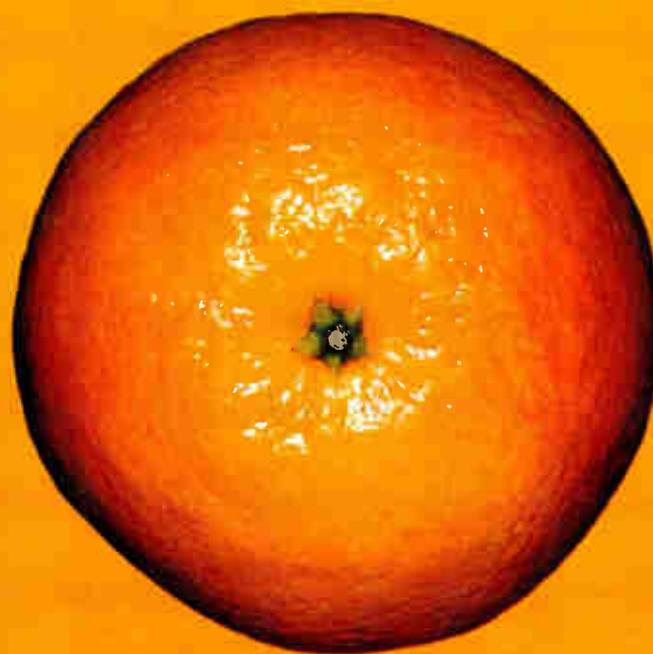
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THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	ASHITA GA KIKOERU J-FRIENDS JHONNY'S ENTER-TAINMENT	1	3	MY HEART WILL GO ON CELINE DION COLUMBIA	1	NEW	YOU MAKE ME WANNA... USHER LAFACE/ARISTA	1	1	VIVO PER LEI ANDREA BOCELLI & HELENE SEGARA POLYDOR
2	1	YOZORA NO MUKOU SMAP VICTOR	2	1	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS EPIC	2	3	NEVER EVER ALL SAINTS LONDON	2	5	TOGETHER AGAIN JANET JACKSON VIRGIN
3	2	FACE THE CHANGE EVERY LITTLE THING AVEV TRAX	3	2	TOGETHER AGAIN JANET JACKSON VIRGIN	3	1	BAMBOOGIE BAMBOO VC RECORDINGS	3	2	HASTA SIEMPRE NATHALIE CARDONE COLUMBIA
4	3	ROMANCE PENICILLIN EASTWEST JAPAN	4	5	ALANE WES EPIC	4	2	ALL AROUND THE WORLD OASIS CREATION	4	8	MEET HER AT THE LOVE PARADE DA HOOL OANCE POOL
5	4	1/3 NO JYUNJO NA JYONETSO SIAM SHADE SONY	5	6	TORN NATALIE IMBRUGLIA RCA	5	7	ANGELS ROBBIE WILLIAMS CHRYSALIS	5	3	SAVOIR AIMER FLORENT PAGNY MERCURY
6	5	PROMISE KOHMI HIROSE VICTOR	6	7	WALK ON BY YOUNG-DEENAI WEA	6	4	RENEGADE MASTER '98 WILDCHILD HI-LIFE/POLYDOR	6	NEW	THE REASON CELINE DION COLUMBIA
7	6	SWEET HEART MEMORY SHAZNA BMG JAPAN	7	8	DOCTOR JONES AQUA UNIVERSAL	7	NEW	TIME OF YOUR LIFE (GOOD RIDDANCE) GREEN DAY REPRISE	7	6	PRINCE IGOR THE RAPSODY FEATURING WARREN G & SISSEL ISLAND
8	NEW	SORA NO SHITA DE MY LITTLE LOVER TOY'S FACTORY	8	4	TOO MUCH HEAVEN NANA MOTOR	8	NEW	MULDER AND SCULLY CATATONIA BLANCO Y NEGRO	8	11	JE ZAPPE ET JE MATE PASSI V2
9	7	WHITE LOVE SPEED TOY'S FACTORY	9	9	PUSHED AGAIN DIE TOTEN HOSEN EASTWEST	9	NEW	AMNESIA CHUMBAWAMBA EMI	9	4	BARBIE GIRL AQUA UNIVERSAL
10	12	NEGAIGOTO HITOTSU DAKE MIHO KOMATSU AMEMURA O TOWN RECORDS	10	10	ANGELS ROBBIE WILLIAMS EMI	10	10	HIGH LIGHTHOUSE FAMILY WILD CARD/POLYDOR	10	9	CE QUE JE SAIS JOHNNY HALLYDAY MERCURY
11	9	STAMINA BLACK BISCUITS BMG	11	11	ONE MINUTE THE BOYZ EASTWEST	11	NEW	YOU MAKE ME FEEL (MIGHTY REAL) BYRON STINGILY MANIFESTO	11	7	CASANOVA ULTIMATE KAOS DANCE POOL
12	NEW	SHOOTING STAR F-BLOOD PONY CANYON	12	12	ETERNAL GRACE C-BLOCK WEA	12	NEW	DR. JONES AQUA UNIVERSAL	12	10	JE T'AIME LARA FABIAN POLYDOR
13	8	AISARERU YORI AISHITAI KINKI KIDS JHONNY'S ENTERTAINMENT	13	13	BARBIE GIRL AQUA UNIVERSAL	13	NEW	SO GOOD JULIE ROBERTS DELIRIOUS	13	15	LAURA NON C'E NEK WEA
14	10	CAN YOU CELEBRATE? NAMIE AMURO AVEV TRAX	14	16	TO THE MOON AND BACK SAVAGE GARDEN COLUMBIA	14	9	TOGETHER AGAIN JANET JACKSON VIRGIN	14	12	COME INTO MY LIFE GALA SCORP D/FOLYGRAM
15	13	SHIAWASE NA KETSUMATSU EIICHI OHTAKI SONY	15	NEW	WHEN SUSANNAH CRIES ESPEN LIND UNIVERSAL	15	12	MY HERO FOO FIGHTERS CAPITOL	15	13	I WILL COME TO YOU HANSON MERCURY
16	NEW	AKAI TAMBOURINE BLANKEY JET CITY POLYDOR	16	19	DIE LAENGSTE SINGLE DER WELT WOLFGANG PETRY ARIOLA	16	6	MY STAR IAN BROWN POLYDOR	16	20	MON PAPA A MOI EST UN GANGSTER BUGSY STOMY COLUMBIA
17	17	YUME DE ARUYOUNI DEEN B-GRAM	17	14	DOWN LOW JOHNNY B ZYX RECORDINGS	17	18	TEMPER TEMPER GOLDIE LONDON	17	14	TE GARDER PRES DE MOI ALLIAGE & BOYZONE BAXTER/POLYGRAM
18	NEW	TIME DISTORTION TWO-MIX KING	18	17	SUNCHYME DARIO G WEA	18	8	PERFECT DAY VARIOUS ARTISTS CHRYSALIS	18	NEW	LA FIESTA PATRICK SEBASTIAN POLYDOR
19	11	MOTHER PUFFY EPIC/SONY	19	15	RESCUE ME BELL BOOK & CANDLE ARIOLA	19	NEW	ALL NIGHT ALL RIGHT PETER ANDRE MUSHROOM	19	NEW	TORN NATALIE IMBRUGLIA RCA
20	15	HOWEVER GLAY PLATINUM	20	NEW	DA YA THINK I'M SEXY? N-TRANCE FEATURING ROD STEWART INTERCORD	20	16	GIVEN TO FLY PEARL JAM EPIC	20	NEW	TOO MUCH SPICE GIRLS VIRGIN
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	NEW	T.M. REVOLUTION TRIPLE JOKER ANTINOS RECORDS	1	NEW	PUR MAECHTIG VIEL THEATER INTERCORD	1	2	THE VERVE URBAN HYMNS HUT/VIRGIN	1	1	SOUNDTRACK TITANIC SONY CLASSICAL
2	NEW	SHAZNA GOLD SUN AND SILVER MOON LIMITED EDITION BMG JAPAN	2	2	SOUNDTRACK TITANIC SONY MUSIC MARKETING	2	3	ALL SAINTS ALL SAINTS LONDON	2	NEW	JOHNNY HALLYDAY CE QUE JE SAIS POLYGRAM
3	1	TRF WORKS—THE BEST OF TRF AVEV TRAX	3	1	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	3	4	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS	3	4	ANDREA BOCELLI ROMANZA POLYDOR
4	NEW	SIAM SHADE SIAM SHADE IV-ZERO SONY	4	4	SOUNDTRACK COMEDIAN HARMONISTS EMI	4	NEW	AIR MOON SAFARI VIRGIN	4	2	ALAIN BASHUNG FANTASIE MILITAIRE BARCLAY
5	5	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA JAPAN	5	3	EROS RAMAZZOTTI EROS ARIOLA	5	7	RADIOHEAD OK COMPUTER PARLOPHONE	5	3	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
6	2	KOHMI HIROSE REAPSODY VICTOR	6	5	JANET JACKSON THE VELVET ROPE VIRGIN	6	4	LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN WILD CARD/POLYDOR	6	5	ANDRE RIEU VALSES PHILIPS/POLYGRAM
7	3	GLAY REVIEW—BEST OF GLAY PLATINUM	7	NEW	CHRIS REA THE BLUE CAFE EASTWEST	7	NEW	CHRIS REA BLUE CAFE EASTWEST	7	10	LARA FABIAN PURE POLYDOR
8	11	SOUNDTRACK TITANIC SONY	8	NEW	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA	8	5	CELINE DION LET'S TALK ABOUT LOVE EPIC	8	6	FLORENT PAGNY SAVOIR AIMER MERCURY
9	9	X-JAPAN BALLAD COLLECTION POLYDOR	9	6	ANDRE RIEU STRAUSS & CO. POLYDOR	9	NEW	PROPELLERHEADS DECKS AND DRUMS AND ROCK AND ROLL WALL OF SOUND	9	NEW	EMMA SHAPPLIN CARMINE MEO EMI
10	10	CELINE DION LET'S TALK ABOUT LOVE EPIC/SONY	10	7	WOLFGANG PETRY NIE GENUG ARIOLA	10	8	SPICE GIRLS SPICEWORLD VIRGIN	10	7	PASSI LES TENTATIONS V2
11	4	TOMOMI KAHALA STORYTELLING PIONEER LDC	11	16	JOHN LENNON LENNON LEGEND EMI	11	NEW	LIONEL RICHIE TRULY—THE LOVE SONGS MOTOWN	11	8	ERA ERA MERCURY
12	7	RYUICHI KAWAMURA LOVE VICTOR	12	8	SPICE GIRLS SPICEWORLD VIRGIN	12	6	VARIOUS ARTISTS THE EIGHTIES MIX GLOBAL/POLYGRAM TV	12	11	POETIC LOVER AMANTS POETIQUES M6 INTER/SONY
13	6	MAX MAXIMUM II AVEV TRAX	13	12	ERA ERA MERCURY	13	12	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 38 EMI/VIRGIN/POLYGRAM	13	13	WILL SMITH BIG WILLIE STYLE COLUMBIA
14	NEW	BLANKEY JET CITY KOKKYOUSENJOU NO ARI—THE BEST OF BLANKEY JET CITY TOSHIBA EMI	14	11	WOLFGANG PETRY ALLES ARIOLA	14	NEW	BACKSTREET BOYS BACKSTREET'S BACK JIVE	14	9	FONKY FAMILY SI DIEU VEUT SMALL/SONY
15	8	LUNA SEA SINGLES UNIVERSAL VICTOR	15	10	THE ROLLING STONES BRIDGES TO BABYLON VIRGIN	15	15	ETERNAL GREATEST HITS EMI	15	20	JANET JACKSON THE VELVET ROPE VIRGIN
16	NEW	VARIOUS ARTISTS DANCEMANIA 8 TOSHIBA EMI	16	9	THE CORRS TALK ON CORNERS EASTWEST	16	16	M PEOPLE FRESCO M PEOPLE/BMG	16	16	BEN HARPER WELCOME TO THE CRUEL WORLD VIRGIN
17	12	KUROUYUME 1997 10.31 LIVE AT SHINJUKU LOFT TOSHIBA EMI	17	14	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA	17	18	AQUA AQUARIUM UNIVERSAL	17	14	LOUISE ATTAQUE LOUISE ATTAQUE ATMOS-PHERIQUE/SONY
18	15	MIHO KOMATSU NAZO? AMEMURA O TOWN RECORDS	18	15	BRYAN ADAMS UNPLUGGED POLYDOR	18	18	VARIOUS ARTISTS MINISTRY OF SOUND—THE ANNUAL III MINISTRY OF SOUND	18	17	MICHEL SARDOU SALUT TREMA/SONY
19	NEW	X-JAPAN X-JAPAN LIVE IN HOKKAIDO 1995.12.4 BOOTLEG POLYDOR	19	13	METALLICA RE-LOAD MERCURY	19	19	VARIOUS ARTISTS FUNKY DIVAS GLOBAL TV	19	15	JEAN-JACQUES GOLDMAN EN PASSANT COLUMBIA
20	16	DREAMS COME TRUE SING OR DIE TOSHIBA EMI	20	17	JOE COCKER ACROSS FROM MIDNIGHT EMI	20	10	TEXAS WHITE ON BLONDE MERCURY	20	12	SPICE GIRLS SPICEWORLD VIRGIN
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	NEW	SOUNDTRACK TITANIC SONY CLASSICAL	1	2	RENE FROGER HOME AGAIN DINO MUSIC	1	5	SOUNDTRACK TITANIC SONY	1	1	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA
2	1	VARIOUS ARTISTS BIG SHINY TUNES 2 WCU/WARNER	2	1	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	2	2	BACKSTREET BOYS BACKSTREET'S BACK LIBERATION/SONY	2	5	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
3	3	CELINE DION LET'S TALK ABOUT LOVE EPIC	3	8	JANET JACKSON THE VELVET ROPE VIRGIN	3	6	SPICE GIRLS SPICEWORLD VIRGIN	3	2	AQUA AQUARIUM UNIVERSAL
4	7	VARIOUS ARTISTS WOMEN & SONG WEA	4	6	ANOUK TOGETHER ALONE DINO	4	3	MATCHBOX 20 YOURSELF OR SOMEONE LIKE YOU EASTWEST/WARNER	4	6	POOH THE BEST OF POOH CGO
5	5	VARIOUS ARTISTS MUCH DANCE 1997 POLYGRAM	5	4	EROS RAMAZZOTTI EROS BMG	5	7	AQUA AQUARIUM UNIVERSAL	5	7	THE VERVE URBAN HYMNS VIRGIN
6	6	AQUA AQUARIUM UNIVERSAL	6	11	NATALIE IMBRUGLIA LEFT OF THE MIDDLE BMG	6	10	CELINE DION LET'S TALK ABOUT LOVE EPIC/SONY	6	3	EROS RAMAZZOTTI EROS ODD/BMG RICORDI
7	4	BACKSTREET BOYS BACKSTREET'S BACK JIVE/ZOMBA	7	7	ERA ERA MERCURY	7	18	SAVAGE GARDEN SAVAGE GARDEN ROADSHOW/WARNER	7	8	BACKSTREET BOYS BACKSTREET'S BACK JIVE/VIRGIN
8	8	SPICE GIRLS SPICEWORLD VIRGIN	8	3	PAUL DE LEEUW LIEF EPIC	8	4	KYLIE MINOGUE IMPOSSIBLE PRINCESS MUSHROOM/SONY	8	4	ROBERTO VECCHIONI ROBERTO VECCHIONI STUDIO COLLECTION EMI
9	13	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA	9	5	ANDREA BOCELLI ROMANZA POLYDOR	9	8	MIDNIGHT OIL 20,000 WATT RSL—THE MIDNIGHT OIL COLLECTION COLUMBIA/SONY	9	12	ELISA PIPES & FLOWERS SUGAR/UNIVERSAL
10	10	ANDREA BOCELLI ROMANZA PHILIPS/POLYGRAM	10	9	SPICE GIRLS SPICEWORLD VIRGIN	10	11	JEWEL PIECES OF YOU EASTWEST/WARNER	10	17	STING & THE POLICE THE VERY BEST OF STING & THE POLICE POLYDOR
11	NEW	THE LOX MONEY, POWER & RESPECT ARISTA	11	12	BUENA VISTA SOCIAL CLUB FEATURING RY COODER BUENA VISTA SOCIAL CLUB MUNICH	11	12	SPICE GIRLS SPICE VIRGIN	11	10	ANDREA BOCELLI ROMANZA SUGAR/UNIVERSAL
12	9	SHANIA TWAIN COME ON OVER MERCURY	12	10	AQUA AQUARIUM UNIVERSAL	12	13	JOHN MELLENCAMP THE BEST THAT I COULD DO MERCURY/POLYGRAM	12	11	JANET JACKSON THE VELVET ROPE VIRGIN
13	11	SARAH MCLACHLAN SURFACING NETTWERK	13	16	JEWEL PIECES OF YOU WARNER	13	14	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA/WARNER	13	9	SPICE GIRLS SPICEWORLD VIRGIN
14	12	BRYAN ADAMS UNPLUGGED A&M	14	14	BARBRA STREISAND HIGHER GROUND COLUMBIA	14	13	JANET JACKSON THE VELVET ROPE VIRGIN	14	14	883 LA DURA LEGGE DEL GOL FRIARTI
15	19	MATCHBOX 20 YOURSELF OR SOMEONE LIKE YOU LAVA/ATLANTIC	15	20	BRYAN ADAMS UNPLUGGED POLYDOR	15	16	THE 12TH MAN BILL LAWRY... THIS IS YOUR LIFE EMI	15	13	MICHELE ZARRILLO L'AMORE LUOLE L'AMORE RTI
16	18	WILL SMITH BIG WILLIE STYLE COLUMBIA	16	13	YOUNG MAN 'T HEK SCHERVEN CNR	16	15	SOUNDTRACK THE FULL MONTY BMG	16	16	ELTON JOHN THE BIG PICTURE MERCURY
17	14	CHUMBAWAMBA TUBTHUMPER UNIVERSAL	17	15	ETERNAL GREATEST HITS EMI	17	17	THE CORRS TALK ON CORNERS EASTWEST/WARNER	17	NEW	PROZAC + ACIDOACIDA EMI
18	20	JANET JACKSON THE VELVET ROPE VIRGIN	18	17	FRANK BOEIJEN HET MOOISTE & HET BESTE BMG	18	NEW	UNIT REGURGITATOR EASTWEST/WARNER	18	15	OASIS BE HERE NOW EPIC
19	15	USHER MY WAY ARISTA	19	NEW	NIJTS TE VERLIEZEN DE KAST CNR MUSIC	19	18	THE VERVE URBAN HYMNS VIRGIN	19	NEW	USTMAMO STARD'UST VIRGIN
20	16	MASE HARLEM WORLD ARISTA	20	NEW	GUUS MEEUWIS & VAGANT SCHILDERIJ WVS MUSIC	20	19	VARIOUS ARTISTS DIANA, PRINCESS OF WALES—A TRIBUTE COLUMBIA/SONY	20	18	ANTONELLO RUGGIERO REGISTRAZIONI MODERNE UNIVERSAL

HITS OF THE WORLD

C O N T I N U E D

EUROCHART			MUSIC & MEDIA			SPAIN		
02/06/98						01/24/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	TOGETHER AGAIN JANET JACKSON VIRGIN	1	1	TORN NATALIE IMBRUGLIA RCA	1	1	TORN NATALIE IMBRUGLIA RCA
2	2	TORN NATALIE IMBRUGLIA RCA	2	NEW	BREATHE MIDGE URE ARIOLA	2	NEW	BREATHE MIDGE URE ARIOLA
3	3	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS PROFILE	3	2	EVERYTHING'S GONNA BE ALRIGHT SWEETBOX DANCE NET/BMG	3	2	EVERYTHING'S GONNA BE ALRIGHT SWEETBOX DANCE NET/BMG
4	9	NEVER EVER ALL SAINTS LONDON	4	3	CANDLE IN THE WIND 1997 ELTON JOHN MERCURY	4	3	CANDLE IN THE WIND 1997 ELTON JOHN MERCURY
5	8	DOCTOR JONES AQUA UNIVERSAL	5	4	BARBIE GIRL AQUA UNIVERSAL	5	4	BARBIE GIRL AQUA UNIVERSAL
6	NEW	MY HEART WILL GO ON CELINE DION EPIC/COLUMBIA	6	7	GIVEN TO FLY PEARL JAM EPIC	6	7	GIVEN TO FLY PEARL JAM EPIC
7	4	BARBIE GIRL AQUA UNIVERSAL	7	NEW	RESCUE ME BELL BOOK & CANDLE ARIOLA	7	NEW	RESCUE ME BELL BOOK & CANDLE ARIOLA
8	NEW	YOU MAKE ME WANNA . . . USHER LAFACE	8	6	COSAS DE VIDA/CAN'T STOP THINKING ABOUT YOU EROS RAMAZZOTTI & TINA TURNER RCA	8	6	COSAS DE VIDA/CAN'T STOP THINKING ABOUT YOU EROS RAMAZZOTTI & TINA TURNER RCA
9	6	PRINCE IGOR THE RAPSDODY FEATURING WARREN G & SISSEL DEF JAM/MERCURY	9	5	MONICA NARANJO REMIXES MONICA NARANJO EPIC	9	5	MONICA NARANJO REMIXES MONICA NARANJO EPIC
10	NEW	VIVO PER LEI ANDREA BOCELLI & HELENE SEGARA POLYDOR	10	9	ALICIA EXPULSADA AL PAIS DE LA MAR ENRIQUE BUNBURY CHRYSALIS	10	9	ALICIA EXPULSADA AL PAIS DE LA MAR ENRIQUE BUNBURY CHRYSALIS
1	1	ALBUMS	1	1	ALBUMS	1	1	ALBUMS
2	7	CELINE DION LET'S TALK ABOUT LOVE EPIC/COLUMBIA	2	2	ALEJANDRO SANZ MAS WEA	2	2	ALEJANDRO SANZ MAS WEA
3	4	SOUNDTRACK TITANIC SONY CLASSICAL	3	2	MONICA NARANJO PALABRA DE MUJER EPIC	3	2	MONICA NARANJO PALABRA DE MUJER EPIC
4	5	THE VERVE URBAN HYMNS HUT/VIRGIN	4	3	SOUNDTRACK TITANIC SONY CLASSICAL	4	3	SOUNDTRACK TITANIC SONY CLASSICAL
5	2	AQUA AQUARIUM UNIVERSAL	5	5	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	5	5	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
6	3	EROS RAMAZZOTTI EROS DDD	6	4	ETERNAL THE BEST OF EMI	6	4	ETERNAL THE BEST OF EMI
7	8	SPICE GIRLS SPICEWORLD VIRGIN	7	3	AQUA AQUARIUM UNIVERSAL	7	3	AQUA AQUARIUM UNIVERSAL
8	6	JANET JACKSON THE VELVET ROPE VIRGIN	8	6	BACKSTREET BOYS BACKSTREET'S BACK VIRGIN	8	6	BACKSTREET BOYS BACKSTREET'S BACK VIRGIN
9	10	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA	9	9	DEVIL CAME TO ME DOVER SUBTERFUGE RECORDS	9	9	DEVIL CAME TO ME DOVER SUBTERFUGE RECORDS
10	9	ANDREA BOCELLI ROMANZA SUGAR/POLYDOR	10	NEW	THE CORRS TALK ON CORNERS DRD	10	NEW	THE CORRS TALK ON CORNERS DRD
		BACKSTREET BOYS BACKSTREET'S BACK JIVE			ANDREA BOCELLI ROMANZA POLYDOR/POLYGRAM			ANDREA BOCELLI ROMANZA POLYDOR/POLYGRAM

MALAYSIA			PORTUGAL		
(RIM) 01/27/98			(Portugal/AFP) 01/27/98		
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	NEW	SOUNDTRACK TITANIC SONY	1	1	EXCESSO EU SOU AQUELE MERCURY/POLYGRAM
2	1	CELINE DION LET'S TALK ABOUT LOVE SONY MUSIC	2	2	ANDREA BOCELLI ROMANZA POLYDOR/POLYGRAM
3	2	SITI NURHALIZA CINDAI SUWAH ENTERPRISE	3	4	DEMIS ROUSSOS 34 CANCOES GLOBOMERCURY/POLYGRAM
4	3	RAIHAN SYUKUR WARNER MUSIC	4	3	DANIELA MERCURY FEIJAO COM ARROZ EPIC/SONY
5	4	BACKSTREET BOYS BACKSTREET'S BACK FORM RECORDS	5	8	NATALIE IMBRUGLIA LEFT OF THE MIDDLE RCA/BMG
6	6	SPICE GIRLS SPICEWORLD EMI	6	5	THE VERVE URBAN HYMNS HUT/VIRGIN
7	7	KENNY G GREATEST HITS BMG	7	NEW	SOUNDTRACK TITANIC SONY CLASSICAL
8	NEW	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WARNER MUSIC	8	10	BRYAN ADAMS UNPLUGGED A&M/POLYGRAM
9	8	AQUA AQUARIUM UNIVERSAL	9	9	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA/SONY
10	5	VARIOUS ARTISTS TANGKAP NANGIS EMI	10	6	COCK ROBIN BEST BALLADS GLOBOMERCURY/POLYGRAM

SWEDEN			DENMARK		
(GLF) 01/23/98			(IFPI/Nielsen Marketing Research) 01/22/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	TORN NATALIE IMBRUGLIA RCA	1	1	TORN NATALIE IMBRUGLIA BMG
2	2	NOBODY'S WIFE ANOUK DINO MUSIC/BMG	2	2	PRINCE IGOR THE RAPSDODY FEATURING WARREN G & SISSEL POLYGRAM
3	3	PRINCE IGOR THE RAPSDODY FEATURING WARREN G & SISSEL MERCURY	3	4	THIS IS HOW WE PARTY S.O.A.P. SONY/PLADECOMPAGNIET
4	5	I WILL COME TO YOU HANSON MERCURY	4	3	CANDLE IN THE WIND 1997 ELTON JOHN POLYGRAM
5	8	AMENO ERA MERCURY	5	NEW	SORTI DE L'ENFER INFERNAL FLEX RECORDS/EMI
6	4	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN MERCURY	6	7	BABY CAN I HOLD YOU TONIGHT BOYZONE POLYDOR/POLYGRAM
7	NEW	ALL AROUND THE WORLD OASIS HELTFR SKELTER/SONY	7	5	AS LONG AS YOU LOVE ME BACKSTREET BOYS ZOMBA/VIRGIN
8	7	CRAZY LITTLE PARTY GIRL AARON CARTER ULTRA POP	8	10	TOGETHER AGAIN JANET JACKSON VIRGIN
9	NEW	I'LL BE THERE FOR YOU SOLID HARMONIE JIVE	9	NEW	FORGIVEN SPACE BROTHERS POLYGRAM
10	10	FIRE WATER BURN BLOODHOUND GANG GEFFEN/UNIVERSAL	10	6	NOBODY'S WIFE ANOUK BMG DENMARK
1	1	ALBUMS	1	NEW	ALBUMS
2	3	ERA ERA MERCURY	2	1	VARIOUS ARTISTS DIANA, PRINCESS OF WALES—A TRIBUTE SONY/PLADECOMPAGNIET
3	NEW	SARAH BRIGHTMAN TIMELESS EASTWEST/WARNER	3	2	JANET JACKSON THE VELVET ROPE VIRGIN
4	7	ANOUK TOGETHER ALONE DINO MUSIC/BMG	4	4	SPICE GIRLS SPICEWORLD VIRGIN
5	5	BOB DYLAN THE BEST OF BOB DYLAN COLUMBIA	5	6	D.A.D. SIMPATICO EMI-MEDLEY
6	6	AQUA AQUARIUM UNIVERSAL	6	3	DAZE SUPER HEROES SONY
7	4	MAGNUS UGGLA KARAOKE COLUMBIA	7	8	BACKSTREET BOYS BACKSTREET'S BACK VIRGIN
8	2	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA/WARNER	8	5	EROS RAMAZZOTTI EROS BMG
9	8	PETER JOBACK PESRONLIGA VAL COLUMBIA	9	9	THOMAS HELMIG ARENE GAR BMG
10	NEW	EROS RAMAZZOTTI EROS BMG	10	7	AQUA AQUARIUM UNIVERSAL MUSIC
		THE VERVE URBAN HYMNS HUT RECORDS/VIRGIN			CELINE DION LET'S TALK ABOUT LOVE SONY

NORWAY			FINLAND		
(Verdens Gang Norway) 01/13/98			(Radiomafia/IFPI Finland) 01/25/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	PERFECT DAY VARIOUS ARTISTS EMI	1	1	POP-MUSIIKKA NELJA BARITONIA POKO
2	2	SING UP FOR THE CHAMPS MANCHESTER UNITED NORSE GRAM	2	5	ICE RASMUS EVIDENCE/WARNER
3	4	SUPER HEROES DAZE SONY	3	3	ALL AROUND THE WORLD OASIS HELTFR SKELTER/SONY
4	3	PRINCE IGOR THE RAPSDODY FEATURING WARREN G & SISSEL POLYGRAM	4	2	SMACK MY BITCH UP PRODIGY SMD MUSIKKI
5	NEW	NOBODY'S WIFE ANOUK BMG	5	NEW	GIVEN TO FLY PEARL JAM EPIC/SONY
6	NEW	BURNIN' CUE UNIVERSAL	6	7	TAVAROIDEN TAIKAMAAILMA YUP MERCURY/POLYGRAM
7	8	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN MERCURY	7	NEW	MY HEART WILL GO ON CELINE DION COLUMBIA/SONY
8	5	AS LONG AS YOU LOVE ME BACKSTREET BOYS VIRGIN	8	6	NO FATE SCOOTER CLUB TOOLS/K-TEL
9	6	AVENUES REFUGEE CAMP ALL STARS BMG	9	8	DOWN LOW JOHNNY B K-TOWN RECORDS/K-TEL
10	7	I WILL COME TO YOU HANSON POLYGRAM	10	NEW	TORN NATALIE IMBRUGLIA RCA/BMG
1	1	ALBUMS	1	NEW	ALBUMS
2	NEW	CELINE DION LET'S TALK ABOUT LOVE SONY	2	9	APULANTA SINGLET 1993-1997 LEVY/HTIO
3	3	JANIS JOPLIN THE VERY BEST OF JANIS JOPLIN SONY	3	1	SCOOTER THE SINGLES—ROUGH AND TOUGH AND DANGEROUS 94-98 CLUB TOOLS/K-TEL
4	6	ELTON JOHN THE BIG PICTURE POLYGRAM	4	2	ERA ERA POLYGRAM
5	NEW	BJORN EIDSVAG PA SVAI BMG	5	3	LEEVI & THE LEAVINGS KESKIVIKKO PYRAMID/MEGAMANIA
6	NEW	DANCE WITH A STRANGER THE BEST OF DANCE WITH A STRANGER POLYGRAM	6	5	DAZE SUPER HEROES EPIC/SONY
7	2	BACKSTREET BOYS BACKSTREET'S BACK JIVE/ZOMBA	7	4	CELINE DION LET'S TALK ABOUT LOVE SONY
8	NEW	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WARNER	8	6	DON HUONOT HYVAVA YOTA JA HUOMENTA TERRIER/BMG
9	8	AARON CARTER AARON CARTER EDELPIECH	9	NEW	SPICE GIRLS SPICEWORLD VIRGIN
10	NEW	THE VERVE URBAN HYMNS VIRGIN	10	NEW	SOUNDTRACK TITANIC SONY CLASSICAL/SONY
		SPICE GIRLS SPICEWORLD VIRGIN			ANOUK TOGETHER ALONE DINO/BMG

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY THOM DUFFY

SCOTLAND: The city of Glasgow has been playing host to what is billed as the largest festival of Celtic music in Britain (Jan. 15-Sunday [1]), and among the headlining acts have been a Spanish



piper and a Canadian fiddler. The Celtic Connections festival is now in its fifth year, and while it has become a major showcase for Irish and Scottish acts, the organizers have also been keen to use the festival to illustrate the global reach of the Irish diaspora. Alongside such top home-grown performers as Wolfstone, Dougie MacLean, and the Tannahill Weavers, this year's highlights included the dynamic Carlos Nuñez from Galicia in northern Spain, who was given the rare distinction of headlining on Burns Night, one of the most patriotic days in the Scottish calendar. His album "Brotherhood Of Stars" (BMG) features the Chieftains and illustrates clearly how Celtic tunes and instruments imported centuries ago have survived in pure form in remote Spanish mountain villages. From Cape Breton, Canada, Natalie MacMaster also showed herself to be the equal of any Scottish fiddler with an invigorating selection of jigs, reels, and strathspeys carried across the Atlantic long ago by Irish and Scottish emigrants. The results can be heard to fine effect on her album, "No Boundaries" (Greentax). **NIGEL WILLIAMSON**

THE NETHERLANDS: Although the Sunclub is composed of three DJs—Jaydee, Typar, and Atbe—its album "Fiesta" is as far as possible from a "collaboration" as such. Like a conventional dance compilation, the disc features the production efforts by all three members, but it is presented under their combined banner—under the Sunclub "umbrella" if you like. "Each member delivered a number of tracks. There was no collaboration. After we were done, we just put the three chunks of finished product together," explains mastermind Jaydee (aka former Radio 3FM DJ Robin Albers), whose "Plastic Dreams" topped Billboard's Hot Dance Music/Club Play chart in 1993. The goal of the Sunclub trio has been to individually come up with hot Latin-flavored trance material. The project's potential was soon recognized by Sony Dancepool Holland. The album's title track and first single didn't involve Jaydee's input, but his remix of the song has become the dance smash the Sunclub had been hoping for. With a similar sound yet even more catchy is follow-up single "Single Minded People," a track with a Robert Miles-like appeal. For Dutch radio, public and commercial outlets alike, the song has become unavoidable, leading Sony Dancepool to give Sunclub priority attention for international development. **ROBERT TILLI**

SWEDEN: Lisa Ekdahl, a 27-year-old singer/songwriter, displays an attractive jazz/soul influence on "Bortom De Bla" (Beyond The Clouds) (RCA/BMG), her third proper album release. Her previous release, a collection of jazz standards sung in English with the Peter Nordahl Trio, was released almost by accident. A charming yet unconvincing set, "When Did You Leave Heaven" was recorded a couple of years earlier as a corporate promo and not intended for commercial release. The new album clearly is. For instance, "Vill Ha Dig Kvar" (I Still Want You) is a surprisingly slick fusion track that would slide into any commercial smooth jazz format. Complete with a George Benson-ish scat, the song has an unshakable hook that lingers long after the disc goes silent. Despite the jazz feel of the album, it is hardly in Nordahl's mainstream jazz tradition. Mostly, "Bortom De Bla" continues the line begun on Ekdahl's 1994 debut: strummy, lilting folk/pop, sprinkled with pseudo-Latin touches, the odd clarinet, harmonica, and a string section. Her voice ranges from a girlish whisper to supple, swooping pyrotechnics. This is easy listening with soul and atmosphere, whimsical and precious, romantic and sweet. Yet like Swedish womanhood's prime role model, Pippi Longstocking, this pig-tailed waif is deceptively strong. Her silver clouds have dark linings, mostly revolving around bitterly lost love. Ekdahl stumbles a couple of times: On "Sakta, Sakta," she falls into annoying repetition. Several other melodies sound like songs from earlier albums. Still, if Ekdahl's music is all cut from the same cloth, it certainly is an attractive one. **WIF STENGER**

PRAGUE: Such is the appeal of bespectacled, middle-aged Czech singer/songwriter Jan Nedved that his latest album, "Honza," set a record in the Czech market for retail orders on a domestic disc prior to its release last month, according to BMG Ariola's head of promotion, Petr Cap. According to Cap, the label shipped 102,000 units of "Honza" during the presale period, and a further 4,000-plus were sold during December. That means that approximately one in every 100 Czechs has a copy of "Honza" in his or her record collection. Meanwhile, as of Jan. 14, Nedved's best-of collection, "20 Let Pisonicek . . ." (20 Years Of Singing), enjoyed its 73rd week on the official Czech top 40 chart, compiled by the International Federation of the Phonographic Industry. Meanwhile, "Pasasek Hvezd" (Herdsman Of The Stars), the latest release from the Nedved Brothers, featuring 51-year-old Jan and his younger brother Frantisek, has been on the chart 55 weeks. Domestic folk and country are the biggest-selling repertoire in the Czech Republic. As the genre's local prodigious sons, the Nedved Brothers, who were formerly members of the widely popular folk band Brontosauri, have mastered the art of creating upbeat Czech-language songs. **MICHELE LEGGE**



PHILIPPINES: With her seventh album, former teen star Rachel Alejandro is making her debut for Warner Music Philippines and, now in her early 20s, has blossomed into a mature, seasoned singing star. The 11 songs on "Mixed Emotions" (WEA) showcase Alejandro in a variety of musical settings, such as the upbeat, dance-inflected vibes of "Magic" and "Do You Believe," the soulful "Paano Kung Mahal Ko Pa?" (What If I Still Love You?), and the sophisticated balladry of "Somebody Waiting." Alejandro's vibrant, passionate vocals are rendered amid often stirring and imaginative arrangements. In addition, "Mixed Emotions" showcases outstanding songwriting by Filipino composers, including Ringgo Marquez, Edith Gallardo, and Moy Ortiz. Alejandro herself shares songwriting credit on two numbers, "Magic" and "Paano Kung Mahal Ko Pa?" All the elements come together on "Mixed Emotions," and the album's songs ought to become a major part of Alejandro's concert repertoire. Filipino singing artists often ignore their recorded output in live performance, concentrating instead on international numbers. That would be a shame indeed in the case of "Mixed Emotions." **DAVID GONZALES**

FRENCH MUSIC MARKET

(Continued from page 57)

lion. "It is not an alarming decline, but the phenomenon seems to go on," notes SNEP economist Jean-Yves Mirski.

Overall, domestic product represented 52.3% of total sales, down from 53.8% in 1996, while international product grabbed a 47.7% share. The success of Italian tenor Andrea Bocelli, 1997's top seller in France (Billboard, Jan. 24) with his album "Romanza" (Polydor), was one of the largest factors in the increase of international repertoire's sales.

A SNEP statement says that the organization regrets this fall in market share for domestic product, pointing out that "the implementation of the quota law on Jan. 1, 1996, had an immediate effect on radio stations' programming, but its effect seems to be fading away." SNEP says that local content played by several stations fell below the 40% mark in 1997 and asked the CSA broadcasting authority to make sure the law is implemented.

For the first time in the history of the organization, SNEP has published major companies' market shares, which includes sales by in-house labels as well as distributed products. Altogether, major companies represented 87% of total sales

in France. The undisputed leader is PolyGram, with 35.5%, which, according to SNEP representatives, is probably a world high figure for a single company in a major market. "1997 will be tough act to follow," says PolyGram Disques president Pascal Nègre, "but I'm confident that we'll have a good year in 1998."

PolyGram, which benefited from massive sales from Bocelli, Era, Florent Pagny, Mylène Farmer, MC Solaar, and Lara Fabian, is followed by Sony Music (23.1%), EMI (11.5%), Virgin (10.5%), Warner/EastWest (7.5%), BMG (6.7%), and Universal Music (1.9%—but covering only six months of the year).

Altogether, major companies grouped under the SNEP umbrella accounted for 96.64% of the total market (including distributed labels).

Yet the domination of the market by two main players—PolyGram and Sony Music, which together account for close to 60% of the market—is considered by most industry executives as an unhealthy trend. "It's probably good for them, but certainly not healthy for the industry as a whole," states Henri Belolo, head of independent dance label Scorpio.

TOP FIVE BEST-SELLING SINGLES IN 1997

1 Elton John	"Candle In The Wind 1997"	Mercury/PolyGram
2 Ricky Martin	"(Un, Dos, Tres) Maria"	Tristar/Sony
3 Wes	"Alane"	Saint-George/Sony
4 Andrea Bocelli	"Con Te Partiro"	Polydor/PolyGram
5 Aqua	"Barbie Girl"	MCA/Universal

TOP FIVE BEST-SELLING ALBUMS IN 1997

1 Andrea Bocelli	"Romanza"	Polydor/PolyGram
2 Jean-Jacques Goldman	"En Passant"	Columbia/Sony
3 Era	"Ameno"	Mercury/PolyGram
4 Pascal Obispo	"Superflu"	Epic/Sony
5 Spice Girls	"Spice"	Virgin

(Source: SNEP/IFOP/Tite-Live)

CHANNEL V AWARDS FETE CHINESE ACTS

(Continued from page 55)

appear. While it may not help them sell any more albums, it gives them a chance to show how popular they are," says York Wu of Forward Music's A&R department. "It's definitely getting more and more popular."

However, not all of the artists are happy with the show's format, which features the singers lip-synching their songs alongside their videos. Taiwan rocker Wu-Bai, who received the Asian Artistic Excellence Award (co-sponsored by Billboard), refused to perform unless he could play live with his band, China Blue. He was refused; he politely accepted the award instead.

"I am happy," he said, "but actually it is more like feeling touched, because it is not easy to win an award which says that people support my music and approve of it. But what this award means to me is different from [what it means] to the other singers here, because I'm a different artist."

Other Taiwan artists also captured a fair share of the prizes. Forward Music's aboriginal singer A-Mei led

with two awards, one for her song "Bad Boy" and another for Best Newcomer. In one of her two performances, she sang "Hear You, Hear Me," a song dedicated to her late producer, Chang Yusheng, who died Nov. 12, 1997, after a car accident.

This was also the first year that viewers from the Chinese mainland voted for their favorite local artists. The Best Male Award went to Zheng Jun, while Best Female went to Chen Lin. Best Video went to Tibetan group Dadawa for its video "Lhasa Melody," directed by He Xuntian.

The event was tighter than in previous years. Judging by the constant screams and cheers, the show was exactly what the audience wanted.

Nicholas Gould, GM of radio station ICRT, says, "I was quite impressed. I thought they put on an excellent show, and it was definitely very well-received... And it's nice that this happened in Taiwan and not in Hong Kong. It's an affirmation of the importance of the Taiwan market."

Canadian Chanteuse Eyes U.S. Charts

Columbia's Kreviazuk Charms Multiple Formats

BY LARRY LeBLANC

TORONTO—Solid promotional touring has aided Canadian Chantal Kreviazuk in fostering a following in the U.S. market. That effort is now beginning to pay off, as the artist finds multi-format radio interest in her latest single, "Surrounded," from her Columbia Records debut album, "Under These Rocks And Stones."

The album, released in the U.S. June 3, 1997, was produced by Peter Asher, senior VP of Sony Music Entertainment, and Matt Wallace (Faith No More, John Hiatt) (Billboard, May 10, 1997). The album has sold 34,000 units in the U.S. since its release, according to SoundScan, while "Surrounded" has reached No. 19 on the Adult Top 40 chart. This issue it is No. 21.

"Chantal is an extraordinary singer/songwriter who is going to have a long career," says Will Botwin, executive VP of Columbia Records Group and GM of Columbia Records.

Following the American release of her debut album, Kreviazuk did a small tour playing for press and TV executives followed by an extensive promotional tour of branch offices, radio, and retailers. "I did a lot of groundwork-laying this past year," she says.

The album's first single, "God Made

Me," was serviced to modern rock, triple-A, top 40, and adult contemporary radio in the U.S. in April. The follow-up, "Surrounded," was released in the U.S. in December and is now picking up support at modern rock, top 40, and triple-A. Columbia began to seek top 40 radio support with the track last week.



KREVIUZUK

Says Tom Corson, senior VP of marketing, Columbia Records (U.S.), "We initially went with 'God Made Me' because we didn't want her viewed as an adult artist. 'Surrounded' is the step-up track, absolutely. 'Surrounded' is the one we really want to get. It's been bubbling on adult formats and is now starting to take root at [U.S.] top 40."

Adds Jerry Blair, senior VP of Columbia Records (U.S.), "Detroit in particular has been a great market [for 'Surrounded'] because we've had multi-format airplay there. We've also had some success in Los Angeles, San Diego, Boston, Nashville, San Francisco, Portland, Seattle, Miami, Richmond [Va.], and Atlanta."

Kreviazuk's upcoming 15-date American theater/club tour, Feb. 27-

March 20, is expected by label executives to further boost her profile in the U.S. Among the dates confirmed are Cleveland; Columbus, Ohio; Cincinnati; Washington, D.C.; Boston; Providence, R.I.; and Virginia Beach, Va. Kreviazuk's U.S. bookings are handled by Little Big Man Booking; in Canada she is represented by S.L. Feldman & Associates.

"I'll be on the road for at least the next six months," says Kreviazuk, who completed a 14-date Canadian theater/club tour Feb. 1.

"Under These Rocks And Stones" was issued in Canada in August 1996 and has been boosted by "God Made Me," "Surrounded," and two additional singles, "Believer" and "Wayne." The album is No. 34 on SoundScan Canada's album chart for the week ending Jan. 18. In late January, the single "Surrounded" achieved platinum status with shipments of 100,000 units in Canada. That single, released in Canada Sept. 22, 1997, is No. 18 on the Feb. 2 Broadcast Data Systems (BDS) Canada-derived pop adult radio chart and No. 13 on the BDS Canada-derived contemporary hit radio chart.

"Over the past 18 months, Chantal has grown so much as an artist," says Rick Camilleri, president of Sony Music Entertainment (Canada). "She is now blossoming [in Canada] as a star."

OUR LADY PEACE

(Continued from page 11)

exploded at rock and alternative radio. [In February], we're taking the track to top 40 radio; it could be a big pop record."

"Our Lady Peace is enormous in this market," says Shellie Hart, PD at modern rock KEDJ Phoenix. "When you play their tracks on the air, they sound larger than life. It's the kind of rock-'n-roll which is riddled with soul."

"We've noticed a tremendous increase [in sales activity] for their album," says Tracy Smith, buyer with the 162-store Wall chain. "It debuted on our chart two weeks ago at No. 67, jumped to No. 57 last week, and January will end up being the biggest month we've posted in sales for this album so far."

Eric Lawrence, who co-manages Our Lady Peace with Robert Lanni, credits relentless touring for the band's U.S. breakthrough. "Traditionally, this band goes into a marketplace, plays for a few people, goes back, and plays for a few more, and by the third time [in the market], they're selling out clubs," he says. "They have the ability to drive [U.S.] markets because they [first] developed in Canada. In America, they are perceived as a new band, but they are really a well-developed live act."

Corson agrees. "This is a really strong live band. They're pros. They've been touring North America, especially America, constantly this past year. They've given us their heart and soul [in promoting the album]."

Says Maida, "Our attitude [toward Columbia] was, 'Put out the album, we're going to tour for the next year, and no matter what happens at radio or MTV, we'll make people our fans by putting on an intense, passionate show every night.'"

In Canada, the act is reaping the

rewards of a maturing Canadian music industry and audiences that have recently acquired a taste for homegrown rock artists. Canadian sales of "Clumsy" since its Jan. 21, 1997, release have been spectacular. The album topped the SoundScan Canada album chart the week of release and reached platinum (100,000 units) within three weeks. After 52 weeks on the SoundScan album chart, it is No. 21 for the week ending Jan. 18 and has sold 703,000 units to date, according to Rick Camilleri, president of Sony Music Entertainment (Canada).

Boosted by the singles "Superman's Dead," "Clumsy," "Automatic Flowers," and "Carnival," the album was the No. 4-selling album in Canada for 1997, according to SoundScan Canada.

"Given where they left off with 'Naveed,' which sold 371,000 units in Canada [and 95,000 in the U.S., according to SoundScan], and the touring base they had developed, we knew it was going to be a huge record," says Camilleri of "Clumsy." "When it debuted at No. 1, we thought, 'This is even bigger than what we thought.'"

"The response from [Canadian] rock radio was enormous from the beginning," adds Vel Omazic, director of national promotion and video at Sony Music Entertainment (Canada).

Currently, the band is in the midst of a 22-date Canadian tour that ends Feb. 11 in Montreal. The band will then embark on its first headlining tour of the U.S. Feb. 26, which runs to mid-May, supported by Headswim and Black Lab. In the U.S. the band is represented by Little Big Man Booking. S.L. Feldman & Associates handles Canadian bookings.

Maida is ecstatic about the band's

newfound headlining status. "It'll be great to headline [in the U.S.] and really do our [full show]. Opening for Everclear [in October and November 1997] was great, but this time people will see more than 40 minutes of our music. When the album came out in Canada, we did a college and club tour, and you could see the aura of the crowd change. Suddenly, audiences were singing along to songs that weren't singles. That was a big turning point for us."

To coincide with the current Canadian tour, the label released "4 a.m.," a song about Maida's father, Jan. 5. MuchMusic and MusiquePlus were serviced with a video Jan. 23.

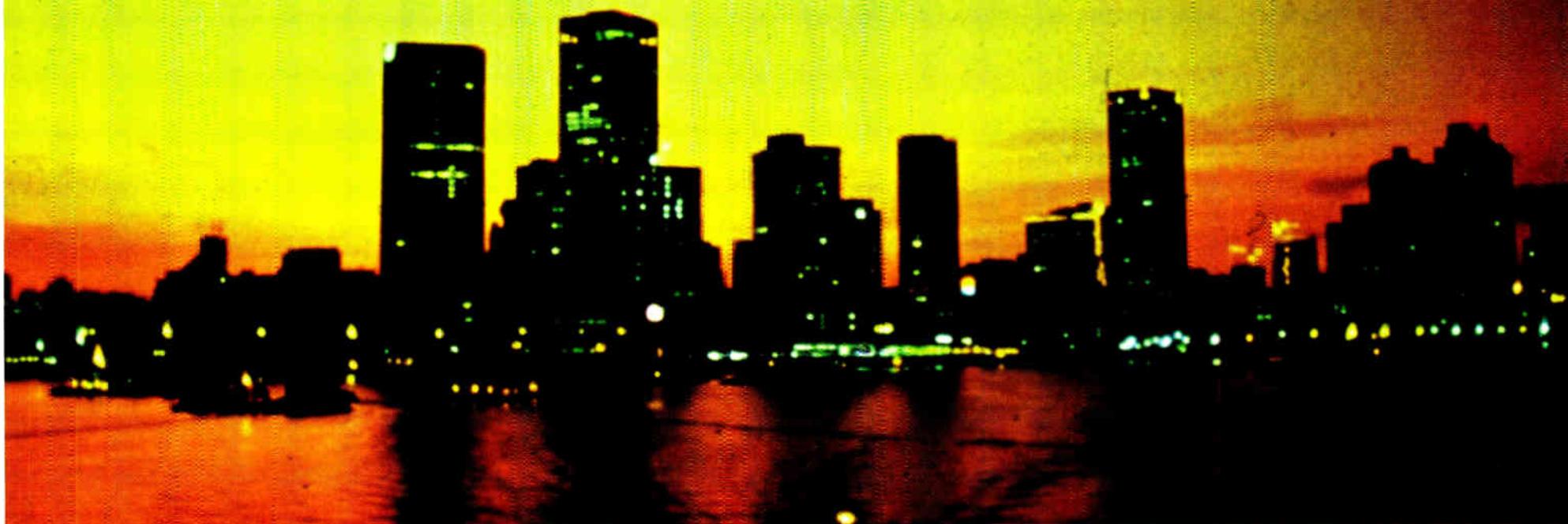
"'4 a.m.' will be our last single and last video for Canada," vows Lawrence. "We won't go any further [promoting] this record in [Canada]."

"Clumsy," like its predecessor, "Naveed," was produced by Arnold Lanni, Robert's brother. "Naveed," released in Canada on Columbia in March 1994 and on Relativity Records in the U.S. in March 1995, was boosted in Canada by three tours throughout Canada and by significant radio and video airplay of such tracks as "Supersatellite," "The Birdman," and, particularly, the breakout "Starseed."

Despite releases of "Clumsy" in Germany, France, and the U.K. last fall, followed by a short promotional tour of those territories, Our Lady Peace has yet to concentrate on breaking outside North America.

"The band couldn't be in two places at one time," says Richard Zuckerman, VP of international marketing for Sony Music Entertainment (Canada). "We decided to keep the band in America and achieve what they could before moving farther afield."

SINGAPORE



T H E B I L L B O A R D S P O T L I G H T

SINGAPORE—Visitors to this fair city may well notice that music is everywhere in Singapore.

From Cantopop ditties and quiet techno airs in the slick boutiques lining Orchard Road, to the imported light jazz or R&B revues that entertain diners at the fashionable Boat Quay eateries. Singaporeans rarely go far without a tune to ease them on their way.

But for many reasons, the business of bringing music to market in this small but economically powerful city-state, and of developing local talent to create a distinct musical culture, has been deceptively difficult. As an international city with a cottage-industry-size market, Singapore does not fit the conventional mold for developing a commercial music industry.

Eleven local record companies, and the six major record companies active in Asia, are all here, competing for their share of a diminutive, \$75 million local market.

While one or two companies have signed and even nurtured regional success for a handful of Singaporean acts, the majors say Singapore is simply too small and too culturally fragmented to sustain an indigenous pool of musical talent. Unlike Hong Kong or Taiwan, where a relatively large sales base for Cantopop and Mandopop albums can be found, and which can sustain A&R investment, Singapore lacks the critical mass to make it worthwhile.

WORTH THE EFFORT?

"It's always been a dilemma here," says Gary See, managing director of Universal Music Singapore, which has yet to sign a local artist. "There's a lot of artist

of SING A SONG SINGAPORE

The Music-Loving City-State Leans Toward Chinese And International Repertoire, And There's Not Much Room For Local Talent

BY GEOFF BURPEE AND PHILIP CHEAH

potential, but because of the small-market situation, the exposure is not there. I think some record companies are sinking money into domestic acts. But your costs are \$60,000 to \$100,000 [in Singaporean dollars (\$40,000 to \$66,000 U.S. dollars)], then the media doesn't support it, and you end up getting burned."

Terence Phung, managing director of Sony Music Singapore, agrees that, despite some shining local talent, the economies of scale mean Singapore may never sustain its own local music culture in the manner of larger countries.

"None of the majors are even looking at signing local artists; we can't justify it," Phung says. Platinum sales are awarded for sales of 15,000 units, making Singapore what must be one of the few developed markets where "platinum" sales often don't hit the

break-even point.

At the same time, the majors applaud the actions of leading independents such as Pony Canyon, whose former managing director Jimmy Wee is recognized as the greatest booster of local rock and pop.

"Jimmy Wee has been championing local acts for a long time," says Universal's See. "But it's always a struggle. The other majors are sitting on the fence, waiting to see what happens. If the scene is really viable, we'll be there, but we're pretty cautious."

Wee—who despite the recent closing of Pony Canyon in Singapore, also headed offshoot Springroll Creative Limited—was the man who broke Singapore's single greatest indigenous repertoire resource: composer-pianist-singer Dick Lee. Singapore born and bred, Lee first gained success a thousand

miles away, in Japan, a huge, homogeneous pop market that dwarfs the Asia Pacific region in terms of total music sales.

Lee's album "The Mad Chinaman" was a watershed of sorts for Singaporean music and set a career path that has been repeated by many Singaporean artists transplanting to a larger market. Lee's recording career was conducted mostly overseas, and the artist's songwriting was to the benefit of emerging Chinese artists in Taiwan and Hong Kong.

"There are a few Singapore singers who've made it big in Taiwan," notes Sony's Phung. "But they make it big when they are signed to Taiwan, not in Singapore." Recently, Sony artist Jimmy Yeh was a case in point. Phung says, "Jimmy was quite successful; his album sold platinum status here, but we couldn't keep him here."

Once an artist evolves to a certain point, Phung says, Singapore has little to offer. "In Hong Kong, you can have a movie career, a TV career—here you can't do that. If you sing in Chinese, there is a scene developing in local music, but the public isn't spending a lot of time listening to local singers with all this polished, well-honed Hong Kong and Taiwan stuff. Without our own language, we cannot develop."

Singapore boasts a rich variety of dialects: English, Mandarin, Hokkien Chinese, Malay, Hindi and others. The largest majority of people are Hokkien, but few speak it in business or inject more than a peppering socially. Add to that the fact that no other country besides neighboring Malaysia is so accepting of international repertoire.

Continued on page 62



Dick Lee

SINGAPORE

Local Noise

Singapore Acts To Follow

Singapore is a difficult market for local artists to make an impact in, but Billboard correspondent Philip Cheah offers these examples of notable acts gaining attention on the domestic scene.

HUMPBACK OAK

Singer-songwriter Leslie Low of the folk-pop band Humpback Oak used to have to get drunk just to be able to let his demons loose on stage. Since the group's 1994 debut album, "Pain Stained Morning" (Pony Canyon), it's now considered the premier band for dark, confessional and intense pop. Its recent second album, "Ghostfather" (Pony Canyon), is another landmark re-



recording of Low's relentless quest for personal truths. As he sings in "If I'm Weak," one track from the new album: "If I'm wrong/Which truth should I fake?" Influenced by Red House Painters, American Music Club, Jeff Buckley, Bob Dylan and Neil Young, Low's lyrics for a long time were impenetrable. Most reviewers suspected that they were about his troubled past, but he refused to confirm it. As he said recently, "Sometimes I'm tempted to make it easier for listeners to digest my songs, but then I think that they have to do their own interpretation and make their own discoveries by reading between the lines." Formed earlier this decade, Humpback Oak released several demos before being signed to Pony Canyon. Low has now mastered his demons and even talks about his lyrics. He says of the new album, "I feel a lot for [the song] 'Ghostfather.' It's about my late father. That song came out easily, and it's a pleasure to sing."

LIVONIA

When you start talking about Singapore's best unsigned bands, the name Livonia keeps cropping up. Livonia even had an unofficial hit when "Backseat Star," from the band's 1994 demo, "Self," went into heavy radio rotation—even though no one knew where to get the release. Known for their melodic but energetic Britpop-influenced sound, Livonia's members fear the self-fulfilling prophecy that any-



thing that can possibly go wrong for them will go wrong. Their concerts have been jinxed with snapped guitar strings, blown-out amps and defective effects pedals. Hence their new song, "Vengeance Is Mine," on the "Big O Singles Club CD No. 4." Says songwriter and drummer Robin Chua, "It's a bittersweet song that summarizes our entire life in music. The frustrations, the feelings of injustice, as well as our joy in playing music, are all condensed into these five minutes. It's an important song to us because we always wanted a panoramic sound with strings, and we've finally done it." The song is characteristically melodic with Joseph Tan's mellow vocals. But it's the irony in the song that makes it memorable. Formed in 1993, Livonia has also appeared on two compilations, "Left Of The Dial" and the "Mee Pok Man" soundtrack. The group's second demo, released early this year, is ironically titled "Three Years Late."

PADRES

The Padres' debut album, "Night," is a milestone in the career of a Singaporean band that has defined the country's independent music since the late '80s. On this well-crafted pop-rock album, the band's leader, Joe Ng, symbolically demonstrates the maturity of Singapore rock. His first band, Corporate Toil, formed in 1985, was an electro-pop duo. Ng started the DIY tradition of homemade demotape releases in Singapore when he started hawking his limited editions of 50 taped copies. Many other



bands followed suit, and a demo culture was born. Today, at least five new demos are released by bands here each month. In 1992, Ng abandoned electro-pop for rock. His ear for melody and flair for emotive lyrics led to the 1994 single "Radio Station" being played on the BBC World Service. That led to the Padres being signed, first to Odyssey Music, which produced the "What's Your Story" EP. This time, it caught the ear of legendary British DJ John Peel, who played it on his show on BBC Radio 1 FM. Rock Records struck a deal with the Padres for their first English-language signing. Rock's faith in Ng is apparent in the "Night" recording budget of \$120,000 Singapore dollars—large by indie standards. Then again, it reflects the value of the passion and the fury that Ng has brought to Singapore rock.

STONED REVIVALS

Coming out of the Singapore punk and hardcore scene of the early '90s, Stoned Revivals reacted against all that rage by concocting music of gorgeous, soulful melodies, underpinned by funk and rock. Lead singer Esam explains, "It's a progression. When you've listened to so much noise, it's time for melodies." Formed in 1990 as a punk/indie rock band, the group opted to refine its style at about the same time the members met the Padres' Joe Ng. He produced their 1995 debut demo, "Soul Detergent," which contains the lusty "Teenage Queen." When the song was picked up for the "Mee Pok Man" film soundtrack, the band was recognized and signed to Springroll, an offshoot label of Pony Canyon. Just to demonstrate how perversely good they are, the Stoned Revivals center many of their lyrics on favorite porn movies. The band is currently featured on the compilation "Flush After Use" and on the "12 Storeys" film soundtrack. Stoned Revivals are preparing to record a debut album early this year. ■



and receives demos regularly. "I feel that the Singaporean audience here is slowly getting used to Singaporean bands," he says. While Springroll promotes Singaporean music to Singaporeans, only one regional company, independent Rock Records, has taken the step to regionally promote an English-language indie rock band. Rock, which opened its Singapore company in 1992, signed local act the Padres in 1996. "We are promoting the Padres regionally," says Rock international promotions manager Zulkifili Othman. Rock Records is using its experience in the Chinese market to launch the band. Rock's assistant general manager Ngiam Kwang Hua says the Padres wrote a song especially for Tarcy Su. (Su's Mandarin-language cover of "Lemon Tree" by German group Fool's Garden was a major hit regionally for Rock.) The Padres song, "Fool," has since entered the Chinese charts. The Padres have also had a couple of songs on regional Rock Records compilations, such as the Asia-wide release "Made In Asia," and have completed a tour of Taiwan. The band's album "Night" was released late last year. Other talent continuing to shine against these odds include arguably the best bands of the past year, Stoned Revivals (Springroll) and Force Vomit (unsigned), the latter of whom was featured on John Peel's BBC 1 FM radio program in the U.K. in early 1997. Lizard's Convention's "Here's A Funny Fish, Hurrah" sold 20,000 copies in the Philippines last year. Besides Springroll, other indie labels active here are Valentine Music Productions, with Equatorial's "LEau," a challenging, experimental techno album; Form Records, with its distribution of DJ Cher's mix CD of trance and techno; and Life Records' distribution of the alternative compilation "Menagerie."

A SONG OF SINGAPORE

Continued from page 61

Fully 60% of music sold in Singapore is international repertoire, and the remaining 40% is Chinese. The market for locally produced pop sags into oblivion.

IT'S THE LAW

Singaporean law has long leaned on pop-culture expression. Government initiatives against obvious social ills of the global counter-culture, such as drug abuse, vandalism or gang violence, and less obvious ones like long hair, dancing the frug and where to put your chewing gum, can often appear to be pursued with equal zeal.

But while Singapore cannot claim to have found its voice as a pop-music center, the island nation retains its status as a prolific song-writing generator and session-player paradise for Chinese pop producers from Hong Kong and Taiwan.

"If you look at the Chinese repertoire as an indicator, Singapore has got some of the best session musicians available in the recording industry. They are using Singapore as their recording base," Albert Wong of Form Records says, pointing to the signing of Singapore session player Ricky Ho on Warner's Taiwan label UFO. "The Chinese stars are only doing their vocal parts in Hong Kong or Taiwan now, but the music is coming from Singapore."

"Singapore's acceptance of international repertoire is second to none," he says. "Japan is also very vibrant for the same reason. This younger crowd went abroad and picked up the best formulas. Form now has the best studios in Asia, and the production work for a lot of big names in the Chinese market is all done here."

GETTING HEARD

At the grassroots A&R level, however, a litany of obstacles stand in the way of young musicians trying to emerge into that mainstream. The story's the same the world over, but in Singapore it seems even more dispiriting. Firstly, there is nothing that could be termed a pub circuit where bands touting original material can get exposure. The norm in Singapore clubs is for bands to play covers, which means original talents are not encouraged.

Second, radio stations don't consciously promote local-song airplay. This has been a crucial reason why it has been so difficult for the Singapore pop that does exist to find an audience.

Still, there is a multitude of young bands writing original music across varied genres, from hardcore, dance and alternative rock to indie pop, blues and folk (see related artist profiles), and home-studio do-it-yourself demos are a vital outlet.

However, "with the home-demo DIY situation, the route is very difficult," says Universal's See. "The only success is if they do their own demo and sell it themselves." Even that practice is waning, See says, as retailers are not keen to support cassette demos in Singapore's almost exclusively CD market.

Springroll's Ray Aziz, an A&R man at the only homegrown label signing local bands, claims to know of more than 60 bands in the city

and receives demos regularly. "I feel that the Singaporean audience here is slowly getting used to Singaporean bands," he says.

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Form Records' plans for Singapore following its stock offering include promotion of 20-year-old Diana, a Chinese-Singaporean vocalist, and superstar Eric Moo from EMI. The company also has plans to sign an as-yet-unnamed local English-language group. There's also Kheng Long, a Singaporean jazz pianist/arranger.

"Ever since Springroll was formed," Aziz adds cautiously, "I can sense that major labels are starting to sit up and take notice."

As with Dick Lee, 20 years ago, the success of Singapore's music relies on its exportability. Unlike Lee's Chinese boosterism, the outstanding marketable characteristic of Singapore pop in the next millennium may be its status as Asia's most sophisticated purveyor of that great indie standby: a certain kind of knowing irony.

Beneath Singapore's fresh and upbeat veneer lies a dry, sardonic sense of its place in the Asian cultural mix and in the world at large. Some say Singapore's unique pop sensibility may make it the best bet to crack the pan-regional market with English-language pop.

"If a repertoire is going to travel in Asia, it's going to be English," says Warner Singapore MD Kathleen Tan. "And maybe the Singaporean band scene will be a source of that. It's a pretty sophisticated, cosmopolitan place." ■

vital statistics

A Selective Listing Of Music-Industry Resources



BMG Singapore PTE LTD, 59 Jalan Pemimpin, #01-01 L & Y Building, Singapore 577218. Phone: (65) 278 8388; Fax: (65) 251 6187; 353 1771

5440; Fax: (65) 733 5271

Channel [V], Star TV (Southeast Asia) Pte Ltd, 50 Raffles Place, #27-02 Shell Tower, Singapore 048623. Phone: (65) 220 0369; Fax: (65) 220 0973

ETC magazine, 79 Kampung Bahru Road, Singapore 169377. Phone: (65) 324 1501; Fax: (65) 324 1532

M3 magazine, HBM Building, 745 Toa Payoh Lorong 5, Singapore 319455. Phone: (65) 259 1919; Fax: (65) 353 2878

MTV Networks Asia, 8 Shenton Way, #01-01 Temasek Tower, Singapore 068811. Phone: (65) 221 8166; Fax: (65) 221 1061

The New Paper, Singapore Press Holdings Limited, Times House, 390 Kim Seng Road, Singapore 239495. Phone: (65) 737 0011; Fax: (65) 737 5375

Radio Corporation Of Singapore PTE LTD, Caldecott Broadcast Centre, Andrew Road, Singapore 299939. Phone: (65) 359 7618; Fax: (65) 250 3312

Raffles Trade Press PTE LTD, 376A Race Course Road, Singapore 218645. Postal Address: Raffles City, P.O. Box 0281, Singapore 911710. Phone: (65) 293 9177; Fax: (65) 291 8922

The Straits Times newspaper, Singapore Press Holdings Limited, Times House, 390 Kim Seng Road, Singapore 239495. Phone: (65) 737 0011; Fax: (65) 732 0131

Television Corporation Of Singapore (TCS), Caldecott Broadcast Centre, Andrew Road, Singapore 299939. Phone: (65) 252 3359; Fax: (65) 252 7576

Television Twelve, 12 Prince Edward Road, #05-00 Bestway Building, Singapore 079212. Phone: (65) 225 8133; Fax: (65) 225 3238

Borders Books And Music, #01-00, Wheelock Place, Singapore 238880. Phone: (65) 235 7146.

Chua Joo Huat PTE LTD, 14 Scotts Road, #03-22 Far East Plaza, Singapore 228213. Phone: (65) 736 0621; Fax: (65) 235 1330

FM Music Centre, 80 Marine Parade Road, #B1-22 Parkway Parade, Singapore 440080. Phone: (65) 348 1769; Fax: (65) 745 4133

HMV, The Heeren, #09-08, 260 Orchard Road, Singapore 238855. Phone: (65) 733 1549; Fax: (65) 733 9239

Music Junction, 9 Bishan Place, #04-06 Junction 8 Shopping Centre, Singapore 579837. Phone: (65) 353 6550; Fax: (65) 252 3324

Music Power House, 71 Stamford Road, Singapore 0617. Phone: (65) 336 3633. Fax: (65) 338 6500

Music Valley, Shop 1, 200 Victoria Street, #03-04 Parco Bugis Junction, Singapore 188021. Phone: (65) 339 0208; Fax: (65) 339 0206. Shop 2: 61 Ang Mo Kio Ave 8 #02-21, Jubilee Entertainment Complex, Ang Mo Kio Central, Singapore 569814. Phone: (65) 453 9558

Popular Book Company (PTE) LTD/CD RAMA, Blk 190 Toa Payoh, Central Lorong 6 #03-512, Singapore 310190. Phone: (65) 354 1084; Fax: (65) 353 5776

Sembawang Music Centre PTE LTD, Head Office: 56 Sembawang Road, #01-03 Hong Heng Mansions, Singapore 779084. Phone: (65) 454 3088; Fax: (65) 552 8717

Supreme Music Megastore, 391 Orchard Road, #B2-25, Takashimaya S.C. Tower B, Singapore 238872. Phone: (65) 735 6789; Fax: (65) 735 6669

Top2 Music Centre, 604 Sembawang Shopping Centre, #03-34/35, Sembawang Road, Singapore 758459. Phone: (65) 257 9776, 257 9063; Fax: (65) 257 5982

Tower Records (S) PTE LTD, 9 Scotts Road, #04-01/05-01 Pacific Plaza, Singapore 228210. Phone: (65) 735 2959; Fax: (65) 734 8762



Singapore Indoor Stadium, 2 Stadium Walk, Singapore 397691. Phone: (65) 344 2660; Fax: (65) 344 5903. Cap: 10,742 (1,000 portable seats)

Singapore International Convention & Exhibition Centre, 1 Raffles Boulevard, Singapore 039593. Phone: (65) 337 2888; Fax: (65) 431 2222. Cap: 18,000

World Trade Centre, 1 Maritime Square, #09-72 World Trade Centre, Singapore 099253. Phone: (65) 274 7111; Fax: (65) 274 0721. Cap: 5,000

Buzz Entertainment Bar, 88 Circular Road, Singapore 049439. Phone: (65) 536 9557; Fax: (65) 536 9560

The Gate, 442 Orchard Road, Orchard Hotel, Singapore 238879. Phone: (65) 739 6519; Fax: (65) 733 0392

Hard Rock Cafe, #04-01 HPL House, 50 Cuscaden Road, Singapore 249724. Phone: (65) 235 5232; Fax: (65) 235 7398

Zouk Club/Velvet Underground, 17 Jiak Kim Street, Singapore 169420. Phone: (65) 738 2988; Fax: (65) 738 3988



The Radio Corporation of Singapore dominates the country's English pop airwaves with three stations—the Perfect 10 (98.7 FM), which highlights "the hits of the '90s and beyond"; Class 95 FM, a contemporary easy-listening channel; and FM 90.5, a classic-pop station.

Its main challengers are **Power 98** and **Radio Heart** (91.3 FM). The for-

mer station battles the Perfect 10 for the 15-to-30-year-old listener, with its emphasis on '80s rock and pop. The fact that Class 95 FM is the country's top station confirms that new music isn't actively sought by most listeners.

Ironically, Radio Heart, run by the National Trade Union Congress (NUTC), is the most experimental station. It was the first to champion the emerging dance-music trend by dedicating weekend airtime, after midnight, to amateur DJs and new dance genres. In a country that seldom plays its own local pop music, the station last year introduced a format where at least one local pop song was played every hour.

World music got a boost a year ago, when the National Arts Council launched FM 99.5, a station dedicated to the arts. Music programming accounts for 70% of the station's airtime, and world music dominates those music hours on FM 99.5.

Philip Cheah contributed the radio listings. Other Singapore Vital Statistics were provided by the AustralAsian Music Directory. The newly published 20th edition of the directory contains more than 8,000 listings throughout Australia and 20 major music markets in Asia, including artists, agents, associations, managers, media, publishers, record labels, studios and venues. The directory is distributed free at MIDEAM and MIDEAM Asia and also available via mail order. For further information, fax IMMEDIA! at 61-2-9557-7788, e-mail the publisher via directories@immedia.com.au, or order via the internet at www.immedia.com/amid/order.html.

EMI Music (Singapore) PTE LTD, (A Division of Thorn EMI Pte Ltd), 213 Henderson Road, #04-05 Henderson Industrial Park, Singapore 159553. Phone: (65) 272 8080; Fax: (65) 270 3368

Form PTE LTD, Form Industrial Building, 39 Tampines Street 92, Singapore 528883. Phone: (65) 788 7888; Fax: (65) 787 1238

Life Record Industries PTE LTD, 232 Serangoon Road, Singapore 218082. Phone: (65) 293 3404; Fax: (65) 293 0129

PolyGram Records PTE LTD, 23 Genting Road, #04-01 Chevalier House, Singapore 349481. Phone: (65) 741 2220; Fax: (65) 741 0500; 741 1266

Rock Records (S) PTE LTD, 8 New Industrial Road, #05-01/02/03 LHK3 Building, Singapore 536200. Phone: (65) 286 5066; Fax: (65) 281 6533

Sony Music Entertainment (S) PTE LTD, 10 Upper Aljunied Link #03-08, Singapore 367904. Phone: (65) 282 1266; Fax: (65) 286 1266

Swat Marketing (APRO) PTE LTD, 10A Lorong Telok, Singapore 049023. Phone: (65) 536 4111; Fax: (65) 536 4222

Swissteo Holdings (S) PTE LTD, Blk 37 # 03-45, Defu Lane 10, Singapore 539214. Phone: (65) 280 9033; Fax: (65) 382 1733; 281 2564

Universal Music PTE LTD, 17A Boon Tat Street, Singapore 069618. Phone: (65) 221 4066; Fax: (65) 221 4366

Valentine Music Productions PTE LTD (VMP), 160B/162B Rangoon Road, VMP House, Singapore 2184345. Phone: (65) 293 5991; Fax: (65) 294 5833

Warner Music Singapore PTE LTD, 10 Anson Road, International Plaza #12-06/07/08. Singapore 079903. Phone: (65) 223 1688; Fax: (65) 225 7830



8 Days magazine, 298 Tiong Bahru Road, #19-01/06 Tiong Bahru Plaza, Singapore 168730. Phone: (65) 278 9822; Fax: (65) 272 4911

Big O magazine, P.O. Box 784, Marine Parade, Singapore. Phone: (65) 348 4007; Fax: (65) 348 0362

Business Times newspaper, Singapore Press Holdings Limited, Times House, 390 Kim Seng Road, Singapore 239495. Phone: (65) 730

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Email: vmppl@singnet.com.sg
Contact: Steven Goh, Simon Nasser,
Daniel Chiang, Jack Leung

Merchants & Marketing

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Coalition Helps Slow Drop In Tape Sales

BY STEVE TRAIMAN

NEW YORK—Year-end figures on cassette album sales from SoundScan bear out the positive effects of the International Recording Media Assn.'s (ITRA) Audio Cassette Coalition on stemming the format's steep decline in the last few years.

Although Recording Industry Assn. of America (RIAA) midyear figures for 1997 indicated a 26.5% drop in domestic tape album unit

shipments from the same period the year before, SoundScan COO Mike Shalett reports total 1997 cassette unit sales fell only 12.5%, to 146 million, from 1996.

The RIAA reported unit shipment drops of 17.4% in 1996 from 1995, and a 21.1% drop in 1995 from the previous year. The 1997 RIAA figures won't be available for about another month.

According to SoundScan, 1997's ratio of CD to cassette sales for

album units was 77% to 23%, compared with 73% to 27% in 1996. Using RIAA figures for net album unit shipments (minus returns), CDs first surpassed tapes in 1992 with a ratio of 53% to 47%. The gap has widened ever since, accelerating in recent years.

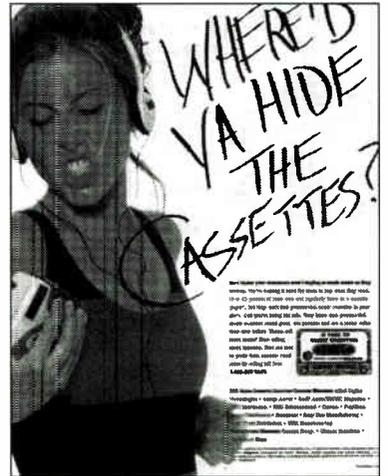
However, another positive indication for cassette album sales comes from the National Assn. of Recording Merchandisers (NARM).

"Our orders for cassette album shelf talkers [displays] for our last three awards campaigns in recent months were up significantly," says communications VP Jim Donio. "Orders had decreased quite a bit the last few years, but for the

recent American Music Awards, Grammy Awards, and Soul Train Awards, orders were up from retailers across the board."

This doesn't mean the "Where'd Ya Hide The Cassettes?" campaign to save the cassette format is won, emphasizes Lou Vacarelli, coalition chairman and VP of production, manufacturing, and merchandising at BMG Entertainment North America. "We must continue to motivate the retailers and distributors to get excited about the program and convince the manufacturers to take further positive steps," he says.

On the retail side, Russ Solomon, *(Continued on page 68)*



As part of the International Recording Media Assn.'s campaign to save the audiocassette, this advertisement ran last year in Billboard.

BUY CYCLES

AN ANALYSIS OF CONSUMER PURCHASING TRENDS

BY DON JEFFREY

IN THE LAST BUY CYCLES column, the point was made—and backed up by statistics—that women are turning more and more toward country music. That news should go over well in Nashville—at least as being indicative of a favorable long-term trend. But other data present less promising movement.

In fact, recent surveys show some overall slippage in country music.

Strategic Record Research, a joint venture of Strategic Media Research and the Left Bank Organization, correlates the radio-listening preferences of consumers with their music-purchasing habits. In four surveys over the past two years—approximately six months apart—Strategic has charted the share of listeners of various radio formats who are "active" music buyers. An active record consumer is one who has bought three or more recordings in the previous six months.

Country radio attracts the highest share of "actives" in all four surveys, but the particulars need to be examined. For one thing, that share has been steadily declining—from about

17% in January 1996 to about 12% in July 1997, narrowing the gap with the No. 2 format, top 40 mainstream.

The country genre manages to retain its lead because it is not segmented like other types of music. In rock radio, for instance, you have classic, active, mainstream, and modern. Adult contemporary is either hot or mainstream. Top 40 can be mainstream or rhythm. But country is country.

Then why is its share of active music consumers declining, if segmentation is not a big factor and the genre is attracting new female fans? Maybe men aren't buying as much as they used to.

Mike Lane, an executive with Strategic, says, "Country needs another Garth Brooks or Reba McEntire to boost it. It was riding high because of those artists. They're pop-oriented, with crossover appeal."

It appears as though country fans, although faithful listeners, are not as loyal when it comes to going to record stores and buying the music they're hearing on the radio. Some observers *(Continued on page 69)*

Cinema Chain Sells Music In The Lobby

BY EILEEN FITZPATRICK

LOS ANGELES—General Cinema Theatres is turning some of its lobbies into more than just places to buy popcorn and Junior Mints.

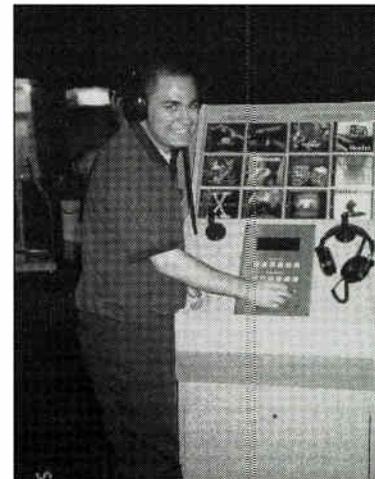
At three locations in Los Angeles and at one in Boston, General Cinema has installed listening stations and is selling CDs and cassettes.

"We first got active in the music area in 1995 when we started running music videos onscreen while people were waiting for the movie to start," says Global Cinema Network (GCN) VP Ellen Aub. "We tried selling music in connection with that and had great results."

GCN is a subsidiary of General Cinema that develops marketing concepts for General Cinema as well as other theater chains.

Last May, Aub says, GCN expanded the music program by adding listening stations. Each location has four custom-made, six-title listening stations provided by High Level Marketing. One station has children's titles, which were added during the holidays to appeal to family clientele.

"Initially we tried 72 titles, but



A listening station in the lobby of a General Cinema theater.

now we've gone down to 24 because the market is so targeted," says High Level president Ken Rubin.

Not surprisingly, the stations contain mainly soundtracks from current movies, but Rubin says TV soundtracks as well as front-line and catalog product are also part of the mix.

Prices are \$13.99 for CDs and

\$9.99 for cassettes, which makes them competitive with traditional retail stores.

Rubin says both High Level and General Cinema work closely with music labels to develop the mix of product available.

The most appealing aspect to music labels is that consumers can immediately purchase the soundtrack to the movie they just saw.

"We're creating awareness for the soundtrack to consumers who otherwise would have to buy the soundtrack elsewhere," says Rubin. Although Aub is quick to qualify that the program is still in the test mode, the company is encouraged by early reports from theater managers.

As an example, one manager in Los Angeles reported that a consumer purchased 15 CDs while waiting for a movie to start.

"We've had several reports like that, so it's not an isolated incident," says Aub, "and it shows us that it's an impulse buy that can result in a great incremental business."

Boston-based General Cinema has 200 locations throughout the *(Continued on next page)*

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BRD3027

NARM Names Industry Award Nominees Related Products, Services Supplier Category Added

The National Assn. of Recording Merchandisers (NARM) has announced the nominees for its merchandiser and supplier of the year awards, which will be given out at the NARM Convention March 17 in San Francisco.

The trade association says that revisions have been made to the categories, the criteria, and the selection process. In addition to retailers, distributors, wholesalers, and entertainment software suppliers, there is a new category: suppliers of related products and services. The companies will compete against firms of the same size, according to sales volume.

The nominees are as follows:

RETAILER OF THE YEAR

Small division: George's Music Room, Chicago; Magic Platter CD, Birmingham, Ala.; Schoolkids' Records, Ann Arbor, Mich.; Twist & Shout, Denver.

Medium division: Compact Disc World, South Plainfield, N.J.; Fred Meyer, Portland, Ore.; Manifest Discs & Tapes, Columbia, S.C.; Music Millennium, Portland; Waterloo Records & Video, Austin, Texas.

Large division: Borders, Ann Arbor, Mich.; Newbury Comics, Allston, Mass.; Trans World Entertainment, Albany, N.Y.

DISTRIBUTOR OF THE YEAR

Small division: Big Easy Distributing Co., New Orleans; Entertainment Software, Arlington, Texas; Reyes Records, Miami.

Medium division: Distribution North America, Woodland, Calif.; Select-O-Hits, Memphis.

Large division: BMG Distribution, New York; PolyGram Group Distribution, New York; Universal Music and Video Distribution, Universal City, Calif.

WHOLESALE OF THE YEAR

Small division: Frankies Music, Shreveport, La.; Fresh Picks Inc., Glen Allen, Va.; MCM Distributors, Brooklyn, N.Y.

Medium division: Electric Fetus Co., Minneapolis; Northeast One Stop, Latham, N.Y.; Pacific Coast One Stop, Simi Valley, Calif.

Large division: Anderson Merchandisers, Amarillo, Texas; Handleman Company, Troy, Mich.; Southwest Wholesale, San Antonio, Texas; Valley Record Distributors, Woodland, Calif.

ENTERTAINMENT SOFTWARE SUPPLIER OF THE YEAR

Small division: Amherst Records, Buffalo, N.Y.; Jewel-Paula-Ronn Records, Shreveport; Gospo Centric, Inglewood, Calif.; Moonshine Music, West Hollywood, Calif.; Oh Boy!/Blue Plate Music/Red Pajamas, Nashville; Razor & Tie Entertainment, New York; Turn Up the Music, Kenilworth, N.J.

Medium division: Alligator Records, Chicago; Benson Music Group, Nashville; N2K Encoded Music, New York; Platinum Entertainment, Downers Grove, Ill.; Righteous Babe Records, Buffalo; Rykodisc USA, Salem, Mass.; St. Clair Entertainment Group, St. Laurent, Quebec.

Large division: Arista Records, New York; Atlantic Records, New York; Universal Records, New York; Virgin Records, Beverly Hills, Calif.

RELATED PRODUCTS AND SERVICES SUPPLIER OF THE YEAR

Small division: Concrete Marketing, New York; Liquid Audio, Redwood City, Calif.; Macey Lipman Marketing, Los Angeles; Music Marketing Network, Red Bank, N.J.; Unisound Marketing & Promotions, Van Nuys, Calif.

Medium division: Billboard magazine, New York; Disctronics, Plano, Texas; High Level Marketing, Studio City, Calif.; Muze, New York; SoundScan, Hartsdale, N.Y.

Large division: AGI Inc., Melrose Park, Ill.; Allied Digital Technologies, Hauppauge, N.Y.; Case Logic, Longmont, Colo.; Cinram, Richmond, Ind.



A Thousand Pantera Fans Can't Be Wrong: More than 1,000 people showed up for a Pantera in-store appearance at the Down in the Valley shop in Golden Valley, Minn. Shown, from left, are Rex of Pantera; Chris Wester, head buyer; and Pantera's Dimebag Darrell and Vinnie Paul.

CINEMA CHAIN SELLS MUSIC IN THE LOBBY

(Continued from preceding page)

country, but Aub says the chain has no immediate plans to add listening stations to all of its theaters.

"When we started the rollout, we had wanted it to be in 10 test locations," she says. "We're in the process of identifying other markets."

Aub says the company is looking

at theaters with a good demographic mix that are near music stores. She says it hasn't been determined if theaters in malls with music stores or those close to free-standing stores should be exempt from the expansion plan.

"In the Boston location there's a free-standing music store within

walking distance of the theater, but we're still doing a great business there," says Aub.

While General Cinema figures out where to go next, High Level is refining the listening stations to meet the needs of its customers.

High Level, which has more than 20,000 units in Tower Records, Warehouse Entertainment, and other music chains, has refined the unit by taking off a shelf to prevent consumers from putting drinks and popcorn on the machine.

In addition, it is installing a tracking device to provide an accurate usage measurement and has suggested issuing a small flier with each ticket purchase to alert consumers about the listening posts.

The test is a co-operative effort between High Level, General Cinema, and record labels, and no one expects to be seeing a profit during the test, Rubin says.

"These listening posts are a magnet, and as long as it's an added value for our customers, that's a good thing," says Aub.

She adds that the listening posts may not be the only cross-promotion opportunity General Cinema has with the music business. Other potential plans include installing video monitors in lobbies to show music videos or playing new audio releases in theaters. "There's a lot of interest to try other things," says Aub.

DISTRIBUTION. RED Distribution in New York promotes **Lou Tatulli** VP of field sales. He was director of national sales.

Handleman Co. in Troy, Mich., names **Tom Quinn** VP of category management and **Maria Tryan** VP of software product. They were, respectively, VP of software product and assistant VP/controller.

HOME VIDEO. PolyGram Video in New York

names **Billy Northrup** senior director of national accounts, **Sal Scamardo** senior director of specialty programming, **Laura Smith** senior director of children's marketing, and **Evelyn Carrasco** coordinator of the-

atrical marketing. They were, respectively, director of national accounts, director of specialty programming, director of children's marketing, and theatrical marketing assistant.

PolyGram Video in California names **Suzette Schafer** director of national accounts, Western region. She was national accounts manager at Columbia TriStar Home Video.

Columbia TriStar Home Video in Toronto promotes **Stuart Segal** to executive director of sell-through sales and **Elliott Chusid** to director of rental sales. They were, respectively, director of sell-through sales and Ontario regional manager.

MUSIC VIDEO. MTV Networks in New York names **Paul DeBenedictis** director of planning and scheduling. He was director of program acquisitions and planning at USA Networks.

newsline...

MUSICLAND STORES reports a net profit of \$14.2 million for 1997 on a 2.9% decline in sales to \$1.77 billion. The year before the Minnetonka, Minn.-based retailer posted a \$212.9 million net loss, which included a \$95.3 million write-down on assets and a \$40 million restructuring charge for the closing of stores. Sales for stores open at least a year rose 4.5% for the 12 months that ended Dec. 31. Same-store sales for the mall division (Musicland, Sam Goody, Suncoast Motion Picture Co.) were up 4.7%; for the superstore division (Media Play, On Cue), they increased 4.1%. The retailer's cash flow (earnings before interest, taxes, depreciation, and amortization) was about \$85 million, up from \$35 million the year before. The company credits the improvements to closing 106 under-performing stores, better inventory management, consolidating two distributing centers into one, lowering general and administrative expenses, securing a \$50 million term bank loan, and raising the gross profit margin by 1.2 percentage points.

CITIBANK announces that it has formed an exclusive partnership deal with Elton John in which the New York-based bank will be sole sponsor of the singer's 1998 world tour. The tour, which began last month in Biloxi, Miss., will travel to 65 cities in North America, Europe, Asia, and Australia. Citibank says it will raise a minimum \$1 million for the Elton John AIDS Foundation.

32 RECORDS, an independent label, is releasing a candy-heart-shaped CD of the 1969 No. 1 single "Sugar, Sugar" by the Archies as a Valentine's Day promotion. The New York-based company says this is the first in a series of custom-shaped CDs from the label's Special Product Division. It will be sold in a clear jewel case and have a \$6.98 list price.



NAVARE reports a net profit of \$579,000 for the third fiscal quarter, compared with a loss of \$1.1 million in the same period last year. Sales for the three months that ended Dec. 31 slipped to \$69.4 million from \$69.6 million. The Minneapolis-based independent music distributor says its cash flow was \$2.6 million; the year before, it was negative \$609,000. The gross profit margin for the quarter increased to 11.9% from 10.1% a year earlier. Navarre says music division sales rose 50%.

SAMSUNG ELECTRONICS says that country star LeAnn Rimes has made her first commercial product endorsement, a national advertising campaign for the company's telecommunications subsidiary. The singer is portrayed using Samsung's wireless phone.

CHECKPOINT SYSTEMS and electronic anti-theft system competitor Sensor-matic Electronics have entered a proposed agreement with the Federal Trade Commission (FTC) that will conclude an investigation by the FTC into the companies' marketing practices.

VR-1, a developer of online games, says it has obtained \$13.6 million in private placement financing to repay debt and fund working capital and research and development. The company recently launched its first North American online game, *Fighter Ace*.



A&E HOME VIDEO is releasing titles this month about the homes of Frank Lloyd Wright and the life of Katharine Hepburn, as well as an Agatha Christie mystery, "The Pale Horse." The three videos each have a list price of \$19.95 and a street date of Feb. 24. A&E's titles are distributed by New Video Group.

NATIONAL ASSN. OF RECORDING MERCHANTISERS (NARM) announces that it has added a free Data Query Tool to the Bulletin Board Service (BBS) it provides to members. Users can obtain, through a phone call, catalog and deal files on released titles. NARM says that more than 180 retail and wholesale accounts use the BBS.

REALNETWORKS, the developer of software for transmission of audio and video over the Internet, has forged an alliance with computer systems manufacturer Sun Microsystems that will allow REALNetworks' products to be used with Sun's servers.

AMAZON.COM, the Internet bookseller that is planning to sell music online, reports a net loss of \$27.6 million on \$147.7 million in sales in 1997, compared with a loss of \$5.7 million on \$15.7 million in sales the year before. The Seattle-based company went public last year.

ACCLAIM ENTERTAINMENT, a video game developer, reports a net profit of \$8 million in its first fiscal quarter, which ended Nov. 30, 1997, compared with a \$19.2 million loss in the year-earlier period. Revenue rose 73% to \$92.3 million on strong sales of new products.

AMERICA ONLINE members are casting votes for the Online Music Awards, which are co-sponsored by Spin magazine. The winners in 20 categories will be announced during a live online ceremony Feb. 24. Members can vote on SPINonline until Feb. 21.

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YNGWIE MALMISTEEN, Facing the Animal	6.09	9.99
MARION MEADOWS, Pleasure		10.19
PHIL PERRY, One Heart To Love	6.09	10.19

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Retailers Troubled By Sony's Impact On Their Profit Margins

WHILE I WAS OUT of the country attending the MIDEM music fair in Cannes, Sony Music Distribution issued a policy-change letter that nicely dovetails with concerns discussed in last issue's Retail Track. In that column, you might remember, retailers were up in arms over changes in payment due dates made by WEA and PolyGram Group Distribution (PGD). Although the changes themselves were small, merchants expressed fear that as music retail returned to health, the six majors would use that as an excuse to embark on a repeat of the early '90s when the music manufacturers nick-eled-and-dimed music retail to death with policy changes that slowly but steadily eroded profit margins. Enter the Sony letter, which eats profit margins in at least three, if not all four, points contained within.

Issued Jan. 15 and signed by Rich Bengloff, VP of distribution operations at Sony, the letter states that as of Monday (2), the company is eliminating the 2% early payment discount for music video and children's audio product. That move was made, according to the letter, so that video and children's product can be shipped together and billed in one invoice.

In addition, the company is reducing its 1% credit allotted for defective product to 0.75%. In return, Sony moved up when the credit is allocated to the current quarter, instead of making accounts wait until the subsequent

quarter for payment.

Finally, Sony changed its credits from 1% to 0.9% and disincentives from 6.7% to 6.5% in such a way that the break-even on front-line CDs is now 13.8%, down from the 14.9% previously.

Since I am feeling remarkably definitive this year, let me explain how break-even works. Under the new formula, for every unit bought by accounts, they get a 0.9% discount off the wholesale price.

For every unit returned, they pay a 6.5% penalty on the wholesale price. The formula for figuring the break-even is to make the 0.9% the numerator

in a fraction (that's the top half of the fraction for those readers who don't remember their elementary school arithmetic), and the 6.5% the denominator (that's the bottom half of the fraction). So in this instance, accounts that manage their inventory effectively and keep returns less than 13.8% of total units purchased for a title, are achieving a discount. Accounts that have returns of more than 13.8% are penalized and consequently paid more than the boxlot price for an album. Everything clear?

The Sony changes in and of themselves are not big changes. But the overall impact on accounts after the changes made by PGD and WEA has music merchants hot under the collar.

Says the president of a major chain, after two years of pain and a year of re-
(Continued on page 69)

RETAIL TRACK

by Ed Christman



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Hutchison Looks To Keep K-tD's Label Roster Lean

ON THE MOVE AT K-TD: Duncan Hutchison, GM of distributed labels at K-tel International's New York-based indie distribution division, which is going by the name K-tD, has filled in Declarations of Independents on the latest additions to its label roster.

K-tD was founded last summer and installed Hutchison, formerly COO of Alliance Entertainment's AEC Label Development and president of Caroline Distribution, at the top. Its first label was dance imprint Strictly Rhythm (Billboard, Aug. 23, 1997).

Hutchison says the company has signed deals with five other labels: Salsoul Records, the longtime leader in Latin dance music, which is operated by the Bethlehem Music Group; Rowdy, an independent label (not to be confused with Dallas Austin's old imprint) run by Joe Isgro (whose Ragging Bull went through Alliance during Hutchison's time there, and whose Private I Records is handled by Mercury); Wave Music, a dance-oriented company operated by producer/Axis Studios owner Francois Kevorkian; DMD, a label fronted by Max Gousse, the discoverer of nasty diva Adina Howard and owner of the Mecca Don Brothers imprint; and Unencumbered Entertainment, home of the Boys Choir Of Harlem.

Releases on the way as a result of these deals include several midline compilations and a new album of remixes from Grandmaster Flash, all due from Salsoul March 24, and an all-star Mecca Don collection and compilations of drum'n'bass and new artists from the Carolinas from DMD. Full-length albums by Reel 2 Real, Planet Soul, and Ultra Naté are promised from Strictly Rhythm.

Hutchison anticipates that other labels will soon join the K-tD fold: "I expect to announce deals with an additional 10-12 labels in the next few months," he says.

However, he adds that the company plans to keep its list tight: "I do not want to go beyond 20 labels . . . The philosophy is very much a marketing-driven one. The intention is to have a small roster of labels with artists and repertoire they're capable of promoting in tandem with our marketing efforts."



by Chris Morris

Hutchison says he is on the hunt for strong established labels and promising new imprints.

HEADING SOUTH: Rounder Records publicist Glenn Dicker, the best friend a stressed-out writer ever had on deadline day, has left the Cambridge, Mass.-based label for Chapel Hill, N.C. Dicker's new gig is as a partner at indie Yep Roc Records and its sister firm, Redeye Music Distribution, a regionally based operation that primarily handles acts based in the Southeast. Dicker will be partnered in the companies with Tor Hansen, formerly a marketing man for the retailers Hear Music and Planet Music, who started the firms in 1996.

Yep Roc has released two volumes of "Revival" compilations, featuring Southeastern alt.country acts, and an EP by Memphis' Big Ass Truck. Those with good memories will recall that group as an act on Upstart Records, a Rounder-distributed imprint run by Dicker, fellow Rounder employee Jake Guralnick, and ex-Rounder mate Chris Coty (a member of former Upstart band the Upper Crust). Upstart, which has delighted us with such zany acts as Laika & the Cosmonauts, Los Straitjackets, and the Amazing Delores, will continue to operate under Guralnick's aegis; the label will release the new Nick Lowe album, "Dig My Mood," March 24.

TRIBUTE: Harmonica giant Junior Wells, who passed away Jan. 15 (Billboard, Jan. 31), will receive a homage from Vanguard Records, which recorded some of Wells' best work during the '60s, as part of its new "Vanguard Sessions" series. On March 10, the Santa Monica, Calif., label will release "Best Of The Vanguard Years," a Wells compilation produced, compiled, and annotated by our friend Tom Vickers. The set will include five tracks cut by the bluesman for the seminal "Chicago/The Blues/Today!" series and two previously unreleased cuts, "Shotgun Blues" and "I Know That You Know." On the same date, Vanguard will issue "As Good As It Gets," a title devoted to work by Wells' longtime partner, guitarist Buddy Guy.

FLAG WAVING: Neutral Milk Hotel's second album, "In The Aeroplane Over The Sea," due March 3 from Chapel Hill, N.C.-based Merge Records, is the latest and most unusual offering from the loose-knit Elephant 6 Recording Co. collective, which shares various members among several bands.

Among the players on "Aeroplane" are multi-instrumentalist Robert Schneider, the guiding intelligence behind the Apples In Stereo (and a 1997 Flag Waver who recorded the

solo project "Marbles"), and horn player Scott Spillane and multi-instrumentalist Julian Koster, who also work with Olivia Tremor Control.

Neutral Milk Hotel's main man is singer Jeff Mangum, who composes the "group's" songs, which manage to be plaintive and furiously noisy all at once, and plays instruments ranging from guitar and organ to fuzz bass and shortwave radio.

Much of the effect of "Aeroplane" derives from Mangum's unusual melding of disparate sounds. On the one hand, the musician favors arcane folkiness, exemplified by Koster's work on banjo, accordion, and musical saw. "I've always loved that kind of stuff—a lot of what Folkways [Records] did," Mangum says. "I love the whole world of sound that's really pure and beautiful."

Mangum rubs the folk instruments up against a fat chorus of horns—trombone, trumpet, saxophone, flugelhorn, and something called a "zanzithophone"—and a distinctly modern wall of aberrant sound. Many of the cuts crackle with deliberate, heavy distortion.

Mangum says his devotion to fuzz probably began when he was still a "bedroom musician": "When I had my first 4-track [recorder], there were a few buttons I'd push that you weren't supposed to push that created these horrendous noises. I just loved that."

Neutral Milk Hotel's membership has always been somewhat far-flung: Mangum says that when the group got started, members were living in Chicago, New York, Denver, and Austin, Texas. (Mangum, who like Schneider is from Denver, now lives in Athens, Ga.)

The songs for "Aeroplane" also came together in somewhat haphazard fashion, he says: "Some of 'em were practice-space songs; some were solo acoustic songs; some I would play for people over the phone."

The still-scattered members of Neutral Milk Hotel will be coming together for a U.S. tour that begins in the Midwest in mid-February; the group will hit the East and West coasts after the release of "Aeroplane."

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COALITION HELPS SLOW DROP IN TAPE SALES

(Continued from page 64)

chairman of Tower Records & Video, puts the situation in perspective. "The rate of drop [on cassette album sales] has slowed considerably," he acknowledges. "However, there's no way the format is going to grow until manufacturers address the pricing situation. The readjustment of catalog tape prices was very positive, but that was accompanied by an increase on new releases to an equivalent \$11.98 list. Why didn't they just reduce the price on front-line product?"

PRICING PROBLEMS

Independent retailer Vogel's Music in Elizabeth, N.J., has survived in the face of major competition for more than 30 years. "We've always sold more tape albums than CDs to our urban customers," says Jan LeGrande, daughter of owners Sy and Irene Vogel and part of the second generation to run the store. "While it was good to see catalog prices drop, we felt the impact of the new-release increase to \$11.98. As a result, we sold slightly more CDs than tape versions on new titles for the first time this past holiday season."

LeGrande also decries the fact that the jazz genre has been particularly hard-hit by a lack of cassette releases on many new titles. "Our customers don't want to hear what they can or can't have on tape," she says. "Most of them don't have a CD player in their car, and that lost business has really hurt us and many other retailers."

It was this loss of potential business that prompted the launch of the cassette coalition early last year. "Until last spring, ITA had little or no contact with record retailers," Vacarelli recalls. "It was apparent

CD Singles Finally Overtake Their Cassette Cousins

NEW YORK—Cassette singles and maxi-singles benefited less from the Audio Cassette Coalition campaign of the International Recording Media Assn. (ITA) than did full-length music tapes, whose precipitous sales decline was slowed by the ITA's efforts in the second half of last year (see accompanying story).

CD singles outsold cassette singles and maxi-singles for the first time in

1997, according to year-end unit sales reported by SoundScan COO Mike Shalett.

Total singles sales were up about 11.4% to 134 million units last year, compared with 121 million in 1996. CD singles topped 68 million—slightly more than 50% of the total market—with cassette units pegged at 65 million, or 49%.

The ITA campaign did have some

effect in slowing cassette singles' decline in 1996's second half.

Shalett suggests the biggest reason for cassette singles' decline is the growing popularity and affordability of CD boomboxes and Walkman-type CD players. "More people don't want the bother of having to change a tape with only one to three tracks so often," he says.

STEVE TRAIMAN

that a format near and dear to the hearts and bottom line of ITA members [raw material suppliers and duplicators of music cassettes] was rapidly on the way to oblivion."

He notes that many consumers appeared to have lost interest in prerecorded cassettes despite the fact that ITA member companies had spent millions of dollars in improving tape quality. What the ITA discovered, in concert with NARM, is that consumers hadn't lost interest; they just couldn't find cassettes in stores.

ADDITIONAL PROFIT MARGINS

As SoundScan's Shalett explained in a Billboard commentary early last year: "Right now we are missing an opportunity to sell additional albums to a segment of consumers who are frustrated when they can't find the tape they were looking for to purchase. This represents additional profit margins for all concerned."

Vacarelli cites a few statistics reported in Billboard and in NARM newsletters that led to the campaign:

- Two out of three, or 68%, of

consumers who walk into stores and can't find a particular album on cassette walk out without buying anything. This translates to close to 7 million unit sales lost annually, according to SoundScan.

- Nearly half, or 45%, of consumers think it's a "terrible" idea that some stores don't carry cassettes, and they shop elsewhere as a result.

- Although 45% of consumers buy only CDs, the trend toward buying both the CD and cassette versions of an album has been steadily rising over the past few years.

- More than 96% of consumers own and regularly use a cassette player, but fewer than 20% of consumers have a car CD player.

To find solutions and take action, the ITA Audio Cassette Coalition was formed and received full endorsement from NARM. Vacarelli's steering committee included Craig Applequist of Sony Music Distribution; Rick Cohen, BMG Distribution; John Madison, then with PolyGram Group Distribution (PGD); Dieter Baier, Sonopress; Scott Bartlett, Sony Disc Manufac-

turing; Richard Clark, AMI; S.W. Park, Auriga Aurex; Dave Rubenstein, Cinram; and Brian Wilson, Allied Digital Technologies. Other coalition members included Joe Ryan, Emtec Magnetics/BASF; Al Marquis, Olamon industries; Jack Sims, Queens Group; Tim Wetmore, Replication News; and Ellis Kern, WEA Manufacturing.

LAYING BLAME

"When the group first assembled, we came to several immediate conclusions," Vacarelli says. "First of all, we blamed ourselves. We had not correctly communicated the profitability of the cassette format to our accounts. We hadn't developed programs to encourage those accounts to stock more cassettes. Finally, we had never stopped to realize that, with no alternative format on the horizon, a one-format music business was in nobody's best interest. As an industry we had all misread the trends and were ready to bury the cassette format before its time."

Some of the positive steps taken by the major manufacturers and distributors that helped stem the

decline of cassette album sales in 1997's last six months included:

- PGD's shift of more than 1,000 cassette titles to midline and budget pricing and changing the incentive/disincentive charges on tapes with a higher penalty and higher credit, leaving the break-even level at 17%.

- Universal Music and Video Distribution's elimination of the incentive/disincentive policy on front-line tapes, giving an ongoing 2% discount on the line while dropping the 2% buy-in incentive and keeping the 13% disincentive on returns.

- Sony Music Distribution's shift of 350 titles to budget from midline, backed up by a letter to accounts from chairman Danny Yarbrough urging them not to give up on the cassette business.

- Columbia Records' introduction of a "Value Pack" CD/cassette album combo at \$24.98—\$3 off individual list prices—for new releases by Mariah Carey, Celine Dion, Barbra Streisand, and Will Smith. "For retailers who gave the product high visibility and accessibility, the combo produced 10% to 12% of overall sales to date," says Sony's Applequist.

The ITA's spring/summer campaign included 16 weeks of trade advertising in Billboard with endorsements by such artists as Pam Tillis, Billy Ray Cyrus, Le Click, and "Weird Al" Yankovic, among others. Under the slogan "Where'd Ya Hide The Cassettes?," the ads explained that consumers still want to buy cassettes but are frustrated that they can't find them at many record stores.

THE BATTLE CONTINUES

The battle to save the cassette is definitely continuing this year, as both the ITA and NARM vow. "ITA and the coalition co-hosted a reception at our fall seminar at which executive VP Charles Van Horn gave a spirited talk that really boosted the campaign," NARM's Donio notes. "At our upcoming annual convention in San Francisco, Lou [Vacarelli] will update the progress and offer a look ahead on a key panel moderated by Billboard charts director Geoff Mayfield: 'Hello Old Friends: Mining Continued Sales From Singles And Album-Length Cassettes.'"

On the ITA side, Vacarelli pledges that the coalition will continue to send out periodic consumer and retailer newsletters and encourage efforts by manufacturers and distributors to aggressively market cassette albums.

As an example, Sony's Applequist indicates there will be more CD/tape Value Packs this year. "We'll probably stay with superstar releases, or perhaps a really hot artist compilation or soundtrack," he says. "We learned a lot this holiday season about marketing to different age demographics. We see the combo as a great gift-giving package, with Mother's and Father's Day opportunities coming up. We're not afraid to spend money to keep the cassette going, but there's a limit to what we're going to be able to do."



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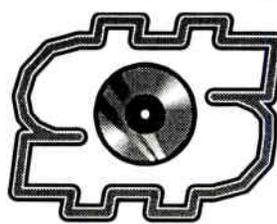
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BUY CYCLES

(Continued from page 64)

describe the country radio fan as "passive," in that his or her taste does not necessarily translate into sales.

The rock genre, although splintered, still produces the greatest number of shoppers. But the fragmentation of rock into its subgenres means that some rock records cannot get wide enough airplay to make a big impression on consumers' ears.

The differences between country listeners and those who favor rock or urban (R&B) music become clearer when you look at the frequency of purchases.

First of all, country radio displays a higher rate of "non-buyers" of music (30.9%) than other genres. For all four rock formats combined, the percentage of non-buyers is only 16.8.

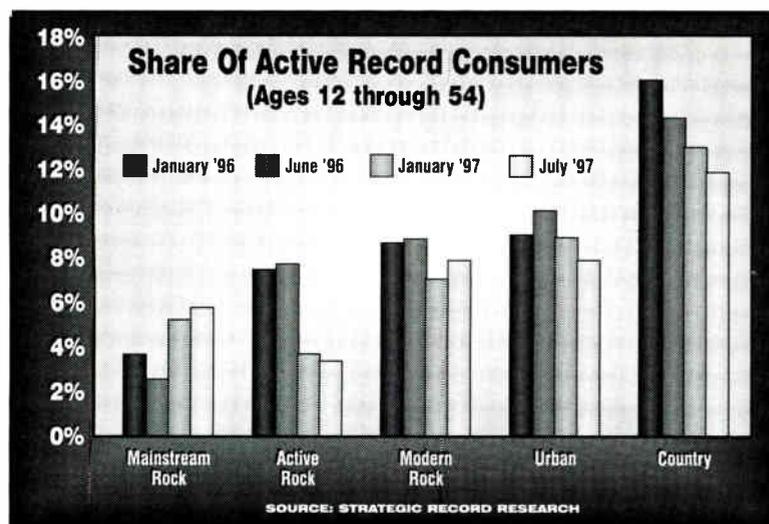
Then there are the "heavy" buyers, who have bought six or more recordings in the previous six months. Rock listeners swell their ranks. Looking at all rock formats combined, you find 39.5% heavy purchasers. Of those who listen pri-

marily to the modern rock format, 44.1% are heavy buyers. The rock format with the fewest big spenders is classic (32.2% heavy purchasers).

Among country radio fans, only 24.8% are classified as heavy purchasers.

The only radio formats whose listeners are similarly stingy when it comes to buying music are AC/oldies and news/talk/sports. Only 25.8% of those who listen to oldies stations are heavy buyers, while 30% of this group are non-buyers. That makes sense because, like classic rock fans, they prefer older music, which is not what generally drives people into stores. Among the various talk radio formats, only 25.9% are heavy buyers, while 29.8% are non-buyers.

Urban radio listeners are more active buyers than country fans but less so than the rockers; 34.2% of urban radio devotees are heavy purchasers, and only 19.1% are non-buyers.



RETAIL TRACK

(Continued from page 66)

covery, "We are just beginning to make some money. Cripes, can't they give us a little room to breathe?"

The head of purchasing at another major chain says of the Sony letter, "To say the least, this is not a well-received policy change."

Stan Goman, senior VP of retail operations at Tower Records/Video in West Sacramento, Calif., says the chain has a simple response to the Sony letter: It will stop buying music video and children's audio product from Sony.

Danny Yarbrough, chairman of Sony Music Distribution, explains some of the changes. In the case of the reduction to 0.75% to cover defects, he points out that Sony has been giving away the 1% for a long time, while the rest of the

industry, from the get go, allotted a smaller allowance for defects. "We are reacting to competition," he says.

As for the lowering of the break-even on front-line CDs, he points out that last year Sony raised the break-even on cassettes from 15% to 16%. "We knew that the returns were getting higher, but in order to support the format, we took a hit on gross margin by raising the break-even," he says. Also, he points out that Sony's return rate for CDs so far this year is 11.8%, and he expects that will go down. So the reduction in the CD break-even to 13.8% is a reflection of the true return rate and still leaves the average account a margin gain of two percentage points and the more efficient ones an even higher gain.

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan				
★★ NO. 1 ★★				
1	1	METALLICA ▲ ¹⁰ ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA 4 weeks at No. 1	337
2	2	FLEETWOOD MAC ▲ ¹ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	285
3	3	BEASTIE BOYS ▲ ⁵ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	330
4	6	FLEETWOOD MAC ▲ ¹⁷ WARNER BROS. 3010 (7.98/15.98)	RUMOURS	160
5	4	PINK FLOYD ▲ ¹³ CAPITOL 46001*/EMI-CAPITOL (9.98/15.98)	DARK SIDE OF THE MOON	1088
6	5	SOUNDTRACK ▲ ⁹ POLYDOR 825095/A&M (10.98/17.98)	GREASE	244
7	8	BOB MARLEY AND THE WAILERS ▲ ⁹ TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND	449
8	7	ELTON JOHN ▲ ¹³ ROCKET 512532/A&M (7.98/11.98)	GREATEST HITS	410
9	11	VARIOUS ARTISTS ▲ ² TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	131
10	9	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 30334*/EMI-CAPITOL (10.98/15.98)	GREATEST HITS	170
11	10	PINK FLOYD ▲ ²² COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	460
12	13	SARAH MCLACHLAN ▲ ² NETTWERK 18725/ARISTA (10.98/15.98) [CS]	FUMBLING TOWARDS ECSTASY	174
13	12	JIMMY BUFFETT ▲ ⁵ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	362
14	17	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	118
15	14	METALLICA ▲ ⁵ ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	408
16	23	EAGLES ▲ ⁶ Geffen 24725 (12.98/17.98)	HELL FREEZES OVER	165
17	15	GUNS N' ROSES ▲ ¹⁴ Geffen 24148 (6.98/11.98)	APPETITE FOR DESTRUCTION	348
18	16	SUBLIME ● GASOLINE ALLEY 11474/MCA (7.98/12.98) [CS]	40 OZ. TO FREEDOM	62
19	18	JAMES TAYLOR ▲ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	379
20	21	ALANIS MORISSETTE ▲ ¹⁵ MAVERICK 45901/WARNER BROS. (10.98/16.98) [CS]	JAGGED LITTLE PILL	135
21	26	VAN MORRISON ▲ ³ POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	368
22	24	JIMI HENDRIX ▲ ³ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	211
23	22	NO DOUBT ▲ ⁸ TRAUMA 92580*/INTERSCOPE (10.98/16.98) [CS]	TRAGIC KINGDOM	108
24	25	SHANIA TWAIN ▲ ¹⁰ MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	152
25	29	TOM PETTY AND THE HEARTBREAKERS ▲ ¹ MCA 10813 (10.98/17.98)	GREATEST HITS	205
26	19	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	SKYNYRD'S INNYRDS/THEIR GREATEST HITS	145
27	20	EAGLES ▲ ⁹ ELEKTRA 60205/EEG (10.98/15.98)	GREATEST HITS VOL. 2	206
28	28	CELINE DION ▲ ⁴ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	198
29	38	SANTANA ▲ ² COLUMBIA 33050 (7.98 EQ/11.98)	GREATEST HITS	74
30	32	JOURNEY ▲ ⁹ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	432
31	30	ERIC CLAPTON ▲ ⁷ POLYDOR 800014/A&M (7.98/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	299
32	27	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101/EMI-CAPITOL (7.98/11.98)	GREATEST HITS 1974-78	334
33	31	SOUNDTRACK ▲ ⁷ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	252
34	36	METALLICA ▲ ⁴ MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	360
35	33	AEROSMITH ▲ ⁴ Geffen 24716 (12.98/17.98)	BIG ONES	76
36	40	AEROSMITH ▲ ⁹ COLUMBIA 57367 (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	269
37	34	METALLICA ▲ ⁴ ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	377
38	39	AC/DC ▲ ¹⁶ ATLANTIC 92418/AG (10.98/16.98)	BACK IN BLACK	201
39	35	MASTER P NO LIMIT 50696*/PRIORITY (10.98/16.98)	GHETTO'S TRYING TO KILL ME	9
40	42	MILES DAVIS ▲ COLUMBIA 64935 (7.98 EQ/11.98)	KIND OF BLUE	11
41	46	MARVIN GAYE ▲ MOTOWN 636058 (7.98/11.98)	EVERY GREAT MOTOWN HIT	61
42	47	CAROLE KING ▲ ¹⁰ EPIC 34946 (7.98 EQ/11.98)	TAPESTRY	406
43	44	SADE ▲ ³ EPIC 66686* (10.98 EQ/17.98)	BEST OF SADE	118
44	—	EAGLES ▲ ²⁴ ELEKTRA 105*/EEG (10.98/15.98)	THEIR GREATEST HITS 1971-1975	282
45	45	JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	287
46	43	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE ▲ EPIC 66217* (10.98 EQ/17.98)	GREATEST HITS	39
47	—	QUEEN ▲ HOLLYWOOD 161265 (10.98/17.98)	GREATEST HITS	255
48	41	RAGE AGAINST THE MACHINE ▲ ² EPIC 52959* (10.98 EQ/16.98) [CS]	RAGE AGAINST THE MACHINE	165
49	49	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	70
50	50	2PAC ▲ INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	103

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

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1 Valentine's Day was first celebrated...

2 Slow Jams are best defined as...

3 Slow Jams ingredients include...

4 The Perfect Valentine's Day Gift is...

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Adult Video's Latest Frontier: DVD Vendors Plan For Format's Possibilities

BY EARL PAIGE

LOS ANGELES—Adult entertainment is at it again. Vendors of triple-X titles—the headline act in prerecorded cassettes until Hollywood began releasing movies on tape—are now trying to be top bananas in DVD.

On margins alone, they may get the opportunity to share the retail spotlight. The first adult releases are priced at \$40-\$50—as much as twice what consumers pay for conventional DVDs—“because we can get it,” says Miami retailer Rick Veingrad.

As much by tradition as by design, the prices of adult DVD titles now rest in a convenient middle ground between VHS sell-through and rentals, where porn has generally resided. If anything, DVDs are comparable in price to laserdiscs, but they hold distinct advantages in size and capability.

The 50 titles shipped thus far also bear resemblance—in price and content—to releases last seen on CD-ROM, says Steve Tepper, sales VP of CD-ROM Distributors in Pembroke, Mass., which handles only adult fare. As a movie medium, CD-ROM has all of the potential of DVD but little of the delivery of a mass-appeal product.

What CD-ROM has done is provide the adult trade with a convenient stepping stone into new technology. As a result, suppliers like triple-X veteran VCA Pictures are bringing out a DVD mix of brand-new releases and older titles, some of them previously on CD-ROM.

In addition to the legendary “Deep Throat,” VCA has delivered “Cafe Flesh 2,” a sequel with a pedigree. Says label executive Debbie Rubio, “The original ‘Cafe Flesh’ was one of the first adults to go mainstream. It changed off with [The] Rocky Horror [Picture] Show’ in the art houses.” VCA also has

signed on “The Catwoman” and “The Chameleon” from respected adult director John Leslie and has just released what Rubio calls “the only gay DVD, Jeff Stryker’s Underground.”

Because the overall DVD market has launched with a raft of studio releases, adult suppliers are more likely found making conversions from tape “just to catch up,” says Mara Epstein, VP of sales and marketing for LaserDisc Entertainment. It may take a while for them to exploit DVD capabilities.

“You can’t fool this marketplace, one that we’ve been dealing with six years in laserdiscs,” Epstein adds. “We’re going to be producing DVDs that will take full advantage of the features, such as camera angles, that we have to. I would hate to see what happened to the adult CD-ROM [market] happen in DVD. The market was flooded, and it never took advantage of the technology.”

LaserDisc Entertainment now has 10 DVD titles; in the future it will release four a month at a suggested list of \$34.95. Epstein says DVD manufacturing is more cost-effective than laserdisc production. Those discs carry a \$59.95 suggested list—and will for as long as they last. LaserDisc Entertainment, in fact, is easing out of laser to devote all its efforts to DVD, Epstein adds.

Demand is there to be tapped, says Fay Sharp, producer of AdultDex, a trade exhibit held in November in Las Vegas during the Comdex computer showcase. Sharp notes that at the exhibit sponsored by the company Vivid, “at least 25%” of the people who were ordering DVDs didn’t have a player yet.

“I think that is significant,” she says. “DVD adult is really two formats because it’s both for the television screen and the home computer. On the

TV there is not as much interactivity; maybe you can choose one scene from another. On the computer the possibilities are endless, because you can choose different camera angles.”

CD-ROM’s Tepper agrees: “There’s no question that DVD will be huge—the clarity, the storage capacity, and all the angles. They shoot these from eight different directions.” The possibilities have vendors drooling.

“They don’t call it Digital Versatile Disc for nothing,” says Joe Mazon, partner in Smith & Mason, a Florida-based rep firm. Mazon, also president of California Catfights, which has 60

(Continued on page 73)



Big, Purple, And Outta Here. Barney, who claims to be the world’s only dinosaur with a home video label, chats up astronaut Ken Reightler in preparation for their space shuttle excursion. The trip will be memorialized in “Barney In Outer Space,” due March 17 from Lyrick Studios. Boosting the release is a NASA-supported campaign, including a national consumer sweepstakes that has as a grand prize an all-expenses-paid trip to Space Center Houston.

Sing It Loud: Portable DVD Theater Gives Karaoke A High-Tech Twist

PARTY ON: One sign of a new technology’s acceptance is the arrival of accessories. They wouldn’t be there without demand for the “mother” product. For VCRs, it was head cleaners. For DVD, it’s something called Nextheater, a party machine for the karaoke crowd. New Century Multimedia Group in Seatac, Wash.—between Seattle and Tacoma—expects to ship its first units in April.

Here’s how Nextheater works: Consumers rent a small suitcase filled with a Philips DVD player, microphones, and digital controls; a two-day rental runs about \$30. Into the player goes a disc of a Hollywood musical that has been specially encoded so that the lyrics appear as subtitles. To sing along with popular soundtracks, the songs (and perhaps some visuals) are repeated after the feature.

Josh Hanson, New Century business development VP, anticipates titles with Christmas carols for the kids or rap songfests after music-rich movies like “Men In Black.” Hanson says that title has been discussed with Columbia TriStar, which is still unable to release the title on DVD.

New Century will provide songs from its Sound Choice sing-along catalog, but the real money’s going to be made from movies. Hanson claims the company and three studios have reached verbal agreements, and there’s interest in independent releases like “Boogie Nights,” “Dirty Dancing,” and Madonna’s “Truth Or Dare,” and Sony Wonder’s kid-vid properties. Disney, he says, has sent three DVD releases—“George Of The Jungle,” “Homeward Bound,” and “The Nightmare Before Christmas”—for testing. One possibility is a line of rental discs with revenues split between the studio and retailers. “We’ve been approached,” according to Hanson.

Baker & Taylor Entertainment has a distribution exclusive enabling it to provide software to video stores carrying the hardware. New Century has had calls from video chains that aren’t Baker & Taylor customers, so “that poses an interesting problem,” Hanson notes. “We don’t want to turn their business away.”

New Century keeps 70% of retail rental revenues, in addition to collecting a one-time charge of \$50 per hardware package. Hanson anticipates delivering 15,000-20,000 units this year to chains including Best Buy, Radio Shack, and a Hawaiian resort that wants a Nextheater for its guests.

ON TOP, AND WHY: Here’s the skinny on Disney: A not-so-skinny binder outlines Buena Vista Home Entertainment’s release schedule for March through August 1998.

The title-by-title forecast, complete with promotional partners, is the only one of its kind in the industry. After

all, who besides Disney plans that far ahead and in that detail? (No one, but competing studios are a lot better organized these days.) Video retailers love the security of knowing what to expect, and they order accordingly.

Theatrical hits are almost beside the point; Buena Vista is making its own hits, or so it hopes. Coming Aug. 4: a direct-to-video sequel to “Pocahontas” called “Pocahontas: Journey To A New World.” The voices are those heard in the first movie; quantities will be in the millions. What’s striking about the contents of the binder, in fact, is the paucity of blockbuster movies and the strength of TV properties, including “The Wonderful World Of Disney” and ABC’s animated “Schoolhouse Rock” shorts. Only “Flubber” and the reissued “The Little Mermaid” have big-screen cachet.

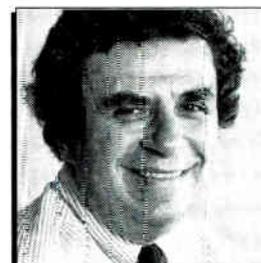
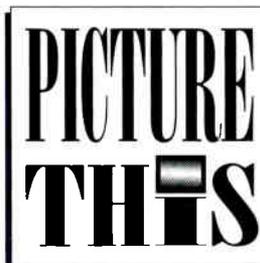
Since 1997, catalog and second-string new releases have been Disney’s bulwark. But Buena Vista hasn’t suffered: Sales increased \$200 million annually in 1996 and 1997 at a time when sell-through growth was almost stagnant. Twentieth Century Fox Home Entertainment was considered fortunate to hit \$1 billion for the second year in succession (Billboard, Jan. 31).

Some of the titles seem a stretch to us. It’s hard to get excited about “The Don Knotts Collection,” except that Disney has tied four movies via discount coupons to “Flubber” and seven other series. Thanks to the sheer weight of numbers, consumers can’t avoid buying something.

DVDOINGS: Fox Lorber Associates has scheduled 10 titles for March 24 release. At \$24.98 suggested list are “You’re The Top: The Cole Porter Story,” “Sam Kinison: Why Did We Laugh?,” “Leslie Nielsen’s Stupid Little Golf Video,” and “Strictly Supernatural.” At \$29.98 are “Irma Vep,” “Vive L’Amour,” “Montenegro,” director Eric Rohmer’s “Claire’s Knee” and “Chloe In The Afternoon,” and Lina Wertmuller’s “The Seduction Of Mimi.”

This gives Fox Lorber 26 titles. President Michael Olivieri expects to have as many as 60 out by year’s end. “It’s a growth area,” Olivieri says, “and we’ve established to our satisfaction a good cross section of programming.” Per-title sales, he adds, are spread more or less equally outside of the best sellers “The Umbrellas Of Cherbourg,” “Planetary Traveller,” and “Erotique.” Fox Lorber, which is getting reorders, replicates fewer than the 10,000-15,000 discs considered average for most vendors.

PolyGram Video ships “The Matchmaker” day and date with the VHS edition. The disc streets Feb. 17 at \$29.95 suggested list . . . New Line Home Video has released “Money Talks” at \$24.98 . . . Warner Home Video is scheduling a restored “My Fair Lady” for the first half of ’98.



by Seth Goldstein

Real Still Entangled In Legal Action Over ‘Cops’ Videos

EILEEN FITZPATRICK

LOS ANGELES—Real Entertainment has claimed victory in two legal battles that have nagged the indie supplier for the past several months.

On Jan. 21, Los Angeles Superior Court Judge Robert O’Brien ordered Real and president Scott Barbour to each pay \$2,000 in a contempt-of-court conviction. The fine is in connection with a lawsuit filed by Marketingworks over disputed profits from Real’s successful “Cops” video series. Marketingworks still seeks legal fees totaling \$36,000.

As previously reported, Real sued Marketingworks in February 1997, claiming that the Los Angeles-based company had received “kickbacks” from sales of “Cops” cassettes. Marketingworks, hired by Real to develop marketing strategies for the “Cops” series, countersued, alleging breach of contract (Billboard, Jan. 10).

The recently imposed fines were part of a separate action that accused

Real of violating an injunction prohibiting the use of a 600,000-name mailing list. O’Brien issued contempt-of-court convictions against Barbour and Real Dec. 10; conviction could have meant jail time for Barbour (Billboard, Jan. 24).

“This entire proceeding was a misguided and veiled attempt by Marketingworks to apply pressure in order to get us to dismiss our lawsuit against them,” says Barbour about the contempt conviction. His attorney, David Fink, says the sentencing “has no bearing on the rest of the case.”

Part of the case, which also involves Real’s “Amazing Video Collection,” will be settled through arbitration in March, according to Fink, and the “Cops” portion of the case should go to trial this summer. Real’s legal battles aren’t over, however.

On Jan. 13, Real was granted an injunction against AVS and David Waldman over copyright infringement of the direct-response title “Jerry

(Continued on page 73)

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Elizabeth Hurley *Dangerous Ground, Passenger 57*

Robert Wagner *"Hart To Hart", The Pink Panther*

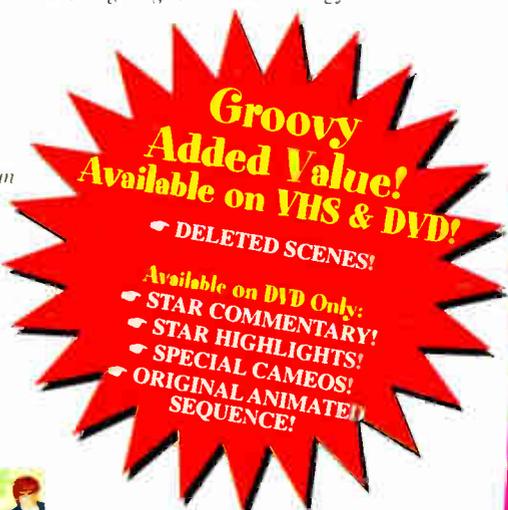
Carrie Fisher *The Wedding Singer, Star Wars Trilogy*

Mimi Rogers

Lost In Space, The Rapture

Michael York

Wide Sargasso Sea, Logan's Run



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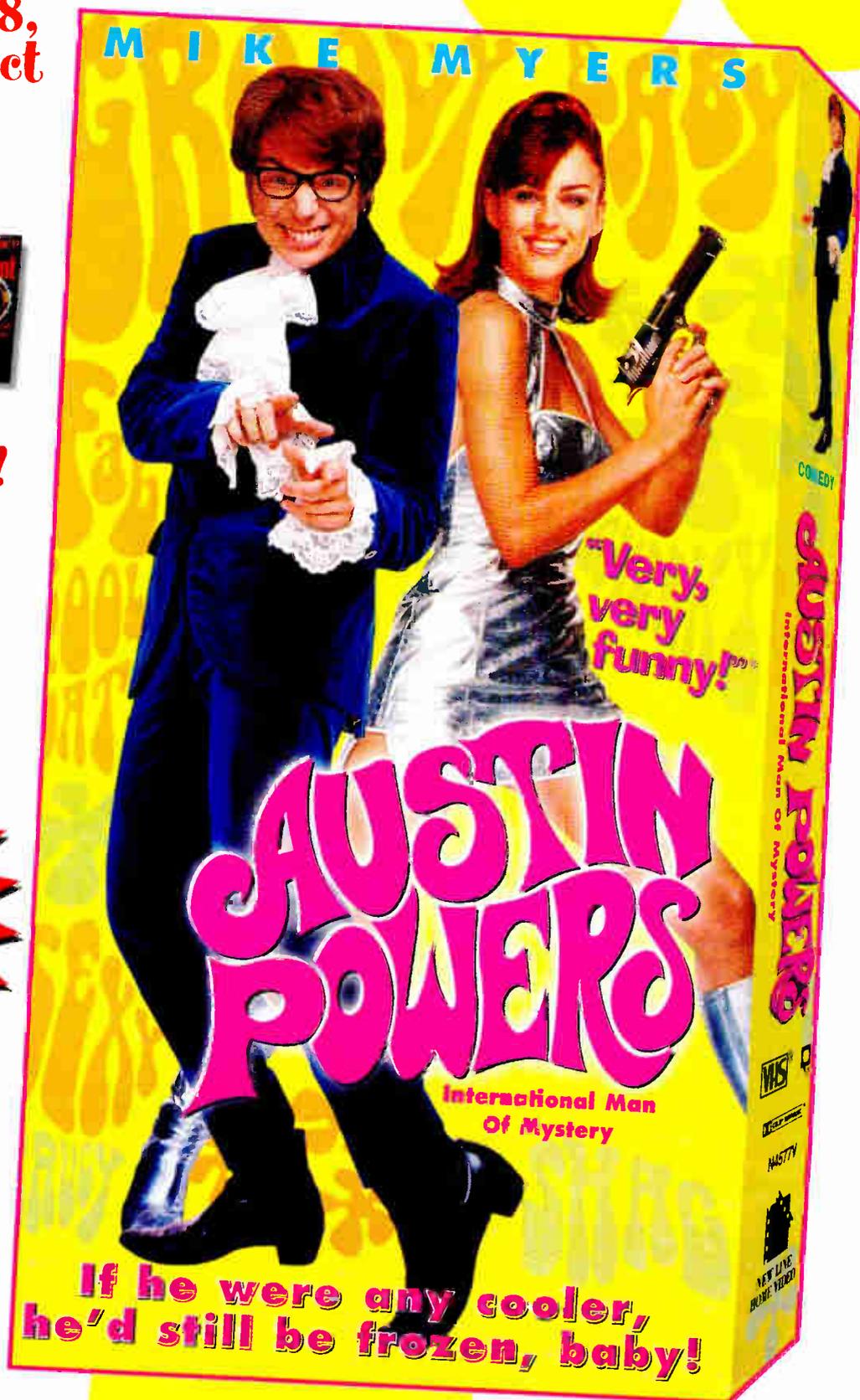
18-piece display
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ISBN# 0-7806-2191-3
L.A. DATE: 17" x 15" x 52
Ship Weight: 17 lbs.



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For First-Quarter 1998, Here Comes The Kid Vid

CHILDREN'S HOUR: Last year's fourth quarter was packed with adult-driven titles, but over the next few months kid vid dominates the schedule. Numerous suppliers are prepping children's releases, each loaded with Disney-like consumer promotions.

Lyrick Studios will conduct a consumer sweepstakes for the March 17 arrival of "Barney In Outer Space," priced at \$14.95. A household name for nearly 10 years, Barney hardly needs to play the cross-promotion game, but competition at retail has made Lyric re-examine the concept.

"Everyone has rebates and sweepstakes, and we don't want to be conspicuous in our absence," says VP of marketing Sue Bristol. "And we don't want our consumers to feel they're missing out on something." In addition, Lyrick wants to take advantage of the publicity backing "Barney's Great Adventure," due April 3 from PolyGram Filmed Entertainment.

Bristol says Lyrick has included on-pack premiums with several "Barney" tapes. This newest title, though, has the most tie-in partners of any in the series. Consumers who purchase "Barney In Outer Space" can win a trip for four to the Johnson Space Center in Houston. A game piece inside each cassette box alerts the winners.

A NASA space shuttle toy with a picture of Barney will be bundled with the cassettes as an added incentive.

Each new Barney title scheduled for this year will include cross-promotional partners, according to Bristol. "Barney's Big Surprise," a video of the live stage show, is due in May, and "Barney's Halloween Party" comes in September. Marketing plans haven't been announced.

At HBO Home Video, four kids' video titles from the "Happily Ever After: Fairy Tales For Every Child" series will include a vacation sweepstakes and free clothes from Carter's children's wear. The cartoons, priced at \$9.95 each or \$34.92 for the set, feature the voices of Whoopi Goldberg, Denzel Washington, Samuel L. Jackson, Salt 'N' Pepa, Richard Lewis, and Will Smith.

Consumers can enter a contest to win a trip for four to the Franklin D. Resort in Jamaica. A second prize will award \$1,000 worth of Carter's children's clothes. A coupon inside each cassette will contain a \$100 vacation savings coupon for the Jamaican holiday and a sticker book.

20th Century Fox Home Entertainment and Warner Home Video are relying on rebates to push sales of four new titles arriving in stores in March and April.

Fox's "Journey Home: The Animals Of Farthing Wood," part of the BBC line, will return \$5 with the additional purchase of "Ferngully II: The Magical Rescue" and \$7 when consumers also purchase "Ferngully" and "Ferngully II." Available March 17, it's priced at \$14.98.

Three Bugs Bunny titles from Warner will include an array of rebates and discounts in conjunction with the studio's 75th-anniversary celebration. Consumers buying any one will receive a "savings book" good

toward a free Warner video; a free CD sampler; free ACT II Microwave Popcorn; a \$7.50 rebate on selected Warner soundtrack albums; and

discounts on Warner sports gear, Princess Cruise Line vacations, Six Flags Theme Parks, and magazine subscriptions.

The titles—"Bugs Bunny's Elephant Parade," "Bugs Bunny's Funky Monkeys," and "Bugs Bunny's Sill Seals"—are priced at \$9.95 each. Street date is April 7.

Meanwhile, Sony Wonder has hooked up with the Discover Zone for a retail promotion. During February and March, the 200-store children's entertainment chain will showcase Sony's 11-title "Enchanted Tales" series.

At each location, "Enchanted Tales" cassettes, backed by in-store advertising, will air on TV monitors. Games and other activities will also be themed to fit the Sony series.

Sony Wonder says the cross-promotion wasn't timed to avoid the fourth-quarter crunch of adult-driven titles. "It was a matter of scheduling it when our partners were available to run it," says a spokesman.

ANIME CD-ROM: Central Park Media has spun off a Japanimation DVD title into a CD-ROM game. "Takeru: Letter Of The Law" will be available in the new format March 3 at \$39.95 suggested list.

"Takeru," described as a "Myst"-like adventure game, will be marketed under Central Park's Software Sculptors label.

MIRAMAR INKS DNA: Miramar Productions has signed a new deal with Distribution North America (DNA). Previously, Miramar was distributed by BMG in a deal that ended in December 1997.

Under the new arrangement, DNA will handle Miramar audio and video product exclusively. The first video titles to be released include "TeleVOID" and "Tangerine Dream's 'Oasis'" in March. Simitar Entertainment will continue to deliver Miramar's DVD releases.

SHELF TALK

by Eileen Fitzpatrick



Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
*** No. 1 ***								
1	3	7	MY BEST FRIEND'S WEDDING	Columbia TriStar Home Video 82723	Julia Roberts Dermot Mulroney	1997	PG-13	14.95
2	1	9	MEN IN BLACK	Columbia TriStar Home Video 82453	Tommy Lee Jones Will Smith	1997	PG-13	15.95
3	2	7	SCREAM	Dimension Home Video Buena Vista Home Entertainment 10499	Neve Campbell Drew Barrymore	1996	R	19.99
4	26	2	SOUL FOOD	FoxVideo 4493	Vanessa Williams Vivica Fox	1997	R	19.98
5	7	8	RAGE AGAINST THE MACHINE	Epic Music Video Sony Music Video 19V50160-3	Rage Against The Machine	1997	NR	19.98
6	4	8	GEORGE OF THE JUNGLE	Walt Disney Home Video Buena Vista Home Entertainment 11774	Brendan Fraser	1997	PG	22.99
7	6	10	HANSON: TULSA, TOKYO AND THE MIDDLE OF NOWHERE	PolyGram Video 4400479233	Hanson	1997	NR	19.95
8	5	12	THE LOST WORLD: JURASSIC PARK	Universal Studios Home Video 83098	Jeff Goldblum Richard Attenborough	1997	PG-13	22.98
9	8	4	AIR BUD	Walt Disney Home Video Buena Vista Home Entertainment 12587	Kevin Zegers Michael Jeter	1997	PG	29.99
10	9	12	SPICE GIRLS: ONE HOUR OF GIRL POWER	Warner Home Video 363553	Spice Girls	1997	NR	14.95
11	10	17	LIAR LIAR	Universal Studios Home Video 83330	Jim Carrey	1997	PG-13	22.98
12	15	8	NINE INCH NAILS: CLOSURE	Interscope Video Trimark Home Video 6734	Nine Inch Nails	1997	NR	24.98
13	11	12	STAR TREK: FIRST CONTACT	Paramount Home Video 32797	Patrick Stewart Jonathan Frakes	1996	PG	14.95
14	NEW ▶		BELLE'S MAGICAL WORLD	Walt Disney Home Video Buena Vista Home Entertainment 12546	Animated	1997	NR	22.99
15	18	21	FLEETWOOD MAC: THE DANCE ●	Warner Reprise Video 3-38486	Fleetwood Mac	1997	NR	19.98
16	21	5	PLAYBOY'S SEX ON THE BEACH	Playboy Home Video Universal Music Video Dist. PBV0826	Various Artists	1997	NR	19.98
17	13	2	HERCULES & XENA: THE BATTLE FOR MT. OLYMPUS	Universal Studios Home Video 83568	Animated	1997	NR	19.98
18	22	152	SLEEPING BEAUTY ◆	Walt Disney Home Video Buena Vista Home Entertainment 9511	Animated	1959	G	26.99
19	12	97	STAR WARS TRILOGY-SPECIAL EDITION	FoxVideo 0609	Mark Hamill Harrison Ford	1997	PG	49.98
20	23	9	YANNI: TRIBUTE	Virgin Music Video 77849	Yanni	1997	NR	24.95
21	NEW ▶		BUDDY	Columbia TriStar Home Video 21602	Rene Russo	1997	PG	14.95
22	27	4	ANDREA BOCELLI: TIME FOR ROMANZA	PolyGram Video 4400553973	Andrea Bocelli	1997	NR	24.95
23	NEW ▶		PLAYBOY'S GIRLS NEXT DOOR	Playboy Home Video Universal Music Video Dist. PBV0823	Various Artists	1997	NR	19.98
24	16	14	BATMAN & ROBIN	Warner Home Video 16500	George Clooney Arnold Schwarzenegger	1997	PG-13	22.97
25	17	5	THE LAND BEFORE TIME V: THE MYSTERIOUS ISLAND	Universal Studios Home Video 83187	Animated	1997	G	19.98
26	38	2	PLAYBOY'S COMPLETE MASSAGE	Playboy Home Video Universal Music Video Dist. PBV0806	Various Artists	1998	NR	19.98
27	14	2	SLING BLADE	Miramax Home Entertainment Buena Vista Home Entertainment 10487	Billy Bob Thornton	1996	R	19.99
28	NEW ▶		LOVE JONES	New Line Home Video Warner Home Video N4310	Larenz Tate Nia Long	1997	R	19.98
29	29	102	THE JUNGLE BOOK: 30TH ANNIVERSARY	Walt Disney Home Video Buena Vista Home Entertainment 0602	Animated	1967	G	26.99
30	19	27	WEST SIDE STORY ◆	MGM/UA Home Video Warner Home Video M305295	Natalie Wood Richard Beymer	1961	NR	14.95
31	20	10	BEAVIS & BUTT-HEAD DO AMERICA	Paramount Home Video 332503	Animated	1996	PG-13	14.95
32	32	13	CREATURE COMFORTS	BBC Video FoxVideo 7012	Animated	1997	NR	14.98
33	28	12	JINGLE ALL THE WAY	FoxVideo 4152	Arnold Schwarzenegger Sinbad	1996	PG	19.98
34	25	23	WILLIAM SHAKESPEARE'S ROMEO & JULIET	FoxVideo 8737	Leonardo DiCaprio Claire Danes	1996	PG-13	14.98
35	24	11	BEAUTY AND THE BEAST: THE ENCHANTED CHRISTMAS	Walt Disney Home Video Buena Vista Home Entertainment	Animated	1997	NR	26.99
36	31	2	SUPERCOP	Dimension Home Video Buena Vista Home Entertainment 9678	Jackie Chan	1997	R	19.99
37	30	10	PLAYBOY'S SORORITY GIRLS	Playboy Home Video Universal Music Video Dist. PBV0813	Various Artists	1997	NR	19.98
38	33	7	PANTERA: 3-WATCH IT GO	Elektra Entertainment 40195	Pantera	1997	NR	19.98
39	NEW ▶		BARNEY: IT'S TIME FOR COUNTING	Barney Home Video The Lyons Group 2022	Barney	1997	NR	14.95
40	34	14	PLAYBOY 1998 PLAYMATE VIDEO CALENDAR	Playboy Home Video Universal Music Video Dist. PBV0814	Various Artists	1997	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.

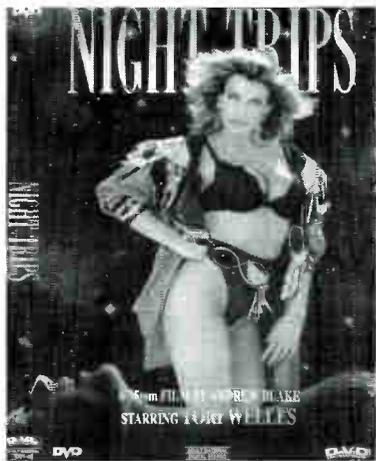
ADULT VIDEO

(Continued from page 70)

almost-porn titles, says some of the company's product "will absolutely" be released on DVD this year—good news to retailer Veingrad.

Frustrated by the falloff in CD-ROM sales, Veingrad says, "We're buying everything we can get our hands on in DVD." Including adult, "we have around 90 titles," he estimates.

Not everyone is bullish about companies' ability to speed up DVD release schedules. Dave Lasky of Cleveland distributor General Video says the number is relatively static. "We're still



LaserDisc Entertainment's "Night Trips" is one of several dozen X-rated DVD titles available from suppliers, many of them big in the tape and CD-ROM markets.

waiting for more titles," adds Stephen Wessler, president of MovieMart, which sells discs via the Internet for retailers who don't want to handle the product in their stores.

Meanwhile, VCA Pictures has formed a separate division, VCA Interactive, to satisfy the PC crowd lusting for DVD-ROM titles. Three are available: "Lust In Space," "Digital Debutantes," and "Swallow."

Most current DVD releases, including VCA's big hit, "Shock," are converted from VHS productions and limit interactivity. In contrast, DVD-ROMs "are like traversing a city," says a VCA Interactive source. "They are interactive in every aspect." Prices will range from \$40-\$60 suggested list.

Nu Tech has the most adult titles, according to Tepper. His list includes "Lana Exposed," and "Hello Norma Jean," "Wild & Wicked," "The Girl Next Door," "Bikini Beach," "Corporate Affairs," "Malibu Madam," "Borrowed Bodies," "Raunch," and "Best Man in the West."

'COPS' VIDEOS

(Continued from page 70)

Springer: Too Hot For TV." In papers filed Jan. 8 in U.S. District Court here, Real alleges that AVS is pirating copies and selling them to retailers.

It won a court order forcing AVS to stop all efforts to sell and market the Springer cassette and to pull copies from retail and distribution. Existing tapes of the program, which won't reach retail until this summer, were impounded.

"Too Hot," which has been available since November through a Real direct-response ad, has sold 600,000 units, according to court papers that ask for compensatory damages and a trial.

A Real spokesman says the company was alerted to the pirated copies by retailers that had been approached by AVS. He did not know how many cassettes made it to retail, but estimates the number in the "thousands."

Just In Time For The Upcoming Golf Season and Father's Day...

"If you buy one golf video this year, buy this one too."

—Name withheld upon request

You Don't Have To Play Golf To Laugh At Stupid Golf...

Finally, the definitive how-to video for the bad golfer.

In this exceptionally dumb video, Leslie shows you how to:

- Miss putts like the pros!
- Drive (your cart) for dough!
- Harass golfers who play too slow!

Great Marketing To Support Excellent Sales Of Stupid Golf!

Television Advertising!

Leslie Nielsen's Stupid Little Golf Video will be advertised on:
THE WEATHER CHANNEL and THE TRAVEL CHANNEL



24-Piece Displays!

Available in a 24-piece floor display with header card. Your customers can't miss this handsome display of videos. Great for impulse buys!

Radio Promotion!

The Stupid Little Golf Video will be promoted nationally on the **SPORTSMAN RADIO NETWORK** from coast to coast. This promotion will run for two weeks prior to Father's Day and garner millions of consumer impressions.

Publicity Blitz!

Leslie Nielsen stands behind his stupid little product and will be supporting the title through a promotional tour that will feature television, radio and print interviews and articles nationwide.

Phone Cards!

Inside every copy, your customers will receive a mail-in card that entitles them to a free \$5 Leslie Nielsen phone card from WinStar Home Entertainment.



PHONE CARD

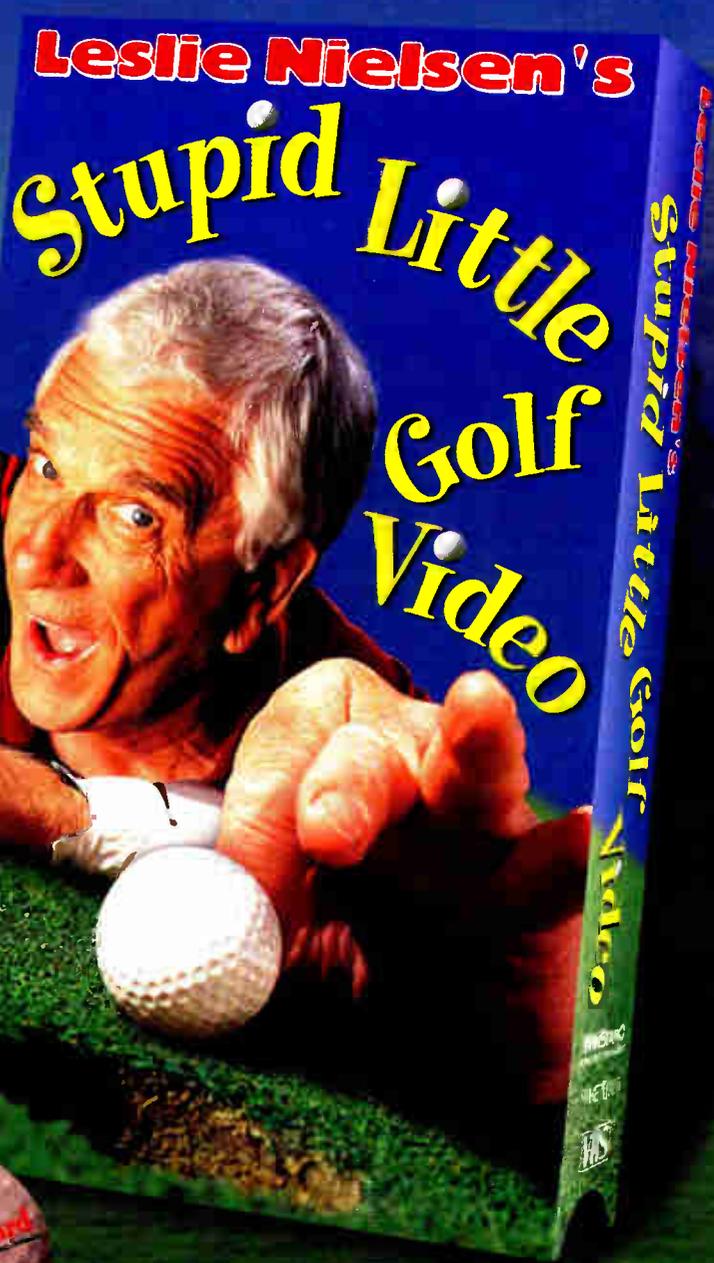
Clip Strips!

Stupid Little Golf is available in both six and twelve pack clip strip configurations, complete with hang tags, a j-hook and the strip. Order them and hang them anywhere for impulse buys!

Twelve Pack Clip Strip: WHE74003, \$239.76 S.R.P.
Six Pack Clip Strip: WHE74002, \$119.88 S.R.P.

24-Piece Pre-Pack Floor/Counter Displays
Counter Display Dimensions: 13 1/8" W X 11 1/8" D X 23" H
Floor Display Dimensions: 13 1/8" W X 11 1/8" D X 53 1/2" H
Shipping Dimensions: 12 1/4" X 13 1/4" X 12 1/4"
Weight: 16 lbs.
Catalog Number: WHE74001
\$479.52 Suggested Retail Price

\$19.98 S.R.P.
-\$5.00 Phone Card
\$14.98



Order Date: March 4, 1998
Street Date: March 24, 1998

Running Time: 50 min., Cat #: WHE71027
UPC: 7-20917-10273-3 ISBN#: 1-57252-133-3

WINSTAR HOME ENTERTAINMENT
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A WinStar Communications Company

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WinStar Home Entertainment, 419 Park Avenue South, New York, NY 10016
Phone: (212) 626-6777 Fax: (212) 636-0387

FOX LORBER
A WinStar Company

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
★★★ No. 1 ★★★					
1	1	11	FACE/OFF (R)	Paramount Home Video 330553	John Travolta Nicolas Cage
2	4	4	CONTACT (R)	Warner Home Video 15041	Jodie Foster Matthew McConaughey
3	2	7	CON AIR (R)	Touchstone Home Video Buena Vista Home Entertainment 10484	Nicolas Cage John Cusack
4	5	3	CONSPIRACY THEORY (R)	Warner Home Video 15091	Mel Gibson Julia Roberts
5	3	7	MY BEST FRIEND'S WEDDING (PG-13)	Columbia TriStar Home Video 82723	Julia Roberts Dermot Mulroney
6	7	4	SPAWN (R)	New Line Home Video Warner Home Video N4610	Martin Sheen Michael Jai White
7	10	9	CHASING AMY (R)	Miramax Home Entertainment Buena Vista Home Entertainment 12581	Ben Affleck Joey Lauren Adams
8	8	14	AUSTIN POWERS (PG-13)	New Line Home Video Warner Home Video N3965	Michael Meyers Elizabeth Hurley
9	6	9	MEN IN BLACK (PG-13)	Columbia TriStar Home Video 82453	Tommy Lee Jones Will Smith
10	NEW		SOUL FOOD (R)	FoxVideo 4493	Vanessa Williams Vicica Fox
11	9	8	SPEED 2: CRUISE CONTROL (PG-13)	FoxVideo 6100	Sandra Bullock Jason Patric
12	16	2	FIRE DOWN BELOW (R)	Warner Home Video 14914	Steven Seagal
13	17	2	HOODLUM (R)	MGM/UA Home Video Warner Home Video 906282	Laurence Fishburne Tim Roth
14	NEW		MONEY TALKS (R)	New Line Home Video Warner Home Video N4608	Chris Tucker Charlie Sheen
15	12	14	GROSSE POINT BLANK (R)	Hollywood Pictures Home Video Buena Vista Home Entertainment 10040	John Cusack Minnie Driver
16	NEW		PICTURE PERFECT (PG-13)	FoxVideo 4805	Jennifer Aniston Kevin Bacon
17	11	13	THE FIFTH ELEMENT (PG-13)	Columbia TriStar Home Video 82403	Bruce Willis Gary Oldman
18	14	3	OUT TO SEA (PG-13)	FoxVideo 6105	Jack Lemmon Walter Matthau
19	13	11	ROMY & MICHELE'S HIGH SCHOOL REUNION (R)	Touchstone Home Video Buena Vista Home Entertainment 10438	Mira Sorvino Lisa Kudrow
20	20	4	187 (R)	Warner Home Video 15432	Samuel L. Jackson
21	15	8	GEORGE OF THE JUNGLE (PG)	Walt Disney Home Video Buena Vista Home Entertainment 11774	Brendan Fraser
22	18	15	BREAKDOWN (R)	Paramount Home Video 334543	Kurt Russell Kathleen Quinlan
23	19	17	LIAR LIAR (PG-13)	Universal Studios Home Video	Jim Carrey
24	26	4	AIR BUD (PG)	Walt Disney Home Video Buena Vista Home Entertainment 12587	Kevin Zegers Michael Jeter
25	24	8	OPERATION CONDOR (PG-13)	Miramax Home Entertainment Buena Vista Home Entertainment 12687	Jackie Chan
26	21	12	THE LOST WORLD: JURASSIC PARK (PG-13)	Universal Studios Home Video 83098	Jeff Goldblum Richard Attenborough
27	34	24	THE DEVIL'S OWN (R)	Columbia TriStar Home Video 82463	Harrison Ford Brad Pitt
28	22	12	ADDICTED TO LOVE (R)	Warner Home Video 15252	Meg Ryan Matthew Broderick
29	NEW		CAREER GIRLS (R)	FoxVideo 7005	Katrin Carlridge Lynda Steadman
30	NEW		LEAVE IT TO BEAVER (PG)	Universal Studios Home Video 83357	Christopher McDonald Janine Turner
31	28	12	JINGLE ALL THE WAY (PG)	FoxVideo 4152	Arnold Schwarzenegger Sinbad
32	30	30	SCREAM (R)	Dimension Home Video Buena Vista Home Entertainment 10499	Neve Campbell Drew Barrymore
33	27	27	SLING BLADE (R)	Miramax Home Entertainment Buena Vista Home Entertainment 10487	Billy Bob Thornton
34	23	4	HOW TO BE A PLAYER (R)	PolyGram Video 4400474793	Bill Bellamy
35	NEW		BUDDY (PG)	Columbia TriStar Home Video 61602	Rene Russo
36	29	10	GONE FISHIN' (R)	Hollywood Pictures Home Video Buena Vista Home Entertainment 9179	Joe Pesci Danny Glover
37	NEW		THE GAME (R)	PolyGram Video 4400478353	Michael Douglas Sean Penn
38	36	16	ANACONDA (PG-13)	Columbia TriStar Home Video 81753	Jennifer Lopez Ice Cube
39	32	28	ABSOLUTE POWER (R)	Warner Home Video 2508	Clint Eastwood Gene Hackman
40	39	5	BOX OF MOONLIGHT (R)	Trimark Home Video VM6576	John Turturro Dermot Mulroney

◆ 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

Chipmunks Mark The Big 40

MIGHTY 'MUNKS: With 1998 shaping up as the year of the anniversary for Disney and Warner, it comes as no surprise that it's also a milestone for those helium-voiced rodents Alvin and the Chipmunks.

What is a bit unsettling is that 1998 marks the 'Munks' 40th anniversary—how time does fly. Universal Studios Home Video is celebrating with the release of a feature, "The Chipmunk Adventure," which dashes into stores March 17, at \$19.98.

"The Chipmunk Adventure," featuring Alvin, Simon, and Theodore as well as Chipettes Brittany, Jeanette, and Eleanor, involves a hot-air balloon race around the world for the wisecracking critters. It's precipitated when their human father figure, David Seville, goes to Europe and leaves his charges with a sitter; diamond smugglers are also mixed up in the proceedings.

The Chipmunks' customary pop parodies here include "Wooly Bully," "Girls Of Rock And Roll," "I, Yi, Yi, Yi," "Come On-A My House," "Getting Lucky," "My Mother," "Diamond Dolls," and "Cuanto Le Gusta." The soundtrack will be released March 17 by Chipmunk Records and MCA imprint Hip-O Records.

A number of cross-promotions are planned to push "The Chipmunk Adventure." First, Friendly's 700 restaurants in the Northeast are being officially designated "Chipmunk Adventure" headquarters. Now through the month of March, Friendly's is showcasing the video via table tents, standees, and register toppers.

Friendly's Bonus Gift Booklets, which are distributed at all the chain's locations, are carrying an ad for "The Chipmunk Adventure." A \$3 mail-in consumer rebate is available to those who purchase both "The Chipmunk Adventure" and "Babe"; the rebate form is available only in packages of "The Chipmunk Adventure."

The rebate can be claimed when consumers submit one proof of purchase tab from each title as well as the rebate form; the offer expires June 30.

Interactive and audio get into the act as well. A free "Alvin And The Chipmunks" CD/CD-ROM will come packaged in every videocassette of "Adventure." Each CD features two songs from the movie. The interactive component, which involves an interactive postcard painting activity, can be viewed with any IBM-compatible PC.

Naturally, "Adventure" will launch its own World Wide Web page, available through the Universal Studios' site at www.universalstudios.com. The site will feature the release as well as other sales and packaging information. Finally, more exposure is expected via new Chipmunks toy lines from manufacturers Gund, Toy Biz, and Re-Saurus.

Point-of-purchase materials provided by Universal Studios Home Video include coloring sheets; displays carrying 12-, 18-, 24-, 48-, and 288-unit pallets; and a combo display including both "Adventure" and "Babe."

KIDBITS: "Tell Me Who I Am: The Journey Begins," an animated feature exploring the origins and heritage of African-American culture, is available from Positive Communications in



by Moira McCormick

Largo, Md. With animation produced by award-winning African-American directors whose credits include "Sesame Street" and "The Smurfs," the program features the voices of Brock Peters, Dorian Harewood, Bumper Robinson, and Gina Ravera. For more information, visit www.poscomm.com.

Previously unreleased shorts by animator David Hand have been unearthed by Just for Kids Home Video some 50 years after they were created. A compilation called "Animaland," featuring nine Hand-directed shorts, will hit stores in April. Hand was supervising director of Disney's "Snow White" and "Bambi."

The Coalition for Quality Children's Media in Santa Fe, N.M., has collected more than 3,000 kids' videos and CD-ROMs from suppliers, donating them to 100 hospitals and community health clinics through the Meg's Gifts Program. Anyone interested in making similar donations can contact the coalition at 505-989-8076 or at its Web site, www.cqcm.org.

Top Kid Video

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
★★★ No. 1 ★★★					
1	2	178	SLEEPING BEAUTY ◆ Walt Disney Home Video/Buena Vista Home Entertainment 9511	1959	26.99
2	4	5	THE LAND BEFORE TIME V: THE MYSTERIOUS ISLAND Universal Studios Home Video 83187	1997	19.98
3	3	147	THE JUNGLE BOOK: 30TH ANNIVERSARY Walt Disney Home Video/Buena Vista Home Entertainment 0602	1967	26.99
4	5	23	POOH'S GRAND ADVENTURE Walt Disney Home Video/Buena Vista Home Entertainment 16030	1997	24.99
5	1	9	BEAUTY AND THE BEAST: THE ENCHANTED CHRISTMAS Walt Disney Home Video/Buena Vista Home Entertainment	1997	26.99
6	8	21	CATS DON'T DANCE Warner Home Video 96473	1997	19.98
7	NEW		HERCULES & XENA: THE BATTLE FOR MT. OLYMPUS Universal Studios Home Video 83568	1997	19.98
8	15	19	MARY-KATE & ASHLEY'S BIRTHDAY PARTY Dualstar Video/WarnerVision Entertainment	1997	12.95
9	9	47	THE HUNCHBACK OF NOTRE DAME Walt Disney Home Video/Buena Vista Home Entertainment 7955	1996	26.99
10	16	209	BAMBI Walt Disney Home Video/Buena Vista Home Entertainment 942	1942	26.99
11	NEW		BELLE'S MAGICAL WORLD Walt Disney Home Video/Buena Vista Home Entertainment 12545	1997	22.99
12	11	27	FUN AND FANCY FREE Walt Disney Home Video/Buena Vista Home Entertainment 9875	1947	26.99
13	21	19	MARY-KATE & ASHLEY: OUR MUSIC VIDEO Dualstar Video/WarnerVision Entertainment 53357	1997	12.95
14	6	7	ANASTASIA SING ALONG FoxVideo 4804	1997	12.98
15	7	11	CREATURE COMFORTS BBC Video/FoxVideo 7012	1997	14.98
16	19	19	SWAN PRINCESS: ESCAPE FROM CASTLE MOUNTAIN Warner Family Entertainment/Warner Home Video 98033	1997	19.96
17	NEW		BARNEY: IT'S TIME FOR COUNTING Barney Home Video/The Lyons Group 2022	1997	14.95
18	17	127	THE LION KING Walt Disney Home Video/Buena Vista Home Entertainment 2977	1994	26.99
19	NEW		GOOSEBUMPS: NIGHT OF THE LIVING DUMMY III FoxVideo 4399	1997	14.98
20	24	17	THE SIMPSONS: TRIPLE PACK FoxVideo 4102951	1997	24.98
21	NEW		RUGRATS: DR. TOMMY PICKLES Nickelodeon Video/Paramount Home Video 839013	1997	12.95
22	18	245	CINDERELLA Walt Disney Home Video/Buena Vista Home Entertainment 410	1950	26.99
23	NEW		WINNIE THE POOH: UN-VALENTINE'S DAY Walt Disney Home Video/Buena Vista Home Entertainment	1997	14.99
24	14	11	BARNEY'S GOOD DAY, GOOD NIGHT Barney Home Video/The Lyons Group 02019	1997	14.95
25	20	159	ALADDIN Walt Disney Home Video/Buena Vista Home Entertainment 1662	1992	24.99

◆ 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.

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

★ THE IRRESPONSIBLES

Backwards Boy
 PRODUCER: Adrian Belew
Adrian Belew Presents 111797
 Boston rock band that won Musician magazine's Best Unsigned Band competition in 1996 hooked up with noted musician/composer/producer Adrian Belew—one of the panel's judges—for an album that bristles with melodic energy. Front man Pete Montgomery's voice and penchant for clever lyrics bring to mind such diverse sources as Andy Partridge of XTC, the Turtles, and the work of Belew's erstwhile band the Bears. Highlights of a set that could easily find favor among college, alternative, and triple-A outlets include opener foot-stomping "Over You," Beatle-esque rocker "Favorite Girl," and the XTC dead-ringer "A Girl To Looze (Don't)." Distributed by Hal Bernard Enterprises. Contact: 513-871-1500.

COUNTRY

DIXIE CHICKS
Wide Open Spaces
 PRODUCERS: Paul Worley & Blake Chancey
Monument 68195

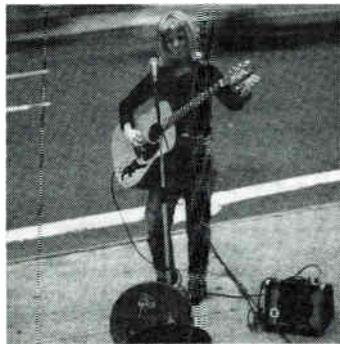
Though this is their first major-label album (and the first album on recently relaunched Monument Records), the Dixie Chicks have recorded three albums on their own and are clearly old hands in the studio. Now a trio with sisters Martie Seidel and Emily Erwin and lead singer Natalie Tarabay, the Chicks are a high-energy outfit with excellent singing and playing chops. They display great respect for country's heritage while updating those musical traditions. In addition to their own compositions, they manage to take material by such disparate songwriters as Tom Jans, John David Souther, Rodney Foster, Kostas, Maria McKee, and Bonnie Raitt and make it their own. Their three-part harmony on Jans' great song "Loving Arms" alone is worth the price of admission.

JAZZ

★ MOSE ALLISON
Gimcracks And Gewgaws
 PRODUCER: Ben Sidran
Blue Note 7243

This is, flat out, one of the very best Mose Allison albums in years. At turns droll, flinty, contemplative, and fatalistic, the songs here share two traits: brevity and density. A firm believer of "less is more," he's pared away excess—of the 14 tunes, five clock in at less than 2:59, and two less than 1:59—to produce brilliant miniatures, jazz haikus. Producer Sidran's choice of a rhythm section that truly syncs with Mose's tinkly, crabbed piano style yet adds a dollop of fatback groove—drummer Paul Motian and especially bassist Ratzo Harris—is spot-on, as is his decision to include

SPOTLIGHT



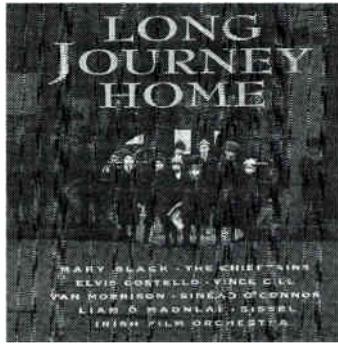
MARY LOU LORD
Got No Shadow

PRODUCERS: Tom Rothrock, Rob Schnapf, Fred Maher
Work 67574

She's hardly the only singer/songwriter with a sweet, whispery voice and thought-provoking lyrics. Nor is she alone in having risen through the system by busking in the subway. Nevertheless, Mary Lou Lord comes across with a refreshing originality and a cache full of memorable songs in styles ranging from gentle acoustic tunes to country ballads to sprightly rockers. The Boston-based artist, who gained notoriety through earlier releases on indie Kill Rock Stars, is joined by the likes of Roger McGuinn (on the jangly "Lights Are Changing"), Shawn Colvin, and collaborator Nick Saloman of the Bevis Frond, who wrote some of the material and plays guitar throughout. Among the many tracks that are viable at college, modern rock, triple-A, and AC outlets are the country-inflected "Seven Sisters," "Lights Are Changing," the sweet, melodic "Shake Sugaree," and the catchy opener, "His Lamest Flame."

loosey-goosey tenor sax obbligatos by young Mark Shim. Jazz radio should bow to the slinky title tune, the doleful "Mockingbird," or "Old Man Blues," a dark humor recasting of his 1957 "A Young Man." Roots programmers who learned about Mose through longtime fan Van Morrison might flip for his loping version of "St. Louis Blues."

SPOTLIGHT



VARIOUS ARTISTS
Long Journey Home

PRODUCER: Paddy Moloney
Unisphere/BMG 09026-68963
 The maiden release on Paddy Moloney's Unisphere label, appropriately, is the audio companion to the acclaimed PBS documentary "The Irish In America," which examines the influence of Irish immigrants in the New World, from the ghettos to the White House. Among the participants on this album of traditional Celtic music are many of Moloney's friends and frequent collaborators, including his own band, the Chieftains; fellow Grammy winners Van Morrison, Sinéad O'Connor, Elvis Costello, Mary Black, and Eileen Ivers; and Vince Gill; the Irish Film Orchestra; Derek Bell; and Anúna. Like all of Moloney's work, especially such recent Chieftains albums as "The Long Black Veil," "Santiago," and "The Bells Of Dublin," "Long Journey Home" exudes passion and authenticity and reminds us that Ireland's musical heritage is in safe hands. The project's intrinsic quality is enhanced by the PBS broadcast, a home video release through Buena Vista, and an accompanying book.

LATIN

LILIANA
A Toao Dar
 PRODUCER: Ra nón Sánchez
Universal Music Latino 40113
 On her solid debut, alluring daughter of star crooner José Luis Rodríguez displays a hard-charging, gritty-voiced delivery that energizes likable batch of

hip-swaying salsa entries, including "Mala" and "Historia De Amor," plus fiery bolero "Nunca Más Quisiera Verte."

WORLD MUSIC

★ MARTYN BENNETT
Bothy Culture
 PRODUCER: Martyn Bennett
Rykodisc 10381
 Label debut from Scottish composer/multi-instrumentalist Martyn Bennett uses his native folk styles as a launching pad for a tastily idiosyncratic, ultramodern world music blend that ranks with the best of progressives like Deep Forest or Wolfstone. Recorded solely by Bennett in his home studio, a kind of "flat" synth-sound permeates, but it's soon forgotten amid his driving swirl of violin, bagpipes, odd vocal snippets, samples, and other electronic curiosities. Standouts in a consistently entertaining set include the relentless power-stomp of "Tongues Of Kali," the savagely bleating pipes of "Ud The Doudouk," and "Shputnik In Glen-shiel," which unites Celtic and Middle Eastern violin rhapsodies somewhere in outer space.

CLASSICAL

▶ ELGAR: VIOLIN CONCERTO; VAUGHAN WILLIAMS: THE LARK ASCENDING
Kennedy, violin; City of Birmingham Symphony Orchestra, Simon Rattle
 PRODUCERS: David Groves and Kennedy
EMI Classics 56413
 During a much-talked-about sabbatical away from the strictures of classical music, British violin celebrity Nigel Kennedy got his ya-ya's out by sitting in with the likes of Robert Plant and recording Hendrix tunes as well as some of his own. But now he's returned to the fold (having dropped his first name—he always thought "Nigel" was twee). Re-entering with the Elgar Concerto was risky perhaps, since his '86 take on the piece with Vernon Handley was a bit of a sensation. Yet Kennedy's passionate, prodigious chops remain intact, and this new reading with Simon Rattle betters the previous in terms of emotive flair. The Vaughan Williams is hardly less fine. Some can't abide Kennedy, but this album has garnered glorious reviews from the British press—the toughest test.

VITAL REISSUES®

RALPH STANLEY & THE CLINCH MOUNTAIN BOYS

Over The Sunset Hill
 PRODUCER: not listed
King 6109
 In 1968, two years after Carter Stanley's death, Ralph Stanley recorded his first gospel album without his late brother. Larry Sparks stepped in as lead singer, and the rest of the lineup included Curly Ray Cline, Melvin Goins, and George Shuffler. Ralph sings lead on two songs, "I Wanna Go Home" and the title cut. This set also includes the classic "Going Up Home To Live In Green Pastures" and the seldom-heard "Jesse James Prayed." Ralph also does one of his

patented recitations in "Thou Long Expected Jesus." This was originally issued as King LP 1032. Distributed by Highland Music of Dearborn, Mich.

VARIOUS ARTISTS
Gentle Duke
 REISSUE PRODUCER: Bob Porter
Prestige 24195
 The legacy of Duke Ellington would be less distinguished, less memorable, and certainly less fun if his band didn't consist of extraordinary individuals like those whose performances fill this thoroughly enjoyable Ellington-composed collection. Drawn from late '50s-early '60s sessions, this set interestingly includes

such lesser-known Duke troops as Taft Jordan, Buddy Tate, Bill Harris, Bud Freeman, and Betty Roché, who contributes a richly soulful take of "I Got It Bad (And That Ain't Good)" and some gloriously bluesy scatting on "Rocks In My Bed." Highlights from other Ellington stars include Ben Webster's breathy, lilting meditation on "Come Sunday," Cootie Williams' growling treatment of "Concerto For Cootie" (the classic that the Duke penned for him), and Clark Terry's busily bluesy lines over "Mood Indigo," backed by such Ellington alums as Johnny Hodges and Paul Gonsalves.

★ MAXIMUM REGER: Favorite Organ Works
Peter Sykes, organ

PRODUCER: William T. Van Pelt
Raven 430
 A couple of years ago, organist Peter Sykes recorded his transcription of Holst's "Planets" for the organ-specialist Raven Recordings, and it's a fascinating piece of work—an album that makes it possible to enjoy that warhorse anew. Here, Sykes offers a recital of some of Max Reger's best-known organ compositions, and the results are even more enjoyable (though not for the faint of heart). Reger took his cues from Bach, and throughout his works for the "queen of instruments," there's a common majesty of spirit as well as an intense, baroque sense of counterpoint. Captured on a 1931 organ in a Pennsylvania cathedral, this is a recording that will rattle your walls and feed your head. Distributed by Albany Music.

NEW AGE

★ AINE MINOGUE
Circle Of The Sun
 PRODUCER: Aine Minogue
RCA Victor 63108

Celtic singer Aine Minogue is quickly outstripping any comparisons to Enya, but that's still a good place to start. Minogue's ethereal voice caresses her Gaelic lyrics like a breeze through Irish mists, but her sound is more organic, mixing her own Celtic harp with acoustic guitars, cellos, fiddles, flutes, and percussion from Irish bodhrans to Indian tablas. On "Maire Mhór," she gets earthy with some *didgeridoo*, funky plucked cello, and African *djembe*. Aine Minogue is close enough to her Celtic sources to be nourished by them, but not so close that they root her to the spot.

CONTEMPORARY CHRISTIAN

SHERI EASTER
Sheri
 PRODUCER: Michael Sykes
Spring Hill 5421
 Sheri Easter's smoky alto is one of the most powerful, passionate instruments to permeate any genre of music. Well-known as half of the popular southern gospel husband/wife duo Jeff & Sheri Easter, she steps into the solo spotlight with this wonderful album that showcases her vocal and songwriting gifts. The songs range from the inspirational opener "Beyond Today" to the rousing Southern gospel of "Singing In My Soul," but Easter is at her best on tender ballads, which provide a perfect vehicle for her expressive voice such as "One More Reason (To Go Home)," which Easter penned herself, and "Handful Of Weeds," a beautiful tribute to motherhood written by Lyndon LaFavers and Stuart Montgomery. "Roll On River," "Angel Heart," "It Rains," and "He Has A Plan For Me" (which features her children Morgan and Madison) are among the album's other highpoints. This album will be music to the ears of Easter fans who've wanted to hear more of her voice out front.

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: 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)

Reviews & Previews

SINGLES

EDITED BY LARRY FLICK

POP

▶ ARETHA FRANKLIN *A Rose Is Still A Rose* (3:56)

PRODUCER: Lauryn Hill
WRITER: L. Hill
PUBLISHERS: Sony/ATV Tunes/Obverse Creation, ASCAP

Arista 3391 (c/o BMG) (cassette single)

Lady Soul previews her 49th career collection with a sleek, jeep-styled cruiser that matches her with Lauryn Hill of the Fugees. It's an absolutely electric union that results in Franklin's strongest, most instantly pop-viable single in eons. Hills dresses the track in fashionable shuffle-funk beats, a snaky bassline, and jiggly wah-wah guitars, leaving the legendary singer plenty of room to flex and vamp to maximum effect. Kids will dig the contemporary vibe of the track (and, it is hoped, use this single as a springboard into a deeper exploration of Franklin's plush catalog), while more mature listeners will bond with the sage, almost motherly tone of the lyrics. A lil' something for everyone.

▶ ROBYN *Do You Really Want Me (Show Respect)* (3:47)

PRODUCERS: Q.D.3, Ulf Lindstrom, Johan Ekhe
WRITERS: Robyn, Lindstrom, Ekhe
PUBLISHERS: Heavy Rotation/BMG Songs, ASCAP

RCA 65407 (c/o BMG) (cassette single)

Robyn's roll at pop radio will only accelerate with the onset of this engaging third single from her fun debut. In its original Ulf Lindstrom/Johan Ekhe production, the song is a chipper, hip-hop-inflected ditty with infectious kid-pop energy and a nursery rhyme-like hook. Recut with Q.D.3 at the helm, it has become a sultry, Teena Marie-esque soul shuffler that's clearly designed to attract an older and more varied audience to the party. It's a savvy move that hints at Robyn's potential to be far more than a one-album wonder. In fact, it leaves you properly intrigued and anxious to hear more.

★ ERIKAH KARST *My Heart Goes Out To You* (3:48)

PRODUCER: Martin Duiser

WRITERS: R. Nowels, A. Rich, A. Bagge

PUBLISHERS: Future Furniture/EMI-April/Chrysalis, ASCAP; Music Corp. of America, BMI

Robbins 72021 (c/o BMG) (cassette single)

Karst is a highly videoogenic Scandinavian newcomer with a voice that is, by turns, girlish and worldly. "My Heart Goes Out To You" is an excellent vehicle for the singer, as it's a sweet, rock-edged ballad that gives her plenty of space to showcase her skills. Lyrically, the song gets a little soupy with its faux-poetry, but Karst has enough charm to pull it off and render the words mildly quirky. Also, it doesn't hurt that the hook is downright unshakable after one spin. Have a listen. You'll fast join the folks impatient for a full-length album.

R & B

▶ MARY J. BLIGE *Seven Days* (3:56)

PRODUCER: Malik Pendleton

WRITER: M. Pendleton

PUBLISHER: not listed

REMIXER: Malik Pendleton

MCA 4141 (c/o Uni) (cassette single)

Blige's Grammy-nominated "Share My World" continues to be the source for rich R&B that straddles the line between old-school sensibilities and youthful trendiness. "Seven Days" casts the Queen of Hip-Hop Soul as a woman trying to reconcile a foray into forbidden love, a role she plays to the hilt.

Her diva chops are as sharp as ever as she whips through the track's bluesy ballad sound with palpable grit and drama. Producer Malik Pendleton presides over a flawless remix during which Blige breaks it down for a spoken passage that would make Millie Jackson proud. There's also a version of the song featuring George Benson floating one of his trademark jazz guitar solos. Pick a version—and play it over and over and over again.

▶ SMOOTH *Strawberries* (4:12)

PRODUCERS: Henley "Jr." Regisford, Chris Stokes, Wanda Stokes, Ketrina "Taz" Askew, Lance Alexander, Prof. T.

WRITERS: L. Alexander, T. Tolbert, J. Carter

PUBLISHERS: New Perspective/Zomba Enterprises/Femac/Baby Fingers, ASCAP

Perspective 00564 (c/o A&M) (cassette single)

Female singer/rapper Smooth blurs the lines of hip-hop and R&B even further than artists before her with the sultry seductiveness of "Strawberries." A slow-tempo cut tastefully describing the type of evening she's trying to have—candlelight, Cristal, and strawberries—"Strawberries" has a fighting chance for airplay on adult-skewed R&B stations. Although she needlessly adds rap vocals toward the track's end, expect "Strawberries" to solidly click with both genders—as females appreciate a ballad with spunk, and males will love her look and her message.

VOICES OF THEORY *Say It* (3:48)

PRODUCER: Steve Morales

WRITERS: R. Basora, S. Morales, G. McKenney

PUBLISHERS: Stingray Sound/Jelly's Jams/Gem Productions, ASCAP; Million Dollar Steve/Jumping Bean Songs, BMI

H.O.L.A. 41043 (c/o PolyGram) (cassette single)

This single raises an important question: Is there room for yet another harmonious, Boyz II Men-esque male group, floating heartsick words over a formulaic ballad arrangement? Certainly. However, one or two unique elements are needed to rise above the glut of similar-sounding singles. Unfortunately, Voices Of Theory, while clearly talented and visually appealing, does not distinguish itself enough here. Perhaps a more adventurous song or less derivative production would have helped. Still, this single is not without merit. It's just not the most memorable recording you're going to encounter right now.

COUNTRY

▶ LONESTAR *Say When* (3:23)

PRODUCERS: Don Cook, Wally Wilson

WRITERS: P. Nelson, L. Boone, J. Rich

PUBLISHERS: Sony/ATV Songs/Tree/Teelie, BMI;

Sony/ATV Tunes/Cross Keys, ASCAP

BNA 65376 (CD promo)

This band is on a red-hot streak as evidenced by such recent hit singles as "Come Cryin' To Me" and "You Walked In." This sweet ballad looks sure to accelerate that momentum at country radio. Drenched in wistful steel guitar, "Say When" is marked by a particularly effective lead vocal and subtle, shining harmonies. Solid singles like this one, combined with an opening slot on Alabama's spring tour, should keep this group's star on the rise.

▶ SONS OF THE DESERT *Leaving October* (3:68)

PRODUCERS: Johnny Slate, Doug Johnson

WRITERS: D. Womack, T. Douglas

PUBLISHERS: Emdar/Texas Wedge/Womacut Concepts/Full Keel, ASCAP; Sony Songs/Tree, BMI

Epic 78776 (c/o Sony) (CD promo)

If there were a battle of new country bands offering their ballads, this new one by Sons Of The Desert would be the hands-down winner. This emotional song about a man who has lost his wife and is struggling to get on with his life is extremely powerful. The song was written by Tom Douglas (who penned Collin Raye's poignant hit "Little Rock") and Sons lead vocalist Drew

Womack, who turns in a spectacular performance. His vocal teems with heartache and painful resignation as he sings, "I'm just fine 'til the end of September/Then I remember losing you in October '89/But if I live in the past, there's no future/I'm looking forward to leaving October behind." This song will quickly remind you how beautiful and affecting a great country song can be, and it should signal a great future for this super-talented new band.

★ BELLAMY BROTHERS *Catahoula* (3:35)

PRODUCERS: The Bellamy Brothers, Randy Heibert

WRITER: D. Bellamy

PUBLISHERS: Bellamy Brothers/CMI, ASCAP

Bellamy Brothers/Intersound 9279 (CD promo)

Ya can't help but love a good dog song, right? This entertaining salute to the catahoula, a favorite animal with Louisiana natives, is a Cajun-spiced musical delight. David Bellamy has produced an infectious uptempo number that he and brother Howard deliver with their usual wit and charm. The song is made even more appealing by the contributions of two of Cajun country's most talented artists, as Eddy Raven and Jo-El Sonnier join in on vocals (Sonnier also contributes his incredible accordion prowess to the tune). All in all, it's a well-written, well-produced, and wonderfully performed effort that would spice up any country station's playlist.

DANCE

BRUCE WAYNE *Ready* (7:00)

PRODUCER: Bruce Wayne

WRITERS: B. Wayne, E. Schmeier

PUBLISHERS: Step by Step/Pergon/Scales/BMG, ASCAP

REMIXERS: Sash!, Tckapi, Marc Acardipane

Logic 52701 (c/o BMG) (CD single)

Hmmmm . . . does anyone else think this bears a mild resemblance to Size 9's massive 1996 hit "I'm Ready"? Certainly, the vocal sample will jog more than a few memories. However, that's where a lot of the similarities end. Wayne, an underground house maestro with the chops to break out big time, weaves an intense trance groove with a sinister darkness and tripped-out percussion effects. Sash! comes to the table with a remix that is reminiscent of his own recent hits, which seriously beefs up the crossover potential for this springy li'l turntable item.

EXPANSION UNION *Playing With Lightning*

(no timing listed)

PRODUCERS: Expansion Union

WRITERS: Expansion Union

PUBLISHER: not listed

Wax Trax!/TVT 7251 (CD single)

Compilation buyers will already know this chunky slab of electro-funk from

Wax Trax!/TVT's current "Big Rock 'N Beats" compilation. Revamped for club consumption, the mostly instrumental "Playing With Lightning" is aimed directly at folks who cannot get enough of the Chemical Brothers. It's a mildly derivative effort that scores mostly on the strength of its sharp keyboards and wriggling beats. For spinners who require a smoother groove, check out the Weatherman mix, which hangs more on the trance-disco tip.

AC

★ JANIS IAN *Getting Over You* (4:19)

PRODUCERS: Michael Omartian, Jeff Balding, Janis Ian

WRITERS: G. Burr, J. Ian

PUBLISHERS: Rude Girl, BMI; Bug/MCA/Garwin, ASCAP

Windham Hill 097 (cassette single)

It's been said before, and it's well worth repeating. Before Jewel and her countless colleagues, there was Janis Ian. If you have a desire for acoustic pop with a sensitive, poetic flair, look no further than this gorgeous ballad from the veteran artist's fine new album, "Hunger." It shows her for what she is—a truly vital, contemporary artist with a worldly perspective that you'll fast realize has been missing from the material of the army of dewy-eyed strummers she's spawned. Listen, listen, listen . . . once you do, you'll be permanently hooked.

FASTBALL *The Way* (4:08)

PRODUCER: Julian Raymond

WRITER: T. Scalzo

PUBLISHER: Bible Black, ASCAP

Hollywood 10797 (cassette single)

Fastball successfully injects subtle flamenco flavor into this otherwise straightforward guitar pop ditty. It gives the track a rich texture that easily sets it apart from the pack while also allowing for some interesting vocal phrasing during the song's storytelling verses. "The Way" has a maturity that will likely connect with triple-A and modern AC programmers.

ROCK TRACKS

▶ ROLLING STONES *Saint Of Me* (4:08)

PRODUCERS: The Dust Brothers, the Glimmer Twins

WRITERS: M. Jagger, K. Richards

PUBLISHER: Promopub B.V., ASCAP

Virgin 12788 (cassette single)

Fans of the band's current "Bridges To Babylon" opus are already big fans of this skittling rocker, on which Mick Jagger spews with all the raucous style the world has come to expect, while Keith Richards continues to lead the musical way with guitar licks that are, by turns, crisp and rootsy. The influence of co-producers the Dust Brothers can be strongly felt in the song's rhythmic patterns, which dabble ever so lightly in hip-hop territory . . . but with just enough of a blues context to keep rock purists from bellyaching.

NEW & NOTEWORTHY

AGENTS OF GOOD ROOTS *Smiling Up The Frown* (3:58)

PRODUCER: Paul Fox

WRITER: A. Winn

PUBLISHER: Pigeon Hole, ASCAP

RCA 65383 (c/o BMG) (cassette single)

After milling around the East Coast club scene for a couple of years, these Agents have tightened their sound and amassed a large enough cult following to warrant promise of a nationwide breakout. Fronted by the charming, star-powered Andrew Winn, the band solidly fuses elements of classic pop, traditional jazz, and old-school soul on a piano-driven ballad that will likely trigger comparisons to early Billy Joel and Bruce Hornsby & the Range. With its smooth instrumentation, quietly insinuating hook, and clever lyrics, "Smiling Up The Frown" is an easy bet for immediate triple-A and AC success. However, this is one that top 40 programmers looking to

smarten up their playlists should seriously consider.

THE ARCHIES *Sugar, Sugar* (no timing listed)

PRODUCER: not listed

WRITER: not listed

PUBLISHER: not listed

32 Records 4016 (c/o Ryko) (cassette single)

Why does reissuing this single feel like such a totally awesome idea? Perhaps it's because pure-pop acts like Hanson and Robyn have become a prominent force in top 40. In any case, the resurrection of this bubble-gum classic is destined to leave programmers grinning and gleefully tapping their toes. Morning shows will find it a festive novelty item, while consumers will be pleased to finally have the Ron Dante-voiced ditty on CD for the first time. A reasonable degree of success could inspire the folks at Ryko's 32 Records to dust off enough material for a full-length compilation of old Archies goodies.

▶ ANI DIFRANCO *Little Plastic Castle* (4:03)

PRODUCER: Ani DiFranco

WRITER: not listed

PUBLISHER: not listed

Righteous Babe 20121 (CD single)

DiFranco previews her much-anticipated 10th album, "Little Plastic Castle," with the title cut—a ska-inflected strummer that shows the singer/songwriter in excellent lyrical form. As a tunesmith, she continues to be a rarity, weaving cinematic imagery with nary a sign of the self-conscious philosophizing inherent in the work of her contemporaries. As a performer and musician, she is at her most playful and accessible here, triggering fantasies of DiFranco exploding out of the indie-hip circuit and landing smack in the middle of the pop mainstream. Contact: 716-852-8020.

IVY *I've Got A Feeling* (2:42)

PRODUCERS: Ivy, Lloyd Cole, Peter Nashel

WRITERS: Ivy

PUBLISHERS: Unfiltered/PolyGram International, ASCAP

REMIXERS: Adam Schlesinger, Paul Q. Kolderie, Sean Slade

Atlantic 8421 (CD promo)

On this cut from Ivy's sophomore effort, "Apartment Life," Dominique Durand comes into her own as a front woman with formidable star power. At the same time, however, she doesn't overwhelm material like "I've Got A Feeling" with unnecessary posturing or vocal noodling. Her light-handed approach and ethereal tone are what bring this chugging tune to vivid life. The band's co-production with Lloyd Cole and Peter Nashel has resulted in an airy track that sparkles with pop radio possibilities. But first, loyalists at rock radio will render this a major airwave smash.

CAROLINE'S SPINE *Sullivan* (4:06)

PRODUCERS: Jimmy Newquist, Caroline's Spine

WRITER: J. Newquist

PUBLISHER: James Newquist, BMI

Hollywood 10716 (cassette single)

Aren't ya dying for a sonic blast of post-grunge aggression? Sure, ya are! Caroline's Spine comes barreling outta the box with an urgent jam that lands somewhere between Pearl Jam angst and the pogo-pop of the '80s new wave era. Perfect for college kids who still subscribe to distorted tales of woe and lots of loud riffs to play air guitar to.

RAP

JD & DA BRAT *The Party Continues* (4:03)

PRODUCERS: Jermaine Dupri, Carl So-Lo

WRITERS: J. Dupri, Da Brat, L. Blackmon, N. Lefteant, C. Singleton, T. Jenkins

PUBLISHERS: So So Def/EMI-April/Air Control/Throwin' Tantrums/All Seeing Eye/Cameo-Five, ASCAP

So So Def/Columbia 3630 (c/o Sony) (cassette single)

Acclaimed for his hit productions for Xscape and TLC, among others, Jermaine Dupri is wholeheartedly entering the fray of producers-turned-rap artists with "The Party Continues." Featuring JD paired with Da Brat on verses and Usher on chorus, "Party" unsuccessfully attempts to cash in on the chemistry JD and Brat created on the remix of Dru Hill's "In My Bed." Set to a sample from Cameo's "She's Strange," "Party" borrows a bunch of overused slang terms and self-proclaimed superstar arrogance to fuel its lyrics. No playa hating here, but JD has done much better work in the past.

YOUNG BLEED FEATURING MASTER P. & FIEND

Times So Hard (no timing listed)

PRODUCERS: Master P., C-Loc, Mo B. Dick

WRITER: not listed

PUBLISHER: not listed

No Limited 30239 (c/o Priority) (cassette single)

Master P. and company are mastering the formula that will draw undying fan support—the art of storytelling. Utilizing three to four levels of melodic chanting (church- and fraternity-like) and a sympathetic piano track, "Times So Hard" is a ghetto-anthem contender for its stories of personal struggle and the artists' everyman approach to rapping—no lyrical flourish, metaphors, or vocal tricks; making the saga digestible for all listeners, no matter the region.

GENERAL MEDIA

EDITED BY EILEEN FITZPATRICK

HOME VIDEO

BY CATHERINE APPLEFELD OLSON

THE MAGIC SCHOOL BUS: OUT OF THIS WORLD

Warner Home Video
30 minutes, \$12.95
It's a close encounter of the educational kind in the latest road trip championed by hands-on learning advocate Ms. Frizzle. When one of her students detects that an asteroid is on a collision course with their elementary school and will probably hit within 24 hours, the class mans the "Magic Space Bus" to determine the degree of danger in order to deflect the rock. Continuing the tradition of witty writing and Lily Tomlin's terrific performance as the fearless Frizzle, the tape puts the laws of gravity and physics in a whole new light and keeps youngsters so entertained they hardly realize they are increasing their knowledge. Also new in the series is "Getting Energized."

THE HOMES OF FRANK LLOYD WRIGHT

A&E Home Video
50 minutes, \$19.98
From the days he spent as a youth creating structures with the wooden blocks his mother bought him, Frank Lloyd Wright seemed destined to leave an indelible mark on the world of design and architecture. This video, which originally aired on A&E as part of the "America's Castles" series, is a wonderful study of Wright's life and work. Although Wright's designs for public buildings, such as the Guggenheim, are world renowned, this program focuses on the residences Wright designed for himself and his family. Guided tours of his Oak Park, Ill., home, and his two Taliesin homes are augmented by a narrative that underscores his professional and personal ups and downs, including the murder of his lover at Taliesin in Wisconsin.

THE REAL BUDDY HOLLY STORY

White Star Video/Kultur
87 minutes, \$19.95
This commemorative documentary is slated to hit retail Tuesday (3), 39 years to the day after "the music died." Hosted by a praising Paul McCartney, who says that other "Buddy Holly Story" left the real story of the "father of rock'n'roll" largely untold, the program journeys back five decades to Holly's hometown of Lubbock, Texas. The anecdotes flow freely from Crickets bandmates Sonny Curtis and Bob Montgomery, family members, former local DJs, and even his steady high school girlfriend. The interviews are refreshingly unassuming, and at one point one of Holly's brothers even verbalizes his early doubts about his brother's talent. Elvis Presley fans will find a little gem in this tape, too, by way of footage of Holly meeting the budding singer backstage at an early promotional performance in Lubbock. Whether or not the footage is the first ever captured of Presley—as the filmmakers claim—isn't really important. It's just fun to see two pop icons hanging out like regular guys. Contact: 800-458-5887.

GRATEFUL DEAD: ANTHEM TO BEAUTY

Rhino Home Video
75 minutes, \$19.95
This tape provides not only a window on the unique creation of the band's five studio albums—from "Anthem To

The Sun" through "American Beauty"—but more fodder on the cult of the Dead for its countless fans. The group that had amassed a devoted following for its psychedelic shows before it ever signed with a record label—and encouraged fans to record its concerts—not surprisingly approached the studio as an experimental playground. As this "Classic Album" series tape attests via interviews with band members, lyricist Robert Hunter, studio execs, friends, and mentors, the Dead never intended to make much money off its albums. Instead the band used the recording process as a learning experience, requesting in its contract such unconventional clauses as unlimited studio time and some unusual sound techniques.

THE BUGS BUNNY ROAD RUNNER MOVIE

Warner Home Video
98 minutes, \$14.95
Warner Bros. has lots of original video fare planned for its yearlong 75th-anniversary celebration, and this feature-length movie gets the studio off to a thoroughly animated start. Bugs and celpmates Road Runner, Daffy Duck, Porky Pig, Wile E. Coyote, and others embark on a series of loony adventures in outer space and other locales befitting the times with the same unbridled enthusiasm that has rendered them Saturday-morning staples for decades. What's fun about this movie is that older but still young-at-heart viewers will enjoy the numerous nostalgic references not only to the Bugs Bunny legacy, but to the creative masterminds behind the rabbit as well.

WATER . . . CLOSE UP AND VERY PERSONAL

Stage Fright Productions
30 minutes, \$14.95
As beautiful and powerful as it may be, water is not a compelling subject. This narrationless children's video is not as interesting as previous "Close Up" subjects, such as farm animals, trucks, trains, and horses, but it does provide a nice mix of natural scenes. Examples include waterfalls, rambling rivers, and crashing ocean waves and scenes with people interacting with water, such as kids playing at the beach and plummeting down a water slide. It also creatively shows viewers the importance of water as a natural resource by using recurring scenes of a woman ladling stream water into an urn and watering an apple tree and various people eating the apples in the final sequence. Unfortunately, this message might well go over the heads of the tape's target audience of kids ages 1-5. Contact: 800-979-6800.

KANGAROOS: LIFE IN THE MOB

Acorn Home Media
58 minutes, \$19.95
Drama. Violence. Sex. This tape is literally hopping with all three. Two Aussie filmmakers with a hankering for the wild life documented the two years they spent living among a mob of wild eastern grey kangaroos with commendable complexity and style. Whereas some nature programming tends to sweep its subject matter into one umbrella category, this beautifully filmed tape delves deep into the specific character traits of each mother, father, and their "joey" offspring. The program is so personality-driven, the "principal players" are pictured and identified by name on the

cover. The story depicts the true dance of kangaroo life with footage of dramatic births and fights among adult males along with quiet moments. It will especially appeal to those who can't get enough of National Geographic specials or the Discovery Channel.

ENTER * ACTIVE

BY DOUG REECE

SHADOW MASTER

Psygnosis
Sony PlayStation
The illustrations of Rodney Matthews—who's best known for the dark, mythic album covers of such artists as Thin Lizzy and the Scorpions—come to vivid, horrifying life in "Shadow Master." Still, for all the artistry behind Matthew's metallic sketches, game play is sorely underwhelming. Like other corridor-oriented action games, this "Quake"-like title marches players through a relatively linear pathway. Here, the flow of attacking enemies is relentless; this ultimately wrecks the suspense and tension. Considering the game's cosmetic superiority, it's a shame it gets bogged down in repetition.

www.bunim-murray.com

Bunim-Murray Productions Inc.
The production team responsible for such MTV reality programming staples as "Road Rules" has overhauled this site to better take advantage of traffic funneled to it from links on MTV's site. Notable changes include a new World Wide Web design contest and features on acts whose music appears in Bunim-Murray shows.

The site has also undergone a cosmetic makeover, bringing it up to par with other entertainment sites. Though still not necessarily a bookmark destination for the teens who have made "The Real World" an MTV franchise, bunim-murray.com is well on its way to developing a personality and character of its own that should make it far more browse-worthy.

SONIC R

Sega
Sega Saturn
This new racing game featuring Sega's signature character, Sonic the Hedgehog, lacks the stamina to keep up with the needs of today's demanding race-junkie gamer, but it might wear well with younger children. Like other character-driven race games, users can choose from several courses, play different games with different objectives, and collect various point icons and speed boosters during play. Still, the rub is that "Sonic R," though graphically sound with bright skylines and interesting landscapes, doesn't bring anything truly inventive to the genre and quickly loses its charm and challenge.

AUDIO BOOKS

BY TRUDI MILLER ROSENBLUM

TAILS FROM THE BARK SIDE: TRUE STORIES FROM THE FAMILY DOG FILES

By Brian Kilcommons and Sarah Wilson
Read by Julie Harris and Charles Durning
Time Warner AudioBooks
90 minutes (abridged), \$12.98
ISBN 1-57042-533-7
If James Herriot's true-life animal stories are a feast for pet lovers, then "Tails From The Bark Side" is a collection of tasty appetizers. Unlike Herriot, Kilcommons and Wilson don't offer rich, three-dimensional characters that we come to know and care about. But they do offer a diverse selection of amusing anecdotes that dog owners will enjoy. One choice selection is about an owner who tried to paper-train her puppy by urinating on a newspaper herself by way of demonstration. Other stories don't work as well, such as the tale about a muscular 150-pound mastiff who liked to jump on women, pin them to the wall, and rub against them sexually. The bit just isn't funny to female listeners. There are also poignant touches, including Kilcommons' memory of how his love for his childhood dog helped him survive an abusive father.

BLACK AND BLUE

By Anna Quindlen
Read by Lili Taylor
Random House Audiobooks
4 hours (abridged), \$24
ISBN 0-375-40190-3
After years of abuse, Fran Benedetto works up the courage to leave her violent husband, taking her 10-year-old son with her. Starting over in a new state, under a new name, she at first lives in fear, then gradually starts to build a new life for herself with her son. But ghosts from the past still haunt her. Her son misses his father and isn't sure where his loyalties should lie, and she fears he may inherit his father's violent tendencies. Benedetto also fears that her husband will eventually track them down. It's a gripping tale, but make no mistake—this isn't a thriller or a suspense tale. It's a moving, realistic, emotionally complex tale about life choices and their consequences. Lili Taylor relates the first-person story with a ring of truth that makes the story sound like an autobiography. The bittersweet ending, like life itself, offers no easy answers. This thoughtful and deeply absorbing novel is a truly rewarding audio experience.

ON ★ STAGE

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Produced by Chesapeake Concerts and WRKS (KISS-FM) New York
Executive-produced by L. Armstead Edwards
Musical direction by James "Budd" Ellison
St. James Theatre, New York

Capturing key elements of a 30-plus-year recording career within a two-hour performance is a tricky task, but that's precisely what Patti LaBelle accomplishes in her one-woman Broadway show.

In fact, she not only solidly hits the high points but also squeezes in an appetizing glimpse of times to come and enough glib "sister-friend" patter to infuse the stately St. James Theatre with the communal, earthy vibe of a parlor-room party.

The tone of a recent evening was firmly established even before LaBelle hit the stage. Nearly one-third of the audience arrived toting bouquets of flowers and other assorted gifts, while perfect strangers randomly chit-chatted and heartily high-fived over how much they were looking forward to getting a tasty dose of "Miss Patti," as the flamboyant belter often refers to herself.

The good news is that the diva delivers a show designed specifically to suit a die-hard fan's expectations. Famed for her deliciously over-the-top vocal acrobatics, LaBelle did not let the "serious" framework of a traditional musical theater setting cool her style. Rather, it seemed to inspire her to push for wilder, often guttural lyri-

cal interpretations. She also didn't attempt to curb the inexhaustible enthusiasm of her audience. Several fans frequently raced down the aisles to either snap photos or frenetically flail about in ardent approval.

At 53, LaBelle is in astonishingly strong vocal form. In fact, she has never sounded better, particularly when she was forced to rise above a muddy sound system.

At a recent show, she favored rough-hewn R&B tunes and bluesy ballads over her bigger-selling pop hits and delighted in swaggering her voluptuous figure in form-hugging mini-dresses.

LaBelle all but dispensed with "Lady Marmalade" and "If You Asked Me To" in quick, shortened versions, opting for a longer, more luxurious renditions of rarities like

Patti LaBelle

On Broadway



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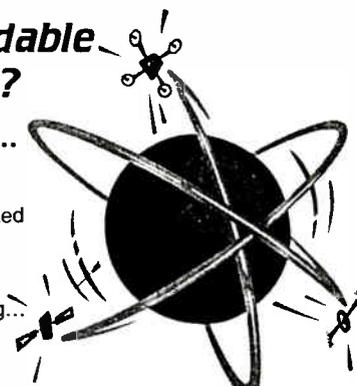
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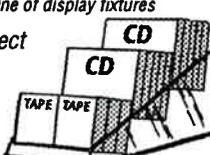
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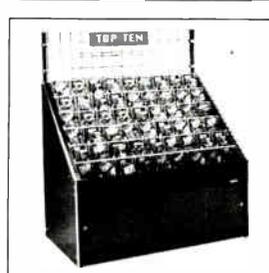
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Newsmakers

DG Celebrates Classical Milestone

HAMBURG—The world's oldest record company, Deutsche Grammophon (DG), celebrated its 100th anniversary Jan. 21 with a party for more than 750 guests at Hamburg's Fish Auction Halls.

Company president Karsten Witt used the occasion to announce that the company will be tackling a flat classical market by boosting its sales and marketing activities.

He added that celebrations and special activities for the anniversary will take place throughout the year and around the world. In June, the PolyGram pressing works in Hano-

ver, Germany, will celebrate the 100th anniversary of the manufacturing of the first record. In addition, Witt said that Deutsche Grammophon will be organizing numerous special concerts. The festivities will come to a climax Dec. 6 with a large party at Deutsche Grammophon's head office in Hamburg.

There will also be a plethora of new releases, rereleases, and special editions, with 80 new productions in the pipeline for 1998.

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Some of the 750 guests enjoying the DG gala Jan. 21 in Hamburg.



Artists Anne-Sophie Mutter and Roby Lakatos enjoy DG's anniversary gala.



Enjoying the party, from left, are head of A&R Michael Fine, artist Christine Schäfer, DG president Karsten Witt, and artists Anne-Sophie Mutter and Christian Thielemann.



Shown at the press conference accompanying the party, from left, are DG president Karsten Witt, Anne-Sophie Mutter, head of A&R Michael Fine, and artists Christian Thielemann, Christine Schäfer, and Myung-Whun Chung.



Eliette von Karajan, left, widow of DG stalwart Herbert von Karajan, greets Anne-Sophie Mutter.



Anne-Sophie Mutter cuts a special birthday cake as she's watched by fellow label luminaries. Shown, from left, are Myung-Whun Chung, Christine Schäfer, Mutter, and Christian Thielemann.



Anne-Sophie Mutter receives a commemorative gold disc from PolyGram president/CEO Alain Levy.

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Beauty And The Beast? Howard Stern recently invited Espiritu recording artist and Broadway leading lady Deborah Gibson to visit his show at WXRK (K-Rock) New York. Gibson, who sang the national anthem for Stern, is starring as Belle in "Beauty And The Beast."

Slow Tempos Saturate R&B Radio PDs Ponder The Effects Of Languid Tunes

This story was prepared by Dana Hall, reporter for the Airplay Monitor, and Janine Coveney, managing editor of R&B Airplay Monitor.

For mainstream R&B radio, the transition from the holidays into the new year has been something of a downer—at least in terms of musical tempo.

Of the top 40 records on a recent mainstream R&B chart in Airplay Monitor, only 16 can be called even mid- to uptempo. Of those, 12 are by rap artists. Of the remaining four, one is Janet Jackson's "Together Again," but in most cases R&B radio is playing its slower remix. Then there's Usher's "You Make Me Wanna . . ." and Total's "What About Us"; both are more midtempo than uptempo and have each been on the chart more than 23 weeks. This leaves Destiny's Child's remixed "No, No, No" as the sole newer uptempo record.

That doesn't change when you look below the chart. Only seven titles by non-rap artists on the Broadcast Data Systems Impact page in Airplay Monitor for the week ending Jan. 31 could be called either midtempo or uptempo. Even the R&B Recurrent Airplay chart in the R&B Airplay Monitor—traditionally one of the places where PDs look during a tempo shortage—has only four uptempo R&B titles if you include Dru Hill's uptempo (but rap-heavy) remix of "In My Bed."

Some R&B PDs see the tempo slowdown as a seasonal issue. Others say the notion of what's "uptempo" may have changed in the jeep-beat era, and tempo is less of an issue.

"You have to consider that the definition of what is uptempo has changed over time," notes Nate Quick, music director of WPEG (Power 98) Charlotte, N.C. "Something we call mid- to uptempo now would probably have been considered slow a few years ago. The trend toward hip-hop beats has brought tempo down as well. Now it's more a definition of whether a record has a groove or not."

The issue of what exactly is uptempo these days also puzzles WCHB Detroit PD James Alexander, who plays LSG's "My Body," both in its slower original and remixed versions. "Now some people might not consider the LSG remix uptempo, but it's all relative to the original. It has more tempo than the original, so the perception to the listener is more tempo," he says.

"A lot of programmers now consider midtempo cuts the new uptempo music, but I'm not gonna play that

game," states Cedric Hollywood, PD/music director of WEDR (99 Jamz) Miami. "Total, Somethin' For The People, and others in that groove are not uptempo. We call 'em what they are. I'm still looking for the Adina Howard ["Freak Like Me"] and Montell Jordan ["This Is How We Do It"] tempos, which were huge hits as well."

Hollywood says the lack of tempo is a problem for him. "We are getting an overabundance of ballads and a lot of

(Continued on next page)

L.A. Outlet's Launch Boosted By Name That Station Contest

■ BY DOUG REECE

LOS ANGELES—What's in a name? Just ask local Chancellor outlet KCMG—formerly KIBB—which hadn't figured out what to call its new station as it neared Nov. 19, 1997, the day it switched formats from top 40/rhythm to AC.

Instead of panicking, however, station PD Harold Austin, along with other members of the programming and promotions staff, decided to take advantage of the situation by basing the launch promotion around finding a new name.

The resulting promotion, which offered listeners a chance to win \$25,000 for suggesting a new station name, not only generated strong word-of-mouth and press interest but also tied in perfectly to the holiday season with its Christmas Eve award date.

"It definitely created a buzz and gave the station instant life," says Austin. "We had people talking about us on the street, not only about the contest but what kind of music we were playing."

Austin says that the first two days of the contest yielded more than 1,000 fax responses. When the station installed its 800 number, entries quickly multiplied, ultimately resulting in 60,000 submissions during a one-month time frame.

While sorting through entries, the station operated under the bland, albeit temporary, name the New 100.3 FM.

All the attention was likely a welcome change from the difficult going KIBB had experienced when struggling for market share against such entrenched stations as top 40 KIIS-FM or Chancellor's R&B KKBT.

Now, the station is showing signs of turning the tables on its competition.

In addition to popular entries like Memory 100 and Cruisin' 100, the station received a large number of recommendations suggesting that it call itself the Bomb.

This, says Austin, reflects the curiously strong appeal the station holds for younger listeners.

After eliminating those names that had been claimed by other stations, it

(Continued on next page)

newslines...

THE MANY FACES OF 'MY HEART WILL GO ON.' Broadcasters around the nation have been indulging listeners with remixes of Celine Dion's "My Heart Will Go On," featuring clips from the movie (most prominently from WZEE Madison, Wis.) and/or parodies that include morning show teams. But KSTP (KS95) Minneapolis—the station that last year came up with "Fargo Garden," a hilarious reworking of Bruce Springsteen's "Jerry Maguire"—clip-enhanced version of "Secret Garden"—has introduced a version of Dion's song laden with clips pertaining to the President Clinton/Monica Lewinsky scandal.

"Titanic is the unsinkable ship; Clinton, until now, has been the unsinkable president," says morning team man Rob Carson. The song includes clips from Clinton repetitively saying, "I did not do that," accompanied by a covert-sounding "lie, lie, lie" in the background; the song also incorporates news reports from a variety of sources.

Response, Carson says, has been two to one in support of the novelty version. "People have been calling in laughing their heads off. Most have appreciated the irony," he says. "The only people offended by it are those who love the beauty of the song and love its presence in 'Titanic.' I think it's a smash either way."

MERCURY AWARDS CALLS FOR ENTRIES. The annual Radio Mercury Awards, which honor the most creative radio advertising over the past year, has opened its call for entries through March 8. The event will be held June 4 at the Marriott Marquis in New York. In all, \$225,000 in cash prizes—\$100,000 for the top achiever—will be presented to winning creators of the year's best commercials and public service announcements. For information and entry forms, phone 212-681-7207.

BELIEVE IT OR NOT, IT'S HAMMER TIME. R&B/hip-hop KMEL San Francisco debuts a Sunday gospel show hosted by Bay Area fave M.C. Hammer (see Words & Deeds, page 25).

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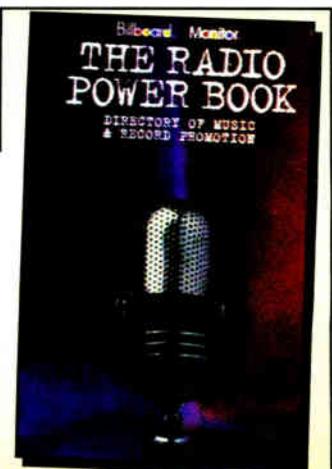
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Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
★ ★ ★ No. 1 ★ ★ ★					
1	1	3	9	MY HEART WILL GO ON 550 MUSIC ALBUM CUT	◆ CELINE DION 2 weeks at No. 1
2	2	1	23	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	◆ ELTON JOHN
3	3	2	16	AT THE BEGINNING ATLANTIC 84037	◆ RICHARD MARX & DONNA LEWIS
4	4	4	17	THE GIFT WINDHAM HILL ALBUM CUT	JIM BRICKMAN FEAT. COLLIN RAYE & SUSAN ASHTON
5	5	5	30	HOW DO I LIVE CURB 73022	◆ LEANN RIMES
6	7	7	19	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	◆ PAULA COLE
7	6	6	15	THE BEST OF LOVE COLUMBIA ALBUM CUT	◆ MICHAEL BOLTON
8	8	10	28	QUIT PLAYING GAMES (WITH MY HEART) JIVE 42453	◆ BACKSTREET BOYS
9	10	9	23	PROMISE AIN'T ENOUGH PUSH ALBUM CUT	◆ DARYL HALL JOHN OATES
10	11	13	11	LOVING YOU ARISTA ALBUM CUT	KENNY G
11	9	8	20	SO HELP ME GIRL ARISTA 13428	◆ GARY BARLOW
12	14	18	7	OH HOW THE YEARS GO BY MERCURY ALBUM CUT	VANESSA WILLIAMS
13	12	12	13	HOW COULD AN ANGEL BREAK MY HEART LAFACE ALBUM CUT/ARISTA	◆ TONI BRAXTON WITH KENNY G
14	17	23	4	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
15	15	17	8	BACK TO YOU A&M ALBUM CUT	◆ BRYAN ADAMS
16	13	11	26	TAKES A LITTLE TIME A&M ALBUM CUT	◆ AMY GRANT
17	16	14	14	HEY GIRL COLUMBIA ALBUM CUT	◆ BILLY JOEL
18	18	15	16	TELL HIM 550 MUSIC/EPIC ALBUM CUT/COLUMBIA	◆ BARBRA STREISAND - CELINE DION
19	19	16	26	FOOLISH GAMES ATLANTIC 87021	◆ JEWEL
20	27	30	3	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
21	20	19	23	2 BECOME 1 VIRGIN 38604	◆ SPICE GIRLS
22	22	24	9	LIGHT IN YOUR EYES CAPITOL ALBUM CUT	BLESSID UNION
23	29	—	2	GIVE ME FOREVER (I DO) GSP ALBUM CUT/MERCURY	JOHN TESH FEAT. JAMES INGRAM
24	21	20	26	SILVER SPRINGS REPRISE ALBUM CUT	◆ FLEETWOOD MAC
25	24	22	12	SAND AND WATER REPRISE 17269	BETH NIELSEN CHAPMAN

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
★ ★ ★ No. 1 ★ ★ ★					
1	1	1	22	WALKIN' ON THE SUN INTERSCOPE ALBUM CUT	◆ SMASH MOUTH 3 weeks at No. 1
2	2	5	14	3 AM LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
3	3	2	18	TUBTHUMPING REPUBLIC 56146*/UNIVERSAL	◆ CHUMBAWAMBA
4	6	6	14	I DO Geffen 19416	◆ LISA LOEB
5	5	4	25	FLY LAVA ALBUM CUT/ATLANTIC	◆ SUGAR RAY
6	4	3	29	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	◆ PAULA COLE
7	8	10	11	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
8	13	24	4	MY HEART WILL GO ON 550 MUSIC ALBUM CUT	◆ CELINE DION
9	7	7	41	ALL FOR YOU UNIVERSAL 56135	◆ SISTER HAZEL
10	10	11	12	SWEET SURRENDER ARISTA ALBUM CUT	◆ SARAH MCLACHLAN
11	9	8	32	IF YOU COULD ONLY SEE POLYDOR ALBUM CUT/A&M	◆ TONIC
12	14	16	8	THE MUMMERS' DANCE QUINLAN ROAD ALBUM CUT/WARNER BROS.	◆ LOREENA MCKENITT
13	11	9	40	SEMI-CHARMED LIFE ELEKTRA 64173/EEG	◆ THIRD EYE BLIND
14	12	13	13	KISS THE RAIN UNIVERSAL 56140	◆ BILLIE MYERS
15	15	17	13	HOW'S IT GOING TO BE ELEKTRA 64130/EEG	◆ THIRD EYE BLIND
16	18	22	7	TIME OF YOUR LIFE (GOOD RIDDANCE) REPRISE ALBUM CUT	◆ GREEN DAY
17	16	14	20	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	◆ ELTON JOHN
18	17	12	31	PUSH LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
19	21	20	11	32 FLAVORS ELEKTRA 64129/EEG	◆ ALANA DAVIS
20	20	19	51	ONE HEADLIGHT INTERSCOPE ALBUM CUT	◆ THE WALLFLOWERS
21	19	25	15	SURROUNDED COLUMBIA ALBUM CUT	◆ CHANTAL KREVIUZUK
22	23	18	17	SUMMERTIME DGC ALBUM CUT/GEFFEN	◆ THE SUNDAYS
23	24	23	23	HOW DO I LIVE CURB 73022	◆ LEANN RIMES
★ ★ ★ AIRPOWER ★ ★ ★					
24	27	30	6	BRICK 550 MUSIC ALBUM CUT	◆ BEN FOLDS FIVE
★ ★ ★ AIRPOWER ★ ★ ★					
25	26	28	8	WHAT WOULD HAPPEN CAPITOL ALBUM CUT	◆ MEREDITH BROOKS

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 56 adult contemporary stations and 68 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.

Radio

PROGRAMMING

SLOW TEMPOS SATURATE R&B RADIO

(Continued from preceding page)

rap titles from the labels, which makes it very difficult to schedule music for daytime dayparts. Our rap doesn't start until the evening hours, although there are some rap titles that we play after they become huge in middays. It is a constant complaint that I have had for years. I tell [labels] that radio needs tempo, especially at mainstream, but not all rap. At WEDR, we call ourselves 99 Jamz, and it's hard to jam with all slow songs. Sometimes the listeners will call and ask, 'When are you going to jam?'

But some PDs also dislike forcing tempo. "The realization is that there is less uptempo music available now, but we still have to program the hit music regardless. You can't lower your standards just to add a record with tempo," says WCHB's Alexander. "I'm not going to play a new song just to add tempo into my music mix, but I will take a good song and jump on it quicker if it's a hit, whether tempo is a concern or not."

Many programmers try to avoid playing two slow songs in a row. With slower-tempoed rap tracks classified as rap and not ballads in their computer systems, programming can get tricky. "I admit we have to massage the log, so we can make sure the balance between the rap and the ballads is OK. We definitely don't play more than one slow record in a row," says Mic Fox, PD of WPHI (Philly 103.9) Philadelphia.

"We won't play more than two ballads in a row. It used to be that we wouldn't play more than two rap records in a row. See how things have changed?" notes WPEG's Quick.

Says Alexander, "You have to adjust your music scheduling to help. With [the software program] Selector, you can incorporate checks and balances to make sure you don't have too many slow records in one hour. Secondly, you must look at who you're programming to. Tempo is much more an issue with males than with females. So programmers have to act accordingly to that."

YOU BRING ME UP

For programmers of more hip-hop-oriented stations, the issue of tempo is less of a problem.

"We really don't have the normal dayparting codes like some mainstream stations, so we don't have as much a problem with tempo as other stations," notes WOWI Norfolk, Va., PD K.J. Holiday. "As far as album cuts, I will only go on them if I feel real strong about it, but I will look first to the recurrent. I still want my come up high. You can only play so many new songs."

"The way my station is formatted, it's not a problem, because we are playing the rap in all dayparts," says WPHI's Fox. "Rap now has a greater appeal to females, so you can incorporate it throughout your day. And within rap, you have producers such as Puffy [Combs], who have the knack for sampling old R&B dance product, which has great tempo. The rap we play is R&B. Playing too much rap is never the case for us."

WPEG's Quick says, "Tempo is not really a problem for us. [But] usually tempo becomes a problem around this time of the year. We definitely get overloaded with ballads. Sometimes we go to album cuts for tempo. For example, originally Columbia released Mariah Carey's 'Daybreak,' which was slow, so

we went on 'Breakdown.' It's now the single."

Quick adds that he would likely jump on a newer record before increasing rotations on recurrences. "Our power recurrences are already played quite often and for a lot longer than other

'We still have to program the hit music regardless'

stations. The burnout factor would be too great. For reference, Usher's 'You Make Me Wanna ...' is still in power recurrent, which means three or four plays per day."

PDs asked for some uptempo secret weapons could cite only a handful; they often included titles by rap artists or songs that would be considered midtempo in a different environment. WCHB's Alexander mentions K.P. & Envyi, Will Smith, Carey's "Breakdown," and Karen Clark with Faith Evans. WPEG's Quick cites Missy Elliott and Destiny's Child. Holiday

names Lysette's "Young, Sad And Blue," which is the market's No. 8-selling single.

BASS MUSIC IS NO JOKE

In addition to recurrences and remixes, which are generally more rhythmic than the originals, the bass music phenomenon gets high marks. "Bass music, where people actually sing, is a new phenomenon," notes WEDR's Hollywood.

"It has made it more mainstream, with the likes of Ghost Town DJs' 'My Boo' and Inoj's 'Love You Down.' Now you have K.P. & Envyi's 'Swing My Way,' which is a tremendous help for us in terms of getting some tempo in there," he says. "I would recommend bass music to any programmer around the country as a way to speed things up. It's no longer a regional music genre."

PDs expect the tempo to pick up as the weather gets warmer. Says WPEG's Quick, "The labels will start to release more uptempo and party records in the spring and continue throughout the summer. It's just the way they plan."

L.A. OUTLET'S LAUNCH BOOSTED BY CONTEST

(Continued from preceding page)

was Mega that rose to the top. The station added the tag line "oldies with attitude" to complement its new moniker.

"Mega means grand, vast, all those good things, and it's a name that has never been used in the L.A. market before," says Austin. "It felt like it just fit the station, and it's also a bilingual word, which helps in this market."

Ironically, contest winner Margaret Aleman says she came up

with the idea for Mega after hearing syndicated personality Greg Laurie discuss the use of the word in the Bible on Christian talk station KKLA L.A.

"[Laurie] was talking about 'mega,' and what it meant when it was used in the Bible, and I changed to [KCMG], and they were talking about how they were still looking for a name," Aleman says. "I thought to myself, 'This just might work.'"



Playing the new KCMG (Mega 100 FM) Los Angeles \$235,000 Name the Station Contest, from left, are PD Harold Austin, morning man Boomer Servantez, winner Margaret Aleman, and morning man Gilbert Esquivel.

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In 1991, the British quintet EMF exploded onto the modern rock scene with "Unbelievable," an instant club and radio hit destined to become a staple of "Flashback" shows.

Seven years later, four blokes from Manchester, England, known as the Space Monkeys are mixing similar jump-around beats, bombastic techno samples, Britpop, hip-hop chants, and fun lyrics in "Sugar Cane," a single that surpasses "Unbelievable" on both the addiction and melodic meters.

"We took a bunch of inspirations and threw them into a stew," says Richard McNevin-Duff, the man behind the vocals, guitars, and loops. "Because we like a song with funk in it, we start from a groove and work to add rhythm and lyrics. We are a modern band, and we aren't afraid to use technology."

Aware of the comparisons to the aforementioned one-hit wonder and other English bands, McNevin-Duff is excited that his musical observation of club kids living too large is No. 37 on Modern Rock Tracks, but he doesn't want to be swallowed by success.



"We are a modern band, and we aren't afraid to use technology."
—Richard McNevin-Duff, Space Monkeys

"You can have fun without being a cartoon party band, intelligent without losing your sense of humor. We have had a slow build in England, but Interscope

is working the record hard. Brit bands often go to America with baggage and attitude. We respect the people there and check our arrogance at the airport."

He says the band owes Interscope big because it "gave money to match the expensive imagination" for the release of the album "The Daddy Of Them All," touring, and the heavily played video, directed by wacky visionary David LaChapelle and spiced up by intoxicating indie film princess Debi Mazar.

"Shooting our first video was a great experience. We spent two days in Queens and got to exchange ideas with David, who is full of them and knows how to execute them," McNevin-Duff says before lowering his voice to a devious level. "Debi looks great in a genie outfit. Who could have known our future would be full of lap dances from an actress?"

Billboard®

FEBRUARY 7, 1998

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
1	1	1	6	★★★No. 1★★★ GIVEN TO FLY 3 weeks at No. 1	PEARL JAM EPIC
2	3	4	15	3 AM YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
3	2	3	24	MY OWN PRISON MY OWN PRISON	CREED WIND-UP
4	5	6	9	TASTE OF INDIA NINE LIVES	AEROSMITH COLUMBIA
5	4	2	29	TOUCH, PEEL AND STAND DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
6	8	12	10	THE UNFORGIVEN II RELOAD	METALLICA ELEKTRA/EEG
7	6	7	15	WASH IT AWAY YOUR BODY ABOVE ME	BLACK LAB DGC/GEFFEN
8	9	11	9	TIME OF YOUR LIFE (GOOD RIDDANCE) NIMROD	GREEN DAY REPRISE
9	7	5	15	BACK ON EARTH THE OZZMAN COMETH	OZZY OSBOURNE EPIC
10	11	13	11	THE OAF (MY LUCK IS WASTED) IN LOVING MEMORY OF...	BIG WRECK ATLANTIC
11	12	15	8	SEX AND CANDY MARCY PLAYGROUND	MARCY PLAYGROUND CAPITOL
12	10	9	13	THE GIRL I LOVE BBC SESSIONS	LED ZEPPELIN ATLANTIC
13	14	17	6	SHELF IN THE ROOM DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
14	19	36	3	★★★AIRPOWER★★★ BLUE ON BLACK TROUBLE IS...	KENNY WAYNE SHEPHERD BAND REVOLUTION
15	13	8	12	THE MEMORY REMAINS RELOAD	METALLICA ELEKTRA/EEG
16	20	27	3	★★★AIRPOWER★★★ SUNSHOWER GREAT EXPECTATIONS THE ALBUM!	CHRIS CORNELL ATLANTIC
17	17	16	9	CLUMSY CLUMSY	OUR LADY PEACE COLUMBIA
18	18	21	6	★★★AIRPOWER★★★ SHE SAID "SCREAM 2" SOUNDTRACK	COLLECTIVE SOUL DIMENSION/CAPITOL
19	15	10	25	EVERLONG THE COLOUR AND THE SHAPE	FOO FIGHTERS ROSWELL/CAPITOL
20	16	14	18	ALMOST HONEST CRYPTIC WRITINGS	MEGADETH CAPITOL
21	28	32	5	SAINT OF ME BRIDGES TO BABYLON	THE ROLLING STONES VIRGIN
22	25	—	2	MY HERO THE COLOUR AND THE SHAPE	FOO FIGHTERS ROSWELL/CAPITOL
23	21	19	16	BOTH SIDES NOW MARCHING TO MARS	SAMMY HAGAR THE TRACK FACTORY/MCA
24	22	18	12	FLIP THE SWITCH BRIDGES TO BABYLON	THE ROLLING STONES VIRGIN
25	24	22	13	FORTY SIX & 2 AENIMA	TOOL FREEWORLD
26	27	25	11	WITHOUT EXPRESSION THE BEST THAT I COULD DO 1978-1988	JOHN MELLENCAMP MERCURY
27	30	30	6	SULLIVAN MONSOON	CAROLINE'S SPINE HOLLYWOOD
28	26	23	22	WALKIN' ON THE SUN FUSH YU MANG	SMASH MOUTH INTERSCOPE
29	23	20	20	SLOW RIDE TROUBLE IS...	KENNY WAYNE SHEPHERD BAND REVOLUTION
30	35	33	5	BLACK SEVENDUST	SEVENDUST TVT
31	33	40	3	DAMMIT (GROWING UP) DUDE RANCH	BLINK 182 CARGO/MCA
32	31	31	7	HAPPY ...SOMEWHERE MORE FAMILIAR	SISTER HAZEL UNIVERSAL
33	32	28	11	MOUTH "AN AMERICAN WEREWOLF IN PARIS" SOUNDTRACK	BUSH TRAUMA/INTERSCOPE/HOLLYWOOD
34	NEW ▶	1	1	WALK AWAY GRAND WORLD	COOL FOR AUGUST WARNER BROS.
35	36	35	8	THE GHOST OF TOM JOAD	RAGE AGAINST THE MACHINE EPIC
36	NEW ▶	1	1	BITTER SWEET SYMPHONY URBAN HYMNS	THE VERVE VCHUT/VIRGIN
37	29	24	15	DIRTY EYES BONFIRE	AC/DC EASTWEST/EEG
38	NEW ▶	1	1	BACK TO YOU MTV UNPLUGGED	BRYAN ADAMS A&M
39	38	38	18	AENIMA AENIMA	TOOL FREEWORLD
40	NEW ▶	1	1	YOU NOT ME FALLING INTO INFINITY	DREAM THEATER EASTWEST/EEG

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 107 mainstream rock stations and 81 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1998, Billboard/BPI Communications.

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FEBRUARY 7, 1998

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
1	1	1	15	★★★No. 1★★★ SEX AND CANDY MARCY PLAYGROUND	MARCY PLAYGROUND CAPITOL
2	2	2	11	TIME OF YOUR LIFE (GOOD RIDDANCE) NIMROD	GREEN DAY REPRISE
3	3	3	6	GIVEN TO FLY PEARL JAM	PEARL JAM EPIC
4	4	7	18	BITTER SWEET SYMPHONY URBAN HYMNS	THE VERVE VCHUT/VIRGIN
5	5	6	14	HOW'S IT GOING TO BE THIRD EYE BLIND	THIRD EYE BLIND ELEKTRA/EEG
6	8	8	12	BRICK WHATEVER AND EVER AMEN	BEN FOLDS FIVE 550 MUSIC
7	9	10	10	CLUMSY CLUMSY	OUR LADY PEACE COLUMBIA
8	6	4	17	3 AM YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
9	10	9	20	TOUCH, PEEL AND STAND DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
10	7	5	22	EVERYTHING TO EVERYONE SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
11	17	23	4	MY HERO THE COLOUR AND THE SHAPE	FOO FIGHTERS ROSWELL/CAPITOL
12	14	19	11	MY OWN PRISON MY OWN PRISON	CREED WIND-UP
13	12	14	18	DAMMIT (GROWING UP) DUDE RANCH	BLINK 182 CARGO/MCA
14	13	12	30	WALKIN' ON THE SUN FUSH YU MANG	SMASH MOUTH INTERSCOPE
15	11	11	16	MOUTH "AN AMERICAN WEREWOLF IN PARIS" SOUNDTRACK	BUSH TRAUMA/INTERSCOPE/HOLLYWOOD
16	18	20	7	WASH IT AWAY YOUR BODY ABOVE ME	BLACK LAB DGC/GEFFEN
17	16	18	13	BRIMFUL OF ASHA WHEN I WAS BORN FOR THE SEVENTH TIME	CORNERSHOP LUAKA BOP/ARNER BROS.
18	21	21	7	★★★AIRPOWER★★★ THE MUMMERS' DANCE THE BOOK OF SECRETS	LOREENA MCKENNITT QUINLAN ROAD/WARNER BROS.
19	15	13	28	EVERLONG THE COLOUR AND THE SHAPE	FOO FIGHTERS ROSWELL/CAPITOL
20	19	16	14	SWEET SURRENDER SURFACING	SARAH MCLACHLAN ARISTA
21	24	32	3	★★★AIRPOWER★★★ ALL AROUND THE WORLD BE HERE NOW	OASIS EPIC
22	20	17	14	DEADWEIGHT "A LIFE LESS ORDINARY" SOUNDTRACK	BECK LONDON/ISLAND
23	25	24	9	BEAUTIFUL DISASTER TRANSISTOR	311 CAPRICORN/MERCURY
24	27	27	13	KARMA POLICE OK COMPUTER	RADIOHEAD CAPITOL
25	23	22	9	ROYAL OIL LET'S FACE IT	THE MIGHTY MIGHTY BOSSTONES BIG RIG/MERCURY
26	NEW ▶	1	1	I WILL BUY YOU A NEW LIFE SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
27	22	15	21	TUBTHUMPING TUBTHUMPER	CHUMBAWAMBA REPUBLIC/UNIVERSAL
28	26	25	9	JANE SAYS KETTLE WHISTLE	JANE'S ADDICTION WARNER BROS.
29	35	—	2	SUNSHOWER GREAT EXPECTATIONS THE ALBUM	CHRIS CORNELL ATLANTIC
30	30	37	3	BRIAN WILSON ROCK SPECTACLE	BARENAKED LADIES REPRISE
31	NEW ▶	1	1	THE OAF (MY LUCK IS WASTED) IN LOVING MEMORY OF...	BIG WRECK ATLANTIC
32	28	33	4	GOING OUT OF MY HEAD BETTER LIVING THROUGH CHEMISTRY	FATBOY SLIM ASTRALWERKS/CAROLINE
33	39	—	2	WHY CAN'T WE BE FRIENDS FUSH YU MANG	SMASH MOUTH INTERSCOPE
34	33	40	18	OPEN UP YOUR EYES LEMON PARADE	TONIC POLYDORA/A&M
35	31	28	22	HITCHIN' A RIDE NIMROD	GREEN DAY REPRISE
36	32	39	3	GOODBYE IT MEANS EVERYTHING	SAVE FERRIS STARPOOL/EPIC
37	29	26	14	SUGAR CANE THE DADDY OF THEM ALL	SPACE MONKEYS FACTORY/CHINGON/INTERSCOPE
38	NEW ▶	1	1	HAPPY ...SOMEWHERE MORE FAMILIAR	SISTER HAZEL UNIVERSAL
39	NEW ▶	1	1	SHE SAID "SCREAM 2" SOUNDTRACK	COLLECTIVE SOUL DIMENSION/CAPITOL
40	NEW ▶	1	1	SUNDAY SHINING MAVERICK A STRIKE	FINLEY QUAYE 550 MUSIC



HITS!
IN
TOKIO

Week of January 11, 1998

- Together Again / Janet Jackson
- Only II / Enya
- Change The World / Babyface
Featuring Eric Clapton
- Tubthumping / Chumbawamba
- Be The Man / Celine Dion
- All Around The World / Oasis
- Gettin' Jiggy Wit It / Will Smith
- Madazulu / Deep Forest
- Spice Up Your Life / Spice Girls
- Feel So Good / Mase
- Pink / Aerosmith
- Every Nation / Red Hot R+B All Stars
- Spam / Save Ferris
- Back To You / Bryan Adams
- The Tree Knows Everything / Adam F
Featuring Tracy Thorn
- Do / Lisa Loeb
- Still A Thrill / Sybil
- A Song For Mama / Boyz II Men
- I'm A Tree / Imani Coppola
- Metal Blue America / Ken Ishii
- Roxanne '97 (Puff Daddy Remix) / Sting & The Police
- Stepping Stones / G. Love And Special Sauce
- Sweet Sweet Surrender / Samantha Cole
- Let's Get Started / All Saints
- Sunchyme / Dario G
- Remember / Repercussions
- Wish I Sang Like Marvin Gaye / Newtone
- Magic / D'Influence
- I Feel Love / Soul II Soul
- Delicious / Deni Hines
- My Heart Will Go On / Celine Dion
- Happiness / Kamasutra Featuring Jocelyn Brown
- Flip The Switch / The Rolling Stones
- Smack My Bitch Up / Prodigy
- Where Broken Hearted People Go / Brains Beat Beauty
- You're The One I Love / Shola Ama
- Bernadette / Paul Simon
- After 12, Before 6 / Sam Salter
- Mother / Puffy
- She's A Good Girl / Sleeper
- Barely There / The Pansies
- Truthfully / Lisa Loeb
- Aini Tsuite / Shikao Suga
- Time To Say Goodbye (Con Te Partiro) / Sarah Brightman
- I Never Loved You Anyway / The Corrs
- Tsuyoku Hakanai Monotachi / Cocco
- Tomorrow Never Dies / Sheryl Crow
- As Long As You Love Me / Backstreet Boys
- Don't Think About It / Adeva
- Men In Black / Will Smith

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3 FM J-WAVE

Station information available at:
<http://www.j-wave.co.jp>

FALL '97 ARBITRONS

12-plus overall average quarter hour shares (%) indicates Arbitron market rank.
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Call	Format	'96	'97	Sp '97	Su '97	Fa '97	Call	Format	'96	'97	Sp '97	Su '97	Fa '97	Call	Format	'96	'97	Sp '97	Su '97	Fa '97	Call	Format	'96	'97	Sp '97	Su '97	Fa '97														
MIAMI—(11)																																									
WPOW	top 40/rhythm	5.7	5.1	5.3	6.1	5.7	KCMO-AM	N/T	4.3	3.8	4.3	3.4	3.5	KLBJ-FM	album	5.3	5.1	6.3	6.4	6.7	KMMJ	AC	7.0	8.5	6.2	6.3	6.4														
WHQT	R&B adult	4.8	4.8	5.2	5.2	5.1	KYYS	AC	4.2	3.9	3.4	3.0	3.4	KAMX	AC	3.7	3.8	4.8	5.2	5.2	KLBJ-AM	N/T	5.0	4.8	4.7	4.6	4.9														
WLYF	AC	4.4	4.8	4.8	5.0	5.1	KCCX	modern	2.3	2.3	2.1	1.6	1.5	KEYI	oldies	5.3	4.4	5.3	4.5	4.2	KROX	modern	2.2	4.2	3.4	4.6	4.2														
WEDR	R&B	5.5	5.4	4.9	5.3	4.9	KPRT	religious	1.6	2.0	1.4	1.2	1.3	KPEZ	cls rock	4.3	5.0	5.3	5.1	3.9	KPZB	triple-A	3.6	3.8	3.9	2.9	3.6														
WAMR-FM	Spanish	4.4	5.4	4.6	4.8	4.5	KFEZ	adult std	.7	.6	1.2	1.5	1.1	KAJZ	jazz	3.0	2.5	2.4	2.5	2.6	KVET-AM	N/T	2.4	2.1	2.2	1.4	1.8														
WLVE	jazz	3.1	3.7	4.0	3.4	4.1	KCTE	sports	1.2	.6	.8	1.0	1.0	KELG	Spanish	1.1	.9	1.6	1.5	1.7	KICE	R&B adult	1.4	1.5	2.0	1.6	1.7														
WRMA	Spanish	4.5	3.8	4.0	3.7	3.9	RIVERSIDE, CALIF.—(29)																																		
WFLC	AC	2.8	3.1	3.8	3.1	3.8	KFRG	country	9.8	9.2	10.0	10.5	11.3	WTQR	country	10.6	12.0	10.7	9.5	10.4	WJMH	R&B	6.6	7.9	8.2	9.3	8.5														
WKIS	country	3.1	3.8	4.2	3.8	3.8	KGGI	top 40/rhythm	5.8	6.4	6.1	6.1	7.0	WJMG	AC	5.8	6.1	5.9	6.4	7.4	WKRR	cls rock	5.0	5.9	5.5	4.9	6.9														
WAQI	Spanish	3.9	3.9	4.3	4.4	3.5	KFI	N/T	8.6	7.7	7.5	6.4	6.1	WQMG-FM	R&B adult	8.2	7.0	5.5	7.0	6.4	WQMX	oldies	5.7	5.6	5.5	5.5	5.7														
WHYI	top 40	3.5	3.9	3.3	3.6	3.4	KOLA	oldies	4.7	4.1	4.4	4.9	4.2	WWSL	country	5.1	4.9	4.8	5.3	5.4	WKSI	AC	1.9	2.6	4.8	4.2	4.2														
WMXJ	oldies	3.5	3.1	3.1	3.6	3.4	KKBT	R&B	4.0	4.9	5.2	5.0	3.9	WWSL	AC	5.4	4.9	6.2	4.9	3.9	WPKM	country	2.5	2.2	2.9	3.0	3.8														
WBGW	cls rock	2.4	2.8	2.6	2.7	3.3	KKXX	modern	1.0	1.6	1.8	2.4	3.2	WWSJ	N/T	4.7	4.7	3.1	4.0	3.6	WWSJ	religious	2.3	1.8	1.6	.9	2.2														
WZTA	album	3.3	3.6	3.5	3.3	3.3	KSCA	Spanish	.7	1.6	2.0	2.3	3.2	WWSJ	country	2.3	1.8	1.6	1.5	1.3	WWSJ	modern	2.8	2.5	1.8	2.9	1.8														
WTMI	classical	2.7	2.5	3.1	2.8	3.0	KOST	AC	3.5	3.6	3.1	2.1	3.0	WWSJ	top 40	1.6	1.3	1.6	1.5	1.3	WWSJ	country	2.0	1.4	1.1	1.7	1.3														
WQAM	sports	1.8	1.6	1.4	2.4	2.8	KCAL-FM	album	1.9	3.4	2.9	3.8	2.9	WWSJ	modern	2.9	3.7	3.0	3.2	2.2	WWSJ	album	5.0	4.1	4.4	4.0	4.1														
WXDJ	Spanish	4.4	3.1	3.3	3.6	2.8	KLOS	album	3.2	3.1	2.5	2.9	2.9	WWSJ	country	2.3	2.8	2.4	2.9	3.4	WWSJ	modern	1.7	2.1	2.3	4.4	3.2														
WINZ	N/T	2.0	2.3	2.1	1.8	2.7	KWRP	easy	2.5	3.8	2.6	3.5	2.8	WWSJ	album	5.0	5.4	5.8	5.0	3.1	WWSJ	jazz	3.0	3.1	2.9	2.8	2.2														
WCMQ-FM	Spanish	2.8	3.1	2.2	2.2	2.4	KSSE	Spanish	3.1	2.3	2.4	2.0	2.7	WWSJ	top 40	2.6	2.9	2.8	2.1	2.4	WWSJ	adult std	.9	1.2	.4	1.9	2.0														
WQBA-AM	Spanish	2.5	2.7	2.0	2.5	2.4	KCBS-FM	cls rock	2.0	2.7	2.6	2.9	2.4	WWSJ	top 40	2.6	2.9	2.8	2.1	2.4	WWSJ	R&B adult	1.6	1.4	2.4	2.3	1.9														
WPLL	AC	2.0	2.2	2.1	2.3	2.3	KLVE	Spanish	2.3	1.6	2.3	2.1	2.3	WWSJ	Spanish	2.3	1.6	2.3	2.1	2.3	WWSJ	religious	.6	.8	.9	1.6	1.8														
WVMA	Sports	2.0	2.1	2.4	2.1	1.7	KTWV	jazz	3.3	2.8	2.6	1.9	2.1	WWSJ	N/T	1.5	1.9	2.0	1.8	1.9	WWSJ	adult std	3.8	3.4	3.3	2.0	1.3														
WSUA	Spanish	1.7	1.4	1.5	1.4	1.6	KNX	N/T	1.5	1.9	2.0	1.8	1.9	WWSJ	N/T	3.3	2.4	2.2	1.4	1.4	WWSJ	N/T	1.5	1.8	1.3	1.8	1.3														
WIOD	N/T	3.3	2.4	2.2	1.4	1.4	KLAC	adult std	1.0	.9	1.1	1.8	1.6	WWSJ	N/T	.3	2.1	1.8	1.7	1.4	WWSJ	R&B oldies	.8	1.3	1.2	—	1.2														
WJNA	N/T	.3	2.1	1.8	1.7	1.4	KROQ	modern	2.3	1.7	2.1	2.4	1.6	WWSJ	Spanish	1.5	1.9	1.9	1.6	1.2	WWSJ	cls rock	1.3	.9	1.1	.9	1.2														
WRTO	Spanish	1.5	1.9	1.9	1.6	1.4	KBIG	AC	2.1	3.5	2.2	2.0	1.4	DAYTON, OHIO—(54)																											
WAVS	ethnic	1.2	1.0	.9	1.3	1.0	KLSX	N/T	.8	1.2	1.0	1.8	1.4	WHKO	country	12.1	11.3	12.8	13.2	13.6	WHMX	AC	7.3	8.6	9.1	8.9	8.7														
MINNEAPOLIS/ST. PAUL—(14)																																									
WCCO	N/T	12.3	13.0	11.5	11.6	12.3	KPWR	R&B	2.3	2.5	2.4	1.6	1.4	WWSJ	top 40	6.3	4.5	5.6	5.2	4.6	WWSJ	modern	4.1	3.5	3.3	4.0	4.5														
KQRS-FM	album	11.9	11.3	10.4	10.5	11.2	KRTH	oldies	2.0	2.3	2.2	2.4	1.4	WWSJ	album	6.9	6.3	7.0	7.0	6.5	WWSJ	album	4.9	6.7	7.0	5.9	6.3														
KEEY	country	5.6	6.4	6.9	7.5	8.0	KGGO	classical	1.0	.9	1.3	1.0	1.3	WWSJ	N/T	6.1	6.3	5.8	5.3	5.3	WWSJ	top 40	6.3	4.5	5.6	5.2	4.6														
KDWB	top 40	7.5	6.4	6.9	8.1	7.8	KLBB	AC	—	.8	.7	.8	1.1	WWSJ	top 40	6.3	4.5	5.6	5.2	4.6	WWSJ	adult std	4.1	3.5	3.3	4.0	4.5														
WLTE	AC	6.1	6.8	6.7	6.5	6.3	KCAL-AM	Spanish	.8	.8	.7	.8	1.1	WWSJ	modern	3.8	3.5	3.9	3.3	4.5	WWSJ	cls rock	5.0	4.2	4.7	4.3	3.9														
KSTP-FM	AC	5.3	5.4	5.2	6.1	5.3	KELT	AC	—	.8	.7	.8	1.1	WWSJ	N/T	6.1	6.3	5.8	5.3	5.3	WWSJ	N/T	6.1	6.3	5.8	5.3	5.3														
KSTP-AM	N/T	5.4	5.2	5.0	4.5	5.0	WTMJ	N/T	10.5	9.3	8.9	10.4	11.1	WWSJ	top 40	6.3	4.5	5.6	5.2	4.6	WWSJ	adult std	4.1	3.5	3.3	4.0	4.5														
KQQL	oldies	5.1	5.4	5.0	5.3	4.5	WLZR-AM-FM	album	6.8	6.9	7.0	5.9	6.8	WWSJ	modern	3.8	3.5	3.9	3.3	4.5	WWSJ	modern	3.8	3.5	3.9	3.3	4.5														
KTCZ	triple-A	3.8	3.6	4.4	4.5	4.0	WMLL	country	8.0	7.6	7.7	8.2	6.6	WWSJ	cls rock	5.0	4.2	4.7	4.3	3.9	WWSJ	N/T	4.1	3.8	4.2	4.5	3.3														
WRQC	album	5.0	4.3	4.5	3.1	3.8	WMLH	cls rock	6.7	6.8	6.9	7.1	6.2	WWSJ	N/T	4.9	4.2	3.4	3.3	3.2	WWSJ	oldies	2.4	2.9	4.0	4.0	3.0														
KMJZ	jazz	2.4	2.4	3.1	2.9	2.9	WOKY	adult std	5.7	5.6	5.6	5.7	5.8	WWSJ	R&B	4.9	4.2	3.4	3.3	3.2	WWSJ	R&B adult	2.2	1.7	1.2	1.8	2.6														
KXKR	album	6.0	5.6	4.6	4.5	2.8	WOKV	R&B	7.4	7.4	6.1	6.8	5.3	WWSJ	album	1.8	1.3	1.5	1.8	1.8	WWSJ	country	1.8	1.3	1.5	1.8	1.8														
KFAN	sports	2.1	1.8	1.8	1.4	2.6	WOKT	AC	5.5	5.6	6.0	5.6	5.2	WWSJ	modern	1.3	.9	1.1	.7	1.5	WWSJ	easy	1.3	.9	1.1	.7	1.5														
KZNR/KZMZ/KZMT	modern	1.7	1.9	2.6	1.9	2.0	WOMX	AC	5.4	5.4	5.2	3.8	4.9	WWSJ	N/T	5.3	5.7	5.0	4.2	4.3	WWSJ	religious	1.8	1.6	2.1	1.7	1.2														
KLBB/WLON	adult std	2.3	2.7	2.4	1.9	1.6	WISN	N/T	5.3	5.0	4.7	3.8	4.0	WWSJ	oldies	4.1	4.0	4.7	3.8	4.0	WWSJ	religious	1.8	1.6	2.1	1.7	1.2														
TAMPA, FLA.—(21)																																									
WFLZ	top 40	7.9	9.5	9.5	10.4	9.3	WZTR	AC	3.1	3.9	4.1	3.5	3.7	WWSJ	album	2.5	—	—	—	—	WWSJ	country	1.4	1.7	1.3	1.7	1.1														
WQYK-FM	country	7.9	8.2	6.8	7.2	8.3	WLUM	modern	3.7	3.8	3.2	3.3	3.3	WWSJ	top 40	1.4	—	—	—	—	WWSJ	country	12.6	12.2	12.4	13.3	13.4														
WDUV	adult std	6.6	8.1	6.7	8.7	7.1	WPNT	AC	.8	1.2	1.7	4.3	3.3	WWSJ	AC	6.9	6.9	8.2	5.1	7.6	WWSJ	cls rock	7.6	7.1	6.1	5.4	6.3														
WWRM	AC	5.6	5.6	6.1	4.6	6.5	WVAM	AC	2.4	2.2	1.6	2.5	2.7	WWSJ	R&B	7.4	7.7	8.5	8.3	6.2	WWSJ	modern	6.6	5.4	6.1	5.5	6.0														
WFLA	N/T	6.9	5.8	6.4	7.1	6.3	WVJZ	jazz	2.7	2.8	2.7	3.4	2.6	WWSJ	R&B adult	6.6	6.3	7.1	5.5	5.1	WWSJ	religious	3.5	3.4	4.4	3.9	5.1														
WTBT	cls rock	1.8	2.2	2.9	2.8	5.5	WFMR	classical	1.9	1.8	2.3	2.0	2.5	WWSJ	oldies	4.8	5.7	3.8	6.5	5.0	WWSJ	AC	4.6	6.1	4.7	6.0	5.0														
WXTB	album	5.2	4.8	5.3	4.9	4.5	WNOV	R&B																																	

Making Waves As Vocalist In 'Titanic,' Norway's Sissel Eyes U.S. Breakthrough

STEAMING AHEAD: Norwegian chanteuse Sissel is not one inclined to satisfy herself with the moment.

Over her 12-year career, beginning as a child prodigy at 16, Sissel Kyrkjebø has become a household name in Scandinavia, performed at the opening ceremonies of the 1994 Winter Olympics in Lillehammer and, currently, is riding the top 10 across Europe alongside L.A. rapper Warren G on "Prince Igor."

And, oh yes, then there's "Titanic," in which her haunting vocals, draped throughout James Horner's magnificent score, are being heard by millions in most every nation around the world. For many, it's the first exposure to this lily-voiced singer's prowess and an unforgettable element of the movie experience.

Her next move: to not only court but conquer the U.S. with an English-language project in development with PolyGram, her international label. Sissel



SISSSEL

sel will team with Ric Chertoff, known for his work with Joan Osborne and the Chieftains (with whom Sissel has toured and recorded), and is set to enter the studio during the first quarter of 1998.

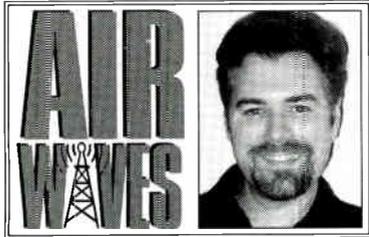
"Even I'm not sure what it's going to sound like yet," says the graceful 28-year-old artist over a relaxed lunch amid first-round meetings for the project in New York. "The reason I wanted to work with people outside of Scandinavia is to get another flavor in my music. I have my Scandinavian background, and that's important, but I'd like to add something new to make it more interesting."

In her traditional context, Sissel is best known for her collections of Nordic hymns and folk and gospel songs, sometimes infused with jazz and pop leanings. Her five albums there have sold a total of 2 million copies, according to PolyGram—this, with Norway's population of 4.5 million. Along the way, she has shattered sales records in the country and is treated like royalty at home.

But statistics aside, it is the purity and simple beauty of her singing that so distinguish the abilities of Sissel, no matter the language or musical setting. Horner had invited the singer to participate in the score for the Harrison Ford/Brad Pitt vehicle "The Devil's Own," but she was touring at the time. "He told me, 'Don't worry, I want to use you for another project that I have, one that might be even better,'" Sissel recounts in the understatement of the year.

Says Horner, "I knew that I wanted to use a solo voice that would represent not only the love story, but also the heart and humanity of the film. One of the most beautiful things about Sissel's voice is its stunning purity. I wanted to give 'Titanic' a majesty and a sweep yet, at the same time, wanted to preserve the very real human emotions that people on board must have

resent not only the love story, but also the heart and humanity of the film. One of the most beautiful things about Sissel's voice is its stunning purity. I wanted to give 'Titanic' a majesty and a sweep yet, at the same time, wanted to preserve the very real human emotions that people on board must have



by Chuck Taylor

felt for the exhilaration of boarding Titanic, all the way through the tragic sinking and aftermath.

"I will forever associate the opening credits, Jack and Rose's love for one another, and the closing scenes of 'Titanic' with Sissel's haunting voice," Horner adds.

The recording of her vocals—which, with no words, play like an instrument themselves—took place in Los Angeles over the course of about a month, sometimes with just synthesizers or a flute and bagpipes, other times with a full orchestra. Sissel was able to watch a number of the scenes on a screen in the studio as she recorded, which, she says, was not always a comfortable advantage.

"There were times I just couldn't watch it because it was too strong, too emotional—not just the dramatic scenes, but also the emotional love scenes," she says. "There's one where they stand [on the bow], and [Jack] asks [Rose] to fly; at one point, I couldn't watch it, because it was so strong when they touch hands, and they just hold each other."

Having now seen the completed movie, Sissel offers an enthusiastic nod of support. "I was so carried away by it, I had to go home afterward and listen to the CD. Usually, I never listen to anything that I'm part of, but I just wanted to get in the same mood again."

She is, of course, far from alone. Around much of the world, the film "Titanic" and its score are just off and running, but in the U.S., it has already become a phenomenon beyond comparison. While the movie has brought in an unprecedented \$20 million for each of its first five weekends in the U.S., the soundtrack is the fastest-selling original motion picture score ever. With triple-platinum stature in less than seven weeks, the Sony Classical album—which also features Celine Dion's smash "My Heart Will Go On"—has been No. 1 on the Billboard 200 for the past three weeks. It is the first score to ring the bell since Vangelis' "Chariots Of Fire" in 1982.

Which is about the time that the 14-year-old Sissel was striving to get comfortable in front of a crowd, inspired by the soaring vocals of Kate Bush and Barbra Streisand. "I always had a dream of standing on a stage with the spotlight on me as I just sang," she says. "I had a hobby,

and suddenly I was not only singing in one children's choir; I was singing in four."

One of them gave a televised performance in which Sissel sang a solo, which led to numerous invitations to sing at hospitals, at nursing homes, and in prisons. From this and further TV exposure, she caught the ear of music industry executives at a label called Noah/Kantate, who signed the sweet balladeer at 16.

"I was singing romantic, innocent songs, and the media pictured me like an angel. People were always putting me on a pedestal; it didn't help that I loved to sing in churches and went on church tour," she says, smiling. At one point, Sissel even played Maria Von Trapp in a Scandinavian staging of "The Sound Of Music" (as well as Solveig in Ibsen's "Peer Gynt").

But unlike many child stars who must make deliberate—and often ineffective—efforts to change public perceptions as they grow up, fate lent Sissel a hand. At 20, she married a man not only twice her age, but a divorcee. "People were like, 'Oooh,'" Sissel says. "Some were clapping, others asking, 'What is she doing?' It was a riot."

Then, she says with amusement, "people noticed that I was just an ordinary human being and didn't have wings at all. It just took them a while to understand that even though I was 20, I was not 16." She and her husband now have a daughter, Ingrid, who turns 2 this month.

In 1994, Sissel released what is considered her finest work to date, "Innerst I Sjelen," her first work on PolyGram (Billboard, March 12, 1994; Reviews, April 9, 1994). It remains one of the best-selling albums in Norway ever.

She is now riding a new wave of success as the vocalist backing Warren G on an intriguing rap/opera reworking of Alexander Borodin's classic "Prince Igor." While Warren G's rap is unremarkable, the uprising of Sissel's crystal clear vocals on the opera's main theme in Italian—her initial entry in opera—is novel and affecting. The song is No. 6 on Music & Media's Eurochart singles listing for the week ending Jan. 17. It is due for U.S. release shortly.

"I loved the mix between opera and rap because it was fresh," Sissel says. "I loved it because of the melody and the combination of styles. This was something new for me, and it was fun."

But obviously still not enough to satiate the ambitions of this performer on the brink. As she now looks toward her upcoming U.S. solo project, it is with humility and pride that she considers the idea of greater fame and success.

"People I meet on the street at home, old aunties, have been saying to me for years, 'Oh, Sissel, when are you going international?'" she says. "It's not so important for me to have this kind of success, because I've already had success. For me, it's the challenge. Even if this U.S. album turns me into a star, tomorrow I'll have to change my daughter's diapers anyway."

Reach radio editor Chuck Taylor by E-mail at ctaylor@billboard.com.

Chicago's Brandmeier Back On The Air Live From L.A.

CHICAGO RADIO LEGEND Jonathon Brandmeier is back on the air in the Windy City—by way of Los Angeles. What does he have to show for the months he's been off the air? A new boss, new studios, and a new time slot (mIDDAYS, following Howard Stern) at N/T KLSX L.A. and talk/classic rock hybrid WCKG Chicago. The only downside seems to be that he's behind the mike sooner than he expected.

When engineers promised CBS head Mel Karmazin that Brandmeier's new studios would be done in 12 days, "I was laughing my head off," Brandmeier says. "Anyone who's been in radio or had to deal with anything technological like that knows [that] when someone says to you it's going to be done, you don't believe it. So, I'm thinking to myself, 'This is going to be beautiful. I signed a sweet deal. I don't start work until maybe February.'

Boom! We're on the air Jan. 12 from L.A. to Chicago. We're on the air Jan. 19 in L.A. and Chicago."

When Brandmeier was hosting mornings at top 40 KZZP Phoenix in the early '80s, Jim deCastro, then GM of album WLUP Chicago, offered him a top five market and creative freedom. "He said, 'Hey man, let's just go have some fun. High school with money.' And you know what? He's a man of his word. He said it, and he lived it. He walked it all the way to the very end.

"It was 55 minutes of music before I got there. I'm seriously talking Ozzy Osbourne, and when I got there, Tim Sabeau was the PD. Jim deCastro was GM, and the first time I got on the air I play Kenny Loggins' 'Keep The Fire.' And I start talking and doing my show. These people are calling, 'You stupid son of a bitch! You suck!' But, you know, 'You want freedom? You got freedom man. Here's the rope. Go hang yourself.'"

Fast forward to the late '90s. As consolidation swept through Chicago, the Loop was sold and sold again, and eventually Brandmeier found himself negotiating a deal with Chancellor that would add L.A.'s KYSR (Star 98.7) to his empire.

"I never worked for Chancellor," Brandmeier says. "It's when [Evergreen, WLUP's owner, merged with Chancellor] that things got nuts. I didn't quite know who they were once that combination happened. I was ready to go to work two separate times. I had a fully executed contract on their desks two separate times, and they said, 'Uh, we'll get back to you. We got a meeting. Chancellor wants to take another look at it, and what about restructuring it this way, and hey, you know what, we can't do

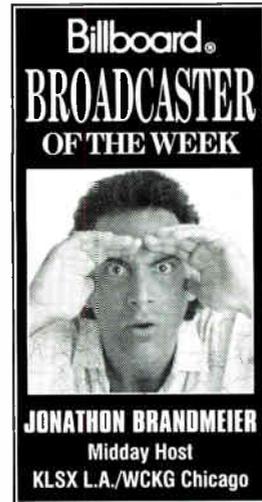
it until the end of your contract. We need more of an extension. We need 19 months, 21 months.'

"I said, 'No. I'm only fulfilling the terms of my Loop deal. That was what I agreed to.' I'm sitting here going, 'You owe me something.' And they're saying, 'No, we don't.' And I'm saying, 'Yes, you do.' And they said, 'No, we don't.'

"I said, 'You know what? This is stupid. I'm not going to fight this.

This is crazy. They've got \$80 billion. I'm not going to go to court with these guys. Let's find a way to settle this like gentlemen,' and we settled it. I wrote a note to deCastro. I said I'll only remember the good times. We had a great run together. There's no hard feelings there."

Brandmeier says he sensed something was wrong as he sat in the office of KYSR GM Ken Christiansen while Chancellor's Larry Wert negotiated a deal for Brandmeier to host



mornings there. "[Wert] walked out of the room, and I looked at the GM. I said, 'Ken, can I ask you a question? It just feels to me that I'm being shoved down your throat here. Like, there's not really a lot of thought into this.' And he goes, 'Can I say it? That's what I feel, too.' I'm hearing that from the GM! The PD says to me, 'What do you do on the air? Can I get a tape of your show? What do you sound like?'"

At CBS, he feels more comfortable. "When you get to this point in your career, they know exactly the show they're buying into. They don't tell you what they want you to do. They are professionals, and they know that I'm a professional and I've done my job for many years. I don't need to have my hand held. They treat you just like a pro. I have never been treated like this. This company is first-class. What they say, they do."

He was most impressed by Karmazin's willingness to work with CBS talent. After settling on a deal, Brandmeier saw the KLSX studios. "I said, 'I can't work in these studios. I have too much stuff.' [Karmazin told] GM Bob Moore, 'I don't care if he broadcasts from his goddamn car; get him on the air!' After that call came, it was like, 'Here's what we're going to do. We're going to build you a studio.' He cares about his talent, and that's what came through loud and clear.

"It was the fastest deal I've ever been involved in. It was like, bang, boom, boom. 'Get it done. Got it? Good. OK.' I said, 'Can I call you again if I have any problems?' He said, 'Yeah. Call me again in three years.' I don't think he's kidding. So, I don't plan on it until 2001."

MARC SCHIFFMAN

Music Video

PROGRAMMING

VH1 Taps Tierney; Canadian Monitoring Issues For BDS

NEW VH1 EXEC: As expected, VH1 has appointed a new VP of music programming. Mike Tierney joins VH1 from top 40 station KUBE Seattle, where he was PD. He replaces Lee Chesnut, who left VH1 in November. Tierney, who assumes his new position Feb. 15, will be responsible for helping direct VH1's music content, including choosing the clips shown on the network.

BDS CANADIAN ALERT: Reaction to the Eye's recent survey of music video networks (Billboard, Jan. 17) has raised questions over how Broadcast Data Systems (BDS) is monitoring the videos shown on Canadian music video networks. The survey chose a random week (Dec. 22-28, 1997, for U.S. networks; Dec. 19-25, 1997, for Canadian networks) and posted the BDS monitor results of which networks played the most video titles.

Canadian network MuchMusic actually showed more videos (an average of 37 clips a day) than what was reported by BDS. Most of these videos omitted from the BDS report are clips that are more than 2 years old. BDS does not monitor these older videos for Canadian music video networks, but it does for U.S. music video networks.

BDS Canadian representative Paul Tutch explains, "BDS has just gotten started in Canada, and right now we don't have the means to monitor older videos, but that will change in the near future. Right now, we can only monitor currents and re-currents for Canadian networks."

Currents are defined as newly released videos or videos whose songs are on the radio or sales charts. Re-currents are loosely defined as videos available for more than 30-40 weeks that may have dropped from the charts but are still getting airplay.

After further investigation, the Eye discovered that, according to BDS, some record labels are not making the distinction for BDS to monitor, or "load," their videos for

the Canadian networks. If a record company does not tell BDS to load its videos for Canadian formats, these videos won't be detected by BDS for Canadian music video networks.

Videos still need to be sent to BDS headquarters in Kansas City, Mo., regardless of which network in the U.S. or Canada ends up showing the videos. Record companies interested in having BDS monitor their videos on Canadian networks must then indicate which format(s) they want loaded for a specific video. The

four formats are Canadian country, Canadian AC, Canadian top 40, and Canadian rock. Canadian country clips will be monitored for CMT Canada, while the other three formats are monitored for MuchMusic and Music Plus.

Tutch says that anyone with further questions about BDS video monitoring in Canada can contact him directly. He can be reached by phone at 905-853-6657, by fax at 905-853-6403, or by E-mail at ptuch@neptune.on.ca.

THE EYE



by Carla Hay

ON THE MOVE: MTV has named Paul DeBenedittis director of planning and scheduling. He comes to MTV from the USA Network, where he was director of program acquisitions and planning. . . Johnna Lister has exited her video promotion post at the Work Group and joined the Box as music director. Meanwhile, Oren Tishman is now handling video promotion duties for local and regional shows out of the Work Group's New York office. . . Director Kevin Kerslake has left Silvey & Co. to start his own production company, Gigantic. . . Director Floria Sigismondi is now with London-based Academy. . . Andy Schuon, former executive VP of programming for MTV, has been named to the board of directors for Hot Topic. Headquartered in Pomona, Calif., Hot Topic is a mall-based specialty retailer that carries music-influenced merchandise aimed at 12- to 22-year-olds.

PRODUCTION NOTES

LOS ANGELES

For "Gone Till November," Wyclef Jean and DNA director Francis Lawrence borrowed a terminal at Los Angeles International Airport. Bob Dylan was a surprise guest.

Villains director Joseph Kahn earned some Benjamins by directing Mase's clip for "What You Want." The video features Total.

NEW YORK

Dar Williams and director Caitlin Felton (fresh off Paula Cole's "Where Have All The Cowboys Gone?") used the Brooklyn Botanical Garden to film the video for "What

Do You Hear In These Sounds."

NASHVILLE

Marc Ball directed "One Step Ahead Of The Storm" by Tracy Lawrence, who portrays several characters in the time-travel-themed clip.

OTHER CITIES

Ska act the Pietasters cavorted around their hometown of Washington, D.C., with director Grady Cooper to shoot "Out All Night."

Montana was home to director Steven Goldman's video crew when he worked with Wade Hayes on "Wichita Lineman."

FOR WEEK ENDING JANUARY 25, 1998

Billboard

Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 Janet, Together Again
- 2 SWV, Rain
- 3 Wyclef Jean, Gone Till November
- 4 JD feat. Da Brat, The Party Continues
- 5 Usher, Nice & Slow
- 6 Puff Daddy, Been Around The World
- 7 Lord Tariq & Peter Gunz, Deja Vu
- 8 LL Cool J, Father
- 9 2Pac, I Wonder If Heaven Got A Ghetto
- 10 Jody Watley, Off The Hook
- 11 The Notorious B.I.G., Sky's The Limit
- 12 Mary J. Blige, Seven Days
- 13 Missy "Misdemeanor" Elliott, Beep Me 911
- 14 Magoo And Timbaland, Luv 2 Luv U
- 15 Will Smith, Gettin' Jiggy Wit It
- 16 Elusion, Reality
- 17 Aretha Franklin, A Rose Is Still A Rose
- 18 Brian McKnight, Anytime
- 19 Busta Rhymes, Dangerous
- 20 Mic Geronimo, Nohin' Move But The Money
- 21 Queen Pen, All My Love
- 22 The Lox, If You Think I'm Jiggy
- 23 K-Ci & JoJo, All My Life
- 24 Boyz II Men, A Song For Mama
- 25 Ol Skool, Am I Dreaming
- 26 Ice Cube, We Be Clubbin'
- 27 Jay-Z, The City Is Mine
- 28 Ginuwine, Only When Ur Lonely
- 29 Uncle Sam, I Don't Ever Want To See You
- 30 Destiny's Child, No, No, No

*** NEW ONS ***

- Lost Boyz, What's Wrong
Mad Kutz, Shake Dat
Prince Be feat. Ky-Mani, Gotta Be... Movin' On Up
Mariah Carey, Breakdown
Jagged Edge, Gotta Be
Beenie Man, Who Am I



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 John Michael Montgomery, Angel In My Eyes
- 2 Bryan White, One Small Miracle
- 3 Sammy Kershaw, Love Of My Life
- 4 Anita Cochran, What If I Said
- 5 Shania Twain, Don't Be Stupid
- 6 Deana Carter, Did I Shave My Legs For This?
- 7 The Kinleys, Just Between You And Me
- 8 Reba McEntire, What If
- 9 Paul Brandt, A Little In Love
- 10 Brooks & Dunn, He's Got You

- 11 Clay Walker, Then What
- 12 Lila McCann, I Wanna Fall In Love
- 13 Neal McCoy, If You Can't Be Good
- 14 Tracy Byrd, I'm From The Country
- 15 Jo Dee Messina, Bye, Bye
- 16 Matraca Berg, Back In The Saddle
- 17 Kevin Sharp, There's Only You
- 18 Toby Keith, Dream Walkin'
- 19 Trace Adkins, Lonely Walk' Leave Me Alone
- 20 Trisha Yearwood, Perfect Love
- 21 Sawyer Brown, Another Side
- 22 Daryle Singletary, The Note
- 23 Wynonna, When Love Starts Talkin'
- 24 Tracy Lawrence, One Step Ahead Of The Storm
- 25 Martina McBride, A Broken Wing
- 26 Wade Hayes, The Day That She Left Tulsa
- 27 Paul Brandt, What's Come Over You
- 28 Melodie Crittenden, Broken Road
- 29 Sherrie Austin, One Solitary Tear
- 30 Dixie Chicks, I Can Love You Better
- 31 David Kersh, If I Never Stop Lovin' You
- 32 JC Jones, One Night
- 33 Delbert McClinton, Sending Me Angels
- 34 Chely Wright, Just Another Heartache
- 35 Chris Cummings, The Kind Of Heart That Breaks
- 36 Kris Tyler, What A Woman Knows
- 37 Great Divide, Never Could
- 38 Blackhawk, Postmarked Birmingham
- 39 David Lee Murphy, Just Don't Wait Around
- 40 Mila Mason, Closer To Heaven
- 41 The Mavericks, To Be With You
- 42 Bellamy Brothers, Catahoula
- 43 Clint Black, Something That We Do
- 44 Shania Twain, Love Gets Me Every Time
- 45 Kenny Chesney, That's Why I'm Here
- 46 Rhett Akins, Better Than It Used To Be
- 47 Jim Brickman feat. Martina McBride, Valentine
- 48 Lorrie Morgan, Go Away
- 49 Rhett Akins, More Than Everything
- 50 George Strait, Carrying Your Love With Me

† Indicates Hot Shots

*** NEW ONS ***

- Gary Allan, It Would Be You
Mindy McCready, You'll Never Know



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Puff Daddy, Been Around The World
- 2 Green Day, Time Of Your Life
- 3 Matchbox 20, 3 AM
- 4 Marcy Playground, Sex And Candy
- 5 Mariah Carey, Breakdown
- 6 Will Smith, Gettin' Jiggy Wit It
- 7 Metallica, The Memory Remains
- 8 Busta Rhymes, Dangerous
- 9 Sarah McLachlan, Sweet Surrender
- 10 Backstreet Boys, As Long As You Love Me
- 11 Everclear, Everything To Everyone
- 12 Lorcane, I Can Love You Better
- 13 Oasis, All Around The World
- 14 Daft Punk, Around The World

- 15 Aerosmith, Pink
- 16 Az, Nas, Nature And Dr. Dre, Phone Tap
- 17 Neal McCoy, If You Can't Be Good
- 18 Bryan Adams, Back To You
- 19 Spice Girls, Too Much
- 20 Wyclef Jean, Gone Till November
- 21 Our Lady Peace, Clumsy
- 22 Third Eye Blind, How's It Going To Be
- 23 Blink 182, Dammit
- 24 Usher, Nice & Slow
- 25 Janet, Together Again
- 26 LL Cool J, Father
- 27 Celine Dion, My Heart Will Go On
- 28 Fiona Apple, Never Is A Promise
- 29 Fat Boy Slim, Going Out Of My Head
- 30 Boyz II Men, A Song For Mama
- 31 Savage Garden, Truly Madly Deeply
- 32 Lisa Loeb, I Do
- 33 Puff Daddy, It's All About The Benjamins
- 34 Chumbawamba, Tubthumping
- 35 LSG, My Body
- 36 Erick Semon, Keith Murray & Redman, Rapper's...
- 37 K-Ci & JoJo, All My Life
- 38 Smash Mouth, Why Can't We Be Friends
- 39 Duncan Sheik, Wishful Thinking
- 40 The Notorious B.I.G., Sky's The Limit
- 41 Dru Hill, We're Not Making Love No More
- 42 Crystal Method, Keep Hope Alive
- 43 Sugar Ray, Fly
- 44 Billie Myers, Kiss The Rain
- 45 Loreena McKennitt, The Mummers' Dance
- 46 Deftones, My Own Summer
- 47 The Notorious B.I.G., Mo Money Mo Problems
- 48 Mase, Feel So Good
- 49 Celine Dion, Because You Loved Me
- 50 Sublime, Santeria

** Indicates MTV Exclusive

*** NEW ONS ***

- The Rolling Stones, Saint Of Me
Foo Fighters, My Hero
Jimmy Ray, Are You Jimmy Ray?
Days Of The New, Shelf In The Room
Everclear, I Will Buy You A New Life
Mase, What You Want
Brian McKnight, Anytime



30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Clay Walker, Then What
- 2 Lila McCann, I Wanna Fall In Love
- 3 Brooks & Dunn, He's Got You
- 4 Sammy Kershaw, Love Of My Life
- 5 Shania Twain, Don't Be Stupid
- 6 Reba McEntire, What If
- 7 Wade Hayes, The Day That She Left Tulsa
- 8 Anita Cochran, What If I Said
- 9 Trace Adkins, The Rest Of Mine
- 10 Dixie Chicks, I Can Love You Better
- 11 Bryan White, One Small Miracle
- 12 David Lee Murphy, Just Don't Wait Around
- 13 Neal McCoy, If You Can't Be Good

- 14 Daryle Singletary, The Note
- 15 Chely Wright, Just Another Heartache
- 16 David Kersh, If I Never Stop Lovin' You
- 17 Kinleys, Just Between You And Me
- 18 Deana Carter, Did I Shave My Legs For This?
- 19 Tracy Byrd, Don't Take Her She's All I Got
- 20 Kevin Sharp, She's Sure Taking It Well
- 21 Kris Tyler, What A Woman Knows
- 22 Kevin Sharp, There's Only You
- 23 Tim McGraw, Everywhere
- 24 Kenny Chesney, She's Got It All
- 25 Raybon Bros., Butterfly Kisses
- 26 LeAnn Rimes, How Do I Live
- 27 Chely Wright, Shut Up And Drive
- 28 Michael Peterson, From Here To Eternity
- 29 Vince Gill, You And You Alone
- 30 The Kinleys, Please

*** NEW ONS ***

Martina McBride, Valentine



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Paula Cole, I Don't Want To Wait
- 2 Celine Dion, My Heart Will Go On
- 3 Smash Mouth, Walkin' On The Sun
- 4 Chumbawamba, Tubthumping
- 5 Savage Garden, Truly Madly Deeply
- 6 Matchbox 20, 3 AM
- 7 Janet, Together Again
- 8 Lisa Loeb, I Do
- 9 Sugar Ray, Fly
- 10 Sarah McLachlan, Sweet Surrender
- 11 Billie Myers, Kiss The Rain
- 12 Mariah Carey, Breakdown
- 13 Bryan Adams, Back To You
- 14 Fleetwood Mac, Landslide
- 15 The Wallflowers, One Headlight
- 16 Meredith Brooks, What Would Happen
- 17 Harry Connick, Jr., Let's Just Kiss
- 18 Loreena McKennitt, The Mummers' Dance
- 19 Jewel, Foolish Games
- 20 Robyn, Show Me Love
- 21 Jewel, You Were Meant For Me
- 22 Third Eye Blind, How's It Going To Be
- 23 Matchbox 20, Push
- 24 Third Eye Blind, Semi-Charmed Life
- 25 LeAnn Rimes, How Do I Live
- 26 Alana Davis, 32 Flavors
- 27 The Verve Pipe, The Freshmen
- 28 Sister Hazel, All For You
- 29 Paul McCartney, Beautiful Night
- 30 Savage Garden, I Want You

*** NEW ONS ***

- Jimmy Ray, Are You Jimmy Ray?
Natalie Imbruglia, Torn
K-Ci & JoJo, All My Life
Jonny Lang, Missing Your Love
SWV, Rain

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING FEBRUARY 7, 1998.



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 Elliott, Beep Me 911
Eric Semon, Keith Murray & Redman, Rapper's Delight
Queen Pen, All My Love
Busta Rhymes, Dangerous
Mariah Carey, Breakdown
2Pac/The Outlawz, Made Gigaz
The Firm, Phone Tap
Mack 10, Only In California
Salt-N-Pepa, Gitty Up
Uncle Sam, I Don't Ever Want To...
Will Smith, Gettin' Jiggy Wit It
The Notorious B.I.G., Sky's The Limit
Puff Daddy & The Family, It's About The Benjamins
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

NEW

- Aretha Franklin, A Rose Is Still A Rose
Chico DeBarge, Love Still Good
Luniz f/Redman, Hypnotize
'N Sync, I Want You Back
Natalie Imbruglia, Torn
Next, Too Close
The Rolling Stones, Saint Of Me



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- Finley Quale, Sunday Shining
Bran Van 3000, Drinking In L.A.
Everclear, I Will Buy You A New Life
Foo Fighters, My Hero
Jimmy Ray, Are You Jimmy Ray?
Ali, Love Letters
Shania Twain, You're Still The One
Days Of The New, Shelf In The Room
Naked, Raining On The Sky
The Rolling Stones, Saint Of Me
Tania, Imagination
The Wannadies, You And Me Song
Face To Face, I'm Trying
Prince Be & Ky-Mani, Gotta Be... Movin' On Up
Jay-Z, The City Is Mine
The Pietasters, Out All Night



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- All Saints, I Know Where It's At (new)
Air, Sexy Boy (new)
Jai, I Believe
Portishead, Only You (new)
Zuckerbaby, Shampoo (new)
Race, It Was You (new)
The Rosswells, Like It This Way (new)
Usher, Nice & Slow
Aqua, Lollipop
Robyn, Show Me Love
Sarah McLachlan, Sweet Surrender
Matchbox 20, 3 AM
The Verve, Bitter Sweet Symphony
Matthew Good Band, Everything Is Automatic
Bryan Adams, Back To You

- Mase, Feel So Good
Puff Daddy & The Family, It's All About The Benjamins
Janet, Together Again



Continuous programming
Hawley Crescent, London NW18TT

- Aqua, Barbie Girl
Spice Girls, Spice Up Your Life
Janet, Got 'Til It's Gone
Elton John, Candle In The Wind
Dario G., Sunchyme
Chumbawamba, Tubthumping
Rolling Stones, Anybody Seen My Baby
Sash, Stay
Backstreet Boys, As Long As You Love Me
LL Cool J, Phenomenon
U2, Please
Awesome, Rumours
Boyz II Men, 4 Seasons Of Loneliness
Eros Ramazzotti, Quanto Amore Sei
Will Smith, Men In Black
Oasis, Stand By Me
Moby, James Bond Theme
Wyclef Jean/Refugee All Stars, The Guantanamo
Metallica, The Memory Remains
Foxy Brown, Big Bad Mamma



Continuous programming
2806 Opryland Dr
Nashville, TN 37214

- dc Talk, Like It, Love It, Need It
The Altered, Low
Clay Crosse, Saving The World
God's Property, You're The One
Amy Grant, Takes A Little Time
All Star United, Bright Red Carpet
Eager, Crimson For Downy Flake
Mercy Rain, Rocking Moon
LeAnn Rimes, You Light Up My Life
Miss Angie, Lift My Eyes

- Say So, Mercy Me
Jars Of Clay, Crazy Times
Kathy Troccoli, A Baby's Prayer
Steven Curtis Chapman, Not Home Yet
Geoff Moore & The Distance, I'm Free



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Baby Bird, You're Gorgeous
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Nine Inch Nails, Wish
Smash Mouth, Walkin' On The Sun
Limp Bizkit, Counterfeit
Black Eyed Peas, Fallen Up
Helmet, Renovation
Marilyn Manson, Beautiful People
Rocket From The Crypt, Born In '69
Primus, Shake Hands

LABELS GRAPPLE WITH ASIA'S TROUBLED BUSINESS CLIMATE

(Continued from page 1)

side Japan, and lesser, but still significant, declines in other countries;

- The bankruptcy of four Korean distributors and the prospect of further such defaults;

- Staff layoffs and promotional cutbacks in Thailand, one of the region's most dynamic music markets before the currency crisis;

- A growing move to a cash-on-delivery (COD) business with distributors and some retailers in a number of territories;

- And an increased dependence on music sales and market stability in the territories that have, to date, escaped the worst of the economic upheavals, namely Taiwan, Hong Kong, and Singapore.

Those difficulties, and concurrent concerns about the Japanese market, were highlighted Jan. 23 in a profits warning issued by the EMI Group (see story, page 8). EMI Music Asia president Matthew Allison was traveling at press time and could not be reached for comment.

According to the International Federation of the Phonographic

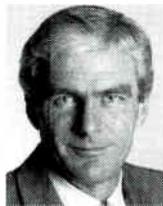
Industry (IFPI), the total retail value of the music markets in question—excluding Japan and mainland China—was \$1.78 billion in 1996. Last May, just two months before the first Asian currency domino began to fall in Thailand, senior officials from IFPI were touting Asian growth prospects as the antidote to flat growth in mature markets (Billboard, May 10, 1997).

However, the economic domino effect that began in Thailand resulted in that country's market losing some 20% of volume in the second half of last year, according to some estimates (Billboard, Jan. 17).

Conventional wisdom in the record industry says that when national economies hit the skids, consumers retain their loyalty to music because it is relatively cheap—and uplifting. Moreover, goes this reasoning, a hit is a hit is a hit. Proving their point:



DENEKAMP



SMELLIE

The "Titanic" soundtrack, the sales of which are steaming ahead in Asia, just as they are elsewhere. Sony Music shipped approximately 30,000 copies over Christmas, then was forced to reopen its pressing plant to meet a demand that has driven the album to sales of 300,000 units in the region. "It's been a flying-out-of-the-box hit for us," says Richard Denekamp, Sony's regional president. Most other Asian surprises are not so pleasant, which even Denekamp acknowledges. "Hong Kong is bleeding," he says, noting that the main issue is whether its currency peg to the U.S. dollar will have to be revised.

Sony's only CD plant in the region is located in Hong Kong, a fact that is creating increasingly expensive product. The executive notes that even the depreciation of local currencies is not translating into lower prices from licensed manufacturers of CDs and cassettes in the more depressed territories. "Raw materials of the quality you need are generally sourced outside Asia," says Denekamp, "so the cost to the manufacturer rises accordingly. That cost is passed on to us."

There is, though, a modest silver lining to this cloud, he suggests. "Ultimately, though we see a depreciation in dollar terms with local Asian currencies, Sony reports profits in yen. Japan's currency has adjusted somewhat with the regional situation against the value of the dollar, which helps lessen the impact of the currency situation."

Nonetheless, the theme of the region remains "cost-consciousness." Calvin Wong, Hong Kong-based VP of marketing for Warner Music Asia-Pacific, comments, "Because of the currency problems, I've got to relook at how we're going to do [business] without having to spend, spend, spend."

He adds, "Making money is going to be a priority this year. There are times when you want to say, 'Let's build for the future,' but this year, it's [about] making money. It's particularly worrying when you see what's happening in Indonesia." There, the nation's currency has depreciated from 2,400 rupiah to the U.S. dollar in mid-'97 to 13,200 rupiah at the end of January.

Likewise, the precipitous decline of South Korea's won has taken its toll. "In the last quarter, year-on-year, the market dropped by 30%," says BMG's Smellie, "but that probably accelerated as we went through the quarter. December could easily be down by 50%. Any market which drops 50% in one month and shows no reasonable signs of recovery, you have to rethink your whole approach."

DISTRIBUTOR TROUBLES

The most severe impact in Korea has come in the form of bankruptcies at four distributors (Dong Yang, Myung Kok, Kuk Do, and Han Yang) that industry observers ranked previously as in the top 10—though the bottom four of the top 10—of the market's 30 such companies. Record companies with large shipouts for the Christmas season—such as PolyGram, EMI, and BMG, according to sources—have been forced to accept returns on a large scale, with the

attendant write-downs.

"When the situation is like this," says Peter Bond, senior VP of Universal Music Asia-Pacific, "everyone comes under a cash-flow crunch. It's important for us as a record company to keep on top of payments and not to

'I'd be bullshitting if I said nothing is going to happen to our business. But when times are bad, music and entertainment will be the way out for these people'

overextend ridiculously."

As the Korean market braces itself for more potential closures in the wake of reduced music sales, Bond says that, far from rolling over debt, Universal and other majors are moving to a COD situation, and even the so-called "mortgage" scenario, in which an account offers a mortgage on property as collateral.

This scenario harks back to last spring, when Syn-Nara Records, Korea's single largest music distributor, with approximately one-third of the market, came under scrutiny in a criminal case. As a result, its assets were frozen and scrutinized by government auditors. Since the company resumed business, the major record companies have held it to COD arrangements, the success of which has encouraged the suppliers to make the system standard throughout Korea.

INT'L MUSIC IMPACT

The sales slide is obviously affecting major international releases, which have in the past sold hundreds of thousands of copies in Korea.

Arista's Kenny G, for example, is very popular there and elsewhere, with regional sales of his last two albums exceeding 1 million each, according to BMG. However, the musician's latest release, "Kenny G Greatest Hits," has not fared as well, as Smellie acknowledges.

Another asset for the major labels

'AIR FORCE ONE' SENDS DVD SHIPMENTS FLYING

(Continued from page 8)

Even with reorders, Warner Home Video's best-selling "Batman & Robin" was still shy of 100,000 copies as of early January. Warner has been the most aggressive of the Hollywood studios in promoting the new format.

Culberg can't explain the achievement of "Air Force One" beyond his belief that retailers and consumers are more "technology-friendly" than ever before. "I wish I had an answer," he says. Columbia's sales force has been alerting accounts that the DVD edition will be mentioned in all media advertising that begins this month.

Whatever the reasons, chains such as Best Buy and the Musicland Group have stepped up their "Air Force One" purchases. At this stage, Culberg doesn't fear returns. "One

in Asia has been compilation albums.

Top-selling titles regionally last year were the third "Now!" volume from PolyGram/EMI and "Power Of Love" from Warner Music (with its own, Sony, and BMG repertoire). The labels report both have sold more than 1 million units. However, the second "Power Of Love" volume is receiving a much cooler response, say industry sources.

"Austerity drives in the worst-hit markets will probably affect sales," says Warner Music's Wong, "and governments won't be encouraging the same kind of spending. But I don't think governments will say, 'Don't buy albums,' either. I'd be bullshitting if I said nothing is going to happen to our business. But when times are bad, music and entertainment will be the way out for these people."

Label executives also speak positively about the prospects for more realistic contracts with domestic-repertoire superstars. PolyGram Far East president Norman Cheng, who could not be reached for comment for this report, is known to hold strong views on the subject. Last year, Chinese star Faye Wong switched from a PolyGram label to EMI in a deal reported to be worth \$40 million Hong Kong.

"The currency problem raises two issues," says BMG's Smellie. "One, our business is intimately tied to [local] repertoire. One would be a fool to think that, in any market, one could withdraw from artist development. Two, inevitably one sells less. There will be less available money to make records. There might be a side effect, a beneficial one. Some of the money might be used to re-sign major artists [in more pragmatic deals]."

Universal's Bond agrees. "Deals may become a little more sensible," he says. "The fact is that some of them in some of the [Asian] territories were becoming a little too rich."

Meanwhile, major-label executives continue to hold their breath for Taiwan, the largest Asian market for Chinese pop outside the People's Republic. "Taiwan has not been exceptionally strong for some time," says Bond, "but it is stable. It has not been impacted by events. But how long it can hold out is another matter. Hong Kong is slow, soft, but not a collapsed market, and Singapore is OK." Warner's Wong agrees. "Taiwan has been doing the numbers for us," he states. "At the moment, it's still OK."

WIZ/CABLEVISION DEAL RAISES SKEPTICISM

(Continued from page 8)

pliers, will get about 10 cents on the dollar for the amount owed them by the chain. When the chain filed for Chapter 11, it listed debts of about \$355 million. The sale and fund disbursement still need approval by the bankruptcy court.

The Wiz has annual revenue of about \$1.5 billion, of which about \$150 million is from music and video product. The Jemel family, which founded the chain, stepped down from day-to-day operations after filing for Chapter 11. In addition to providing new ownership, Cablevision is expected to bring in a new management team for the chain.

Senior distribution executives with two of the majors say they would have to think hard about selling and providing credit to the Wiz, even if it has new ownership and new management. Those executives indicate that they aren't exactly thrilled with the payback amounts as reported by New York's local daily newspapers.

Until August 1995, whenever a music account filed for Chapter 11, the six major record labels would never reopen that account for business. An account that emerged from Chapter 11 had to buy from one-stops. But with the application of the 546-G section of the Chapter 11 code to music industry bankruptcies, the majors began doing business with bankrupt accounts. The section provides for product returns in exchange for new credit.

In each of the bankruptcies that occurred since 1995—Wherehouse Entertainment, Peaches, Camelot Music, and Kemp Mill Music—the lowest amount recouped by vendors was 37 cents on the dollar. In instances where the majors got close to nothing in the way of repayments, as in the case of the A&A music chain in Canada, the majors refused to do business with the new owners.

In the case of the Wiz, one financial executive notes that "Cablevision has horrible financials; they have a negative net worth." He says that factor alone, regardless of how much of his claim will be repaid, would make him think twice before doing business with the Wiz again. On the other hand, he notes that the Wiz is one of the strongest sellers of R&B in the country. In New York, "they are the

only game in town" in the genre. Based on that, he says, it is likely that management will give the new owners a chance.

But a senior executive with another major record company says that the Wiz's strength in R&B will not count as he weighs his decision. "If a void existed in [R&B] music retailing, it would be short term due to competitive opportunities," he says. "If there is a small payout, I would want to see the entire business plan, the style and culture of management, before deciding on whether resuming relations."

For its part, Cablevision hasn't mentioned whether it plans on keeping music in the Wiz stores. While executives with the company decline to comment, according to a prepared statement they will keep open 36 of the chain's locations. When the Wiz filed, it had 58 stores; five have closed already, with another 17 still to be shuttered.

According to its statement, Cablevision management says it sees the Wiz "as a showplace where it can market its family brands and offer its telecommunication services side by side with consumers buying electronics equipment."

For instance, at one location, a customer may purchase a new generation of digital electronics and select Cablevision's telecommunication products. Also, Cablevision sees the Wiz selling tickets to live events at Radio City Music Hall, which Cablevision manages, and Madison Square Garden, which the telecommunication company owns.

Moreover, the statement notes that the Wiz marketing programs rely heavily on sports-based themes and media, providing opportunities for cross-promotion between Cablevision's teams and venues. In addition to Madison Square Garden, Cablevision owns the Knicks and the Rangers.

The strategy, as laid out by the press statement, has left some analysts and cable industry executives scratching their heads. Says one head of a cable operation, "I like to think that I have this sector totally figured out, and I don't have a clue" as to how Cablevision will benefit by acquiring the Wiz.

(Continued from page 11)

port of the clip on MTV, as well as an appearance on "Late Night With Conan O'Brien," the act is enjoying an even higher U.S. profile. "When I Was Born For The 7th Time" was also recently given a nod in Spin magazine as 1997's album of the year.

For Warner Bros. president (U.S.) Steven Baker, however, the band's current and future success cannot be assessed without first looking into the past. It was Cornershop's previous album, "Woman's Gotta Have It," he says, that helped build a critical fan base for the act while at the same time educating Warner staffers about the band.

"Their first record may not have had a visual sales impact, but it helped the band make contact with the people that helped bring this new record up," says Baker.

Indeed, it was that album that won Cornershop a slew of positive reviews while providing the act new opportunities to develop a following.

Its earliest coups were on the touring front, where the band's booking agent, Twin Towers, was able to parlay its hip reputation into choice opening gigs for bands ranging from Porno For Pyros to Stereolab to Los Lobos.

"On that first record, [booking agent] Bob Lawton set up a series of perfect tours for them," says Luaka Bop president (U.S.) Yale Evelev. "Keeping them out with people who already had a lot of respect in the music community was very important in terms of raising their profile and credibility level."

Luaka Bop and Warner will continue to exploit road opportunities as the band finds itself paired with big-name talent. Cornershop is in the midst of opening dates for Oasis.

"I had my doubts about the Shops opening for the [Gallagher] brothers," says Luaka Bop owner David Byrne. "I assumed that the audiences are very, very different, but it seems there is a lot more crossover, or that the audience is a lot more open than I had imagined."

"Being an opening act for a very popular act can be dispiriting and draining if the audience has no inter-

U.K. Radio Laps Up 'Brimful' Single

■ BY DOMINIC PRIDE

LONDON—In the U.K., a remixed version of "Brimful Of Asha" has reignited interest in Cornershop, taking the band's label there, Wiiiija, by surprise.

A limited-edition one-sided DJ pressing of 500 maxi-singles of the song contained a speeded-up bouncy remix by Norman Cook (aka Fat Boy Slim), currently one of the country's most in-demand producers. Radio stations began to pick up on it toward the end of the year, in many cases dubbing their own CD-R from the 12-inch. The label pressed more promo CDs with both the original and the remix before Christmas. From stations such as London's XFM and Kiss FM, the popularity spread to stations on the independent local radio (ILR) sector.

"We got a complaint from [London ILR station] Capital that we hadn't serviced them, as they don't normally play the kind of records that Beggars put out," explains Dianne Har-

ris, head of radio promotion for British indie Beggars Banquet. (For marketing and distribution, Wiiiija is working with its majority shareholder, Beggars Banquet.) "We gave them our last vinyl copy, and they made a CD-R from that."

Other ILR outlets have picked up the record, notably Clyde FM (Glasgow, Scotland), BRMB (Birmingham, England), Forth FM (Edinburgh, Scotland), City FM (Liverpool, England), and Metro FM (Newcastle, England). Tastemaker stations across Europe are also playing the song, including Brussels' BRTN Radio Donna and Potsdam, Germany's Orb/Fritz, according to Music & Media.

At Hallam FM, a top 40 station in Sheffield, England, head of music Chris Straw says that the outlet has just begun programming the Cook remix.

"It's just such a great song," says Straw, noting the station played the original version last year. "It's too early to gauge from our listeners what kind of response it's getting, but

the yardstick I always use is whether the volume gets turned up in the newsroom when it's on. And it does!"

"We were not planning to rerelease the single," says Chris Sharp, head of press for Beggars Banquet. "Indie labels don't usually do that." Yet Wiiiija/Beggars will have "Brimful" in the shops by Feb. 16.

With the track receiving strong airplay so far away from release, is there a danger of it burning out? "We hope not," says Harris. "We've asked stations to hold back and to alternate between the tracks, and they see the point."

With heavy radio play, retail demand is strong. Aubrey Nathan, manager of the Erdington store of Andy Cash Records in Birmingham, says, "It would be nice if the single could be in the shops earlier, because the timing is right just now."

Meanwhile, the album, "When I Was Born For The 7th Time," which was domestically released on Wiiiija in September, has been certified silver with sales of 60,000 units.

est in you, but this seems to not have happened here."

Natalie Waleik, VP of purchasing at the Allston, Mass.-based Newbury Comics, says the band's budding reputation was evident at the album's release, even before Luaka Bop/Warner had a chance to initiate their promotional effort.

"It did much better than the last album right off the bat," says Waleik, "but when the airplay jumped up during Christmas, it really kicked in. And that's not saying it ever slowed down. We've had the same kind of steady sales for the first couple months."

With "When I Was Born," the group has cemented its reputation for creating brazenly eclectic tunes that are also extremely melodic.

The set is an irresistible bag of tricks

that includes everything from a Punjabi cover of the Beatles' "Norwegian Wood (This Bird Has Flown)" to "When The Light Appears Boy," a spoken-word piece by the late Allen Ginsberg backed by Cornershop's musical accompaniment. Elsewhere, Dr. Octagon cohort Dan "the Automator" Nakamura mixes on a trio of cuts.

Even the hooky, Velvet Under-

ground-style sing-song "Brimful Of Asha" contains an unexpected symphonic break.

Commenting on the difference between "Woman" and "Born," Singh says the act took pleasure in more knob-twiddling on its latest effort.

"We used a lot of cross-fades into songs on 'Woman's Gotta Have It,'" he says. "On this one, we went the oppo-

NARAS AIMS FOR NATIONAL DISCOGRAPHY, BUT LABELS WARY

(Continued from page 1)

panies to provide comprehensive discographies of their recording masters for use by the public and scholars. However, the industry has been unwilling to offer details about material contained in its vaults.

NARAS says it will use any material that the labels are willing to offer. But, the organization says it will pursue the wealth of material held by archivists, preservationists, and collectors in governmental and private collections, including the sound recording archives of universities and non-profit music groups. Such material includes vintage recordings, old company catalogs, matrix lists, and donated recording session paperwork.

NARAS president/CEO Michael Greene says he turned to the Recording Industry Assn. of America (RIAA) for assistance last year after initial meetings with record companies about the discography proved fruitless. However, he says he and his staff have been told that RIAA member companies will not provide information on the disposition of their masters because they consider such information proprietary.

Theoretically, a discography of masters could offer such information as artists, song titles, date and place of recordings, producers, songwriters and publishers, original labels, and current copyright owners, as well as information on master recording matrix numbers, alternate masters, complete session tapes, outtakes, and/or recorded rehearsals.

Such a database could also give the disposition of a master's vault sound sources, which could be originals, safety copies, equalized-for-vinyl masters, flat-tape transfers, or dubbed copies. It could also offer other pertinent infor-

mation such as track sheets and union session musician agreements. It could also list the products a particular master has been released on over the years.

"That's not going to happen," says Hilary Rosen, RIAA president/CEO. "There's simply no reason for the record companies to categorize for public distribution or scholarly distribution their privately owned recording masters."

However, Rosen says NARAS "has not adequately demonstrated a rationale for this system, particularly if it is dependent on being a database of commercially released sound recordings."

She adds that only when the industry comes up with its own database "for the purposes of Internet licensing and anti-piracy uses" will it consider sharing what she termed "appropriate information" about commercially released albums.

"But the cart is not going to go before the horse, as far as we're concerned," she says.

In 1996, the National Endowment for the Humanities approved a matching grant to NARAS totaling \$165,000 to help offset costs to facilitate the development of a recordings database.

Insiders say that in addition to the record companies' admitted reluctance to make proprietary information public, they also don't want to be in the embarrassing position of having to admit they don't know or cannot identify their vault holdings in detail.

In some cases, recently installed computerized inventory database systems have yet to come to grips with years of label vault and cataloging neglect; the exact whereabouts and disposition of some labels' holdings has yet to be revealed (Billboard, July 11, 1997).

Also, at this point, no company's

site way and made sure there were a lot of cold stops. This one also had a much fatter sound and more production; we got into using a bit more technology."

So far, the band's sound has worn well at modern rock radio, where such programmers as modern rock KAEP Spokane, Wash., music director Haley Jones note that the track has held steady for several months.

"It's consistently a top five request," says Jones, who began playing the song before its Sept. 30 work date.

Still, the song was a slow builder at many stations.

"With Loreena McKennitt, you might get enough phones in one day to assure an add," says Warner's Baker. "Cornershop took a little longer to react the way we wanted it to, and I credit our staff for not giving up on it and radio stations for not dropping it."

Jones is also getting strong listener reaction to specialty-show play of "Sleep On The Left Side," which is slated to be the next single.

The promotion of "When I Was Born For The 7th Time" has not been without its snags.

Though the labels hope to extend the life of "Brimful Of Asha" at modern rock radio, the song, which shipped to adult top 40 and modern adult stations Jan. 16, followed by mainstream top 40 Jan. 20, has yet to make an impact at those formats.

Warner staffers are not daunted, however, and believe the act's true potential may lie in the future.

"We're going to sell as many records that we can in a way that's consistent with the way the band likes to be promoted," says Baker.

Disney Music Prez In Wings

LOS ANGELES—Geffen Records general counsel and former Capitol-EMI Music president David Berman is in final talks to become president of the newly created Walt Disney Music Group, according to sources close to the negotiations.

The courting of Berman comes just weeks after Bob Cavallo was named chairman of the new entity, which puts all of Disney's music properties under one umbrella (Billboard, Jan. 24).

At Geffen, Berman oversaw pacts with such acts as Aerosmith, Beck,

Counting Crows, the Eagles, Guns N' Roses, Nirvana, Hole, and Don Henley.

While at Capitol-EMI, from 1987 through 1990, he helped sign the Beastie Boys after the trio left Def Jam/Columbia.

Berman moved into the record industry in 1976 as a VP of business affairs for Warner Bros., for which he was instrumental in the launch of Geffen.

Berman and Cavallo did not return calls seeking comment by press time.

CRAIG ROSEN

NEWMAN READY TO TAKE REINS

(Continued from page 8)

tribution. From 1971 to '78, he was president of United Artists Records of Canada. In 1978, he joined CBS Records of Canada, first as VP of business development and later as senior VP of marketing, sales, and distribution.

The 48-year-old Newman had been senior VP and managing director of the U.S. division of Warner Music Canada since 1989, when dual U.S. repertoire and domestic and international repertoire divisions were introduced at the record company. He joined Warner Music Canada in

1982 as VP of sales following five years at CBS Records of Canada, where he had been a sales representative, branch manager in Vancouver, and national sales director.

Newman says he was tapped as Kulin's replacement, because "after 15 years here, I know the ins and outs of this company. Stan trained me well. If you're going to replace this man, try and replace him from within [the company]. Everything won't stay the same, because it will never be the same, but the company will still be a strong entity."

ELVIS COSTELLO SIGNS UNORTHODOX POLYGRAM MULTI-LABEL DEAL

(Continued from page 1)

Costello's surprise '93 hit "The Juliet Letters" with the Brodsky Quartet, perhaps via Decca/London or a Philips Music Group imprint. Or, first perhaps, the song cycle he has been writing for mezzo-soprano Anne Sofie von Otter will see light on her label, Deutsche Grammophon.

In a way, it was von Otter who was the catalyst for Costello's PolyGram deal. He was in London to present Gramophone magazine's 1996 artist of the year award to the renowned Swedish singer—a longtime favorite of his—when he began a discussion with Poly-

Gram Classics & Jazz worldwide chief Chris Roberts. It was those initial, informal talks with Roberts—as well as a pleasant experience working with classical saxophonist John Harle on his Argo/Decca album "Terror & Magnificence" last year (Billboard, April 26, 1997)—that eventually yielded Costello's unique new arrangement.

"I'm not going to be flitting from label to label within PolyGram, flooding the market with all these different records," Costello says. "But this multifaceted deal does afford us an opportunity: to have the people who are the

smartest about whatever kind of music that I may happen to make be the ones to help get the records across to the public that most wants to hear it."

One of the frustrating elements of Costello's Warner Bros. tenure, he says, was a dearth of cross-audience promotion. "Although the Brodskys and I reached a lot of people with 'The Juliet Letters,' we didn't do it using the resources of Teldec, Warner's classical arm, at all," he says. "That seems bizarre to me, because although it wasn't a classical record, strictly speaking, it obviously holds an appeal for those people who enjoy chamber music.



ROBERTS

"Perhaps PolyGram is special in that there could be some real cooperation between arms of the company," Costello adds. "And there's diversity there, certainly. A company that has outlets to accommodate everything from Hanson to Cake, from Bryn Terfel to an Allen Ginsberg record, sounds like a place for me."

PolyGram has a relationship with composer John Barry for both soundtracks on Decca and jazz on Verve, and the company has done some joint Mercury/Verve marketing with Van Morrison. But Costello's deal with PolyGram is unprecedented in its scope and planning. To Roberts, the key to such a partnership is for the company to take its cues from the artist.

"A musician of the caliber of Elvis Costello isn't off base too often," Roberts says. "So our job is to follow his lead and give him the mechanism to best express himself, to make our cor-

porate structure work for him, not against him."

Roberts adds that while there's a certain expectation of success for all of Costello's projects, the pop efforts aren't necessarily assumed to be the best bet. "It's often the things that seem left of center that are just what the market wants," he says. "Really, Elvis' attitude toward music is refreshing. Conservatism is not something this business needs."

Costello and Warner Bros. agreed to disagree last year, after a round of mounting, mutual recrimination over the commercial disappointment of his last album, "All This Useless Beauty." The label released Costello from his commitment for one more new album, instead electing to compile the retrospective set "Extreme Honey" with his full participation (Billboard, Oct. 25, 1997). The disc was released last fall in conjunction with an intimate Attractions concert video, "Live—A Case For Song."

"Live—A Case For Song" is probably the last you'll see of the Attractions, by the way: Costello promises that no matter what pleasures his PolyGram future may hold, an album with his old group won't be one of them. (The tour for "All This Useless Beauty" wasn't much of an interpersonal or musical success, he says.) But definitely ongoing is Costello's work with Attractions keyboardist Steve Nieve, with whom he has been touring off and on as a duo for several years. Look for a Mercury album featuring Nieve's music and



GOLDBERG

Costello's lyrics around the turn of the century.

Like Roberts, Danny Goldberg, CEO of Mercury Records Group (U.S.), expresses faith in Costello's legacy of quality. "After Bob Dylan, Paul McCartney, or Paul Simon, who of the next generation has a similar stature? Elvis Costello is on the very short-list of people who do," Goldberg says. "Not every record he's made has been a hit, but they're all serious records, records of integrity. This project with Burt Bacharach is incredibly exciting—I can't wait to hear it."

Costello—an inveterate collaborator who's worked with everyone from McCartney to the Mingus Big Band over the years—plans to go into the studio with Bacharach this summer. Costello is contributing lyrics and teaming with Bacharach on the music; the arrangements will probably mix spare voice-and-piano duets with lush pop orchestrations. The pair have already produced "God Give Me Strength," which appeared on the MCA soundtrack to the film "Grace Of My Heart" in late '96.

"God Give Me Strength" is also featured on the recent Reprise set "Live On Letterman," and the upcoming Costello/Bacharach album will include a version of the emotive ballad, which Costello says offers a clue as to the character of the rest of the material.

"The grand, dramatic pop ballad is such an endangered species these days, at least in terms of sincerity," Costello says. "All these songs and their singers are so hollow. But I feel strongly that there's still a place for real feeling in the pop ballad. Let's just say that Burt and I are here to kick Celine Dion's ass."

DION TRACK BREAKS BDS RECORD

(Continued from page 5)

long shot."

"Celine ballads are usually home runs, and now mania has kicked in with the movie," Ivey says. "We started on it before 'Titanic' was out and got great response; the movie has obviously really helped to boost it. There's just a huge passion."

Top 40 KRBE Houston music director Jay Michaels adds that even though his station jumped on the record weeks before the movie debuted, it has shown no sign of burn over the past 10 weeks.

"We're giving it 73 spins [a week], and it's testing huge as a favorite," he says. "This record just exploded from the beginning. Celine is such a huge artist for us. At top 40, we don't have that many artists that we can call our own. Judging the rest of her album, I think she will be the artist of the year for us."

'TOUCHED BY LOVE'

Talk of formats, chart positions, and broken records like the BDS audience conquest are graciously acknowledged by Dion, but it's clear that her primary motive is finding an emotional attachment to the songs she and husband/manager René Angélil deem most fitting to record.

"I loved the song, I loved the movie, and I went into the studio and recorded a song," Dion says. "I gave it as much as any other song recorded in my life, and now, here we are breaking

records. It's not something that you think you will ever do. I am very amazed, but at the same time, people are touched by love, by love stories, and by emotion. To me, this is the most important thing."

Touched, indeed. Hilary Shaev, senior VP of promotion for 550, says radio stations have reported that people are getting out of the movie and calling to request the song from their car phones. "Stations say they can tell the times when the movie lets out. They get a slew of calls all at once," she says.

The year is shaping up to be the most notable in the French Canadian artist's 14-year career. On Jan. 26, Dion picked up an American Music Award for favorite pop/rock female artist. The week before, she scored her seventh No. 1 on the Adult Contemporary chart with "My Heart Will Go On" and won a Golden Globe award for original song from a film, along with writers James Horner (music) and Will Jennings (lyrics). The song was produced by Walter Afanasieff.

Dion is also nominated for a Grammy this year for best pop collaboration with vocals for her duet with Barbra Streisand, "Tell Him," a top 10 hit nearly everywhere but the U.S. The pair is scheduled to perform the song live for the first time at the Grammys, to air Feb. 25 on CBS.

The Unsinkable Celine Dion 'Heart' Buoy A String Of Successes

NEW YORK—Behind the success of Celine Dion's smash "My Heart Will Go On" is an album that's also taking the artist places she's never been before.

"Let's Talk About Love," released Nov. 17, 1997, is already her fastest-selling album to date, with 3.5 million units sold, according to SoundScan. It hit No. 1 on The Billboard 200 Jan. 17, and it's No. 2 this issue.

Around the world, the album has sold 12 million copies, achieving platinum or multi-platinum status in 24 territories as diverse as Italy, Norway, France, Australia, Japan, Korea, and Hong Kong, according to Dion's label, 550 Music. As of the Jan. 31 issue of Music & Media, the set had been No. 1 on the Eurochart for eight weeks.

At No. 1 on The Billboard 200 for the third week is the score to "Titanic" on Sony Classical/Sony Music Soundtrax, which includes "My Heart Will Go On" as the singular vocal track. (The radio version of the

song is found only on "Let's Talk About Love.")

This makes Dion the first performer in the SoundScan era to have a track on the No. 1 and No. 2 albums in the same week. The soundtrack, meanwhile, is the first instrumental score to hit the top since Vangelis' "Chariots Of Fire" in 1982.

Dion's previous project, "Falling Into You," was no slouch either. It sold 27 million copies worldwide and 10 million in the U.S., according to the label, and it won the Grammy for album of the year in February 1997.

The first single from that album—"Because You Loved Me," from the motion picture "Up Close And Personal"—became Dion's biggest hit at the time, spending six weeks at No. 1 on the Hot 100. It also delivered two successive top 10s: "It's All Coming Back To Me Now" and "All By Myself."

CHUCK TAYLOR

BRIAN WILSON SOLO SET DUE FROM GIANT

(Continued from page 12)

"We went to Aspen and played it in Irving's media room, and as soon as he heard it, he said, 'Done deal.' We never went anywhere else," says Thomas.

Hearing the new material and "seeing the rebirth of the genius of Brian Wilson," says Azoff, has been "one of the most incredible and exciting moments in my 30 years of being around artists."

Wilson also has admiration for the executive. "I'm honored to work with him," he says. "He's so on the ball that sometimes he scares me. I love his enthusiasm and think he's a wonderful record executive."

Azoff, who was responsible for the Eagles reunion that resulted in the multi-platinum, chart-topping "Hell Freezes Over," says that Wilson, too, is still viable in today's pop marketplace.

"I've always said that whether it's the Eagles, Steely Dan, or Brian Wilson, if they can write material that is true to who they were at the time of their greatest success, with '90s production values, there is a huge audience for it. I think this Brian Wilson project nails that theory right on the head."

Retailers agree that there is a core following for Wilson. "Without a doubt, pop music fans and longtime fans will be eager to hear it," says Dave Crouch, manager of the Rhino Records retail store in Westwood, Calif. "He always gets great press. It's the kind of record we would get behind because of the obvious respect for 'Pet Sounds,' and it's always very interesting to see what he is up to."

To assist Wilson, Azoff put the musi-

cian together with a number of noted lyricists, including Carole Bayer Sager, Jimmy Buffett, and J.D. Souther.

Souther, known for the 1979 top 10 hit "You're Only Lonely," as well as songs covered by Linda Ronstadt, Don Henley, and the Eagles, says he's a longtime fan of Wilson's.

"I was living in Texas when I first heard those beautiful melodies and harmonies of Brian's," he says. "I thought they were magic then, and I still think they're magic."

The songwriter became involved in the project after Azoff called; Souther recalls the executive said, "I want to play you something beautiful." Souther was impressed enough by the material to sit down to collaborate with Wilson at the musician's home in L.A.

"Brian is a brilliant musician and a joy to work with," says Souther. "I'd sing him something, he would play me something, and we would watch a little baseball." The sessions resulted in a song called "Where Love Has Been."

"He knocked me out with those lyrics," says Wilson. "They're absolutely fantastic."

Wilson, who sings all the lead and backing vocals on the album, laid down the lead vocals to the song "South American," with lyrics by Buffett, on Jan. 28 at Buffett's Key West, Fla., studio. Thomas describes the song as an uptempo track along the lines of "Cal-



AZOFF

ifornia Girls" and "Kokomo."

After Azoff hooked up Wilson and Thomas with Buffett, the latter "put a couple of lines in there about South America and [actress] Cameron Diaz, and the rest was history," Thomas says. "He came to Brian's house and sat down and gave us his concept of the song."

Says Wilson, "Jimmy Buffett is a really bright guy with a lot of imagination and creativity. He really writes great lyrics, and he has helped us out a lot."

Aside from the songwriting collaborators, a number of noted musicians, including guitarist Greg Leisz (Beck and k.d. lang) and horn player Paul Mertens (Poi Dog Pondering), have played on the record.

At press time, a single had not been chosen, but Azoff says that a track will be serviced to multiple radio formats about a month before the album's release. "I would not be surprised to see [modern rock] KROQ, [mainstream rock] KLOS, and [top 40] KIIS play this record in L.A.," says Azoff.

Although there are no confirmed plans, Azoff says he has already had discussions with VH1 about airing the documentary about the making of the album as a special. In addition, Giant will release the film on home video near the time of the album's release.

The album will also be released outside of the U.S. via BMG.

For Thomas, "Imagination" does not feel like a one-off project. In fact, says the producer, the sessions have gone so well that 25 tracks have been recorded. Says Thomas, "We're ready to do album No. 2."

ONLINE FIRMS SEE PROMISE IN COMPILATIONS

(Continued from page 1)

ter of which was co-founded by former VH1 president Ed Bennett, will launch their online custom-compilation services Feb. 15 and March 1, respectively.

Those sites join Music Connection Corp., CDuctive, and superSonic BOOM (Billboard, Sept. 6, 1997), which launched their sites—www.musicmaker.com, www.cductive.com, and www.superSonicBOOM.com—in the second half of '97.

"People are seeing a new opportunity that makes a lot of sense," says Josh Warner, who consults technology and music companies as president of Los Angeles-based Blink Media. "Consumers are willing to pay more for custom product, so there's a bigger margin, and the process of burning CDs is getting less expensive, so it doesn't cost that much to get going."

With song libraries containing anywhere from 2,000 to 100,000 titles and an average consumer cost of \$16-\$19 for a full-length CD, prospects for the business are enticing.

Still, those involved in all sides of the business admit that the future success or failure of these cyber-compilationists will ultimately rely on their ability to win acceptance from record labels and other parties with the ability to license songs—something also judged key back in 1987, when Perionics rolled out its custom-tape kiosks into stores around the country.

While retailers said they were generally pleased with that system's revenue stream, major labels at the time expressed concern about allowing consumers to "cherry-pick" the hits—possibly instead of purchasing full albums that contained the tracks. (Perionics filed for Chapter 11 bankruptcy protection Dec. 31, 1990, and is no longer in operation.)

The same concerns are echoed today. "The only labels that are willing to do this are the small, fledgling boutique labels for whom exposure like this is as valuable as any other promotional exposure," says Roy Gatenella, VP of marketing (U.S.) for EMI-Capitol Entertainment Properties, about the online upstarts. "But for a major label that has outlets such as radio available, right now it's just way too risky."

Major-label resistance is understandable, given fears that consumers may turn away from traditionally channeled compilations or full-length albums if they are able to thumb through catalog and select only tracks that interest them.

Still, some online custom compilers argue that they already are paying higher licensing fees than those offered by traditional compilers and that most of their offerings have already run their course in traditional stores.

"We understand that [labels] have other [distribution] channels that are far more important to them now, but we're asking them to give us only the music that they don't want anymore," says Nicolas Darveau-Garneau, a co-founder of Custom Revolutions. "Once songs have gone through those channels, we will take them and revitalize them. We don't want to compete against retail in any fashion or form, and if you're giving us music that doesn't sell there anymore, then by definition, we're not competing."

Still, brick-and-mortar retailers already on guard against such online retailers as Music Boulevard and CDnow bristle at the idea of another challenge

from the Internet.

Lory Shaw, VP of marketing and head buyer for the Simi Valley, Calif.-based Tempo Records/Pacific Coast One-Stop, is wary of opening up catalog, no matter how obscure, for Internet perusal.

"Anytime you take consumers out of the store, it can be harmful," says Shaw. "And I don't think that the industry in general would want people to be able to cherry-pick rather than buying the full-length."

"We do very well with a lot of middle- and budget-line sales and have had a lot of success marketing these albums that some might call past their prime," she adds.

Licensing issues can also become sticky with catalog from major artists.

The so-called "coupling clause" found in many big-name artist contracts, for example, requires that the act's permission be given any time its work appears on an album with another artist's material.

While no major labels would comment on whether they were consulting with the online compilation companies, several Internet compilation executives say discussions are in fact being held.

"We're working closely with the majors now, but these negotiations are pretty lengthy," says Darveau-Garneau. "They think it's a good idea, but a lot of them want to see us get up and running and show them we can do everything we're promising."

Bennett is understanding of the music industry's hesitancy.

"It's to be expected that this new technology and new way of doing business will give a lot of people pause, and until they are able to see who is going to emerge as the winner, who understands their business better, and who is going to help or hurt them, it will stay that way," he says. "Clearly, once we prove we can help the labels, then that pause button will release, and we'll move into fast-forward mode."

MAKING STRIDES

Already, the online companies are hustling to increase catalog offerings. In the face of major-label hesitancy, many are targeting niche-market labels and other indies.

SuperSonic BOOM, for example, announced in December that it had entered a licensing agreement with dance label Jellybean Recordings.

According to superSonic BOOM VP of marketing Melissa McKinnon, the deal, which allows users to select from more than 30 Jellybean songs, including Dat Oven's "Chelsea Press 2," a No. 1 hit on the Hot Dance Music/Club Play chart, considerably bulks up superSonic's dance and electronic library.

"We purposefully went out to find dance music," says McKinnon. "Dance customers are already used to buying compilations and singles, and it's definitely an up-and-coming genre. [Dance labels] have also had a lot of problems with piracy, so we're hoping this will help them find a way to avoid some of that and serve their customers as well."

Others are also banking on the draw of dance and electronic music.

CDuctive partner Tom Ryan says that the company hopes eventually to move into other genres, but that dance and electronic music's proactive, experimental consumer base—as well as the depth of available catalog—makes it a desirable jumping-off point.

Billing itself as the "custom dance and electronica compilations store," CDuctive's site bowed in December, offering licensed material from noted genre labels Transmat, Ninja Tune,

and Communiqué, among others.

"We're focusing on cutting-edge music rather than acting as a clearinghouse for catalog or a substitute for home taping," says Ryan.

In addition to some exclusive material, the site will offer tracks from hard-to-find imports and rare vinyl singles and EPs. Pricing for the custom discs is \$7.99 for the first song and 99 cents for each track thereafter, with each disc holding up to 72 minutes of music.

Indie labels, too, are hoping to exploit the new relationship with custom compilationists.

Curtis Urbina, managing director of Jellybean, says the label is hoping to facilitate additional sales through links to superSonic BOOM from its World Wide Web site and from the site of dance station WKTU New York, for which label founder John "Jellybean" Benitez is a DJ.

Still, Urbina remains guardedly optimistic about the future licensing earnings. "We have agreements to sell product through Navarre and other distributors, but part of my job is making sure that consumers know this music is available, and once I reviewed the superSonic BOOM site, I knew this was an avenue we should explore."

"Without a doubt, superSonic has proved to us that there is something out there, but I can't claim to know how this is all going to pan out," he adds. "From a marketing point of view, it's another way to expose our logo and advertise our artists."

While focusing on niche markets could enhance sales for these online companies, custom CD services are also taking a "macro" tack.

Music Connection doubled the amount of tracks available on its site to more than 60,000 when it announced in mid-January that several indies—including Viceroy, Brunswick, and Rounder—had agreed to license entire albums to the company.

Adding to a catalog that already included cuts by such acts as B.B. King, Count Basie, Duke Ellington, Creedence Clearwater Revival, and the Grateful Dead, Music Connection has tapped into material from Roy Orbison, Patsy Cline, Merle Haggard, and Uriah Heep with its new deals.

More recently, the company has struck a deal with Roadrunner to release cuts from such hardcore groups as Machinehead, Carnivore, Biohazard, and Obituary, adding to the site's existing catalog of 20,000 modern rock tracks.

Custom Revolutions, formed in 1995 by investment banker David Gould and former Microsoft employee Darveau-Garneau, will offer an even more impressive catalog when it bows Feb. 15 with 100,000 tracks.

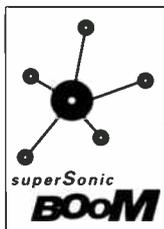
Beggars Banquet, Koch International, spinART, and Reader's Digest Music are some of the labels contributing to that catalog.

An average 10-song compilation costs \$19.95.

Through its association with American Management Systems, Custom Revolutions also boasts a much larger production capacity than many of its competitors.

Darveau-Garneau, who expects the company to sell "millions of songs" in its first year of operation, says the Stamford, Conn.-based firm can press several thousand discs every day and, in some cases, offer overnight delivery.

This large quantity of songs, howev-



How To Navigate Online Compilation Services

Though each Internet custom compilation site has its own unique features and feel, sites uniformly contain some sort of search function, special offers, and ordering forms.

All sites feature a preview feature, which allows users to listen to audio samples of various songs.

Considering the vast number of tracks users have to choose from, perhaps the most important function of each site is its search engine.

Search categories at musicmaker.com, for example, are broken down into "multi-artists," through which users can search songs from various artists and genre; a more focused "single artists" search engine, which highlights an individual act's material; and "new artists," an area dedicated to developing acts.

Meanwhile, superSonic BOOM allows users to search by artist, song, and single within a selected

genre.

Once users have selected their tracks, they are presented with a layout of their order and pricing information.

Fees also vary. While some services require a minimum number of songs ordered, others charge a flat fee and allow users to select as many tracks as they would like, as long as total running time for the disc falls under a specified time limit.

Some sites charge users to customize album artwork, while shipping and handling fees are approximately \$2.95 for regular mail delivery and an additional fee of \$2-\$10 for varying degrees of express mailing.

All sites offer the option to place orders by phone or by entering a credit card number and filling out an electronic form.

DOUG REECE

er, can prove staggering to the casual browser. To keep visitors from becoming overwhelmed, companies like Custom Revolutions and MY-CD break down offerings into "usage categories," such as wedding music or party music.

The New York- and San Francisco-based MY-CD, which will launch officially March 1, will keep a catalog of 40,000 tracks even though it expects to have several times that many songs licensed.

Bennett, MY-CD's co-founder and acting CEO, says that his former duties as president of VH1 taught him valuable lessons, which translate well to this burgeoning new business.

"One thing I learned to do at VH1 was to take unrepresentable music and make it presentable," says Bennett. "I learned early on that there is an art to packaging music in interesting, clever ways."

The company will also place a special emphasis on cover art, offering hundreds of designs to choose from.

Though these custom compilation companies are expanding their services and catalogs by leaps and bounds, most consumers and industry observers are still unfamiliar with them.

In order to develop brand names and bring their services into the mainstream, cyber-compilers say they plan to work with labels and initiate promo-

tional programs of their own.

Label partners have also committed to helping promote some of the companies.

Ryan says CDuctive's Web site address will appear in the liner notes of several forthcoming albums, though he declines to elaborate.

Offline promotions are also beginning to show up. Ads for musicmaker.com have appeared in such consumer publications as Time Out New York, while superSonic BOOM has initiated promotions with companies including General Motors and Blue Note, as well as traditional ad buys with radio and print outlets.

SuperSonic is also looking toward youthful niche audiences by partnering with the Burly Bear TV network, which provides programming to 183 colleges.

Despite the cautious start, observers suggest that labels must take a more aggressive stance in what could become a respectable stream of revenue.

"I think the question every music company has to ask is, 'Why aren't we in this business ourselves?'" says Warner. "Labels are seeing all these things develop on the periphery of the industry, and what they should be doing to prosper in this new age of technology is figure out how to get involved themselves without hurting their core business."

WINDHAM HILL ALIGNS WITH NONPROFITS

(Continued from page 8)

The goal for the label's 18-month-old strategic marketing department is to find other organizations that fit the label's demographic group, says Raphael.

By cross-referencing the label's database with other mailing lists, Windham Hill has been able to identify which members of certain groups are likely customers.

"We know people who belong to the Nature Conservancy and MADD have a lot in common with our customers," says Raphael, "and they're predisposed to become Windham Hill consumers."

She says the label intends to do at least two similar deals per year. The label is also expanding its direct-response efforts, and it will begin airing a half-hour infomercial next month.

The infomercial will tout an eight-

CD boxed set, a retrospective marking the label's 20th anniversary. The set will sell for \$99.95 on CD and \$79.95 on cassette.

Raphael says a minimum of eight markets will air the infomercial; they'll be selected based on SoundScan statistics and the label's internal direct-response data.

If the TV campaign proves successful, the label will roll out the boxed set to retail this summer.

Last fall, the label launched its first direct-response television campaigns; these were for Yanni's "Songs From The Heart," the "Best Carols Of Christmas" album, and the "Ultimate Mood" collection. The latter two were produced in conjunction with television syndicator King World.

CHANGES IN FRENCH AWARDS GAIN MUSIC BIZ APPROVAL

(Continued from page 12)

will be no effect."

The show's organizing committee is a nonprofit association comprising French music bodies representing

authors, publishers, musicians, artists, labels, and show producers. With an annual budget of 10 million francs (\$1.9 million), this association

produces two events—one is for pop, and the other is for classical and jazz awards.

In 1997, the pop Victoires de la Musique Awards had the best TV audience rating of the day, with a share of 29.7% and 5.6 million viewers, according to Médiamétrie.

Much of the costs of the events are offset by fees from two public broadcasters: France 2 pays 4.5 million francs (\$805,000) for the pop Victoires, and France 3 pays 1.9 million francs (\$340,000) for the classical and jazz Victoires. The balance is covered by the French bodies and collecting societies.

A key change to the awards categories this year is the abolition of the French nationality criterion. "Now all French-speaking singers can compete in all categories, eradicating public confusion as to why Francophone singers such as Axelle Red or Celine Dion could not compete," says Enrico Della Rossa, managing director of the

Victoires association. "Also, in response to the industry, we have created two specific categories for world music and dance/techno."

Another response to criticisms of last year's event is that the award show's "president"—who formally opens the evening's proceedings before the presenters begin—cannot compete in any category. Last year, president Aznavour won as best male act. This year the ceremony will have two presidents: Francis Cabrel and Alain Souchon. The Victoires will also pay tribute to female artist Barbara, who died last fall, and give a special prize to singer/movie actor Serge Reggiani.

Voting rules have also been tightened this year in light of the minor scandal at the Victoires '96, when a totally unknown artist, Stephend, was voted best upcoming act.

Nominations in key national categories include the following:

Male act: Julien Clerc (Virgin);

Etienne Daho (Virgin); Eddy Mitchell (Polydor); Pascal Obispo (Epic); Florent Pagny (Mercury).

Female act: Enzo Enzo (RCA); Brigitte Fontaine (Virgin); Patricia Kaas (Columbia); Axelle Red (Virgin); Zazie (Mercury).

Band: Blankass (Musidisc); FFF (Epic); IAM (Delabel); Native (RCA); Noir Désir (Barclay).

Song of the year: "L'Homme Pressé," Noir Désir (Barclay); "Les Séparés," Julien Clerc (Virgin); "Lucie," Pascal Obispo (Epic); "Savoir Aimer," Florent Pagny (Mercury); "Tout," Lara Fabian (Polydor).

Album: "Baiser," Miossec (PIAS); "Julien," Julien Clerc (Virgin); "L'Ecole Du Micro D'Argent," IAM (Delabel); "Salut," Michel Sardou (Trema); "Savoir Aimer," Florent Pagny (Mercury).

Upcoming act: Anggun (Columbia); Doc Gyneco (Virgin); Lara Fabian (Polydor); Miossec (PIAS); Tribal Jam (EMI).

ARISTA'S BOGMEN GO FOR 'RADIO' SUCCESS

(Continued from page 11)

rather than a contrived effort to carve a new sound.

"The consensus is that this album is different from the last one," he says. "We didn't go for anything in particular. It was a process we went through with Bill Laswell. We got very dissonant on this one."

Ryan says the Bogmen were attracted to Laswell by his eclectic discography, which includes work with Bootsy Collins, the Golden Palominos, Herbie Hancock, Nona Hendryx, Material, and Public Image Ltd. "He's worked with a lot of people—particularly a lot of rhythm stuff, which we're trying to concentrate on—and he has also done hard stuff like Motorhead and Iggy Pop," says Ryan. "That diversity was exciting to us. The best thing we got out of working with him was a sense of rhythm."

Despite the differences between "Life Begins At 40 Million" and "Closed Captioned Radio," the Bogmen haven't completely shifted sonic gears. There's still a recognizable sound, most

evident on such tracks as "Mexico" and "Extended Family." Furthermore, front man Bill Campion's characteristically absurdist viewpoints are evident in many of the lyrics and the album title itself, which Ryan says was intended to be a "mind twist. It's something that can't happen. It's like going into a round room and asking someone to sit in the corner."

The Bogmen's songs are published by Um Foo Foo Music through MCA Music Publishing, administered by ASCAP.

Arista senior director of artist development (U.S.) Ari Martin says the label will concentrate on strengthening the Bogmen's Northeast base. "We're setting up radio and print ads tied to retail giveaways and value-added promotions," he says. "We started the setup early through the Internet with the band's 'Live' album, which was available exclusively through [Internet retailer] Music Boulevard."

Arista will service the album's first single, the seductive modern rocker "Mexico," to modern rock, mainstream rock, and triple-A radio Feb. 16.

As with any act reputed for a dynamic live show, the key to selling Bogmen records "is to get them on the road, which is a priority for us," says Martin. "We can have more of an impact at radio if they're touring."

Accordingly, the Bogmen's booking agent, Steve Martin of the Agency Group, is preparing a tour for the band that will include headlining club shows in such major markets as New York, Los Angeles, Chicago, San Francisco, and San Diego. In addition, the group will play a late-February showcase in Austin, Texas.

Following the club stint, Arista and the Agency Group will attempt to secure an opening slot for the Bogmen on a spring or summer tour.

In an effort to tap into the band's live appeal and its local following, music retail giant Musicland plans an in-store performance by the Bogmen Feb. 10 at its Sam Goody store in New York's Greenwich Village. Musicland divisional advertising coordinator Chris Nadler says, "We have some history with the band. They performed at one of our conventions when the first album came out, and our store managers still talk about that show. They have an especially strong following locally, and anticipation is extremely high for the new release."

Carter Alan, music director at WBCN Boston, says he's impressed with "Mexico." "I liked the last album," he says, "but this album is more radio-friendly. 'Mexico,' as a single, is better than anything from the first album. I think it's a great single, and I have high hopes for it. We played 'Suddenly' and 'Big Burn' from the first album, and we saw a grass-roots thing, but not a breakthrough."

Alan adds that WBCN has had success with Phish, a band that radio never fully embraced despite its huge live following. He believes the Bogmen could undergo a similar metamorphosis with radio. "The Bogmen are a great live band, and that aspect of what they do is going to continue to develop," he says.

FOX TO ROLL OUT ANIMATED PUSH FOR 'ANASTASIA'

(Continued from page 5)

behind having such a large campaign is that the marketplace requires it," says Fox acting president Pat Wyatt, who is also president of Fox's licensing and merchandising division. "You need a lot of muscle and weight to cut through the competition at retail."

Consumers who purchase the title will find the box loaded with discounts and premium offers from Alamo Rent A Car, Continental Airlines, Denny's Restaurants, Ramada Inns, and Smuckers, as well as offers for a \$5 rebate and a free toy from Fox.

One partner missing from the mix is Burger King, which conducted a

large promotional effort for the theatrical release. But Wyatt says the fast-food chain wasn't approached to be a marketing partner for the video.

"We wanted to get fresh partners for the video," says Wyatt, "and the Burger King deal was done separately with the theatrical division."

The title lands at the tail end of an onslaught of children's releases, including Lyrick Studio's "Barney In Outer Space," Disney's "The Little Mermaid," Fox's "Journey Home: The Animals Of Farthing Wood" and "Fern Gully 2: The Magical Rescue," and Disney's live-action "Flubber," which arrives in stores April 21 priced at \$22.99.

Wyatt says the timing provided "the longest clear window at retail and leads right into the Mother's Day sales period."

The studio is confident that "Anas-

tasia," which generated more than \$55.8 million at the box office, will sell more than 10 million units.

"We're very comfortable saying it will sell into the double-digit range," says a spokesman.

Highlights of the campaign include a free toy offer that allows consumers to mail in for one of four "Anastasia" toys.

Smuckers will promote the title through hang-tags on 3 million jars of strawberry jam. In addition, the company will create 200,000 "Anastasia"-themed plastic tumblers that will be sold in 5,000 stores across the country. Consumers who purchase the video and select Smuckers products can mail in for a low-priced "Anastasia" watch.

A six-week TV ad campaign is scheduled from mid-April to May.

GRAND ROYAL

(Continued from page 8)

Teenage Riot, Buffalo Daughter, Bis, BS 2000, and Butter 08.

Diamond says they'll "have to see" where the label ends up for distribution, but he adds: "As a band and as a label, we've had a successful and happy relationship with both [Capitol Records president] Gary Gersh and [EMI Recorded Music president] Ken Berry."

Aside from distribution, Diamond says his goal for the label is "a combination of continuing to do what we've already done, which is set up an independent, artist-run and artist-owned company, while at the same time continue to work on things that have had successes on a broader scale, like Luscious Jackson."

Diamond adds that international growth is "very important" for the label. "I think our vision is to turn Grand Royal into a worldwide company," he says.

LONDON OFFICE SET

To that end, Grand Royal is setting up a London office and has an eye toward establishing a Tokyo branch within 18 months. According to Kates, Grand Royal has also inked an indie distribution deal with Vital for the U.K. and select European territories.

Another goal for the company is to expand its publishing company, whose writers include Luscious Jackson and Buffalo Daughter. Kates will oversee that entity as well.

Grand Royal is also eyeing an entry into the soundtrack market, says Kates. "It's something I'm interested in, and something there's interest in from the outside world," he says. "I don't think we'll be doing the next 'Rambo' soundtrack, but we intend to step up as a label in that area."

Kates says there are no plans to expand Grand Royal's U.S. staff, which has approximately a dozen employees.

MIDEM Asia Is Canceled Due To Local Unrest

LONDON—A spokeswoman for the Reed-MIDEM Organisation (RMO) cites political unrest in Indonesia as a key factor in the decision to cancel MIDEM Asia, which was due to take place May 26-29 on the Indonesian island of Bali (Billboard Bulletin, Jan. 29).

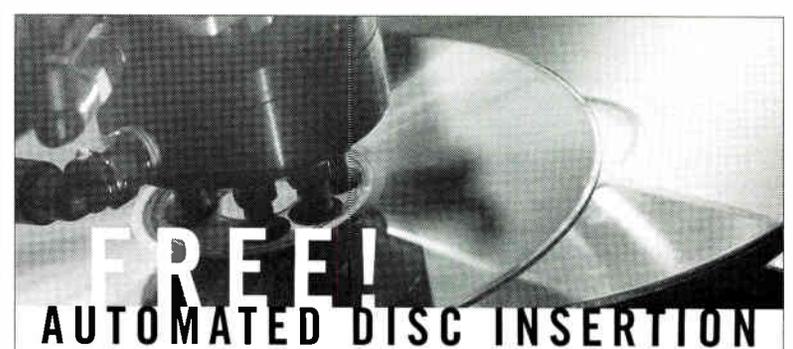
The conference would have been the fourth MIDEM in the region; last year's event in Hong Kong attracted 2,182 delegates, representing 915 companies from 43 countries.

RMO announced late last year that it was moving the event from the original Hong Kong venue to the Sheraton Hotel Convention Center in Bali's Nusa Dua resort (Billboard, Dec. 6, 1997). It cited lower costs, offering a delegate fee of \$430, compared with \$600 in 1997.

The RMO spokeswoman says money already received from prospective attendees for the Bali show will be refunded, adding that registrations "were going quite well."

As of press time Jan. 29, RMO had not yet made an official announcement about the cancellation.

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Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 338 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★	
1	1	8	MY HEART WILL GO ON	CELINE DION (550 MUSIC) 2 wks at No. 1
2	6	13	TRULY MADLY DEEPLY	SAVAGE GARDEN (COLUMBIA)
3	2	21	TUBTHUMPING	CHUMBAWAMBA (REPUBLIC/UNIVERSAL)
4	7	16	3 AM	MATCHBOX 20 (LAVA/ATLANTIC)
5	3	29	WALKIN' ON THE SUN	SMASH MOUTH (INTERSCOPE)
6	5	24	YOU MAKE ME WANNA...	USHER (LAFACE/ARISTA)
7	4	32	FLY	SUGAR RAY (LAVA/ATLANTIC)
8	8	15	AS LONG AS YOU LOVE ME	BACKSTREET BOYS (JIVE)
9	9	28	I DON'T WANT TO WAIT	PAULA COLE (IMAGO/WARNER BROS.)
10	11	15	TOGETHER AGAIN	JANET (VIRGIN)
11	10	28	HOW DO I LIVE	LEANN RIMES (CURB)
12	14	10	TIME OF YOUR LIFE (GOOD RIDDANCE)	GREEN DAY (REPRISE)
13	12	20	SHOW ME LOVE	ROBYN (RCA)
14	13	14	I DO	LISA LOEB (Geffen)
15	15	40	IF YOU COULD ONLY SEE	TONIC (POLYDOR/A&M)
16	18	13	HOW'S IT GOING TO BE	THIRD EYE BLIND (ELEKTRA/EEG)
17	16	45	SEMI-CHARMED LIFE	THIRD EYE BLIND (ELEKTRA/EEG)
18	17	36	PUSH	MATCHBOX 20 (LAVA/ATLANTIC)
19	20	38	QUIT PLAYING GAMES (WITH MY HEART)	BACKSTREET BOYS (JIVE)
20	23	8	ALL MY LIFE	K-CI & JOJO (MCA)
21	26	8	THE MUMMERS' DANCE	LORENA MCKENITT (QUINLAN ROAD/WARNER BROS.)
22	22	12	SWEET SURRENDER	SARAH McLACHLAN (ARISTA)
23	21	39	ALL FOR YOU	SISTER HAZEL (UNIVERSAL)
24	19	23	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT	ELTON JOHN (ROCKET/A&M)
25	28	8	KISS THE RAIN	BILLIE MYERS (UNIVERSAL)
26	31	8	NICE & SLOW	USHER (LAFACE/ARISTA)
27	25	38	MO MONEY MO PROBLEMS	THE NOTORIOUS B.I.G. FEAT. PUFF DADDY & MASE (BAD BOY/ARISTA)
28	33	9	BRICK	BEN FOLDS FIVE (550 MUSIC)
29	24	24	ALL CRIED OUT	ALLURE FEAT. 112 (TRACK MASTERS/CRAVE)
30	43	15	BITTER SWEET SYMPHONY	THE VERVE (VIRGIN)
31	41	13	SEX AND CANDY	MARCY PLAYGROUND (CAPITOL)
32	36	10	I DON'T EVER WANT TO SEE YOU AGAIN	UNCLE SAM (STONECREEK/EPIC)
33	27	18	MY LOVE IS THE SHHH!	SOMETHING FOR THE PEOPLE FEAT. TRINA & TAMARA (WARNER BROS.)
34	29	29	FOOLISH GAMES	JEWEL (ATLANTIC)
35	37	10	GETTIN' JIGGY WIT IT	WYCLEF JEAN (COLUMBIA)
36	39	48	SUNNY CAME HOME	SHAWN COLVIN (COLUMBIA)
37	30	28	LOVE YOU DOWN	INOU (SO SO DEF/COLUMBIA)

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

HOT 100 RECURRENT AIRPLAY

1	1	6	DON'T SPEAK	NO DOUBT (TRAUMA/INTERSCOPE)
2	2	8	BARELY BREATHING	DUNCAN SHEIK (ATLANTIC)
3	3	6	CRASH INTO ME	DAVE MATTHEWS BAND (RCA)
4	6	2	I'LL BE MISSING YOU	PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY/ARISTA)
5	—	1	BUILDING A MYSTERY	SARAH McLACHLAN (ARISTA)
6	4	26	UNI-BREAK MY HEART	TONI BRAXTON (LAFACE/ARISTA)
7	5	13	LOVEFOOL	THE CARDIGANS (TRAMPOLINE/STOCK/HUM/MERCURY)
8	—	1	EVERYTHING TO EVERYONE	EVERCLEAR (CAPITOL)
9	13	45	I LOVE YOU ALWAYS FOREVER	DONNA LEWIS (ATLANTIC)
10	7	9	DO YOU KNOW (WHAT IT TAKES)	ROBYN (RCA)
11	10	9	THE FRESHMEN	THE VERVE PIPE (RCA)
12	8	8	THE IMPRESSION THAT I GET	THE MIGHTY MIGHTY BOSSTONES (BIG RIG/MERCURY)
13	9	10	RETURN OF THE MACK	MARK MORRISON (ATLANTIC)
14	12	8	MEN IN BLACK	WILL SMITH (COLUMBIA)
15	14	76	MISSING	EVERYTHING BUT THE GIRL (ATLANTIC)
16	11	17	I WANT YOU	SAVAGE GARDEN (COLUMBIA)
17	20	31	DON'T LET GO (LOVE)	EN VOGUE (EASTWEST/EEG)
18	15	12	BITCH	MEREDITH BROOKS (CAPITOL)
19	17	2	2 BECOME 1	SPICE GIRLS (VIRGIN)
20	—	71	YOU GOTTA BE	DES'REE (550 MUSIC)
21	—	4	DREAMING OF YOU	SELENA (EMI LATIN/EMI)
22	19	7	EVERLONG	FOO FIGHTERS (ROSWELL/CAPITOL)
23	23	22	WHERE HAVE ALL THE COWBOYS GONE?	PAULA COLE (IMAGO/WARNER BROS.)
24	22	66	IRONIC	ALANIS MORISSETTE (MAVERICK/REPRISE)
25	16	2	HONEY	MARIAH CAREY (COLUMBIA)

Recurrences are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

32	FLAVORS (Righteous Babe, BMI)
34	4, 3, 2, 1 (LL Cool J, ASCAP/Def Jam, ASCAP/Erick Sermon, ASCAP/Zomba, ASCAP/Zo So, ASCAP/Brooklyn Dust, ASCAP/Funky Noble, ASCAP/Timber Trace, ASCAP) WBM
44	4 SEASONS OF LONELINESS (EMI April, ASCAP/Flyte Tyme, ASCAP) HL
71	AIN'T THAT JUST THE WAY (MCA-Duchess, BMI/MCA-On Backstreet, ASCAP) HL
35	ALL CRIED OUT (Careers-BMG, BMI/Mokojumbi, BMI/Zomba, BMI) HL/WBM
34	ALL FOR YOU (Music Corp. Of America, BMI/Cherry, BMI/Crooked Chimney, Inc., BMI) HL
41	ALL MY LOVE (Lil Lu Lu, BMI/EMI Blackwood, BMI/Donni, ASCAP/Zomba, ASCAP/Queen Pen, ASCAP/Funky Mama, ASCAP)
72	AM I DREAMING (Irving, BMI/Liesrika, BMI)
29	ARE U STILL DOWN (Sony/ATV, BMI/Yam Yum, BMI/Wibelet, BMI/Music Corp. Of America, BMI/Joshua's Dream, BMI/BMG, ASCAP/Black Hipanic, ASCAP) HL
53	AT THE BEGINNING (TCF, ASCAP) WBM
5	BEEN AROUND THE WORLD (Jones, ASCAP/RZO, BMI/Careers-BMG, BMI/Big Life, PRS/BMG, PRS/Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP) HL
48	BREAKING ALL THE RULES (Shark Media, BMI/Warner-Tamerlane, BMI/Humassive, ASCAP) WBM
68	BRIAN WILSON (Treat Baker, SOCAN/WB, ASCAP) WBM
54	BURN (Chop-Shop, BMI/AA, BMI/Can I Kick It, ASCAP)
43	BUTTA LOVE (Honey Jars And Diapers, ASCAP/Uh, Oh, ASCAP/Yah Yah, ASCAP/Do What I Gotta, ASCAP/WB, ASCAP/EMI April, ASCAP) HL/WBM
80	THE CITY IS MINE (Lil Lu Lu, BMI/EMI Blackwood, BMI/Warner-Tamerlane, BMI/Donni, ASCAP/Zomba, ASCAP/Red Cloud, BMI/Night River, ASCAP) HL
51	CRIMINAL (FHW, ASCAP) HL
9	DANGEROUS (T'Ziah's, BMI/Zadiyah's, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Armacion, BMI) WBM
40	DEJA VU (UPTOWN BABY) (MCA, BMI) HL
58	DON'T BE STUPID (YOU KNOW I LOVE YOU) (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
97	DON'T GO (Edition Beam, BMI/Neue Welt, BMI/Warner-Tamerlane, BMI) WBM
93	DON'T STOP THE MUSIC (Virgina Beach, ASCAP/Bazilicious, ASCAP/Herbilicious, ASCAP/Cavilicious, ASCAP/Taking Care Of Business, BMI/WB, ASCAP) WBM
69	EVERYTHING (EMI April, ASCAP/Flyte Tyme, ASCAP/Warner-Tamerlane, BMI/Dynatone, BMI/Beechwood, BMI) HL/WBM
19	FATHER (LL Cool J, ASCAP/Def Jam, ASCAP/Siam U Well, ASCAP/Jelly's Jams, ASCAP/Chappell, ASCAP/Morrison Leahy, ASCAP/Twelve And Under, BMI/Jumping Bean, BMI) HL
21	FEEL SO GOOD (Second Decade, BMI/Warner-Tamerlane, BMI/Foreign Imported, BMI) WBM
38	FOOLISH GAMES/YOU WERE MEANT FOR ME (Wiggly Tooth, ASCAP/Polio Boy, BMI/Third Story, BMI/WB, ASCAP) WBM
32	GIVEN TO FLY (Jumping Cat, ASCAP/Innocent Bystander, ASCAP)
52	GOING BACK TO CALI (Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/B Mo Ez, ASCAP/Saja, BMI/Songs Of Lastrada, BMI/Rubber Band, BMI) HL/WBM
22	GONE TILL NOVEMBER (Sony/ATV Tunes, ASCAP/Tete San Ko, ASCAP)
27	HEAVEN (O.C.D., BMI)
3	HOW DO I LIVE (Realsongs, ASCAP) WBM
13	HOW'S IT GOING TO BE (3EB, BMI/Cappagh, BMI/EMI Blackwood, BMI) HL
85	I CAN LOVE YOU BETTER (Songs Of PolyGram Int'l, BMI/Polygram Int'l, ASCAP) HL
6	I DON'T EVER WANT TO SEE YOU AGAIN (Vanderpool, BMI/Ensign, BMI) HL
15	I DON'T WANT TO WAIT (Hingface, BMI/Ensign, BMI) HL
17	I DO (Funous Rose, BMI/Music Corp. Of America, BMI) HL
60	IF I COULD TEACH THE WORLD (Ruthless Attack, ASCAP/Mo Thug, ASCAP/Keenu, BMI)
47	IF YOU THINK I'M JIGGY (Sheek Louchion, ASCAP/Jae'wons, ASCAP/Panro's, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/D. Blackmon, ASCAP/Myke Of Unicef, ASCAP)
46	I KNOW WHERE IT'S AT (Copyright Control, BMI/Copyright Control, ASCAP/MCA, ASCAP/SPZ, BMI) HL
78	I'M AFRAID OF AMERICANS (Tintoretto, BMI/Upala, BMI/RZO, BMI)
63	I'M NOT A PLAYER (Let Me Show, ASCAP/Jo Cartegena, ASCAP/Jelly Jams, ASCAP/Old Nigga Spirituals, BMI/Warner-Tamerlane, BMI) WBM
98	IN HARM'S WAY (EMI Blackwood, BMI/Benny's Music, BMI/WB, BMI/Rhett Rhyme, ASCAP/Margaret Bell-Byars Designee, BMI) HL/WBM
33	I WILL COME TO YOU (Jam N' Bread, ASCAP/Heavy Harmony, ASCAP/Dyad, BMI) WBM
76	I WNDER IF HEAVEN GOT A GHETTO (Joshua's Dream, BMI/Music Corp. Of America, BMI/Saja, BMI/Songs Of Lastrada, BMI/Lawhouse, ASCAP) HL
89	JEA LOUSY (Edition Get Into Magic, GEMA/Neue Welt Musikverlag GmbH, GEMA/Warner-Tamerlane, BMI)
56	JUST CLOWNIN' (Base Pipe, ASCAP/Vent Noir, ASCAP/Famous, ASCAP) HL
20	KISS THE RAIN (EMI Blackwood, BMI/DESMOPHOBIA, ASCAP/Polygram Int'l, ASCAP/Human Boy, ASCAP/WB, ASCAP) HL/WBM
91	LAST NIGHT'S LETTER (EMI April, ASCAP/LBN, ASCAP/Plaything, ASCAP/Too True, ASCAP/E Two, ASCAP/Cord Kayla, ASCAP) HL
83	L-L-LIES (Dekopa, BMI/World Of Andy, ASCAP/Romanesque, ASCAP/Annotation, ASCAP/WB, ASCAP) WBM
61	LOLLIPOP (CANOYMAN) (MCA, ASCAP/MCA Scandinavia AB, ASCAP/WB, ASCAP/Warner Chappell, ASCAP/Warner Chappell Denmark, ASCAP/Warner Chappell Denmark, KODA) HL/WBM
94	LOVE GETS ME EVERY TIME (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
26	LOVE YOU DOWN (MCA, ASCAP/Unicity, ASCAP/Moonwalk, ASCAP/Ready Ready, ASCAP)
39	MAKE EM' SAY UHH! (Burrin Ave., BMI/Big P, BMI)
96	MAN BEHIND THE MUSIC (Donni, ASCAP/Zomba, ASCAP/Queen Pen, ASCAP/September Six, ASCAP/Peanut Butter, ASCAP/Smokin' Sounds, ASCAP/Dynatone, BMI/Unichappell, BMI) HL/WBM
57	THE MEMORY REMAINS (Creeping Death, ASCAP)
36	MO MONEY MO PROBLEMS (Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Steven A. Jordan, ASCAP/Bernard's Other, BMI/Sony, ASCAP/Mason Betha, ASCAP/Tommy Jymi, BMI) HL
100	MUCH BETTER (Notting Hill/Copyright Control) WBM
14	MY BODY (Toni Robi, ASCAP/2000 Watts, ASCAP/WB, ASCAP)
31	MY LOVE IS THE SHHH! (Unichappell, BMI/Junkie Funk, BMI/Tam-Cat, BMI) HL
2	NICE & SLOW (So So Def, ASCAP/Slack A.D., ASCAP/U.R. IV, ASCAP/Them Damn Twins, ASCAP/EMI April, ASCAP) HL
16	NO, NO, NO (3 Boyz From Newark, ASCAP/Promiscuous, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/Sang Melele, BMI/Ms. Mary's, BMI/Milkman) WBM
42	NO TENGO DINERO (EMI Scandinavia, BMI/Llee, BMI/EMI Unart, BMI) HL/WBM
55	THE ONE I GAVE MY HEART TO (Realsongs, ASCAP) WBM
62	ONE MORE NIGHT (Shark Media, BMI/Warner Chappell, BMI) WBM
30	QUIT PLAYING GAMES (WITH MY HEART) (Zomba, ASCAP/Creative, ASCAP/Megasongs, ASCAP) WBM
67	ROXANNE '97 - PUFF DADDY REMIX (EMI Blackwood, BMI/Magnetic, PRS/ADRA, BMI/Kadoc, BMI/Mokojumbi, BMI/Warner-Tamerlane, BMI) HL/WBM
59	SAY YOU'LL STAY (Gorgeous Clamour, BMI)

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★	
1	1	3	NICE & SLOW	USHER (LAFACE/ARISTA) 2 wks at No. 1
2	2	10	BEEN AROUND THE WORLD	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
3	3	8	TOGETHER AGAIN	JANET (VIRGIN)
4	5	13	I DON'T EVER WANT TO SEE YOU AGAIN	UNCLE SAM (STONECREEK/EPIC)
5	4	34	HOW DO I LIVE	LEANN RIMES (CURB)
6	6	4	DANGEROUS	BUSTA RHYMES (ELEKTRA/EEG)
7	8	9	A SONG FOR MAMA	BOYZ II MEN (MOTOWN)
8	10	11	NO, NO, NO	DESTINY'S CHILLO (COLUMBIA)
9	13	2	FATHER	LL COOL J (DEF JAM/MERCURY)
10	7	15	MY BODY	LSG (EASTWEST/EEG)
11	11	9	WE'RE NOT MAKING LOVE NO MORE	DRU HILL (LAFACE/ARISTA)
12	—	1	GONE TILL NOVEMBER	WYCLEF JEAN (RUFFHOUSE/COLUMBIA)
13	16	14	SPICE UP YOUR LIFE	SPICE GIRLS (VIRGIN)
14	12	18	SOMETHING ABOUT THE WAY... CANDLE IN THE WIND 1997	ELTON JOHN (ROCKET/A&M)
15	9	10	TRULY MADLY DEEPLY	SAVAGE GARDEN (COLUMBIA)
16	15	11	I WILL COME TO YOU	HANSON (MERCURY)
17	17	2	ARE U STILL DOWN	JOHN B. (YAB YUM/550 MUSIC)
18	22	6	SWING MY WAY	K.P. & ENYVI (EASTWEST/EEG)
19	14	15	FEEL SO GOOD	MASE (BAD BOY/ARISTA)
20	20	10	HOW'S IT GOING TO BE	THIRD EYE BLIND (ELEKTRA/EEG)
21	26	2	WHAT YOU WANT	MASE (FEAT. TOTAL) (BAD BOY/ARISTA)
22	24	2	MAKE EM' SAY UHH!	WYCLEF JEAN (RUFFHOUSE/COLUMBIA)
23	18	13	SHOW ME LOVE	ROBYN (RCA)
24	21	23	BUTTA LOVE	NEXT (ARISTA)
25	—	1	IF YOU THINK I'M JIGGY	THE LOX (BAD BOY/ARISTA)
26	23	10	GOING BACK TO CALI	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
27	33	3	DEJA VU (UPTOWN BABY)	LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)
28	19	3	GIVEN TO FLY	PEARL JAM (EPIC)
29	31	7	KISS THE RAIN	BILLIE MYERS (UNIVERSAL)
30	25	19	THE ONE I GAVE MY HEART TO	AALIYAH (BLACKGROUND/ATLANTIC)
31	27	10	DON'T BE STUPID (YOU KNOW I LOVE YOU)	SHANIA TWAIN (MERCURY (NASHVILLE))
32	28	11	THE MEMORY REMAINS	METALLICA (ELEKTRA/EEG)
33	—	1	LOVE YOU DOWN	INOJ (SO SO DEF/COLUMBIA)
34	29	12	BREAKING ALL THE RULES	SHE MOVES (Geffen)
35	—	1	ALL MY LOVE	QUEEN PEN FEAT. ERIC WILLIAMS (LIL' MAN/INTERSCOPE)
36	39	18	HEAVEN	NU FLAVOR (REPRISE)
37	34	17	IF I COULD TEACH THE WORLD	BONE THUGS-N-HARMONY (RUTHLESS/RELATIVITY)

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

28	SEMI-CHARMED LIFE (3EB, BMI/EMI Blackwood, BMI) HL
86	SEND MY LOVE/SEND YOUR LOVE (Black Bull, ASCAP/Jobete, ASCAP)
11	SHOW ME LOVE (Heavy Rotation, BMI/Cheiron, ASCAP/BMG, ASCAP) HL
49	SOCK IT 2 ME (Mass Confusion, ASCAP/Virginia Beach, ASCAP/Nickel Shoe, BMI/Wadud, BMI/Warner-Tamerlane, BMI/Throvin' Tantrums, ASCAP/Air Control, ASCAP/EMI April, ASCAP) HL/WBM
73	SO GOOD (Davina, BMI/MJQ, BMI/Careers-BMG, BMI/Ramecca, BMI) HL
64	SO HELP ME GIRL (Modar, BMI/Songwriters Ink, BMI/Longitude, BMI/Emdar, ASCAP/Texas Wedge, ASCAP/Full Keel, ASCAP) HL/WBM
13	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 (William A. Bong, PRS/Warner-Tamerlane, BMI/Wretched, ASCAP/WB, ASCAP/Songs Of PolyGram Int'l, BMI) HL/WBM
8	A SONG FOR MAMA (Sony/ATV Songs, BMI/ECAP, BMI) WBM
25	SPICE UP YOUR LIFE (Full Keel, ASCAP/Windswept Pacific, ASCAP/Polygram Int'l, ASCAP) HL/WBM
99	SPIN SPIN SUGAR (BMG, PRS/BMG, ASCAP) HL
90	STILL WATERS (RUN DEEP) (Gibb Brothers, BMI/Careers-BMG, BMI) HL
77	SUGAR CANE (Copyright Control)
45	SUNNY CAME HOME (WB, ASCAP/Scred, ASCAP/Lev-A-Tunes, ASCAP) WBM
23	SWING MY WAY (Horrible, ASCAP)
88	THAT HOT (DutchMast, SESAC)
95	THEN WHAT (Wedgewood Avenue, BMI/Areles, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Minnesota Man, BMI) WBM
66	THEY LIKE IT SLOW (John Doe, BMI/Baby Boy, BMI/G.I., BMI)
92	TIC TIC TAC (Not Listed)
1	TOGETHER AGAIN (Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP) HL/WBM
4	TRULY MADLY DEEPLY (Rough Cut/EMI Australia, APRV/EMI Blackwood, BMI) HL
7	TUBTHUMPING (Chumbawamba/Leosong) WBM
87	TUBTHUMPING (Chumbawamba/Leosong) WBM
75	TUCK ME IN (Phileto, BMI)
81	VALENTINE (Brickman Arrangement, SESAC/EMI April, ASCAP/Doxie, ASCAP) HL/WBM
18	WE'RE NOT MAKING LOVE NO MORE (Sony/ATV Songs, BMI/ECAP, BMI/Fox Film, BMI) WBM
50	WHAT ABOUT US (Virginia Beach, ASCAP/Mass Confusion, ASCAP/Warner Chappell, ASCAP) WBM
65	WHAT IF I SAID (Warner-Tamerlane, BMI/Cheonwee, BMI) WBM
70	WHAT IF (Realsongs, ASCAP) WBM
24	WHAT YOU WANT (M. Betha, ASCAP/Total's Thing, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Nash Mack, ASCAP/Warner-Tamerlane, BMI) HL
79	YOU KNOW MY STEEZ (EMI April, ASCAP/Jii Kid, ASCAP/Gifted Pearl, ASCAP) HL
10	YOU MAKE ME WANNA... (EMI April, ASCAP/So So Def, ASCAP/Slack A.D., ASCAP/U.R. IV, ASCAP/BMG Songs, ASCAP) HL
82	YOUNG, SAD AND BLUE (Melody Myriad, ASCAP/Hot Sauce, ASCAP/

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

DION DOES IT: As predicted here last issue, Celine Dion's "My Heart Will Go On" (550 Music) has surpassed the record for the most audience impressions in the Broadcast Data Systems era; the honor was previously held by Donna Lewis' "I Love You Always Forever" (Atlantic). Dion lengthens her lead on this issue's Hot 100 Airplay chart to 105 million audience impressions. "My Heart Will Go On" had 36 million more listeners than the No. 2 airplay title, Savage Garden's "Truly Madly Deeply" (Columbia).

TITANIC TREATMENT: A couple of weeks ago, Hot 100 Singles Spotlight told you about WHYZ New York's and KSFB San Diego's custom edits of "My Heart Will Go On" that included dialogue from "Titanic." Since then, several other stations have started playing their own edits. At KSTP (KS95) Minneapolis, the morning-show team introduced its spin on the song with news clips about the President Clinton/Monica Lewinsky scandal, going as far as to retitle the track "The HMS Clinton." Not surprisingly, Rush Limbaugh has been airing the track on his talk show (see story, page 81). Even Sony Classical and the Work Group are getting in on the custom-edit trend. They've commissioned Ken Benson of KKRZ Portland, Ore.—the PD who started the film-clip trend with Bruce Springsteen's "Secret Garden"/"Jerry Maguire" mix last year—to add film dialogue to the "Titanic" instrumental "Southampton." The reworked "Southampton" will be serviced to top 40, AC, and jazz/AC radio outlets by Friday (6).

SINGLES SCENE: Much to the dismay of the song's burgeoning fan base, the radio edit of Loreena McKennitt's "The Mummers' Dance" (Quinlan Road/Warner Bros.) is not only unavailable as a single, it's nowhere to be found on her album "The Book Of Secrets." Warner Bros. initially had not planned to release a single, but it's rectified the problem, slating a Feb. 17 in-store date for the track. (Incidentally, if the single were available now and sold one-piece, "The Mummers' Dance" would bow at No. 33 on this issue's Hot 100.) The song has 32 million audience impressions and is ranked at No. 21 on the Hot 100 Airplay chart... All those on-air promos for WB's new TV series "Dawson's Creek" are paying off for Paula Cole. Her "I Don't Want To Wait" (Imago/Warner Bros.)—which is featured in the on-air promos and is the show's theme song—posts a 28% improvement in singles sales to 8,900 units. It inches up to No. 48 on Hot 100 Singles Sales.

E-MAIL BAG: Hot 100 Singles Spotlight has received so many E-mails inquiring about Billboard's B-side policy regarding the Notorious B.I.G.'s "Going Back To Cali" (Bad Boy/Arista) that other readers are surely scratching their heads too. Here's the deal: Because the single is double-A-sided and both tracks appear below the top 75 on the Hot 100 Airplay chart, Billboard's policy says the song with the most airplay is considered the A-side. The second song won't be listed unless the song gets enough airplay to reach No. 75 on Hot 100 Airplay. In this case, "Sky's The Limit" has an audience of only 270,000, compared with 1 million listeners for "Going Back To Cali."

Theda Sandiford-Waller can be reached via E-mail at theda@billboard.com.

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	5	4	SO LONG (WELL, WELL, WELL) PHAJJA (WARNER BROS.)	14	12	9	PLEASE U2 (ISLAND)
2	20	2	LIFE IN MONO MONO (MERCURY)	15	19	28	EVEN FLOW PEARL JAM (EPIC)
3	2	7	THE DAY THAT SHE LEFT TULSA (IN A CHEVY) WADE HAYES (COLUMBIA (NASHVILLE))	16	11	10	COME ON EILEEN SAVE FERRIS (STARPOOL/EPIC)
4	4	6	THE NOTE DARYLE SINGLETARY (GIANT (NASHVILLE)/REPRISE (NASHVILLE))	17	18	12	SHOWDOWN E.A.-SKI FEAT. MONTELL JORDAN (RELATIVITY)
5	3	11	SAND AND WATER BETH NIELSEN CHAPMAN (REPRISE)	18	16	9	WALKIN' ON THE SUN SMACK (UNDER THE COVER)
6	—	1	WANNA B LIKE A MAN SIMONE JAY (VIRGIN UNDERGROUND/VIRGIN)	19	14	7	WE GETZ DOWN RAMPAGE (ELEKTRAVEEG)
7	8	4	HOW DO I LIVE DEBRA MICHAELS (ROBBINS)	20	17	15	WHAT IF I DO MINDY MCCREARY (BNA/RCA (NASHVILLE))
8	6	4	MEMORIES LIL SUZY (METROPOLITAN)	21	—	1	JUST A MEMORY 7 MILE (GRAVE)
9	22	2	SILLY TARAL (MOTOWN)	22	—	7	AZ SIDE NASTYBOY KLICK FEAT. MANDI (NASTYBOYGLASSNOTE/MERCURY)
10	25	3	WISHFUL THINKING DUNCAN SHEIK (ATLANTIC)	23	—	1	NUMBER ONE ALEXIA (POPULAR)
11	7	16	DANCE HALL DAYS WANG CHUNG (Geffen)	24	—	1	BALLAD OF CLEO & JOE CYNDI LAUPER (EPIC)
12	—	1	IF I NEVER STOP LOVING YOU DAVID KERSH (CURB)	25	—	11	BARBIE GIRL VELVA BLU (GROOVE/WAXWORKS)
13	10	33	ALIVE PEARL JAM (EPIC)				

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

CRAWFORD'S CHOIRBOY ROOTS SHOW ON 'WINGS'

(Continued from page 12)

Eagle's Wings' during the Oklahoma memorial service, but that wasn't the reason I recorded it. That was coincidental," he says. "A friend of our family's had died, and at his funeral they sang 'On Eagle's Wings,' and I was very moved by it. I loved the sentiment in it that we can be carried. We can be lifted, helped through life, and on to the next world. There's always help for us if we just ask."

Crawford says many people advised him against recording "Amazing Grace" because it's been cut so often. "I defied people. I was determined to do something," he says. "And Maire brought so much to it with her beautiful harmonies that she put in and just freewheeled through... I'd never worked in that way before—everything was always pre-written and pre-rehearsed. She had me just standing at a microphone ad-libbing."

The album is being marketed to Crawford's usual fan base and is being distributed by Warner Christian Distribution in the Christian bookstore market.

"We're very, very excited about this," says Atlantic senior VP of marketing (U.S.) Vicky Germaise. "Although it's unusual for us, the record has touched everyone that has listened to it. They've been captivated... The idea of taking these songs and singing them with passion as love songs is a very sweet, beautiful idea

that has worked wonderfully."

Germaise says television exposure will be key in marketing the album—particularly Crawford's PBS special in March. "We really needed to have a centerpiece for our marketing efforts, and when Michael Crawford goes on television, we sell records," she says.

Crawford will perform two cuts from the new album on the special, which will be broadcast during a pledge drive.

Plans also call for a push to retailers that draw adult consumers, such as Barnes & Noble and Borders. According to Germaise, there will be "light boxes and plenty of paid visibility" at such accounts. The second phase of the label's marketing campaign will involve a direct-response TV campaign in May or June.

Tower Nashville GM Jon Kerlikowski says the project has strong potential. "Because of his association with 'The Phantom,' [which has] been such a huge success, I'm sure we'll have sales on it," he says. "When an artist switches from the genre he's associated with and goes into a new one, publicity really is what will drive a record like this."

Germaise expects Crawford to get exposure on "The Rosie O'Donnell Show," "Access Hollywood," and other TV programs.

He will also embark on a summer tour to promote the album.

EMI 'PROFITS WARNING'

(Continued from page 8)

collapsed, and the management doesn't seem to have any ideas. If [chairman] Sir Colin Southgate becomes embroiled in the Royal Opera House, then EMI doesn't have any rabbits to pull out of the hat to provide growth."

Southgate's recent acceptance of the chairmanship of London's financially troubled Royal Opera House (ROH) (Billboard, Jan. 24) has led to speculation that he intends to move to a non-executive role at the major. Far from a sinecure, the ROH job, a long-running political hot potato in the U.K., is widely accepted to be a major challenge.

EMI's board meets Feb. 20, and Southgate's role is believed to be on the agenda. A company spokeswoman would not confirm Southgate's plans but described the move as "a natural evolution" of his role as executive chairman following the 1996 demerger of Thorn EMI into Thorn plc and the EMI Group. "The strongest hand on the tiller has always been [EMI Music Worldwide president/CEO] Jim Fifield," she adds.

EMI's latest woes have also rekindled earlier speculation about a possible merger with Seagram's Universal unit. "It's getting harder to see what they can do without such a move," says de Larrinaga.

The spokeswoman repeats earlier assertions that EMI has never received a bid from any suitor.

Southgate prefaced his profits warning with an expectation that full-year sales for the group, at constant exchange rates, will be 5% up from the previous year's, helped along by Christmas successes in the U.S. and U.K. He cited poor trading in Japan and the Asia-Pacific for the latest round of provisions.

"Recognizing the well-publicized difficulties and consequently poor outlook for consumer spending in these markets, we have decided to make additional provisions against a number of

artist deals and to rationalize some of our operations in the region," warned Southgate. "Together with the effect of softer trading in the Asia-Pacific markets, [this] will in aggregate result in operating profits being about 25 million pounds [\$41.25 million] lower than planned."

The company has now launched a review of its operations in Japan and other Asia-Pacific territories. "We need to look at back-office restructuring, to see what efficiencies can be gained," the company spokeswoman tells Billboard.

Crawford Set Aimed At Christian Retail

NASHVILLE—Jason Parker, VP of the Resource Agency, a Nashville-based advertising and marketing company hired to promote Michael Crawford's new album into the Christian retail channel, thinks the set will be well-received by retailers and consumers.

"It's perfect for Christian retail and their core consumers," says Parker. "From a lyrical standpoint and also stylistically, this is something they can grab hold of and see significant sales."

To promote the project to Christian retail, Parker and company are employing the following tactics:

- The Michael Crawford electronic press kit will be serviced to 70 national and regional Christian video shows.

- "Spirit Of The Living God" will be released Feb. 6 as a single to Christian radio (and will include an introduction by Crawford). Stations will also receive copies for promotional giveaways.

- Ads will be taken in the March/April issue of Christian Reader, a Christian lifestyle publication with a circulation of 190,000 that is often described as the Christian Reader's Digest.

- A display contest will be sponsored at key regional retail chains and SoundScan-reporting Christian stores in each one of the six Warner Christian Distribution (WCD) regions.

Regional winners will net \$100, and the grand-prize winner receives \$1,000. Stores will submit photos to WCD of the displays they created using the available merchandising tools.

DEBORAH EVANS PRICE

IFPI, BIEM Ink Mech. Deal Follows Year Of On-And-Off Talks

■ BY JEFF CLARK-MEADS

LONDON—Europe's record companies and music publishers signed a new mechanical royalties agreement Jan. 29 after a year in contractual limbo.

The new standard contract agreement between the International Federation of the Phonographic Industry (IFPI) and pan-European authors' body BIEM is based on a mechanical royalty rate that falls from 9.306% of published price to dealer (PPD) to 9.01% of PPD (Billboard, Jan. 31). It covers all mechanical rights pertinent to continental Europe.

The agreement is back-dated to July 1, 1997, and runs until June 30, 2000. It replaces the previous standard contract, which expired at the end of 1996, and comes at the end of a year fraught with abortive discussions and poignant silences.

BIEM president Jean-Loup Tournier comments, "The negotiations between BIEM and IFPI

have been particularly difficult this time.

"The developments in the marketplace were considerable, and I am glad that we have found acceptable solutions for both parties which mark peace between us for the next three years."

BIEM accepted the terms of the new agreement during a Jan. 21 board meeting coinciding with MIDEM, and Tournier told Billboard at the time that his organization was prepared to accept the lower mechanical rate because it recognized the increasingly large discounts labels were giving to major retail chains.

IFPI chairman David Fine says, "Overall, the new agreement represents significant benefits for the recording industry."

"It is a realistic deal which goes some way toward recognizing changes in the marketplace by affording more flexibility than existed under the previous agreement."

Billboard HOT 100 SINGLES

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIR-PLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**

FEBRUARY 7, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	1	3	8	*** No. 1 *** TOGETHER AGAIN ● J.JAM, T.LEWIS, J.JACKSON (J.JACKSON, J.HARRIS III, T.LEWIS, R.ELIZONDO, JR.)	◆ JANET (C) (D) (T) (V) (X) VIRGIN 38623	1
2	3	9	3	NICE & SLOW J.DUPRI (J.DUPRI, M.SEAL, U.RAYMOND, B.CASEY)	◆ USHER (C) (D) LAFACE 24290/ARISTA	2
3	4	2	34	HOW DO I LIVE ▲ C.HOWARD, W.C.RIMES, M.CURB (D.WARREN)	◆ LEANN RIMES (C) (D) (V) CURB 73022	2
4	2	1	10	TRULY MADLY DEEPLY ● C.FISHER (D.HAYES, D.JONES)	◆ SAVAGE GARDEN (C) (D) (V) COLUMBIA 78723	1
5	5	4	10	BEEN AROUND THE WORLD ▲ ◆ PUFF DADDY & THE FAMILY (FEAT. THE NOTORIOUS B.I.G. & MASE) R.LAWRENCE, D.ANGELETTE, S.COMBS, STEVE J. (D) BOWIE, L.SIAMSFIELD, A.MORRIS, G. DEWANEY, C.WALLACE, M.BETHA, S.COMBS, R.LAWRENCE	◆ THE NOTORIOUS B.I.G. & MASE (C) (D) (T) (X) BAD BOY 79130/ARISTA	2
6	7	11	14	I DON'T EVER WANT TO SEE YOU AGAIN ● M.MORRIS (N.MORRIS)	◆ UNCLE SAM (C) (D) STONECREEK 78689/EPIC	6
7	6	7	22	TUBTHUMPING CHUMBAWAMBA (CHUMBAWAMBA)	◆ CHUMBAWAMBA (D) (T) REPUBLIC 56146*/UNIVERSAL	6
8	12	12	9	A SONG FOR MAMA ● BABYFACE (BABYFACE)	◆ BOYZ II MEN (C) (D) (V) MOTOWN 860720	8
9	13	15	5	DANGEROUS R.SMITH (T.SMITH, R.SMITH, H.STONE, F.STONEWALL, A.COLON, L.DERMER)	◆ BUSTA RHYMES (C) (D) (M) (T) (X) ELEKTRA 64131/EEG	9
10	8	10	25	YOU MAKE ME WANNA... ▲ J.DUPRI (J.DUPRI, M.SEAL, U.RAYMOND)	◆ USHER (C) (D) (T) (X) LAFACE 24295/ARISTA	2
11	9	8	13	SHOW ME LOVE ● D.POP, M.MARTIN (ROBYN, M.MARTIN)	◆ ROBYN (C) (D) (T) (V) (X) RCA 64970	7
12	14	16	10	HOW'S IT GOING TO BE S.JENKINS, E.VALENTINE, R.KLYCE (S.JENKINS, K.CADOGAN)	◆ THIRD EYE BLIND (C) (D) ELEKTRA 64130/EEG	12
13	10	5	18	SOMETHING ABOUT THE WAY YOU LDDK TONIGHT/CANDLE IN THE WIND 1997 ▲ C.THOMAS, G.MARTIN (E.JOHN, B.TAUPIN)	◆ ELTON JOHN (C) (D) (V) ROCKET 568108/A&M	1
14	11	6	15	MY BODY ▲ DELITE (D.ALLAMBY, L.BROWDER, A.ROBERSON)	◆ LSG (C) (D) EASTWEST 64132/EEG	4
15	15	13	15	I DON'T WANT TO WAIT P.COLE (P.COLE)	◆ PAULA COLE (C) (D) (V) IMAGO 17318/WARNER BROS.	11
16	17	20	11	NO, NO, NO ● W.JEAN, V.HERBERT, R.FUSARI (V.HERBERT, R.FUSARI, M.BROWN, C.GAINES)	◆ DESTINY'S CHILD (C) (D) (T) (X) COLUMBIA 78618	16
17	18	18	15	I DO J.PATINO, L.LOEB (L.LOEB)	◆ LISA LOEB (C) (D) GEPFEN 19416	17
18	19	19	9	WE'RE NOT MAKING LOVE NO MORE ● BABYFACE, D.SIMMONS (BABYFACE)	◆ DRU HILL (C) (D) LAFACE 24295/ARISTA	13
19	23	—	2	FATHER POKE & TONE (J.T.SMITH, J.C.OLIVIER, S.BARNES, G.MICHAEL, G.OVERBIG)	◆ LL COOL J (C) (D) DEF JAM 568332/MERCURY	19
20	20	26	14	KISS THE RAIN D.CHILD (B.MYERS, E.BAZILIAN, D.CHILD)	◆ BILLIE MYERS (C) (D) UNIVERSAL 56140	20
21	16	14	15	FEEL SO GOOD ▲ D.ANGELETTE, S.COMBS (R.E.BELL, R.BELL, G.BROWN, R.MICKENS, C.SMITH, D.THOMAS, R.WESTFIELD, L.DERMER)	◆ MASE (C) (D) BAD BOY 79122/ARISTA	5
22	NEW	1	1	*** HOT SHOT DEBUT *** GONE TILL NOVEMBER W.JEAN (N.JEAN)	◆ WYCLEF JEAN (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	22
23	32	44	7	SWING MY WAY MIXZO (M.O.JOHNSON, J.HALL)	◆ K.P. & ENVYI (C) (D) (M) (T) (X) EASTWEST 64135/EEG	23
24	35	—	2	*** GREATEST GAINER/SALES *** WHAT YOU WANT N.MYRICK (M.BETHA, K.SPIVEY, N.MYRICK, S.COMBS, C.MAYFIELD)	◆ MASE (FEATURING TOTAL) (C) (D) BAD BOY 79141/ARISTA	24
25	28	33	14	SPICE UP YOUR LIFE ● R.STANNARD, M.ROWE (SPICE GIRLS, R.STANNARD, M.ROWE)	◆ SPICE GIRLS (C) (D) (T) VIRGIN 38620	18
26	NEW	1	1	LOVE YOU DOWN C.ROANE (M.RILEY)	◆ INOJ (C) (D) (T) (X) SO SO DEF 78801/COLUMBIA	26
27	27	28	18	HEAVEN G.ST.CLAIR (R.LUNA, F.PANGELINAN, J.CENICEROS)	◆ NU FLAVOR (C) (D) (T) (V) (X) REPRISE 17408	27
28	24	22	32	SEMI-CHARMED LIFE ● S.JENKINS (S.JENKINS)	◆ THIRD EYE BLIND (C) (D) ELEKTRA 64173/EEG	4
29	29	—	2	ARE U STILL DOWN T.SHAKUR (JON B., T.SHAKUR, JOHNNY J.)	◆ JON B. (C) (D) YAB YUM 78793/550 MUSIC	29
30	26	27	33	QUIT PLAYING GAMES (WITH MY HEART) ▲ M.MARTIN, K.LUNDIN (M.MARTIN, H.CRICHLOW)	◆ BACKSTREET BOYS (C) (D) (T) (V) JIVE 42453	2
31	22	17	24	MY LOVE IS THE SHHH! ▲ ◆ SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA SOMETHIN' FOR THE PEOPLE (J.BAKER, M.L.WILSON, J.YOUNG, T.POWELL, SAUCE, R.HOLIDAY)	◆ THE NOTORIOUS B.I.G. & MASE (C) (D) (T) WARNER BROS. 17327	4
32	21	23	3	GIVEN TO FLY B.O'BRIEN, PEARL JAM (M.MCCREADY, E.VEDDER)	◆ PEARL JAM (C) (D) (V) EPIC 78797	21
33	25	21	11	I WILL COME TO YOU ● S.LIRONI (L.HANSON, T.HANSON, Z.HANSON, B.MANN, C.WEIL)	◆ HANSON (C) (D) (T) (V) (X) MERCURY 568132	9
34	31	29	31	ALL FOR YOU P.EBERSOLD (K.BLOCK, SISTER HAZEL)	◆ SISTER HAZEL (C) (D) UNIVERSAL 56135	11
35	30	24	24	ALL CRIED OUT ● M.CAREY, W.AFANASIEFF, M.ROONEY (FULL FORCE)	◆ ALLURE FEATURING 112 (C) (D) (T) (X) TRACK MASTERS 78678/CRAVE	4
36	34	34	28	NO MONEY NO PROBLEMS ▲ ◆ THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) STEVIE J., S.COMBS (C.WALLACE, S.JORAN, M.BETHA, B.EDWARDS, N.ROGERS)	◆ THE NOTORIOUS B.I.G. (C) (D) (T) (X) BAD BOY 79100/ARISTA	1
37	37	40	10	32 FLAVORS E.TUTON (A.DIFRANCO)	◆ ALANA DAVIS (C) (D) ELEKTRA 64129/EEG	37
38	33	25	63	FOOLISH GAMES/YOU WERE MEANT FOR ME ▲ B.KEITH, P.COLLINS (JEWEL, S.POLTZ)	◆ JEWEL (C) (D) ATLANTIC 87021	2
39	41	—	2	MAKE EM' SAY UHH! ◆ MASTER P FEAT. FIEND, SILK THE SHOCKER, MIA X, AND MYSTIKAL KLC (MASTER P, FIEND, SILK THE SHOCKER, MIA X, MYSTIKAL)	◆ MASTER P FEAT. FIEND, SILK THE SHOCKER, MIA X, AND MYSTIKAL (C) (D) (T) NO LIMIT 53302/PRIORITY	39
40	48	62	9	DEJA VU (UPTOWN BABY) KNS (D.FAGEN, W.BECKER)	◆ LORD TARIQ & PETER GUNZ (C) (D) (T) (X) CODEINE 78755/COLUMBIA	40
41	NEW	1	1	ALL MY LOVE ◆ QUEEN PEN FEATURING ERIC WILLIAMS T.RILEY (S.CARTER, T.RILEY, L.WALTERS)	◆ QUEEN PEN FEATURING ERIC WILLIAMS (C) (D) LIL' MAN 97023/INTERSCOPE	41
42	43	42	24	NO PENGO DINERO K.BAGER, M.PFUNDHUELLER (M.HADJIDAKIS, A.AGAMI, R.BALMORIAN, J.BALMORIAN)	◆ LOS UMBRELLOS (C) (D) (V) (X) FLEXEMI 58653/VIRGIN	42
43	36	30	23	BUTTA LOVE ● KAY GEE, D.LIGHTY, L.ALEXANDER, PROF. T. (L.ALEXANDER, T.TO, BERT, R.L.HUGGAR, A.CLOWERS, D.LIGHTY)	◆ NEXT (C) (D) (T) (X) ARISTA 13407	16
44	39	35	20	4 SEASONS OF LONELINESS ▲ J.JAM, T.LEWIS (J.HARRIS III, T.LEWIS)	◆ BOYZ II MEN (C) (D) (V) MOTOWN 860684	1
45	44	43	31	SUNNY CAME HOME J.LEVENTHAL (S.COLVIN, J.LEVENTHAL)	◆ SHAWN COLVIN (C) (D) COLUMBIA 78528	7
46	51	—	2	I KNOW WHERE IT'S AT K.GORDON, C.MCVEY, M.FIENES (K.GORDON, S.LEWIS, W.BECKER, D.FAGEN)	◆ ALL SAINTS (C) (D) LONDON 570112/ISLAND	46
47	NEW	1	1	IF YOU THINK I'M JIGGY ◆ THE LOX D.GREASE (S.JACOBS, J.PHILLIPS, D.STYLES, D.BLACKMON, R.STEWART, C.APPIE)	◆ THE LOX (C) (D) BAD BOY 79115/ARISTA	47
48	42	38	14	BREAKING ALL THE RULES THE BERMAN BROTHERS (C.BERMAN, F.BERMAN, J.COPLAN, M.DEXTER)	◆ SHE MOVES (C) (D) (T) (X) GEPFEN 19415	32
49	38	36	17	SOCK IT 2 ME ◆ MISSY "MISDEMEANOR" ELLIOTT FEAT. DA BRAT TIMBALAND (M.ELLIOTT, T.MOSLEY, W.HART, T.BELL, S.HARRIS)	◆ MISSY "MISDEMEANOR" ELLIOTT FEAT. DA BRAT (C) (D) (M) (T) (X) EASTWEST 64144/EEG	12

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
50	40	32	24	WHAT ABOUT US ● TIMBALAND, M.ELLIOTT (T.MOSLEY, M.ELLIOTT)	◆ TOTAL (C) (D) (T) (X) LAFACE 24272/ARISTA	16
51	45	37	19	CRIMINAL A.SLATER (F.APPL)	◆ FIONA APPLE (C) (D) CLEAN SLATE 78595/WORK	21
52	46	39	10	GOING BACK TO CALI ● EASY MO BEE (C.WALLACE, O.HARVEY, R.TROUTMAN)	◆ THE NOTORIOUS B.I.G. (C) (D) (T) (X) BAD BOY 79131/ARISTA	26
53	50	45	14	AT THE BEGINNING T.HORN (L.AHRENS, S.FLAHERTY)	◆ RICHARD MARX & DONNA LEWIS (C) (D) ATLANTIC 84037	45
54	57	65	5	*** GREATEST GAINER/AIRPLAY *** BURN E.DEAN (D.SILAS, J.SMITH, E.DEAN)	◆ MILITIA (C) (D) (T) RED ANT 119006	54
55	49	31	19	THE ONE I GAVE MY HEART TO ● G.ROCHE (D.WARREN)	◆ AALIYAH (C) (D) (T) (X) BLACKGROUND 98002/ATLANTIC	9
56	56	56	9	JUST CLOWNIN' WC, CRAZY TOONES (W.CALHOUN, K.GILLIAM)	◆ WC FROM WESTSIDE CONNECTION (C) (D) (T) PAYDAY/FFRR 570043/ISLAND	56
57	52	52	11	THE MEMORY REMAINS B.ROCK, HETFIELD, ULTRICH (HETFIELD, ULTRICH)	◆ METALLICA (C) (D) ELEKTRA 64126/EEG	28
58	54	53	10	DON'T BE STUPID (YOU KNOW I LOVE YOU) R.J.LANGE (S.TWAIN, R.J.LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY (NASHVILLE) 568242	40
59	59	61	8	SAY YOU'LL STAY T.BISHOP, B.SALEMAN (T.BISHOP)	◆ KAI (C) (D) (X) TIDAL WAVE 19419/GEFFEN	59
60	55	50	17	IF I COULD TEACH THE WORLD ● D.J.U-NEEK (BONE, D.J.U-NEEK)	◆ BONE THUGS-N-HARMONY (C) (D) RUTHLESS 6344/RELATIVITY	27
61	53	48	9	LOLLIPOP (CANDYMAN) J.JAM, DELGADO, S.RASTED, C.NORREEN (S.RASTED, C.NORREEN, L.NYSTROM, R.OIF, HARTMANN, LANGHOFF)	◆ AQUA (C) (D) (T) MCA 55410	23
62	70	72	17	ONE MORE NIGHT THE BERMAN BROTHERS (KAMA, A.CREMERS, F.BERMAN, CH.BERMAN)	◆ AMBER (T) (X) TOMMY BOY 786*	62
63	62	60	15	I'M NOT A PLAYER MINNESOTA (C.RIOS, M.RICHARDSON, K.GAMBLE, L.HUFF)	◆ BIG PUNISHER (C) (D) (T) LOUD 64910/RCA	57
64	58	57	17	SO HELP ME GIRL D.FOSTER (H.PERDEW, A.SPOONER)	◆ GARY BARLOW (C) (D) ARISTA 13428	44
65	69	77	6	WHAT IF I SAID ◆ ANITA COCHRAN (DUET WITH STEVE WARINER) J.E.NORMAN, A.COCHRAN (A.COCHRAN)	◆ ANITA COCHRAN (C) (D) (V) WARNER BROS. (NASHVILLE) 17263	65
66	61	54	18	THEY LIKE IT SLOW D.CONNER, D.CONNER, S.CONNER, D.JACKSON	◆ H-TOWN (C) (D) (T) RELATIVITY 1642	35
67	63	59	7	ROXANNE '97 - PUFF DADDY REMIX THE POLICE, S.COMBS, STEVE J., J.-DUB (STING, FULL FORCE, U.F.T.O., G.REDD, J.CROSBY)	◆ STING & THE POLICE (M) (T) (X) A&M 582449*	59
68	72	75	12	BRIAN WILSON G.MACKILLOP (S.PAGE)	◆ BARENAKED LADIES (C) (D) (V) REPRISE 17290	68
69	60	51	20	EVERYTHING J.JAM, T.LEWIS (J.HARRIS III, T.LEWIS, R.EI, H.NAKAMURA, T.BELL, L.CREED, J.BROWN, F.WESLEY)	◆ MARY J. BLIGE (C) (D) (T) (X) MCA 55353	24
70	65	67	9	WHAT IF R.MCENTIRE, D.MALLOY (D.WARREN)	◆ REBA MCENTIRE (C) (D) (V) MCA NASHVILLE 72026	50
71	64	69	6	AIN'T THAT JUST THE WAY D.BENN, J.LAROSSE, D.PAPALEXIS, R.YACOB (G.LARSON, S.PHILLIPS, B.BELLAND)	◆ LUTRICIA MCNEAL (C) (D) (X) CRAVE 78764	64
72	NEW	1	1	AM I DREAMING ◆ OL' SKOOL (FEATURING KEITH SWEAT & XSCAPE) K.SWEAT (S.DEES)	◆ OL' SKOOL (C) (D) KEJA 56163/UNIVERSAL	72
73	67	68	15	SO GOOD DAVINA (DAVINA, LEWIS)	◆ DAVINA (C) (D) (T) LOUD 65303/RCA	60
74	71	64	16	YOU'RE NOT ALONE R.TAYLOR-FIRTH, T.KELLETT (T.KELLETT, R.TAYLOR-FIRTH)	◆ OLIVE (C) (D) (T) (X) RCA 64999	56
75	68	66	9	TUCK ME IN E.PHILLIPS (E.PHILLIPS)	◆ KIMBERLY SCOTT (C) (D) (T) (X) LONGEVITY 78686/COLUMBIA	58
76	78	73	9	I WONDER IF HEAVEN GOT A GHETTO S.OULSHOCK, KARLIN (T.SHAKUR, L.GOODMAN, M.MCDOWELL, R.TROUTMAN, L.TROUTMAN)	◆ 2PAC (T) AMARU 42500*/JIVE	67
77	66	58	3	SUGAR CANE J.JAY (R.MCNEVIN, DUFF, H.SHOCKLEE, C.RIDENHOUR, E.SADDLER)	◆ SPACE MONKEYS (C) (D) FACTORY/CHINGON 97022/INTERSCOPE	58
78	73	74	12	I'M AFRAID OF AMERICANS D.BOWIE (D.BOWIE, B.ENO)	◆ DAVID BOWIE (T) (X) VIRGIN 38618*	66
79	76	78	10	YOU KNOW MY STEEZ DJ PREMIER (K.ELAM, C.MARTIN)	◆ GANG STARR (C) (D) (T) NOO TRYBE 38624/VIRGIN	76
80	80	—	2	THE CITY IS MINE T.RILEY (S.CARTER, T.RILEY, K.GAMBLE, L.HUFF, G.FREY, J.TEMPCHIN)	◆ JAY-Z FEATURING BLACKSTREET (T) ROC-A-FELLA/OEF JAM 56805*/MERCURY	80
81	81	81	19	VALENTINE ◆ MARTINA MCBRIDE WITH SPECIAL GUEST ARTIST JIM BRICKMAN D.SHEA (J.BRICKMAN, J.KUGELL)	◆ MARTINA MCBRIDE (C) (D) (V) RCA (NASHVILLE) 64963	50
82	75	76	5	YOUNG, SAD AND BLUE CARLOS, DADA (L.TITI, B.TILLMAN, C.THORNTON)	◆ LYSETTE (C) (D) (T) FREEWORLD 34277	75
83	77	71	12	L-L-LIES A.MARVEL (D.KING, A.MARVEL, A.ROMAN)	◆ DIANA KING (C) (D) (T) (X) WORK 78698	71
84	79	83	7	4, 3, 2, 1 ◆ 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 FEAT. METHOD MAN, REDMAN, DMX, CANIBUS AND MASTER P (T) DEF JAM 56832*/MERCURY	75
85	90	—	2	I CAN LOVE YOU BETTER P.WORLEY, B.CHANCEY (KOSTAS, P.B.HAYES)	◆ DIXIE CHICKS (C) (D) MONUMENT 78746	85
86	NEW	1	1	SEND MY LOVE/SEND ONE YOUR LOVE S.REMI (S.WONDER)	◆ BORN JAMERICANS (C) (D) DELICIOUS VINYL 71903	86
87	87	—	2	TUBTHUMPING A.MARANO (CHUMBAWAMBA)	◆ CHUCKLEBUTT (C) (T) (X) UNDER THE COVER 977	87
88	88	90	3	THA HOP DANNY D (J.MARRS)	◆ KINSU (C) (T) (X) BLUNT 4417/TVT	88
89	89	—	2	JEALOUSY N.KATZMANN, J.ZIMMERMANN (J.ZIMMERMANN, N.KATZMANN)	◆ KIM SANDERS (C) (D) (T) DANCIN' MUSIC 572158/ISLAND	89
90	74	63	9	STILL WATERS (RUN DEEP) H.PADGHAM (B.GIBB, R.GIBB, M.GIBB)	◆ BEE GEES (C) (D) POLYOR 569218/A&M	57
91	83	86	19	LAST NIGHT'S LETTER L.STEWART (K.HALLEY, G.STEWART, L.STEWART)	◆ K-CI & JOJO (C) (D) (M) (T) (X) MCA 55380	46
92	NEW	1	1	TIC TIC TAC MICHAEL A.P.GALATI (B.LIMA)	◆ FRUIT DE LA PASSION (C) (T) (X) AUREUS 4144/WARLOCK	92
93	85	80	13	DON'T STOP THE MUSIC TIMBALAND (T.MOSLEY, B.BUSH, S.GARRETT, J.PEACOCK, S.STEWART, L.SIMMONS, A.YARBROUGH, J.ELLIS)	◆ PLAYA (C) (D) (T) DEF JAM 571680/MERCURY	73
94	82	70	18	LOVE GETS ME EVERY TIME ● R.J.LANGE (S.TWAIN, R.J.LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY (NASHVILLE) 568062	25
95	NEW	1	1	THEN WHAT J.STROUD, C.WALKER (R.SHARP, J.VEZNER)	◆ CLAY WALKER (C) (D) (V) GIANT (NASHVILLE) 17262/REPRISE (NASHVILLE)	95
96	84	88	9	MAN BEHIND THE MUSIC ◆ QUEEN PEN FEATURING TEDDY RILEY T.RILEY (T.RILEY, L.WALTERS, T.GAITHER, M.SMITH, J.BROWN, C.BOBBITT, J.BROWN, B.BIRD)	◆ QUEEN PEN FEATURING TEDDY RILEY (C) (D) (T) LIL' MAN 97020/INTERSCOPE	84

RCA Records
Congratulates
our Grammy Nominees...

Dave Matthews Band

- "Crash Into Me"

Best Rock Song

~

Best Rock Performance by a Duo or Group

John Pizzarelli

- "Our Love Is Here To Stay"

Best Instrumental Arrangement (Don Sebesky)

With Accompanying Vocal



THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



FEBRUARY 7, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1/GREATEST GAINER ***						
1	1	1	7	SOUNDTRACK ▲ SONY CLASSICAL 63213 (10.98 EQ/17.98) 3 weeks at No. 1	TITANIC	1
2	2	2	10	CELINE DION ▲ 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
3	6	13	12	SPICE GIRLS ▲ 2 VIRGIN 45111 (11.98/17.98)	SPICEWORLD	3
4	5	4	19	USHER ▲ 2 LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
5	4	7	24	BACKSTREET BOYS ▲ 2 JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	4
6	8	8	47	MATCHBOX 20 ▲ 4 LAVA/ATLANTIC 92721/AG (10.98/15.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
7	7	3	18	CHUMBAWAMBA ▲ 2 REPUBLIC 53099/UNIVERSAL (10.98/16.98)	TUBTHUMPER	3
8	18	25	41	SAVAGE GARDEN ▲ COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	8
9	17	36	19	SOUNDTRACK ▲ LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD	4
*** Hot Shot Debut ***						
10	NEW	1	1	YOUNG BLEED NO LIMIT 50738*/PRIORITY (10.98/16.98)	ALL I HAVE IN THIS WORLD, ARE... MY BALLS AND MY WORD	10
11	19	23	51	SPICE GIRLS ▲ 5 VIRGIN 42174* (10.98/16.98)	SPICE	1
12	10	9	20	LEANN RIMES ▲ 4 CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
13	13	16	9	WILL SMITH ▲ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	13
14	3	—	2	THE LOX BAD BOY 73015*/ARISTA (10.98/16.98) HS	MONEY, POWER & RESPECT	3
15	11	6	13	MASE ▲ 2 BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
16	12	11	12	SHANIA TWAIN ▲ 3 MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98)	COME ON OVER	2
17	9	5	9	GARTH BROOKS ▲ 5 CAPITOL (NASHVILLE) 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
18	14	10	27	PUFF DADDY & THE FAMILY ▲ 4 BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
19	16	14	19	MARIAH CAREY ▲ 3 COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	1
20	15	12	11	BARBRA STREISAND ▲ 3 COLUMBIA 66181 (10.98 EQ/17.98)	HIGHER GROUND	1
21	20	24	23	FLEETWOOD MAC ▲ 3 REPRIS 46702/WARNER BROS. (10.98/17.98)	THE DANCE	1
22	21	15	10	METALLICA ▲ 2 ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD	1
23	27	38	17	LOREENA MCKENITT QUINLAN ROAD 46719/WARNER BROS. (10.98/16.98)	THE BOOK OF SECRETS	23
24	22	17	20	AQUA ▲ 2 MCA 11705 (10.98/16.98)	AQUARIUM	7
25	25	18	11	LSG ▲ EASTWEST 62125*/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	4
26	24	19	28	SMASH MOUTH ▲ INTERSCOPE 90142 (10.98/16.98) HS	FUSH YU MANG	19
27	26	22	16	JANET ▲ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1
28	29	41	18	BRIAN MCKNIGHT MERCURY 536215 (10.98 EQ/16.98)	ANYTIME	28
29	23	20	10	ERYKAH BADU ▲ KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE	4
30	36	70	17	THE VERVE ● VC/HUT 44913/VIRGIN (10.98/16.98)	URBAN HYMNS	30
31	33	32	42	THIRD EYE BLIND ▲ ELEKTRA 62012*/EEG (10.98/16.98) HS	THIRD EYE BLIND	31
32	30	28	28	SARAH MCLACHLAN ▲ 2 ARISTA 18970 (10.98/16.98)	SURFACING	2
33	28	26	10	KENNY G ▲ ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	19
34	39	34	32	SOUNDTRACK ● WORK 68166/EPIC (10.98 EQ/17.98)	MY BEST FRIEND'S WEDDING	14
35	48	68	32	K-CI & JOJO ● MCA 11613* (10.98/16.98)	LOVE ALWAYS	24
36	41	48	17	CREED ● WIND UP 13049 (10.98/16.98) HS	MY OWN PRISON	36
37	38	31	19	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
38	34	42	10	MARCY PLAYGROUND CAPITOL 53569 (10.98/15.98) HS	MARCY PLAYGROUND	34
39	45	54	6	VARIOUS ARTISTS POLYGRAM TV 536204 (8.98/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 1	39
*** Pacesetter ***						
40	72	80	3	SOUNDTRACK ATLANTIC 83058/AG (10.98/17.98)	GREAT EXPECTATIONS: THE ALBUM	40
41	32	27	102	JEWEL ▲ 8 ATLANTIC 82700*/AG (10.98/15.98) HS	PIECES OF YOU	4
42	31	21	9	2PAC ▲ 3 AMARU 41630*/JIVE (11.98/24.98)	R U STILL DOWN? (REMEMBER ME)	2
43	44	46	11	TIMBALAND AND MAGOO ● BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98)	WELCOME TO OUR WORLD	35
44	35	29	38	HANSON ▲ 4 MERCURY 534615 (11.98 EQ/17.98)	MIDDLE OF NOWHERE	2
45	42	66	19	BEN FOLDS FIVE ● CAROLINE/550 MUSIC 67762*/EPIC (10.98 EQ/16.98)	WHATEVER AND EVER AMEN	42
46	40	30	9	VARIOUS ARTISTS ● PRIORITY 50639* (11.98/17.98)	IN THA BEGINNING...THERE WAS RAP	15
47	37	35	11	ENYA REPRIS 46835/WARNER BROS. (11.98/17.98)	PAINT THE SKY WITH STARS — THE BEST OF ENYA	30
48	47	37	22	MASTER P ▲ 2 NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1
49	43	33	72	FIONA APPLE ▲ 2 CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) HS	TIDAL	15
50	50	55	12	YANNI VIRGIN 44981 (11.98/17.98)	TRIBUTE	21
51	52	53	15	GREEN DAY REPRIS 46794/WARNER BROS. (10.98/16.98)	NIMROD.	10
52	87	91	51	PAULA COLE ▲ IMAGO 46424/WARNER BROS. (10.98/15.98) HS	THIS FIRE	33

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
53	46	39	19	BUSTA RHYMES ▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	3
54	49	40	18	BOYZ II MEN ▲ 2 MOTOWN 530819* (11.98/17.98)	EVOLUTION	1
55	51	52	13	VARIOUS ARTISTS ● ARISTA 18988 (10.98/16.98)	ULTIMATE DANCE PARTY 1998	38
56	55	56	34	TIM MCGRAW ▲ 2 CURB 77886 (10.98/16.98)	EVERYWHERE	2
57	53	45	22	TRISHA YEARWOOD ▲ 2 MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	4
58	54	49	20	VARIOUS ARTISTS ▲ TOMMY BOY 1214 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOLUME 3	23
59	57	47	30	SOUNDTRACK ▲ 2 COLUMBIA 68169* (10.98 EQ/17.98)	MEN IN BLACK—THE ALBUM	1
60	61	62	11	MYSTIKAL ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	3
61	56	44	10	JOHN MELLENCAMP ● MERCURY 536738 (11.98 EQ/17.98)	THE BEST THAT I COULD DO 1978 - 1988	33
62	59	59	12	JAY-Z ● ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	3
63	60	51	78	SUBLIME ▲ 3 GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	13
64	64	58	22	DAYS OF THE NEW ● OUTPOST 30004/GEFFEN (10.98/16.98) HS	DAYS OF THE NEW	54
65	69	74	45	AEROSMITH ▲ COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES	1
66	63	43	11	OZZY OSBOURNE ▲ EPIC 67980 (10.98 EQ/17.98)	THE OZZMAN COMETH	13
67	74	90	12	SAMMY KERSHAW MERCURY (NASHVILLE) 536318 (10.98 EQ/17.98)	LABOR OF LOVE	67
68	65	71	8	ANDREA BOCELLI ● PHILIPS 539207 (10.98/16.98) HS	ROMANZA	44
69	62	57	31	SUGAR RAY ▲ LAVA/ATLANTIC 83006/AG (10.98/15.98)	FLOORED	12
70	68	84	20	BLINK 182 CARGO 11624*/MCA (10.98/16.98) HS	DUDE RANCH	68
71	77	78	31	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	16
72	73	83	31	ROBYN ● RCA 67477 (10.98/16.98) HS	ROBYN IS HERE	68
73	78	94	22	MARTINA MCBRIDE ● RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	73
74	76	87	98	CELINE DION ▲ 10 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
75	58	50	9	VARIOUS ARTISTS TOMMY BOY 1234 (12.98/17.98)	MTV PARTY TO GO 98	50
76	71	67	45	THE NOTORIOUS B.I.G. ▲ 2 BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
77	70	76	30	RADIOHEAD ● CAPITOL 55229 (10.98/15.98)	OK COMPUTER	21
78	67	60	30	PRODIGY ▲ 2 XL MUTE/MAVERICK 46606/WARNER BROS. (10.98/16.98)	THE FAT OF THE LAND	1
79	66	63	14	NAS ESCOBAR, FOXY BROWN, AZ AND NATURE AFTERMATH 90136*/INTERSCOPE (10.98/17.98)	THE FIRM — THE ALBUM	1
80	80	86	12	B.B. KING MCA 11711 (10.98/17.98)	DEUCES WILD	73
81	82	82	16	EVERCLEAR ● CAPITOL 36503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33
82	75	64	10	LED ZEPPELIN ▲ ATLANTIC 83061/AG (19.98/24.98)	BBC SESSIONS	12
83	89	112	12	VARIOUS ARTISTS POLYGRAM TV 555120/POLYDOR (10.98/17.98)	PURE DISCO 2	83
84	91	99	40	MARY J. BLIGE ▲ 2 MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
85	90	96	60	DRU HILL ▲ ISLAND 524306 (10.98/16.98) HS	DRU HILL	23
86	96	110	18	OUR LADY PEACE COLUMBIA 67940 (10.98 EQ/16.98) HS	CLUMSY	86
87	79	61	9	SUBLIME ● GASOLINE ALLEY 11714/MCA (10.98/16.98)	SECOND-HAND SMOKE	28
88	84	69	82	THE WALLFLOWERS ▲ 4 INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	4
89	93	103	7	BRYAN ADAMS A&M 540831 (10.98/17.98)	MTV UNPLUGGED	89
90	97	132	4	UNCLE SAM STONECREEK 67731/EPIC (10.98 EQ/16.98) HS	UNCLE SAM	90
91	86	72	13	DAVE MATTHEWS BAND ▲ BAMA RAGS 67587/RCA (19.98 CD)	LIVE AT RED ROCKS 8.15.95	3
92	83	77	17	BOB DYLAN ● COLUMBIA 68556 (10.98 EQ/16.98)	TIME OUT OF MIND	10
93	85	79	81	LEANN RIMES ▲ 5 CURB 77821 (10.98/15.98)	BLUE	3
94	104	89	12	SOUNDTRACK ● ATLANTIC 83053/AG (10.98/17.98)	ANASTASIA	41
95	81	73	4	SOUNDTRACK A BAND APART/MAVERICK 46841/WARNER BROS. (11.98/17.98)	JACKIE BROWN	73
96	100	95	11	LISA LOEB GEFFEN 25141 (10.98/16.98)	FIRECRACKER	88
97	95	97	15	JOHN MICHAEL MONTGOMERY ● ATLANTIC (NASHVILLE) 83060/AG (10.98/16.98)	GREATEST HITS	33
98	103	98	38	MEREDITH BROOKS ▲ CAPITOL 36919 (10.98/15.98)	BLURRING THE EDGES	22
99	88	65	8	SOUNDTRACK DIMENSION 21911/CAPITOL (10.98/16.98)	SCREAM 2	50
100	109	108	35	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	3
101	98	92	39	VARIOUS ARTISTS ▲ VIRGIN 42186 (10.98/16.98)	PURE MOODS	10
102	92	75	15	LL COOL J ▲ DEF JAM 539136*/MERCURY (11.98 EQ/17.98)	PHENOMENON	7
103	114	121	12	VARIOUS ARTISTS SPARROW 51629 (15.98/17.98)	WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	52
104	101	88	12	JANE'S ADDICTION WARNER BROS. 46752 (10.98/16.98)	KETTLE WHISTLE	21
105	102	81	12	RAKIM ● UNIVERSAL 53113* (10.98/16.98)	THE 18TH LETTER	4
106	107	100	54	JAMIROQUAI ▲ WORK 67903/EPIC (10.98 EQ/16.98)	TRAVELING WITHOUT MOVING	24

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.

SUPA DUPA!

MISSY "MISDEMEANOR" ELLIOTT

best rap solo performance—"the rain (supa dupa fly)"
best rap album—supa dupa fly
best rap performance by a duo or group—"not tonight" (lil' kim)

BUSTA RHYMES

best rap solo performance—"put your hands where my eyes could see"

PANTERA

best metal performance—"cemetery gates"

BJÖRK

best alternative music performance—homogenic

ZIGGY MARLEY AND THE MELODY MAKERS

best reggae album—fallen is babylon

congratulations on your grammy nominations.

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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
107	105	102	28	MISSY "MISDEMEANOR" ELLIOTT ▲ EASTWEST 62062*/EEG (10.98/16.98)	SUPA DUPA FLY	3
108	108	101	22	OASIS ▲ EPIC 68530 (10.98 EQ/16.98)	BE HERE NOW	2
109	111	104	36	FOO FIGHTERS ● ROSWELL 55832*/CAPITOL (10.98/16.98)	THE COLOUR AND THE SHAPE	10
(110)	117	129	49	JONNY LANG ● A&M 540640 (10.98/16.98) HS	LIE TO ME	44
(111)	121	119	36	SISTER HAZEL ● UNIVERSAL 53030 (10.98/15.98) HS	SOMEWHERE MORE FAMILIAR	47
112	99	85	8	VARIOUS ARTISTS ▲ DIANA, PRINCESS OF WALES MEMORIAL FUND 69012/COLUMBIA (19.98 EQ/24.98)	DIANA, PRINCESS OF WALES — TRIBUTE	15
113	116	113	26	JOE ● JIVE 41603* (11.98/16.98)	ALL THAT I AM	13
114	112	107	17	THE ROLLING STONES ▲ VIRGIN 44909* (11.98/17.98)	BRIDGES TO BABYLON	3
(115)	162	167	7	THREE 6 MAFIA RELATIVITY 1644 (10.98/15.98)	CHPT. 2: WORLD DOMINATION	40
116	113	106	15	VARIOUS ARTISTS COLD FRONT 6254/K-TEL (12.98/17.98)	CLUB MIX '98	64
117	110	111	72	DEANA CARTER ▲ ³ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	10
118	119	117	4	QUEEN PEN LIL' MAN 90151*/INTERSCOPE (10.98/16.98) HS	MY MELODY	117
119	106	93	11	BUSH TRAUMA 90161*/INTERSCOPE (10.98/16.98)	DECONSTRUCTED	36
(120)	140	159	17	SWV RCA 67525* (10.98/16.98)	RELEASE SOME TENSION	24
121	120	109	91	DAVE MATTHEWS BAND ▲ ¹ RCA 66904 (10.98/16.98)	CRASH	2
122	115	118	18	JON B. YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	115
123	94	—	2	BEN FOLDS FIVE CAROLINE 7554 (16.98 CD)	NAKED BABY PHOTOS	94
124	128	139	9	STING & THE POLICE A&M 540834 (11.98/17.98)	THE VERY BEST OF STING & THE POLICE	100
125	137	147	22	INSANE CLOWN POSSE ISLANO 524442 (10.98/16.98)	THE GREAT MILENKO	63
126	134	126	69	TOOL ▲ FREEWORLD 31087* (10.98/16.98)	AENIMA	2
127	122	116	6	ICE CUBE PRIORITY 51037 (10.98/16.98)	FEATURING...ICE CUBE	116
128	127	120	14	BARENAKED LADIES REPRISE 46393/WARNER BROS. (10.98/16.98) HS	ROCK SPECTACLE	120
129	131	134	23	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98) HS	ALLURE	108
130	123	151	40	VARIOUS ARTISTS ● POLYDOR 535877/A&M (10.98/16.98)	PURE DISCO	83
131	132	138	63	SOUNDTRACK ▲ ⁵ WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	2
132	133	140	22	COLLIN RAYE ● EPIC (NASHVILLE) 67893/SONY (NASHVILLE) (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	33
133	126	122	40	GEORGE STRAIT ▲ ² MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
134	125	114	9	BABYFACE ● EPIC 68779 (10.98 EQ/16.98)	MTV UNPLUGGED NYC 1997	106
135	142	144	66	ELTON JOHN ▲ MCA 11481 (10.98/16.98)	LOVE SONGS	24
136	130	124	18	ELTON JOHN ROCKET 536266/A&M (11.98/17.98)	THE BIG PICTURE	9
137	136	125	25	311 ▲ CAPRICORN 536181*/MERCURY (8.98 EQ/17.98)	TRANSISTOR	4
138	135	133	84	BECK ▲ DGC 24823*/Geffen (10.98/16.98)	ODELAY	16
(139)	158	172	16	KENNY WAYNE SHEPHERD BAND REVOLUTION 24689/WARNER BROS. (10.98/16.98)	TROUBLE IS...	74
140	143	153	65	ALAN JACKSON ▲ ² ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	12
(141)	170	173	14	PORTISHEAD GO! BEAT 539189*/LONDON (10.98/16.98)	PORTISHEAD	21
142	146	127	46	THE MIGHTY MIGHTY BOSSTONES ▲ BIG RIG 534472/MERCURY (10.98 EQ/16.98)	LET'S FACE IT	27
143	141	135	43	TONIC ▲ POLYDOR 531042/A&M (10.98/16.98) HS	LEMON PARADE	28
144	124	131	10	MJG SUAVE HOUSE 53105*/UNIVERSAL (10.98/16.98)	NO MORE GLORY	20
145	118	—	2	DJ SHADOW MO WAX/FFRR 540867*/LONDON (10.98/16.98) HS	PREEMPTIVE STRIKE	118
146	138	143	5	CHICO DEBARGE KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	86
147	144	169	3	CORNERSHOP LUAKA BOP 46576/WARNER BROS. (10.98/15.98) HS	WHEN I WAS BORN FOR THE 7TH TIME	144
148	139	128	23	BILLY JOEL COLUMBIA 67347 (10.98 EQ/17.98)	GREATEST HITS VOLUME III	9
149	147	137	10	PAUL SIMON WARNER BROS. 46814 (10.98/17.98)	SONGS FROM THE CAPEMAN	42
(150)	181	—	2	BILLIE MYERS UNIVERSAL 53100 (10.98/16.98) HS	GROWING PAINS	150
151	157	150	20	AMY GRANT ● A&M 540760 (10.98/16.98)	BEHIND THE EYES	8
152	150	130	26	BONE THUGS-N-HARMONY ▲ ³ RUTHLESS 6340*/RELATIVITY (19.98/23.98)	THE ART OF WAR	1
(153)	168	174	29	LILA MCCANN ASYLUM 62042/EEG (10.98/16.98) HS	LILA	86

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154	145	145	12	DEFTONES MAVERICK 46810/WARNER BROS. (10.98/16.98)	AROUND THE FUR	29
155	159	158	14	TRACE ADKINS CAPITOL NASHVILLE 55856 (10.98/16.98)	BIG TIME	50
156	148	166	17	LUTHER VANDROSS ● LV 68220/EPIC (10.98 EQ/17.98)	ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2	44
(157)	173	176	18	BRYAN WHITE ● ASYLUM 62047/EEG (10.98/16.98)	THE RIGHT PLACE	41
158	163	157	86	METALLICA ▲ ⁴ ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
159	155	154	84	TONI BRAXTON ▲ ⁶ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
160	169	170	41	SOUNDTRACK ▲ EMI LATIN 55535 (10.98/16.98)	SELENA	7
161	153	149	22	VARIOUS ARTISTS ARISTA 18977 (10.98/15.98)	ULTIMATE HIP HOP PARTY 1998	46
(162)	187	—	13	DAFT PUNK SOMA 42609*/VIRGIN (10.98/16.98) HS	HOMEWORK	150
163	161	160	98	2PAC ▲ ⁷ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
164	149	148	14	WYNONNA ● CURB 53061/UNIVERSAL (10.98/16.98)	THE OTHER SIDE	38
(165)	186	—	2	ALANA DAVIS ELEKTRA 62112/EEG (10.98/16.98) HS	BLAME IT ON ME	165
166	175	171	16	MACK 10 ● PRIORITY 50675* (10.98/16.98)	BASED ON A TRUE STORY	14
167	129	105	6	SOUNDTRACK HOLLYWOOD 162131 (10.98/16.98)	AN AMERICAN WEREWOLF IN PARIS	80
168	166	164	50	LEANN RIMES ▲ ² CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
(169)	NEW ►	—	1	VARIOUS ARTISTS MADACY 6806 (9.98/15.98)	BEST OF LOVE — 16 GREAT SOFT ROCK HITS	169
170	165	162	64	GINUWINE ▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	26
171	152	136	18	ALEJANDRO FERNANDEZ SONY DISCOS 82446/SONY (9.98 EQ/14.98) HS	ME ESTOY ENAMORANDO	125
172	160	175	8	JOHN DENVER RIVER NORTH 161360 (10.98/16.98)	A CELEBRATION OF LIFE/THE LAST RECORDINGS	130
173	164	146	24	SOUNDTRACK ● IMMORTAL 68494/EPIC (10.98 EQ/17.98)	SPAWN — THE ALBUM	7
174	156	123	16	SOUNDTRACK ▲ ² DEATH ROW 53509*/PRIORITY (12.98/19.98)	GANG RELATED — THE SOUNDTRACK	2
175	172	165	28	MICHAEL PETERSON REPRISE (NASHVILLE) 46618/WARNER BROS. (NASHVILLE) (10.98/16.98) HS	MICHAEL PETERSON	115
(176)	184	—	15	SOUNDTRACK ● ARISTA 18975 (10.98/16.98)	MONEY TALKS — THE ALBUM	37
177	154	142	10	LUNIZ NOO TRYBE 44939/VIRGIN (10.98/16.98)	LUNITIK MUZIK	34
178	167	155	51	SQUIRREL NUT ZIPPERS ▲ MAMMOTH 0137* (10.98/16.98) HS	HOT	27
179	171	156	13	THE CURE FICTION/ELEKTRA 62117*/EEG (10.98/16.98)	HALLOWEEN: THE SINGLES 1987-1997	32
180	151	141	12	MICHAEL BOLTON ● COLUMBIA 68510 (10.98 EQ/17.98)	ALL THAT MATTERS	39
(181)	194	195	13	SAVE FERRIS STARPOOL 68183/EPIC (7.98 EQ/11.98)	IT MEANS EVERYTHING	75
(182)	188	197	12	SOMETHIN' FOR THE PEOPLE WARNER BROS. 46753 (9.98/15.98) HS	THIS TIME IT'S PERSONAL	154
183	185	181	11	HARRY CONNICK, JR. COLUMBIA 68787 (10.98 EQ/17.98)	TO SEE YOU	53
184	183	187	14	STEVEN CURTIS CHAPMAN SPARROW 51630 (10.98/15.98)	GREATEST HITS	85
185	195	196	13	THE CRYSTAL METHOD CITY OF ANGELS/OUTPOST 30003*/Geffen (8.98/12.98)	VEGAS	92
186	180	189	10	ORIGINAL BROADWAY CAST WALT DISNEY 60802 (11.98/17.98)	THE LION KING	162
187	199	180	19	JARS OF CLAY ● ESSENTIAL/SILVERTONE 41612/JIVE (10.98/16.98)	MUCH AFRAID	8
(188)	NEW ►	—	1	SOUNDTRACK CAPITOL 23338 (10.98/16.98)	GOOD WILL HUNTING	188
189	176	161	34	WU-TANG CLAN ▲ ⁴ LOUD 66905*/RCA (19.98/24.98)	WU-TANG FOREVER	1
190	193	190	21	YANNI PRIVATE MUSIC 82153/WINDHAM HILL (10.98/16.98)	DEVOTION: THE BEST OF YANNI	42
(191)	RE-ENTRY	—	47	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	26
192	177	163	13	SOUNDTRACK TVT SOUNDTRAX 8200/TVT (10.98/16.98)	MORTAL KOMBAT: ANNIHILATION	69
193	192	—	10	BLESSID UNION EMI 56716/CAPITOL (10.98/15.98)	BLESSID UNION OF SOULS	127
(194)	RE-ENTRY	—	30	CLAY WALKER ● GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	32
(195)	RE-ENTRY	—	6	NEXT ARISTA 18973 (10.98/15.98) HS	RATED NEXT	170
196	178	185	28	MEGADETH ● CAPITOL 38262 (10.98/16.98)	CRYPTIC WRITINGS	10
197	197	186	57	MAKAVELI ▲ ³ DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
198	174	152	50	ERYKAH BADU ▲ ² KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	2
199	196	188	17	SOUNDTRACK HOLLYWOOD 162098 (10.98/16.98)	ROMY AND MICHELE'S HIGH SCHOOL REUNION	64
(200)	RE-ENTRY	—	39	TRU ▲ ² NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	8

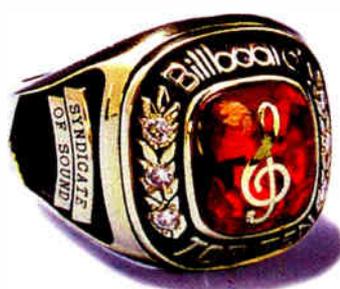
TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 42, 163 311 137	Busta Rhymes 53	Everclear 81	Billy Joel 148	Megadeth 196	Robyn 72	Space Jam 131	Diana, Princess Of Wales — Tribute 112
Bryan Adams 89	Mariah Carey 19	Alejandro Fernandez 171	Elton John 135, 136	John Mellencamp 61	The Rolling Stones 114	Spawn — The Album 173	ESPN Presents: Jock Jams Volume 3 58
Trace Adkins 155	Deana Carter 117	Fleetwood Mac 21	K-Ci & JoJo 35	Metallica 22, 158	Savage Garden 8	Titanic 1	In The Beginning...There Was Rap 46
Aerosmith 65	Steven Curtis Chapman 184	Ben Folds Five 45, 123	Sammy Kershaw 67	The Mighty Mighty Bosstones 142	Save Ferris 181	Spice Girls 3, 11	MTV Party To Go 98 75
Allure 129	Chumbawamba 7	Foo Fighters 109	B.B. King 80	MJG 144	Kenny Wayne Shepherd Band 139	Squirrel Nut Zippers 178	Pure Disco 130
Fiona Apple 49	Paula Cole 52		Jonny Lang 110	John Michael Montgomery 97	Paul Simon 149	Sting & The Police 124	Pure Disco 2 83
Aqua 24	Harry Connick, Jr. 183		Led Zeppelin 82	Sister Hazel 111	Smash Mouth 26	George Strait 133	Pure Moods 101
Jon B. 122	Cornerstone 147		LL Cool J 102	Smash Mouth 26	Something' For The People 182	Barbra Streisand 20	The Source Presents Hip Hop Hits — Volume 1 39
Babyface 134	Creed 36		Lisa Loeb 96	SOUNDTRACK	SOUNDTRACK	Sublime 63, 87	Ultimate Dance Party 1998 55
Backstreet Boys 5	The Crystal Method 185		The Lox 14	An American Werewolf In Paris 167	SOUNDTRACK	Sugar Ray 69	Ultimate Hip Hop Party 1998 161
Erykah Badu 29, 198	Daft Punk 162		LSG 25	Good Will Hunting 188	SOUNDTRACK	SWV 120	Wow-1998: The Year's 30 Top Christian Artists And Songs 103
Barenaked Ladies 128	Alan Davis 165		Luniz 177	Great Expectations: The Album 40	SOUNDTRACK	Third Eye Blind 31	The Verve 30
Beck 138	Days Of The New 64		Mack 10 166	Jackie Brown 95	SOUNDTRACK	Three 6 Mafia 115	Clay Walker 194
Blessid Union 193	Chico DeBarge 146		Makaveli 197	Men In Black—The Album 59	SOUNDTRACK	Timbaland And Magoo 43	The Wallflowers 88
Mary J. Blige 84	Deftones 154		Marcy Playground 38	Money Talks — The Album 176	SOUNDTRACK	Tonic 143	Bryan White 157
Blink 182 70	John Denver 172		Mase 15	Mortal Kombat: Annihilation 192	SOUNDTRACK	Tool 126	Will Smith 13
Andrea Bocelli 68	Celine Dion 2, 74		Master P 48, 191	My Best Friend's Wedding 34	SOUNDTRACK	Tru 200	Wu-Tang Clan 189
Michael Bolton 180	DJ Shadow 145		Matchbox 20 6	Romy And Michele's High School Reunion 199	SOUNDTRACK	Shania Twain 16	Yanni 50, 190
Bone Thugs-N-Harmony 152	Dru Hill 85		Martina McBride 73	Scream 2 99	SOUNDTRACK	Uncle Sam 90	Trisha Yearwood 57
Boyz II Men 54	Bob Dylan 92		Lila McCann 153	Selena 160	SOUNDTRACK	Usher 4	Young Blood 10
Toni Braxton 159	Missy "Misdemeanor" Elliott 107		Tim McGraw 56	Soul Food 9	SOUNDTRACK	Luther Vandross 156	
Brooks & Dunn 37	Enya 47		Loreena McKennitt 23		SOUNDTRACK	VARIOUS ARTISTS	
Garth Brooks 17	NAS Escobar, Foxy Brown, AZ And Nature 79		Brian McKnight 28		SOUNDTRACK	Best Of Love — 16 Great Soft Rock Hits 169	
Meredith Brooks 98			Sarah McLachlan 32		SOUNDTRACK	Club Mix '98 116	
Bush 119					SOUNDTRACK		

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WB'S COCHRAN REBOUNDS STRONGLY ON COUNTRY CHARTS

(Continued from page 1)

Said," is bulleted at No. 7, and her "Back To You" debut Warner Bros. album is bulleted at No. 30 on the Top Country Albums chart.

With the single also bulleted at No. 65 on the Hot 100, and the album bulleted at No. 18 on the Heatseekers chart, she's suddenly the hottest new face in country music. But how did she accomplish the mysterious reversal of fortune? Well, it's a long story.

"The first thing I see every morning when I go into my office," says Cochran, "is a framed copy of a Nashville Scene column from Billboard from 1996. That was the first press I got. It was written after my first showcase here, and it says that I'm Warner's 'secret weapon.'" Laughing, the artist adds, "I just didn't intend to remain all *that* secret."

Indeed, after the triple-threat Cochran—performer, writer, virtuoso multi-instrumentalist on string instruments and keyboards—released "Back To You" on April 22, 1997 (Music to My Ears, Billboard, March 15, 1997), she was highly visible in rave reviews in the consumer press. But in the trenches of country music—radio—she remained strictly Top Secret.

The album's first single, "I Could Love A Man Like That," debuted on Hot Country Singles & Tracks at No. 64 on April 5, 1997. That position was also the song's peak position, and it disappeared after only four weeks on the chart.

The follow-up, "Daddy Can You See Me," slipped onto the chart on Aug. 9, 1997, at No. 69 and vanished the next week.

The fact that she has rebounded strongly with the current hit, "What If I Said," is due partly to diligence, partly to hardheaded work, and partly to pure luck.

The diligence came from a commitment from the label to stay the course with her despite early setbacks; the hardheaded work came from her allegiance to career development; and the pure luck came from one DJ at a major station who believed in Cochran and took a gamble on her.

KYGO Denver operations manager/PD John St. John says he believes it took exactly the right song for her to break.

"It took the strength of a great song, one that probably any artist in Nashville would want to sing, to finally crack her," he says. "It will take more great songs, but she will continue. I think the label knows what a potentially great artist she is, and they've put a lot of support behind her. She has a strong performing presence, and when people see her live, they'll appreciate her more. It depends on whether she has hit material."

Of the first single, "I Could Love A Man Like That," Cochran says the selection was simple at the time.

"We all voted on it," she says. "Stations wanted an uptempo song, and we all liked it. I still get great audience response to it. It just wasn't meant to be, I guess."

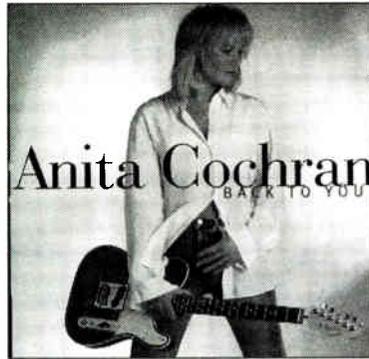
Cochran says depression began to set in when the single faltered, but she met with the Warner people and vowed to forge on.

"We never varied in our strategy," says Warner/Reprise Nashville president Jim Ed Norman. "Anita is a

unique artist, and we intended to stay with her. We have to remember that, in addition to having good music, it has to work for the medium of radio. That's just the way it is. You're still left with the vagaries of the business. All you can do is what you know how to do."

Warner Bros. VP/GM Bob Saporiti was at that time senior VP of marketing for Warner/Reprise, and he concurs with Norman. "With a new artist like Anita, you know that this may happen," he says. "You don't panic and throw in the towel. You keep marching. The belief in Anita was too strong to waver. One problem with the industry now is that, with the dollar factor so high, if it doesn't happen overnight, people panic. You can't do that."

As to whether Cochran, as a unique



triple-threat talent, may have been misunderstood by radio programmers who aren't accustomed to such a complete package in Nashville, both Saporiti and Norman say that may have been a factor early on but doubt that it remains a concern.

"Some people may have been unsure about [where to slot her in] in the beginning," says Saporiti, "but I think that evaporated, especially after they met her or saw her perform."

Norman agrees, saying that the triple-threat factor is finally working to her advantage—helping her to stand out among the female pack.

Cochran herself says she was surprised that people found it unusual that she was such a good player. "People didn't know how to respond at first. I was shocked," she says, "and still am at how people take to my guitar playing. Growing up, it was not unusual for a woman to be lead guitar player in a band."

When "Daddy Can You See Me" failed, Cochran says she was greatly affected.

"I went nuts for a little while," she says. "I was really sad and depressed. It can eat you up. I let it burn me out for a little while. It especially hurt me and shook my resolve because that was a special song to me. I wrote it for my dad. I took it personally, and I didn't realize that you can't do that."

Timing on the song's release was a major problem, says Saporiti. "I think we rushed it up to make it a Father's Day song," he says, "and it kind of got lost in the traffic of all the other daddy songs."

Originally, says Cochran, the reasoning was that there had not been a country song by a woman singer addressed to her father since Holly Dunn's "Daddy's Hands" in 1986. This year, though, there were others, and Cochran's was quickly lost in the shuffle.

After that failure, Cochran met with the people at Warner to plot strategy and plan a next single. "We were undecided as to what the next single would be," says Cochran. "We had not discussed 'What If I Said' as a single,

which I had wanted to be a single, mainly because it's a ballad. Radio always wants uptempo songs."

"Ballads are a little scary," says Saporiti. "The biggest records of all time have pretty much all been ballads, but the situation at radio [with ballads] was really tough."

Then the luck factor intervened. Carl P. Mayfield, afternoon personality on WSIX Nashville, started playing the album cut "What If I Said" Aug. 1. Listener response was immediate and positive.

Then in September, WMZQ Washington, D.C., PD Mac Daniels was in Nashville for the Country Music Assn. Awards show and heard the song on WSIX.

Daniels began testing the song on WMZQ Oct. 27 and got overwhelmingly positive listener response and call-out research. He says it was strictly a matter of the song.

"I heard the song for days on my car radio in Nashville and loved it, but I always missed the back-sell," he says. "I didn't know who it was, and, in fact, I played a golf tournament with Anita and had no idea it was her song. It all goes back to the material. Before that song, I feel she had not had the right song presented at the right time. The pairing of a new artist with Steve Warner wouldn't work on paper. But it did work."

Other stations fell into line and began picking up the song in what Warner Bros. regional promotion manager Brad Howell said was a backward process in breaking a single. "Research on it was tremendous," says Saporiti. "It just had no flaws. It has very little burnout. People just don't get tired of it." The song charted on the country chart on Nov. 8 at No. 65, and steadily built from there.

Cochran says this has been a valuable learning experience. "For one thing," she says, "I'm discussing the next single with Carl P. Mayfield."

Other than that, Cochran says, "I have really learned how to deal with bad news and misfortune. I'm grateful for what I've got and what I've been able to do."

At Tower Records in Nashville, store manager Jon Kerlikowske says that the album sold well in its first three months and then dropped off, only to resume selling when the third single began getting heavy local airplay. "Even so," says Kerlikowske, "the album has not gotten back to the level it was at when it first came out. I think she needs more recognition and exposure than she's been getting, especially for a new artist. We really like her here, and we don't feel she's gotten her due."

"Back To You" has sold 51,000 copies, according to SoundScan.

For 1998, Cochran is planning tours of Japan, France, and Poland. There will also be at least two more singles worked off the current album, Saporiti says, although they have not yet been decided upon.

Meanwhile, Cochran is writing material for a second album, which remains unscheduled.

"The saying is really true," she says, "that you have a lifetime to do your first album and no time to do the second one."

BETWEEN THE BULLETS



by Geoff Mayfield

FULL SPEED AHEAD: Wasn't it just a few weeks ago that Garth Brooks topped The Billboard 200 with an album that set new sales records with each passing week? In short order, the out-of-left-field hit score from "Titanic" has borrowed a page from Brooks' book. A title that once seemed an unlikely candidate to reach the big chart's summit resides there for a third week. Even more stunning is the fact that the album's sales continue to swell by six-figure increases, with this week's gain exceeding 200,000 pieces.

Remember how last issue's column stated that the "Titanic" set had set new SoundScan-era milestones for either a gain or a single-week sum in a January week that did not include New Year's Day? The new numbers—an increase of 245,500 units for a single-week sum of 664,500—shatter last issue's marks of, respectively, 176,000 and 419,000.

The new gain also becomes the third-largest unit gain by a No. 1 album since The Billboard 200 picked up SoundScan data in May 1991, behind only the 274,000-unit gain that Mariah Carey's "Daydream" saw during the sales week that included Christmas of 1995, and the 257,000 units that the soundtrack to Whitney Houston's "The Bodyguard" saw in the sales week that included Christmas of 1992. So, if you don't mind another qualified record, the new "Titanic" gain is the largest SoundScan unit gain by a chart-topping album during a non-Christmas week.

Somehow, when you consider that a mostly instrumental score has not ruled the big chart since 1982, the word "impressive" falls quite short of describing the dimensions of these accomplishments. Then again, when a movie becomes the first in Hollywood history to beat \$20 million at the box office in each of its first six weeks, I guess big things follow.

Meanwhile, Celine Dion's latest, which contains a version of "Titanic's" closing theme, "My Heart Will Go On," continues to grow in the runner-up slot, notching a 7,000-unit gain (264,000 for the week), the third straight week it has posted a gain.

HOLLYWOOD'S COATTAILS, PART TWO: A few days after a Los Angeles Times review said the Spice Girls' "Spiceworld" movie was hitting screens "four months too late," the flick rang up a handsome \$11 million at the box office, second only to, you know, "Titanic." Which kind of makes me wonder if perhaps the movie was not at all late. The Spice Girls' box-office standing becomes all the more impressive when you consider that many (maybe most?) of those tickets were sold at children's prices.

As you might suspect, with both of the Girls' albums rebounding last issue as a result of the press and other media that led up to the film's opening (Between the Bullets, Billboard, Jan. 31), the titles see even bigger gains in the wake of the movie's Jan. 23 bow and the group's Jan. 17 pay-per-view cable concert. The newer "Spiceworld" rises to No. 3, its highest rank to date, with a 39.6% gain, while the act's first edition climbs 19-11 with a 19% gain. All of which has me chuckling a bit.

You see, some in the consumer media have been writing the Spice Girls' obituary for months now. I heard a radio commentator ridicule them when the ratings for their UPN special in early December failed to reach a rung in the week's top 100, although those small ratings provided sales boosts (Between the Bullets, Billboard, Dec. 20, 1997). Later that month, a music scribe at Entertainment Weekly dug Spice Girls a grave, proclaiming that their sophomore album sold "a less than sizzling 100,000 copies in its second week in the U.S."

In fact, the "Spiceworld" album actually sold 104,000 units that week—and I'm trying to figure out when 100,000 units in *any* week became a mundane number. After all, there were only seven other albums that had higher sales that particular week. Moreover, the EW article failed to mention the album saw that week's largest unit gain.

Don't get me wrong. Since much of the Spice Girls' fan base resides among preteens, there is good reason to suspect that at some point the group will hit a wall. I remember quite well how one could find New Kids On The Block dolls at cutout prices in toy stores during the Christmas season of 1990—just six months after "Step By Step" reached No. 1 in only its second week. But, before the curtain came down, "Step By Step" and a subsequent Christmas album went multi-platinum, capping a two-year run that included five multi-platinum albums, including the 8-million-certified "Hangin' Tough."

The highway is littered with youth-appeal acts, like Vanilla Ice, Kris Kross, Tiffany, and Debbie Gibson, who were unable to rekindle the success of early No. 1 albums, all illustrating how quickly youngsters can drop a fave. So, while it is probably safe to assume that Spice Girls and Hanson might one day see the air leak out of their balloons, it hasn't happened to either act yet.

In addition to the Girls' big box-office splash, consider that the new album sold 1,000 more units in its first week than "Spice" did in its first, and that "Spiceworld's" total sales in its first 12 weeks, 1.74 million, exceeds the 1.46 million that the first one did in its first dozen.

While I find myself in the odd position of defending an act that has achieved more than its share of media hoopla, I also question the wisdom of Spice Girls missing the chance to make multiple trips to the American Music Awards podium during ABC's Jan. 26 telecast, especially since they had just been in the Los Angeles area a few days earlier. While they were represented on the show by a satellite performance of "Too Much," one has to figure that making three triumphant acceptance speeches would have added to next issue's chart juice. If the group had retained a new manager to replace Simon Fuller, one wonders if he or she might have prescribed the members' attendance so that they could fully benefit from the award show's chart muscle.

SEQUELS TO SOUNDTRACKS STAND ALONE

(Continued from page 1)

While the practice of reissuing soundtracks to mark the rerelease or a significant anniversary of a film is commonplace, many albums that contain either additional music from the film or music "inspired" by the film are now becoming stand-alone success stories.

Among the labels doing a double-take are Philips, with sequels to "Shine" and "Braveheart"; TVT Records, with a "Mortal Kombat" sequel; Hollywood Records, with a "Romy And Michele's High School Reunion" follow-up; and London Records, with a second



KLEIN

"Grosse Pointe Blank" album. Capitol Records, which is pursuing the strategy most aggressively, has released second soundtracks to "Romeo + Juliet," "Trainspotting," and "Boogie Nights."

Although Capitol has the greatest number of sequel soundtracks in the market, each arose for a different reason, according to Liz Heller, executive VP (U.S.) of the label. "We never really planned to have sequels as a category," she says. The "Trainspotting" follow-up came about in tandem with the video release in several key European markets; "Boogie Nights" started out as a double-volume CD but was pared down because a lot of the music clearances were not finalized in time, she says. The sequel to "Romeo + Juliet"—which Heller says just reached

gold status—was primarily an answer to consumer demand.

"We started getting a tremendous amount of E-mails and requests because there was so much great music that was not included on the record," she says.



HELLER

Among the criteria the label assessed in releasing the sequels was how effectively it could tie in with the film or video and the sales strength of the first soundtrack. "It's not the same as when we are launching the initial soundtrack, but there are lots of marketing opportunities we can tie in

to," Heller says. "With 'Boogie Nights,' for example, the film is still in theaters and hasn't even come out on video yet."

Heller notes, however, that success is a relative term. Without sequel movies to help generate additional publicity, the expectations for part-two albums are lower than they were for the original soundtracks.

"As a rule, they tend not to do as well as the first ones—although this varies by title," says Kurt Ringquist, music merchandise manager at Borders Books & Music. Ringquist says, for example, that the "Romeo + Juliet" and "Shine" sequels are selling at about 70% of what the original soundtracks sold.

The concept of sequel soundtracks is not limited to film. Reprise Records has a second album of music from the TV show "Friends" slated for release in August or September to coincide with the new season. Confirmed on the album thus far are new tracks by Fishbone, Muzzle, Arkarna, and a collaboration between Penelope Houston and Green Day front man Billie Joe Armstrong. Reprise president (U.S.) Howie Klein says the label chose to follow up "Friends," which he says has sold in the neighborhood of 2 million copies worldwide, based on the sales success of the first soundtrack and the synergy between the label and the show's creative team.

"Often you hear about the barriers between the music world and the world of film and television, and there was no such barrier in this case," Klein says. "And obviously the fans of 'Friends' were eager to have the music."

"You have to do soundtrack sequels with the right project," says Nancy Zaninni, senior VP of soundtracks (U.S.) at PolyGram Classics & Jazz. "There are a number of movies made these days that quickly fall into oblivion. And you cannot take even a successful film and put out a sequel soundtrack unless it is a really strong title and is engendering continued loyalty."

Philips last October released its "Braveheart" sequel more than two years after the original soundtrack debuted. The seeds of a second album were present from the beginning, when the music supervisors were faced with a surplus of Horner score and not enough album space, Zaninni says. "Even at the time when we were putting together the first album, we were reluctant to have to make certain cuts to accommodate the CD."

Aside from additional film music, the "Braveheart" sequel also includes several pieces of Celtic music from the Decca catalog.

For "Shine," the sequel provided a chance to release full recordings of the Rachmaninoff, Chopin, Vivaldi, and other pieces heard in the film that aren't on the original soundtrack, she says.

A chance to expose additional artists from its roster also was a factor in TVT Records' release of "More Kombat" in

November 1996, four months after it debuted the "Mortal Kombat" soundtrack. The first soundtrack has sold 1.2 million units, according to TVT; "More Kombat" is past the 125,000 mark.

The fact that the original soundtrack was not driven by a hit single and did not contain any gold-selling artists helped ease fears of one record overshadowing the other, according to Paul Burgess, VP of marketing (U.S.) at TVT. "Because the first album was not propelled by a single, we knew putting another record in the market would not sabotage it," he says. "We realized when we were putting out the first soundtrack that we were doing more than releasing an album of music from the movie. We were defining what then was a new sound—aggressive dance music."

Yet despite the success with "Mortal Kombat," Burgess maintains that a sequel soundtrack should be reserved for exceptional cases. "The initial soundtrack would have to be a superior album," he says. "If the movie happened to be a blockbuster and the soundtrack just sold well because of the film, then you won't see a successful sequel. But if the soundtrack really stood on its own exclusive of the movie, then we would look to do a follow-up."

As for consumer resistance to the inclusion of music that did not appear in the film, Burgess says the music usually has the final word. "If the tracks are good, it really doesn't matter," he says. "There will always be your purists, who won't buy it because the music wasn't in the film, but if the record is good, generally everyone's happy."

STONECREEK'S UNCLE SAM IS ON THE RISE

(Continued from page 11)

iced to radio on Sept. 23, BET on Oct. 14, and MTV and VH1 on Dec. 9.

Beal says the album was getting consistent sales at her store since the album streeted Oct. 14, "because Sam's father is a minister at a nearby church, and members of his congregation were coming out to support [the album]." But she saw a marked sales increase when the local stations began playing "I Don't Ever Want To See You Again," a ballad about a girlfriend who begins a relationship with her lover's best friend. The track was penned by Nathan Morris, a member of Boyz II Men, who own Stonecreek Recordings.

"The first day we put it on the air, the phone rang like crazy," confirms Cat Collins, assistant PD/music director at R&B/top 40 WJMN Boston, about the breakout appeal of "I Don't Ever Want To See You Again."

"We're trying to break a hit career, not a hit record," says Ron Sweeney, president of black music at Epic Records Group (U.S.) and senior VP of Sony Music Worldwide, about the initial single selection. Epic distributes the project.

"We knew we had a hit with 'I Don't Ever Want To See You Again' but opted to go with the uptempo ['Can You Feel It'] because the marketplace had a lot of ballads out at the time. 'Can You Feel

It' just extended the life of the album."

"Can You Feel It" peaked on the Hot R&B Singles chart at No. 86 the week of Sept. 6, 1997. "I Don't Ever Want To See You Again" peaked at No. 3 on Hot R&B Singles and at No. 7 on the Hot 100 Singles chart, both during the week of Jan. 31.

In fact, single selection had only a little to do with the protracted ascendancy of the project.

"Everybody came out in the fourth quarter last year—LL Cool J, Janet Jackson, Mariah Carey, Boyz II Men, LSG, Salt 'N' Pepa, Usher, Elton John," says Uncle Sam, whose full name is Sam Turner. "I looked at some of the Billboard [charts] and said, 'God, everybody surrounding me has been in the game two, three years or more. I'm blessed to even be in the running.'"

Despite the heavy competition, "Uncle Sam" demonstrated staying power. The album rose to No. 27 on Top R&B Albums and hit No. 97 on The Billboard 200 the week of Jan. 31, making Uncle Sam a Heatseeker Impact act. This issue, the album stands at No. 30 on the Top R&B Albums chart and No. 90 on The Billboard 200.

Sweeney attributes Uncle Sam's breakthrough success to strong label support and great songs.

"Boyz II Men went beyond the call of

duty to help promote Sam," Sweeney says about the Stonecreek co-owners.

"Whenever they would do an interview related to their current album, they would mention Uncle Sam. They really took care of him as an artist; I have to take my hat off to them."

In addition to mentions in interviews, Sam opened for and performed with the foursome at various events, including the act's showcase on "Vibe," which aired Nov. 30.

"I don't think [the acceptance of the album] would be as great without Boyz II Men," says Uncle Sam. "They are an influential group, and people automatically gave me a listen on the fact that Boyz II Men think so highly of my skills."

All the members acted as executive producers on the album and Wanya Morris, Nathan Morris, and Shawn Stockman penned the lion's share of the songs.

"Boyz II Men wanted to prove to the world that they are more than just artists," says Uncle Sam. "I was more than willing to be the first artist to pioneer their label."

Sam is working on a remix to "I Don't Ever Want to See You Again" with Jermaine Dupri and will be touring with Boyz II Men on their world tour in April.

SALES BUMP SEEN FOR AMA WINNERS

(Continued from page 11)

pop/rock and soul/R&B categories, beating out Puff Daddy. Nominated in five categories, the producer/rapper/label executive left the AMAs empty-handed.

Babyface's current album, "MTV Unplugged NYC 1997," has been in stores since November. Borders' Sibray says the publicity surrounding Babyface's victories at the AMAs may help sales of the album, which is No. 134 on The Billboard 200 this issue.

In 1996, Babyface's "The Day" peaked at No. 6 and remained on The Billboard 200 for 46 weeks.

Two other artists whose retailers say could benefit from their AMA wins are Badu, who won favorite new artist, soul/R&B, and Smith.

Smith could benefit from "Men In Black," which won in the soundtrack category. Smith starred in the film and appeared on the soundtrack.

"Will Smith has obtained credibility as an actor, and this reinforces his credibility as a music artist," says Musicland divisional director of music marketing Scott Levin.

Sibray says Badu's "Baduizm" reap-

peared in the chain's top 10 R&B sales chart prior the AMA show. "The publicity surrounding the show may have helped," he says.

Wherehouse urban music buyer Violet Brown says the chain has already seen an increase in sales for "Baduizm" and "Live," which was released last November.

Celine Dion, the winner in the pop/rock favorite female artist category, is likely to benefit more from her "Titanic" connection than her AMA win, says Wherehouse Entertainment new release buyer Bob Bell.

Dion's "My Heart Will Go On" is on that movie's soundtrack and on her No. 2 album, "Let's Talk About Love." A commercial single is due Feb. 10.

Following is the list of winners:

Pop/rock

Favorite male artist: Babyface.

Favorite female artist: Celine Dion.

Favorite band, duo, or group: Spice Girls.

Favorite album: "Spice," Spice Girls.

Favorite new artist: Spice Girls.

Soul/R&B

Favorite male artist: Babyface.

Favorite female artist: Mariah Carey.

Favorite band, duo, or group: Boyz II Men.

Favorite album: "Share My World," Mary J. Blige.

Favorite new artist: Erykah Badu.

Country

Favorite male artist: George Strait.

Favorite female artist: Reba McEntire.

Favorite band, duo, or group: Alabama.

Favorite album: "Carrying Your Love With Me," George Strait.

Favorite new artist: Lee Ann Womack.

Adult contemporary

Favorite artist: Elton John.

Soundtrack

"Men In Black."

Rap/hip-hop

Favorite artist: Bone Thugs-N-Harmony.

Latin music

Favorite artist: Julio Iglesias.

Alternative music

Favorite artist: Bush.

Award of Merit: Frank Sinatra.

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Directory Has Latest Info On Fairs, Festivals & Expositions

Amusement Business has just published the latest edition of the Directory of North American Fairs, Festivals & Expositions. The directory, the outdoor amusement industry's sourcebook, contains thousands of listings of state and country fairs, festivals and public expositions in the United States and Canada. Each listing contains information on dates, management and attractions as well as addresses and phone numbers. Plus, the listings contain valuable statistics such as attendance figures, exhibit space, seating capacities, drawing radius and area population. A chronological cross-reference for each listing is also included.

Copies of the 1998 Directory of

North American Fairs, Festivals & Expositions are available for \$65, which includes postage and handling. All international orders must include an additional \$12 per directory for international shipping. Orders must be prepaid and sent to: Amusement Business, Single Copy Department, P.O. Box 24970, Nashville, TN 37202 or call 615-321-4250.

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PERSONNEL DIRECTIONS

With the rapid growth and restructuring of the Billboard Music Group, a number of key staff members have been promoted. Jon Guynn, formerly general manager of the Airplay Monitors, has been named publisher of the four publications. Guynn will be responsible for all facets of the Monitors, including sales, editorial, charts, promotion, production and circulation.

A graduate of Bowling Green State University, Guynn worked for IBM and the Cleveland News-Herald before joining Billboard in 1989 as advertising sales representative, based in New York. He relocated to Los Angeles in 1992, when he was named Billboard's Western advertising manager. He became Airplay Monitor's first full-time employee in 1993 when he was named national advertising manager and in May 1997 Guynn was promoted to general manager of the four Monitors.

Hank Spann who is currently ad sales manager for the R&B Monitor will take on the added

responsibility of national advertising manager. In his new capacity, he will direct the sales efforts in all four Monitors.

A graduate of Dillard University, Spann has worked for radio stations in New Orleans, St. Louis, Charlotte, Atlanta and New York. He has also worked for a number of labels and was named VP of Warner Bros. black music promotions department in 1991, the same year he was named Billboard's promotion executive of the year.

Additionally, as part of the restructuring, Peggy Altenpohl has been named promotion director for the Billboard division and will supervise the promotion staff's activities for Billboard, the seven directories, Billboard Bulletin and Billboard Online.

Altenpohl joined Billboard in 1997 as promotions art director from Gannett Publishing, where she was the art director. A graduate of Parsons School of Design, she also has had stints at Cahner's Publishing and Sid Patterson Advertising.



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'Nice & Slow' Should Hurry To Top

THERE'S NO CHANGE at the top of the Hot 100, which means that Usher is still waiting to collect his first No. 1. For this issue, he'll have to be content with bulleting 3-2 with "Nice & Slow" (LaFace), the follow-up to his No. 2 hit "You Make Me Wanna . . ." which slides 8-10. If Usher can move up one more notch next issue, he'll give his label its fifth chart-topper and its first by a male artist. The first two No. 1 titles on LaFace were by TLC and the other two by Toni Braxton.

If Usher had taken over the summit, he would have been one of the very few artists in history to be No. 1 in the U.S. and the U.K. at the same time with different hits. The British Chart-Track list shows "You Make Me Wanna . . ." spending its first week in the top 20 at No. 1. The last act to top both countries' singles charts with different titles was Spice Girls.

If "Nice & Slow" is going to be No. 1, it probably only has another two weeks to achieve the feat. It seems certain that Celine Dion will debut at No. 1 on the Hot 100 for the week ending Feb. 28 with her "Titanic" theme, "My Heart Will Go On," set for release Feb. 10. That coincides with the day the Oscar nominations are announced, and the Golden Globe-winning song has to be considered the leading contender to take home the Academy Award for best original song. Its main competition, "How Do I Live" (from "Con Air"), is still positioned in the top three, thanks to LeAnn Rimes' version, which rebounds once again, in its 34th chart week. Perhaps Dion is not the only artist Usher has to watch out for in his quest to reach the pinnacle.

No change at the top means that Janet Jackson is No. 1 for the second week with "Together Again" (Virgin). As readers Charlie Bingham of Decatur, Ala., and Alex Colombes of France point out, Jackson moved into pole position exactly 28 years to the week after the Jackson 5 had its first chart-topper with "I Want You Back." Bing-

ham notes that beats the 20-year span established by the Boone family with father Pat Boone's first No. 1 ("Love Letters In The Sand") and daughter Debby Boone's sole outing at the top ("You Light Up My Life").

SINGLE AND LOVING IT: The issue that has generated the most mail to Chart Beat in recent weeks has been the propensity of some labels to not release commercially available singles in order to boost album sales. So it's interesting to note the resurgence of both Spice Girls albums this week. "Spice," which has been certified for sales of 6 million units and yielded three top five singles, including the No. 1 "Wannabe," is back up, 19-11, while the follow-up, "Spiceworld," certified for sales of 2 million units, with one hit single and another on the way, moves 6-3 to

establish a new peak position. The box-office success of the "Spiceworld" movie, with a take of \$11 million for its first U.S. weekend, was a factor in both albums' rebounding, but releasing a multitude of singles has not hurt this act, only added to its success.

WHAT'S OPERA, DOC? Michael Bolton's secret passion for opera is not much of a secret anymore. His Sony Classical release, "My Secret Passion—The Arias," enters the Top Classical Albums chart at No. 2. This is Bolton's first appearance on the classical chart.

TOP TWO: Michael Ming of San Francisco and Dr. Dave Baskind of Delta College in Michigan pointed out that the last time the same song appeared on the No. 1 and No. 2 albums was in 1993, when "Even If My Heart Would Break" by Kenny G and Aaron Neville was featured on "The Bodyguard" soundtrack as well as Kenny G's "Breathless."



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1997	1998	1997	1998
TOTAL	54,269,000	57,548,000 (UP 6%)	CD	35,678,000 40,620,000 (UP 13.9%)
ALBUMS	46,475,000	49,929,000 (UP 7.4%)	CASSETTE	10,695,000 9,213,000 (DN 13.9%)
SINGLES	7,794,000	7,619,000 (DN 2.3%)	OTHER	102,000 96,000 (DN 5.9%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
13,317,000	11,423,000	1,894,000
LAST WEEK	LAST WEEK	LAST WEEK
13,246,000	11,445,000	1,801,000
CHANGE	CHANGE	CHANGE
UP 0.5%	DOWN 0.2%	UP 5.2%
THIS WEEK 1997	THIS WEEK 1997	THIS WEEK 1997
12,176,000	10,173,000	2,003,000
CHANGE	CHANGE	CHANGE
UP 9.4%	UP 12.3%	DOWN 5.4%

TOTAL YEAR-TO-DATE UNIT SALES BY STORE TYPE	1998	1997	CHANGE
CHAIN	30,656,000	28,674,000	UP 6.9%
INDEPENDENT	6,621,000	5,461,000	UP 21.2%
MASS MERCHANT	12,261,000	12,276,000	DN 0.1%
NONTRADITIONAL	391,000	63,000	UP 520.6%

ROUNDED FIGURES FOR WEEK ENDING 1/25/98

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

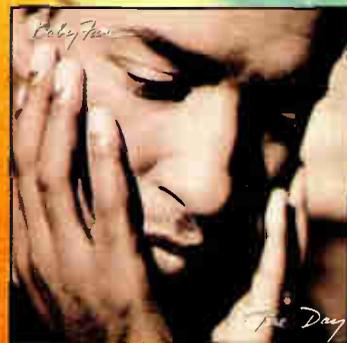


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