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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT • DECEMBER 27, 1997 – JANUARY 3, 1998

THE YEAR IN MUSIC

1997

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YEAR-END CHARTS
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OUR CRITICS'
TOP 10 PICKS





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#1 in 1997.



Jewel

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LeAnn Rimes

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Lil' Kim

Led Zeppelin BBC Sessions

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Sugar Ray

GOLD

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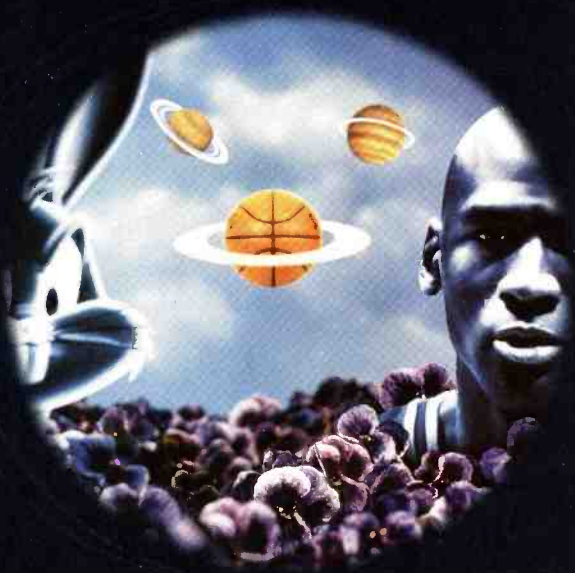
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Matchbox 20

MULTI PLATINUM



Space Jam

MULTI PLATINUM



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Billboard

IN MUSIC NEWS



The Lynns Step Into Spotlight With Forthcoming Reprise Set

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DECEMBER 27, 1997

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Global Market Remains Tough For U.S. Music Touring, Media Keys To Competing With Local Acts

BY DOMINIC PRIDE and PAUL VERNA

LONDON—For American artists and repertoire competing in the global marketplace, the closing years of the so-called "American century" are proving to be tougher than ever.

Of this year's top five albums by U.S. acts, based on Billboard's year-end charts published in this issue, the so-called "American century"—had consistently high sales certifications in the world's top 10 territories (see table, page 86).

Strong competition from domestic artists—particularly in Europe and Asia—continues to erode the position of American repertoire in key markets and to widen the gulf in buying habits between North America and the rest of the world.

The continuing U.S. emphasis on urban, country, and rock genres makes

it more difficult to translate domestic multi-platinum success at home into equivalent certifications overseas.

The certification figures from America and the top 10 world markets (according to value) support what record companies outside the U.S. have been saying for much of the '90s, namely:

- The international marketplace favors acts with mainstream appeal

GLOBAL PERSPECTIVE

over those with interest to a specific buying group within the U.S.

- Urban music, country, and rock tend to fare less well than acts in the pop genre.

- Singles that fit the format of conservative U.S. top 40 stations have a better chance outside the U.S.

- An act's readiness to travel for live and promotional work is increasingly vital for healthy sales in the top 10 markets of the world.

Billboard's analysis of the global progress of 1997's top five albums by American acts—No Doubt, Jewel, LeAnn Rimes, the Wallflowers, and the Notorious B.I.G.—confirm these tenets. The success of No Doubt was powered by a top 40-friendly single ("Don't Speak") and the band's extensive touring and promotional support.

The imbalance between the top sellers in the U.S. and the rest of the world represents more than a simple divergence of musical tastes. It also reflects how the American market has developed since the introduction of computerized airplay monitoring by Broadcast Data Systems (BDS) and point-of-sale retail information by SoundScan.

These state-of-the-art research tools—reflecting, more accurately than ever, what music is played and sold—have given wider recognition and, therefore, greater market clout to urban and country music and have more clearly defined the reach of mod-

(Continued on page 86)

Music Video Sales Thrive On Top Acts

BY EILEEN FITZPATRICK

LOS ANGELES—Although retailers and labels had pretty much given up on the longform music video format, a new crop of just-released titles from Hanson, Nine Inch Nails, Rage Against The Machine, Fleetwood Mac, and other top acts is reviving the category after years of sluggish sales.

"It seems like this category is title-driven, and we've had some outstanding titles in the last six or seven weeks," says Musicland singles and music video buyer Ed Hogan. "The titles are appealing to a younger audience and those with an active fan base."

Following the strategy that active fans buy videos, EMI has signed a distribution deal with Orion Home Video

(Continued on page 93)

Connors Finds Growing Base For Guitar Musings

BY CHRIS MORRIS

LOS ANGELES—After recording and releasing more than two dozen homemade albums during 20 years spent in semi-obscure, "avant-blues" guitarist Loren Mazza-Cane Connors is finally garnering wider recognition, thanks to the acclaim of a coterie of left-field rock performers and a fusillade of albums and singles on indie-rock-oriented labels.

The 48-year-old, Brooklyn, N.Y.-based musician, who was trained as

a painter, originally issued his instrumental music—which combined direct, blues-derived emotion and tonality with diffuse formal

structures associated with experimental music and "out" jazz—on LP pressings of the minuscule quantity usually associated with limited-edition lithographs. Today, Connors' old records, released on his own Dagggett and St. Joan

imprints, are so rare that even the guitarist himself doesn't own all of them.

(Continued on page 25)



CONNORS

Reaction Mixed To A&M's Indie Promo Cutback

BY CHRIS MORRIS and MELINDA NEWMAN

LOS ANGELES—As the music industry takes stock of an uncertain commercial climate, the costs of

NEWS ANALYSIS

indie promotion are again being debated. While some observers are praising A&M Records' decision to reduce its investments in independent promotion, the majority of label executives are maintaining what may be described as a tense indecisiveness regarding the move by the label's chairman/CEO, Al Cafaro.

It remains to be seen if other major labels will follow Cafaro's lead and decrease their dollars

(Continued on page 89)

PGD Eases Its Penalties For Retail Returns

BY ED CHRISTMAN

NEW YORK—In a break with tradition, PolyGram Group Distribution (PGD) has revamped its inventory management program by loosening some onerous

return penalties for music merchants. Over the last 10 years, the major music manufacturers have been tightening return policies by lowering the break-even ratio on incentive/disincentive policies and increasing the penalty

(Continued on page 90)

IN RETAIL NEWS

NARM Plans 'Jazz Month' As Part Of Effort To Raise Awareness Of The Genre

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Borders Chain Entering The London Retail Fray

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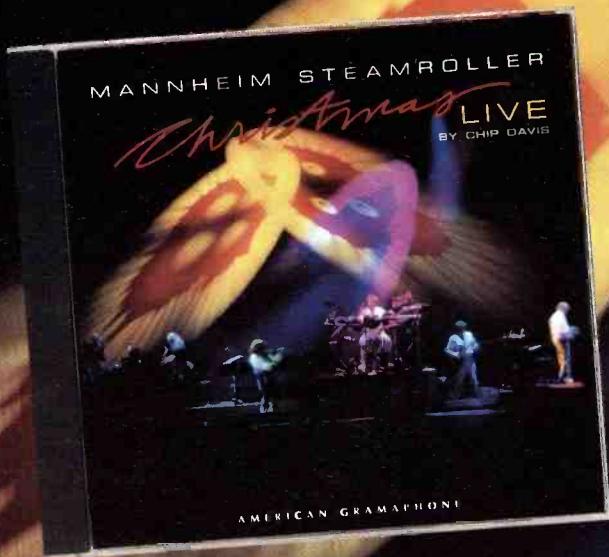
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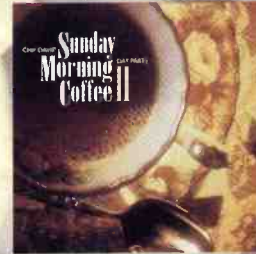
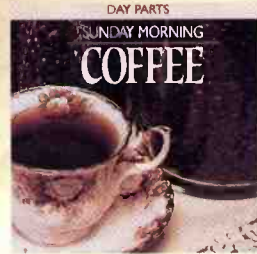
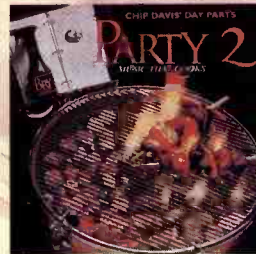
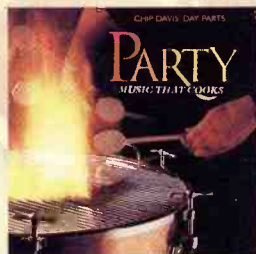
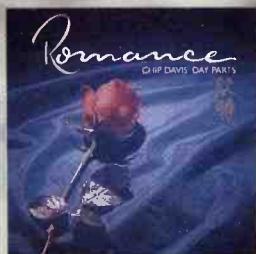


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MUSIC BIZ: WHAT PRICE HATRED?

The central purposes of culture—meaning the creative expressions, intellectual beliefs, artistic and social institutions, and publicly transmitted behavior patterns by which we live—are to persuade, convince, and otherwise win citizens over to a particular sense of community.

Thus, all culture exists to have a definite, measurable effect on people—whether it is conveyed on recordings; written in books; delivered in speeches; presented in films, videoclips, and TV programs; or uttered in those rites of our civilization that exist to discover or defend the truth, or otherwise seek peace on earth and goodwill toward men.

Culture is not passive; it is purposeful. Culture is conceived to advance (or undermine) human aims and ideals, to change people's minds—and to ensure that the meaning and might of such changes endure.

In October, a disturbing statement was elicited from a PolyGram executive during a legal deposition in a case involving the manager of Island Records R&B act Dr. Dre and Joshua Hicks, a bodyguard with a criminal record whose brother is Island Black Music president Hiram Hicks. While Joshua Hicks was not an Island employee, Dr. Dre's lawyer asked PolyGram Holding Inc. president/COO Eric Kronfeld why a person with such a background might be hired by PolyGram. Kronfeld replied, "If every African-American male in the United States was disqualified from pursuing a livelihood, in any way, shape, or form, because of his criminal record, then there would be no, or virtually no, African-American employees in our society or in our industry."

Kronfeld's racist pronouncement was tendered under oath in a civil lawsuit. Regardless of the outcome of the litigation, the odious ideas expressed by someone in his position deserve separate scrutiny, since they highlight attitudes contributing to rising culturally promoted prejudices in our society. And, given the legal setting in which this statement emerged, it's incidentally useful to remember that something can be perfectly lawful in a society yet still grievously immoral, whether it's Nazi Germany's antisemitic Nuremberg Laws of 1935, South Africa's racist Natives Land Act (1913) and Group Areas Act (1950), or the segregationist Jim Crow statutes in the American South that Congress dared deem constitutional from 1896 until passage of the 1964 Civil Rights Act.

PolyGram artists like Island's gifted Tricky (who has candidly revealed his own past arrests as a kid for petty theft) are agnostic at the racial demonization within Kronfeld's bigoted outburst. The trip-hop wizard recut "The Divine Comedy" track-in-progress from his "Angels With Dirty Faces" album sessions to express his outrage: "Every black man in the music industry has a criminal conviction/How can you say that with conviction? . . . 'Fuck you niggers'/PolyGram!"

Notwithstanding Tricky's reaction or the official response by PolyGram (which included the nominal demotion of Kronfeld, a corporate apology for what it called an "appalling" statement, plus the appointment of Motown chairman Clarence Avant as the first African-American on its international management board), one might wonder how Kronfeld's racial demon-mongering differs from the so-called "street" or "keeping it real" pathologies circulated far more pervasively by performers on PolyGram recordings. Witness the central spiel on EPMD's "Back In Business" (Def Jam), whose "Put On" and "Jane 5" tracks boast of the "no-fantasy" glories of drug-dealing, gunplay, and misogyny, rapping scornfully of "black bitches in the convoy" who act as servile drug couriers and then die patetically but deservedly in bloody shootouts ("The first bitch hit the floor/She was leaking").

Then there's WC from Westside Connection, who is "striking pen-

itentiary poses" on the hit single "Just Clownin'" (ffrr/Payday Records); or 2Pac and Dr. Dre, extolling the "out on bail, fresh out of jail" joys of being a "Westside player" on the long-running Hot Rap Singles chart smash "California Love" (Death Row/Interscope/Island).

PolyGram's competitors happily market public testimony from the likes of Lil' Kim on "Hard Core" (Undeas/Big Beat/Atlantic), in which cash is called "Jews," white women and "faggots" are disposable flotsam, and "player haters" are denounced, while Lil' Kim brazenly proclaims: "I am a diamond-cluster hustler, queen bitch, supreme bitch, kill-a-nigger-for-my-nigger-by-any-means bitch, murder scene bitch." Even the "Feels So Good" fervor on "Harlem World" (Bad Boy/Arista) from Mase, whom a Bad Boy executive insists is "just a young guy out to have fun," soon proves far uglier, the new hip-hop star later noting what would constitute fun if he had just 24 hours to live: "Shoot niggers I hate in the face/When they eating."

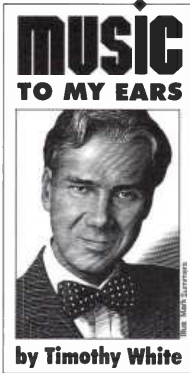
"Before it's all over," Mase ultimately assures, "a lotta blood gonna be spilt/We ain't discriminating/Even thugs gonna be killed . . . Classical criminal/Keep a Gatt by my genitals . . . /But lead, their skinny heads/Leave them circumsized." Mase's sense of "fun" includes women: "If she makes my nuts itch/I kill that slut bitch," or "Ain't nobody in there leaving/You kill my man, I kill your bitch, and we're even."

As Mase sums up: "If you wasn't no 'hater you probably be happy for me/Billboard first-slot in every category/Niggaz say they love me, they don't love me/I know deep down they want to slug me."

Mase's suspicion that hatred and jealousy are now competitive pursuits in the music business is apt. In the mounting plantation-like atmosphere of this industry, top white executives are contemptuous of African-American talents (often signed to curious production-company deals rather than directly to the labels) who share a desire to shrug off cultural consequences, while the exploitation of race-based criminal mythology is further entrenched amid a stockholder-pleasing quest for more profits. As Puff Daddy & the Family brag, it's all about the Benjamin (Franklin): the "fuckin' money." Thus, artists, record executives, and a gullible general public—whether they're under oath or under the influence of a recording contract or a delusory piece of music product—are induced by easy cash, short-term notoriety, and lowest-common-denominator diversions to behold the black populace as so much felonious human garbage.

One notable difference between the content of Kronfeld's deposition and the lyrical declarations quoted above is that he talked off the top of his head, while artists at PolyGram and elsewhere get ample time to rewrite, remix, and refine their hideous rants for maximum effect. If you believe the arts should be held to standards of probity at least as high as those reserved for retorts blurted out in a testy civil dispute, then we are all culpable in this racist carnival of greed and rancid self-justification. We reap what we sow. But how to begin finding effective avenues of redemption and genuine forgiveness?

Instead of simply censoring or cashiering Kronfeld and letting a festering issue temporarily fade, it might be better if the terms of Kronfeld's continued employment or severance compensation require that he personally helm the marketing and promotion of Tricky's "The Divine Comedy," with Kronfeld's fortunes directly linked to the single's chart success. It's a scenario of accountability and catharsis all of us could benefit from. Until we take steps to reverse the arrogant, anti-human trends in our culture, all seasons' greetings will ring hollow, and the music industry will have neither happy holidays nor happy endings.



by Timothy White

LETTERS

WHO PERSONIFIES HIP-HOP?

I was looking forward to seeing your special rap issue (Billboard, Nov. 22) for a long time, and when I got it, I was not only disappointed, I was disgusted. I read your commentaries and articles about "rap artists" such as Puff Daddy and Coolio, who, in the eyes of much of the hip-hop community, are not hip-hop. All I see is pop music that is spoon-fed to the public—a mix of rapping and pop just edgy enough for the public to consider rap. I was disappointed to see the absence of groups like Hieroglyphics, Company Flow, the Supafriendz, the Artifacts, and DITC. These crews personify hip-hop today.

Secondly, I would like to address the Billboard Music Awards. I couldn't believe the nominations for rap artist of the year: Puff Daddy, the Notorious B.I.G., Mase, and MC Lyte—[the first] three acts directly associ-

ated with Sean Combs/Bad Boy, and MC Lyte, who also has connections with Mr. Combs. I'm guessing Puff Daddy was nominated because he sells a lot of records (which is not necessarily a trait of a good artist), and his skills as a rapper have been questioned since day one. Mase's album was released late this fall, and all of a sudden he's rap artist of the year?

Just because the Notorious B.I.G. died does not make him rap artist of the year. His album is overrated; most of the production is bad. Lastly we have token female MC Lyte, whose "Cold Rock A Party" featured Puff Daddy. Maybe you should change the name to the "Puff Daddy Award."

Last is my concern over the nominations for R&B album of the year. The Notorious B.I.G.'s album is not R&B. He is rap, hip-hop, plain and simple. The same goes for female R&B artist nominee Lil' Kim. I respect your

magazine as a whole but remain disgusted.

Ryan W. Waxenberg
23 Degrees/III Logik Records
Chicago

Billboard director of charts Geoff Mayfield responds:

The televised awards show is based on the annual chart recaps that run in our Year in Music issue. The rap awards are based on aggregate sales of titles on our Hot Rap Singles chart, while the rankings of our R&B albums recap was based on sales from our Top R&B Albums list. We include rap titles on our R&B album chart because rap albums and singles tend to be worked by the same divisions that market and sell R&B. Rather than representing our opinion of artistic merit, our year-end charts—and consequently the Billboard Music Awards—reflect votes from consumers' wallets.

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

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WORLD MUSIC ★ ROMANZA • ANDREA BOCELLI • PHILIPS

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COMMENTARY

Singles Are Key To The Record-Buying Habit

BY TERRY McMANUS

I can still remember walking into a drugstore on Highland Avenue in Birmingham, Ala., one day in 1959 and being stopped dead in my tracks by the display of records just inside the door. At 12 years old, I didn't understand the rackjobber revolution in retailing that was under way in the music industry. All I knew was that "I'll Sail My Ship Alone" by Jerry Lee Lewis was sitting there with a 39-cent price stamped on it, and I was going to have it. It is still in my collection today, with the price still clearly visible.

That was not the first 45 I had ever purchased, but, for me, it marked the beginning in my life of the record-buying habit. I want to repeat that phrase again, "the record-buying habit," because it is a key point.

There was a time when kids, from 10 to 12 years old and up, could not wait for Saturday, when they would go to some mom-and-pop or department store and buy the latest hit 45. It didn't matter that it could be heard on the radio 20 times a

'When the single supply started to dry up, so did the number of young people in the stores'

Terry McManus is a professor in the Music Industry Arts Program at Fanshawe College in London, Ontario, and manager of a cappella band the Essentials.

day or that every other kid in school had it; it was a Saturday ritual. Not just for those born in the '40s but those from the

'50s and '60s as well. This story probably doesn't sound so different for the majority of the people reading this because you all started your record-buying habit the same way: one at a time and on a Saturday. In the case of the Jerry Lee record, I had stumbled on a cutout, but even if we had to pay full price, the admission for me and all the other buyers to this club was only \$1 a week.

When my family moved to Great Milton, England, for a year in 1960, one of the first things I did was hop on a bus and make my way into Oxford to find a record store. My first purchase was a Cliff Richard EP for 10 shillings, and my habit was sustained. I was thrilled to find out I could get Hank Ballard records on Parlophone as well as stock up on Emile Ford, Adam Faith, and Billy (Continued on page 33)

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

BAD BOY ENTERTAINMENT— HISTORY IN THE MAKING

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- #1 Hot Dance Music/Maxi-Singles Sales Label

PUFF DADDY:

- #1 Hot Rap Singles Artist
- #1 Hot Dance Music/Maxi-Singles Sales Artist

PUFF DADDY & FAITH EVANS

(FEAT. 112) - “I’LL BE MISSING YOU”

- #1 Hot R&B Singles Sales
- #1 Hot Rap Single
- #1 Hot Dance Music/Maxi-Single Sales Title

THE NOTORIOUS B.I.G. -

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SEAN “PUFFY” COMBS)

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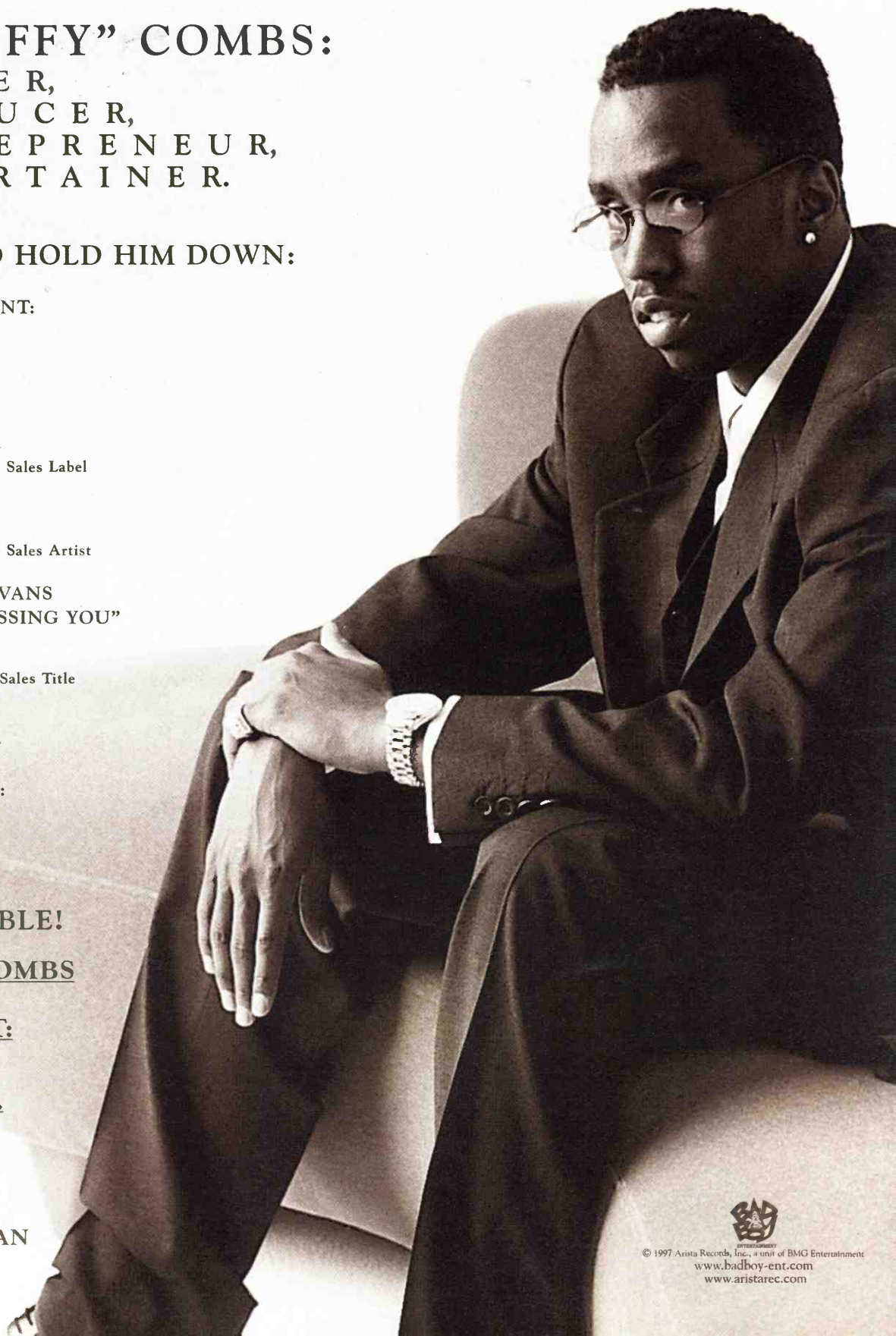
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ENTERTAINMENT WEEKLY

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"★★★★"

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Artists & Music

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The Lynns Follow In Famous Footsteps Warner/Reprise Touts The Act's Music And Lineage

BY CHET FLIPPO

NASHVILLE—Aside from the music, for which they have great expectations, Warner/Reprise Nashville staffers who have been exposed to them agree that the Lynns are a real trip.

"I could sit and listen to them tell stories all night long," says Warner/Reprise Nashville president Jim Ed Norman. "They have had such wonderful experiences growing up in this business, and they're really linked to history, to important musical traditions. Besides their abilities as entertainers and the way they communicate with each other onstage—you get all that and great music, too!"

When the label first glimpsed the Lynns, whose self-titled debut Reprise album comes out Feb. 10, they were performing as the Honkabillys in the venerable old dive known as Tootsie's Orchid Lounge on Lower Broadway. Audiences didn't know they were the twin daughters of country music legend and pioneer Loretta Lynn (Music to My Ears, Billboard, July 5).

They picked Tootsie's upper room as a venue for a couple of reasons. As Nashville "star babies," they wanted a place that granted a certain amount of anonymity—Nashville country stars' children who pursue country careers have met with very uneven results.

Also, since they had come together as a duo at age 30 after pursuing separate careers, they needed creative space. "We needed a place where we could develop comfortably, musically," says Patsy. "We had been in Tootsie's as kids, so it was a comfort zone for us. Tootsie's wasn't allowed to tell anybody who we were."

In return, they donated tip money to buy an air conditioner for the room, which had never seen one in all the years that it had served as virtual backstage bar for the Grand Ole Opry when it was in the Ryman Auditorium, whose stage door is just across an alley from Tootsie's upper room. Everyone from Hank Williams to Ernest Tubb to

Willie Nelson hung out there. The Lynns were pleased to walk in and see their mother's autograph, dated 1961, on one wall.

"The first week we played, we had 10 people in there," Peggy says. "After a while, the fire marshal was threatening to shut it down because it was too crowded. There's a magic in Tootsie's; it's a real honky-tonk."

"We had no idea they were Loretta Lynn's twin daughters," says Warner/Reprise Nashville A&R manager Lisa Bradley, who saw them at Tootsie's early on, a couple of years ago. "I just fell in love with them."

She took Warner/Reprise A&R VP Doug Grau down to Tootsie's, and he, too, succumbed to their allure.

"We were drawn to the music they created," he says. "We met with them and were impressed, although they kind of gave me the impression that a dozen labels were after them."

"That's what we tried to do," says Peggy. "We finally, too, at one meeting told them that we sort of knew about Warner Bros. because our aunt Crystal [Gayle] had been on the label. We said, 'We need to tell you who we are.'"

Grau says discovering the twins' musical heritage was a plus. "After we started talking with them, we were also impressed that they had created their own demos, for 'Nights Like These' and for 'It Hurts Me.' The demo for 'It Hurts Me' got them their deal with us. It was so good and so well done it ended up on the album the way it was. They had really created their own sound. What we needed to do was capture the essence of what they had created in their demos."

"Later," says Patsy, "we spent \$20,000 trying to improve on 'It Hurts Me' and couldn't."

After the group was signed and went into the studio with producer Don Cook, an abortive attempt was made to send them to media training classes, a sort of Nashville charm school for beginning country artists, where accents

(Continued on page 27)



Spanish Ad Propels Virgin's Late-Blooming 'La Flaca'

BY HOWELL LLEWELLYN

MADRID—A song that was transformed overnight from one of 1997's most stunning flops to Spain's surprise hit of the summer is slated to reach Latin America by Christmas and be launched in U.S. Latino markets in January.

"La Flaca" (the Thin Girl) and the album of the same title by debut Barcelona band Jarabe De Palo (Spanish slang for "a thrashing") had been returned to warehouses by dozens of outlets a few months after its October 1996 release because nobody was buying the record.

Seven months after its widely ignored release on Virgin Records España, "La Flaca" had sold fewer than 12,000 units in Spain—10,000 of those in the group's home region of Catalonia. But then the song was chosen for a TV advertising campaign by Ducados, a popular brand of Spanish black tobacco, and suddenly its easy, lazy tune was on everybody's lips.

Within a month, the album went gold (50,000 sales), and by early December it had sold some 285,000 units, according to Virgin Records España, and been in the top 10 for 22 weeks.

Virgin reckons it can repeat the success across Latin America, says international exploitation manager Gemma Ventosa, especially since the band's music has a Cuban air about it. (The project will be handled via EMI Latin in those territories.)

Indeed, on returning from a trip to Mexico in late November, Ventosa said the "La Flaca" video, filmed on a Havana rooftop, was in heavy MTV Latino rotation and was getting a lot of Mexican radio airplay.

The omens could not be better for Jarabe De Palo. On Nov. 20, the band received the Spanish new artist award at the inaugural Premios Amigo ceremony in Madrid (Bill-

board, Dec. 6), where it had been nominated for three awards, and just one week earlier "La Flaca" won the award for song of the year at the 44th annual Premios Ondas ceremony in Barcelona (Billboard, Nov. 29).

Both ceremonies will be televised throughout Latin America, with added attractions including performances at both events by Spice Girls and top Spanish crooner Alejandro Sanz.



DONÉS

Ventosa says the most important early airplay came from Cadena COPE's music network Cadena 100 in the band's home city of Barcelona. Jordi Casoliva, Cadena 100 coordinator in Catalonia, says, "I backed Jarabe from the start, because their songs are actually beautiful with great lyrics."

"But perhaps a key factor was that I'm 32, and there were few artists in late 1996 that could be marketed to my age group," Casoliva adds. "The members of Jarabe are all about 30, and they write for people of their age."

The tale behind "La Flaca" is almost as much of a fairy story as the song's success. Singer Pau Donés, who wrote the song, recounts, "I went to Cuba three years ago and met a lovely, thin girl, and a year later the band went back to Cuba and we used the 'flaca' on the video of the song I had written in her honor."

"Back in Spain, we sent a demo tape and the video to various labels, and Virgin showed interest. They signed us, we released the album, things were, um, slow, but the state tobacco company got hold of the 'La Flaca' video and used it on a summer TV advertising campaign."

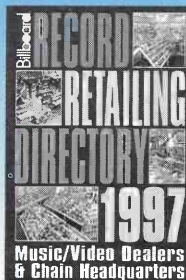
(Continued on page 85)

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LeAnn Rimes Tops Puff Daddy In '97 RIAA Certs

BY CARRIE BELL

LOS ANGELES—Despite having a hand in numerous rap and rock projects this year, Puff Daddy found “No Way Out” of second place when the Recording Industry Assn. of America’s (RIAA) year-end certifications named teen country queen LeAnn Rimes 1997’s top recording artist, with three multi-



RIMES

platinum albums, a platinum single, and a gold single.

Rimes’ releases, all on Curb Records, had combined certified sales of 12.5 million, with her breakthrough album “Blue” achieving 5 million of those sales. Her song “How Do I Live” was certified at 2 million and was the only multi-platinum single by a woman this year.

Although he was the only artist with two multi-platinum singles, Puff Daddy was runner-up to Rimes in the most-certified-artist contest. His Bad Boy/Arista debut, “No Way Out,” garnered triple-platinum sales, as did his duet with Faith Evans, “I’ll Be Missing You.” “Can’t Nobody Hold Me Down” was certified at 2 million. Bad Boy did score a No. 1 with the Notorious B.I.G.’s six-times-platinum and aptly named “Life After Death” set, which was the top-selling double disc.

The year-end tallies bring good news for the industry, as gold and

platinum certification numbers rose in all categories from 1996, when the multi-platinum and platinum album totals dipped. Gold albums and singles are up 5%, with 428 certifications.

Platinum awards increased 27% to 240 total. The RIAA also gave 253 multi-platinum awards compared with last year’s 246. Of the gold and platinum awards given, 52 were taken home by new acts, such as Aqua, Erykah Badu, and Hanson.

Garth Brooks’ “Sevens” and Spice Girls’ “Spice” were 1997’s top-selling albums, certified at 5 million each. “Sevens” was the fastest-certified release, earning the multi-platinum label within 30 days of release.

Elton John’s Diana, Princess of Wales, tribute “Candle In The Wind 1997” sold 11 million copies in the U.S., making it 1997’s best-selling title and the highest-certified single ever.

The RIAA also released its gold and platinum award tallies for December, which are listed below. Elektra Records scored big with 23 certifications this month, including awards for Jackson Browne, Carly Simon, Metallica, and the Cure.

Barbra Streisand’s “Higher Ground” (Columbia) became her 37th gold, 24th platinum, and 11th multi-platinum album, allowing her to surpass Madonna as the female artist with the most multi-platinum titles.

Mannheim Steamroller can deck the halls with its latest multi-platinum award for “Christmas In The Aire.” The 4-million seller joins the act’s “Mannheim Steamroller Christmas” and “A Fresh Aire Christmas” as one of the top six

(Continued on page 28)



‘Apostle’ S’tack Has Sounds Of Nashville

Actor Duvall Spearheads Star-Studded Rising Tide Set

BY CHET FLIPPO

NASHVILLE—“The Apostle” has been actor Robert Duvall’s *idée fixe* for well over a decade, and, after the film finally took shape, he decided to turn to Nashville for the soundtrack.

The movie, the saga of a Southern Pentecostal preacher’s search for redemption, is naturally attuned to gospel and country. Duvall, a country fan, wrote and sang his own country songs for his Oscar-winning performance in the 1983 film “Tender Mercies,” and he once recorded a country album here.

So, it’s no surprise that he has been in town recording a duet with Emmylou Harris on the song “I Love To Tell The Story” for “The Apostle” soundtrack, due on Rising Tide Records Feb. 10, after the movie’s official Jan. 30 opening.

The movie also features country singers Billy Joe Shaver and June Carter Cash in acting roles. Featured on the soundtrack are Lyle Lovett, Sounds Of Blackness, Russ Taff, Rebecca Lynn Howard, Patty Loveless, Bill Gaither, Lari White, Steven Curtis Chapman, Gary Chapman, and Wynonna. Other artists who have expressed interest in the project are unconfirmed.

“I’ve always loved country music,”



Robert Duvall was in Nashville recently to record a duet with Emmylou Harris for the Rising Tide soundtrack to the film “The Apostle,” in which Duvall stars. Numerous other country and Christian artists are also working on the project. Pictured in the studio, from left, are producer Emory Gordy, Steven Curtis Chapman, Duvall, Vince Gill, Harris, and Rising Tide president Ken Levitan and VP of sales and marketing Joel Hoffner.

Duvall says. Regarding his solo country album, Duvall says that he recorded it “years ago.” He adds, “Without naming names, I got with a pretty rank producer here. If I gave you 10 questions, you’d guess him within three. That [album] never came out. He’s still got the tapes.

There were some nice songs on there. Johnny Cash helped; Waylon [Jennings] helped.

“Right now I’m concentrating on this project,” Duvall continues. “We have the chance to do a wonderful gospel album. Vince Gill was playing

(Continued on page 90)

Singer Nicolette Larson, 45, Dies

BY CARLA HAY

NEW YORK—Singer Nicolette Larson will be best remembered for her hit “Lotta Love,” which peaked at No. 8 on the pop singles chart in 1978. The pairing of her voice and Neil Young’s song was serendipitous.

“I got that song off a tape I found lying on the floor of Neil’s car,” she once said in an interview. “I popped it in the tape player and commented on what a great song it was. Neil said, ‘You want it? It’s yours.’”

Larson died Dec. 16 in Los Angeles

from cerebral edema complications. She was 45.

Larson had been kept on life support at UCLA Medical Center after experiencing a sudden seizure. Rick Alter, Larson’s manager, said that there were no previous signs that the singer had been ill (Billboard Bulletin, Dec. 17).

She was born July 17, 1952, in Hele-

na, Mont. One of six children, Larson grew up in a variety of locations, including Minneapolis, Boston, St. Louis, and Portland, Ore.

At the age of 21, she moved to California to pursue a singing career. It was there that she made a name for herself as a backup singer for such acts as Hoyt Axton, Emmylou Harris, the Doobie Brothers, and, fatefully, Young.

Following the success of “Lotta Love,” Larson recorded several hits that appeared on Billboard’s Hot Country Singles & Tracks chart and the Hot

(Continued on page 90)



LARSON

EXECUTIVE TURNTABLE

RECORD COMPANIES. Scott Douglas is appointed VP of rock promotion at Epic Records in New York. He was senior director of promotion at Virgin Records.

Virgin Records in Los Angeles names Ray Gmeiner VP of promotion. He was VP of promotion at Zoo Entertainment.

Matt Aberle is named VP of A&R at Reprise Records in Burbank, Calif. He was senior director of A&R at Capitol Records.

Dan Sell is named VP of sales and marketing at Vanguard Records/Welk Music Group in Santa Monica, Calif. He was director of national singles sales at EMI Music Distribution.

Capitol Records in Charlotte, N.C., promotes Mike Snow to director of promotion and marketing. He was associate director of college promotion. Mercury Nashville in New York



DOUGLAS



GMEINER



ABERLE



SELL



SNOW



KLINE



HAMMER



WILLOUGHBY

names Ben Kline national director of sales. He was East Coast director of sales at Island Records.

Greg Hammer is promoted to manager of A&R at Universal Records in New York. He was A&R coordinator/scout.

Westwood Music Group in Edison, N.J., promotes Steve Willoughby to director of film/TV. He was professional manager/A&R.

Jive Records in New York promotes Dave McPherson to VP of

A&R, Stephanie Tudor to VP of A&R administration, Sonia Muckle to VP of publicity, Kenyatta Galbreth to director of A&R, and Jackie Murphy to VP of the art department. They were, respectively, senior director of A&R, senior director of A&R administration, senior director of publicity, A&R rep, and senior director of the art department.

Warner Music Southeast Asia in Hong Kong appoints Calvin Wong VP of marketing. He was VP of marketing/A&R at EMI Music

Asia. Warner Music Switzerland in Zurich names Chris Wepfer managing director. He was Warner label manager at Musikvertrieb.

V2 Records North America in New York names Al Smith director of A&R. He was an A&R rep at Atlantic Records.

GlassNote Records in New York appoints Mitchell Mills creative executive. He was promotion manager at Universal Records.

RELATED FIELDS. The Good Music

Agency Inc. in Houston names Sharon Moore talent agent, Texas. She was talent agent at North Star Entertainment.

MSG Properties in New York names Bill Jemas executive VP. He was founder and president of Blackbox LLC.

Nomura Capital in Los Angeles names Neil Sacker executive VP of the entertainment finance group. He was executive VP of business and legal affairs at Miramax and Dimension Films.

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Jonny Lang, A&M

Top Blues Artists
Top Blues Albums – "Lie to Me"

Dru Hill, Island

Hot R&B Airplay – "In My Bed"
Top R&B Artists
Top R&B Artists Duo/Group
Top New R&B Artists
Hot R&B Singles Artists
Hot R&B Singles – "In My Bed"

Bob Marley & The Wailers, Tuff Gong/Island

Top Reggae Catalog Albums – *Legend*
Top R&B Catalog Albums – *Legend*

Tonic, Polydor/A&M

Hot Mainstream Rock Track – "If You Could Only See"

John Williams, Philips

Top Classical Crossover Artists

Shine Soundtrack, Philips

Top Classical Crossover Albums

Mozart in the Morning, Philips

Top Mid Price Classical Albums

Elton John, Rocket/A&M

Hot 100 Singles Artists
Hot 100 Singles Artist/Male
Hot 100 Singles Sales – "Candle in the Wind 1997" /
"Something About the Way You Look Tonight"
Hot 100 Singles – "Candle in the Wind 1997" /
"Something About the Way You Look Tonight"

Grupo Limite, PolyGram Latino

Top Regional Mexican Latin Artists
Top Regional Mexican Albums – *Partiendome el Alma*

Grease Soundtrack, Polydor / A&M

Top Pop Catalog Albums

Verve

Top Jazz Labels
Top Jazz Imprints

PGD

Top Blues Distributors
Top Combined Classical Distributors
Top Pop Catalog Distributors

A&M

Top Blues Imprints
Top Pop Catalog Labels

PolyGram Classics

Top Mid Price Classical Labels
Top Combined Classical Labels
Top Classical Crossover Labels

Philips

Top Mid Price Classical Imprints

PolyGram

In An Anything-Goes Year, Girl Power Sticks, Vets Score, Teens Are Triumphant

WILD CARD: 1997 was nothing if not unpredictable. It was a year when both a "Bitch" and "Barbie Girl" found a home on top 40 radio. Was this what Spice Girls meant by girl power?

We think they may have had Erykah Badu and Missy "Misdemeanor" Elliott more in mind, but the fact remains that women continued to dominate the music scene in 1997. The top five acts on The Billboard 200 were LeAnn Rimes, Spice Girls, Celine Dion, No Doubt, and Jewel.

While female superiority was no surprise, it did seem like everywhere we turned in 1997 there was something to make us go, "Wow, who'd have thought that would happen?," whether it was the explosion of teen acts on the charts or the resurgence of veterans like Bob Dylan, John Fogerty, James Taylor, Paul McCartney, or the Bee Gees, many of whom had their best charting records in years.

Other rockers like Billy Joel and Paul Simon surprised us by backing out of the pop medium, with

Joel concentrating on classical music (McCartney continued to work both the pop and classical sides of the street) and Simon focusing on his Broadway play, "The Capeman."

More surprising was the raft of hit songs this year that no one could have predicted. Who knew the treacly "Butterfly Kisses" would pull heart-strings across the country or that "Barbie Girl" would have everyone but Mattel prancing around? How bizarre, how bizarre.

How could anyone have known that Fleetwood Mac would re-form and have one of the strongest tours of the year or that the Lilith Fair would be the breakout festival of the summer? Or that Lollapalooza would run its course so quickly?

All in all, 1997 was a year in which seemingly everything was possible, but trying to predict what would happen was utterly senseless. The following is a commentary on some of the more interesting events of 1997.

POP TOTS: Pop music made by teens for teens came roaring back in 1997. We saw the start of a resurgence of teen acts a few years ago, with the success of Silverchair and Jonny Lang, but they were geared toward the alternative audience. While that trend started to die down (anyone remember Radish?), teen acts like Hanson, Boyzone, Backstreet Boys, and 98 Degrees aimed straight at the pop charts and 16 Magazine, scoring direct hits with both.

While it's clear that some of these acts will have continuing careers and some, just as clearly, will not, the important thing is that they can be a kid's first entry into buying records. Just as I was lured into a lifelong habit of purchasing music by Bobby Sherman, the Partridge Family, the Osmonds, and the Monkees, so might millions of today's young girls by these little heartthrobs.

FESTIVAL FATIGUE: For the most part, concertgoers approached this past summer's festi-

val slate with tedium. Despite strong lineups, Lollapalooza, H.O.R.D.E., and the smaller Vans Warped tour failed to pull in strong numbers, while other festivals, such as Skoal Music's ROAR tour, downright tanked. A handful of electronica festivals were greeted with big yawns.

The only festival to consistently, as they say, put butts in the seats, was Sarah McLachlan's Lilith Fair outing, which featured a rotating lineup of female and female-led acts. Other festivals doing strong business included Ozzy Osbourne's OzzFest, which featured Marilyn Manson as well as a re-formed Black Sabbath, and country music's Fruit of the Loom Country Comfort tour.

FEAR OF COMMITMENT: Labels continued to exercise their own form of selective reduction in 1997, deciding which acts lived and

which died by the most capricious of means. We watched many records that we thought were sure hits die on the vine when success didn't happen immediately. With belts tightening across the board, labels seemed to almost decide before an album came out whether it would be worked or not. We knew when we heard labels say that they were going to let radio programmers decide which track to play instead of emphasizing a specific one that this was a project we'd never hear about again. Note to labels: There's a huge difference between organic development and neglect.

The obvious answer would be to pare down rosters. The only thing I can think of that is more frustrating for a band than trying to get signed is getting signed and then being virtually ignored.

FACTOIDS: Elton John's "Something About The Way You Look Tonight"/"Candle In The Wind 1997" became the top-selling single in the world, moving at least 11 million units in the U.S. and 35 million around the world... The Beatles became the first act to reach the 100-million-albums-sold mark with aggregate sales tallied by the Recording Industry Assn. of America... Jewel's "Foolish Games"/"You Were Meant For Me" set a new mark for the longest-consecutive-running single in the history of the Hot 100 when it hit the 56-week mark.

BETTER LUCK NEXT TIME: While label execs will bluster (because that's what they're paid to do) that many of the 1997 albums from the following acts had an impact here or did well overseas,



by Melinda Newman

1997 IN REVIEW

THE CHART TOPPERS



SPICE GIRLS



GARTH BROOKS

The following is a chronological listing of albums that logged time at No. 1 on The Billboard 200 in 1997. The figure in parentheses is the number of weeks each title spent at No. 1 in 1997. Titles that debuted at No. 1 are indicated in bold type. (Note: "Tragic Kingdom" by No Doubt spent two weeks at No. 1 in 1996.)

- "Tragic Kingdom," No Doubt, Trauma/Interscope (7).
- "Gridlock'd," soundtrack, Death Row (1).
- "Unchained Melody/The Early Years," LeAnn Rimes, Curb (1).
- "Secret Samadhi," Live, Radioactive (1).
- "Howard Stern's Private Parts," soundtrack, Warner Bros. (1).
- "Pop," U2, Island (1).
- "The Untouchable," Scarface, Rap-A-Lot (1).
- "Nine Lives," Aerosmith, Columbia (1).
- "Life After Death," The Notorious B.I.G., Bad Boy (4).
- "Share My World," Mary J. Blige, MCA (1).
- "Carrying Your Love With Me," George Strait, MCA Nashville (1).
- "Spice," Spice Girls, Virgin (5).
- "Wu-Tang Forever," Wu-Tang Clan, Loud (1).
- "Butterfly Kisses (Shades Of Grace)," Bob Carlisle, Diadem (2).
- "The Fat Of The Land," Prodigy, XL/Mute/Maverick (1).
- "Men In Black—The Album," soundtrack, Columbia (2).
- "No Way Out," Puff Daddy & the Family, Bad Boy (4).
- "The Art Of War," Bone Thugs-N-Harmony, Ruthless (1).
- "The Dance," Fleetwood Mac, Reprise (1).
- "Ghetto D," Master P, Curb (1).
- "You Light Up My Life—Inspirational Songs," LeAnn Rimes, Curb (3).
- "Butterfly," Mariah Carey, Columbia (1).
- "Evolution," Boyz II Men, Motown (1).
- "The Velvet Rope," Janet Jackson, Virgin (1).
- "The Firm," NAS, Escobar, Foxy B, Aftermath (1).
- "Harlem World," Mase, Bad Boy (2).
- "Higher Ground," Barbra Streisand, Columbia (1).
- "Re-Load," Metallica, Elektra (1).
- "Sevens," Garth Brooks, Capitol (3).

privately they'll admit how disappointed they are with the U.S. results so far from these usual heavy hitters: Genesis, En Vogue, U2, Oasis, Steve Winwood, Michael Jackson, L7, James, Collective Soul, Cyndi Lauper, Super-



Royal Royalties. Elton John showed the power of music in 1997 when he released a new version of "Candle In The Wind," with lyrics rewritten for the late Princess Diana. Sales of the tribute single, which also featured John's new single, "Something About The Way You Look Tonight," went to selected charities supported by the princess. Worldwide sales topped 35 million copies.

tramp, Jon Bon Jovi, Bobby Brown, Crystal Waters, Carly Simon, Richard Marx, Jon Secada, Depeche Mode, Blues Traveler, Vanessa Williams, and Toad The Wet Sprocket.

ON THE FLIP SIDE: There were a number of acts, some new, some that were already developing but had yet to break through, that made great strides this year: Spice Girls, Hanson, matchbox 20, Tonic, the Wallflowers, Usher, the Verve Pipe, Meredith Brooks, LeAnn Rimes, Erykah Badu, Missy "Misdemeanor" Elliott, Jamiroquai, Third Eye Blind, Fiona Apple, Prodigy, Aqua, Mase, Chumbawamba, Jewel, Duncan Sheik, Backstreet Boys, Sugar Ray, Days Of The New, Robyn, Sister Hazel, Bob Carlisle, and Mighty Mighty Bosstones.

WHAT DOES IT MEAN? Albums rotated out of the top spot on The Billboard 200 faster than Taylor Hanson's voice could change in 1997.

This year, 29 albums spent time at No. 1 on The Billboard 200, the highest figure since Billboard started using SoundScan. In 1992, the first full year of point-of-sale calculations for the album chart, 12

(Continued on page 30)

THE TOP STORIES

- Pop Courts The Teen Audience Again With Hanson, Backstreet Boys, Spice Girls, And More.
- "Something About The Way You Look Tonight"/"Candle In The Wind 1997" By Elton John Becomes Top-Selling Single In The World, As Well As In The U.S.
- Electronica Comes In With A Whimper, Despite The Raves.
- Festivalgoers Say Enough Is Enough.
- Paul McCartney, Bob Dylan, James Taylor, And Bee Gees Have Highest Album Debuts In Years.
- Everything Sean "Puffy" Combs Touches Turns Gold (And Platinum).
- New Acts Erykah Badu, Matchbox 20, And Sugar Ray Burst Through The Clutter.
- Goodbye To Michael Hutchence And John Denver.

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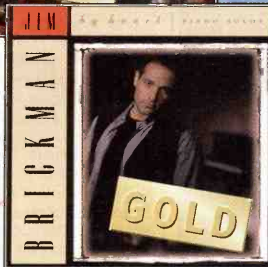
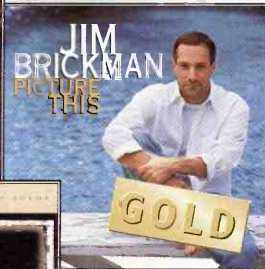
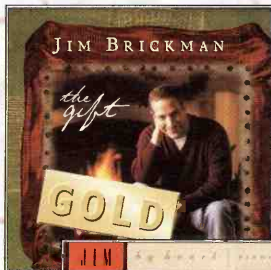
EL NIÑO IS NOT THE ONLY FORCE TO BE RECKONED WITH THIS YEAR!

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- 50% OF THE TOP 20 NEW AGE CHART

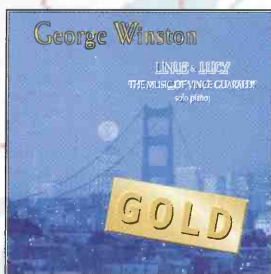
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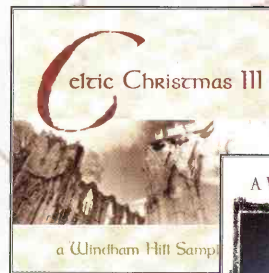
- 2 #1 R&R Hits This Year
- 2 Top 30 Billboard Hits
- 3 Gold Records in 8 Months
- 'Valentine' - R&R's #8 A/C Hit Of The Year



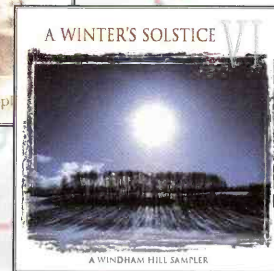
A TOP 50 BILLBOARD HIT & HIS FASTEST GOLD EVER!



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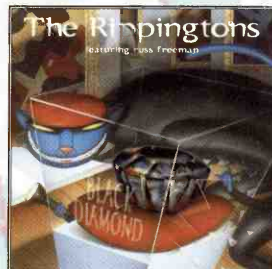


- #1 World Album Hit
- Top 200 Billboard Hit



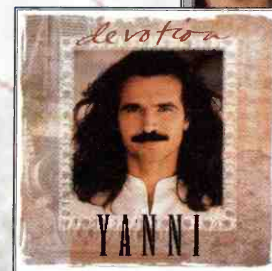
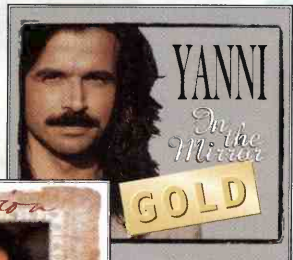
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RIAA, Epic Work To End Net Distrib. Of Pearl Jam Set

■ BY BRADLEY BAMBARGER

NEW YORK—The Recording Industry Assn. of America (RIAA) and Epic Records have taken steps to curtail the illicit Internet distribution of the upcoming Pearl Jam album "Yield." At least a dozen World Wide Web sites made available for online access high-fidelity audio files comprising the entire album, which circulated soon after the record was leaked in full via a Dec. 3 broadcast by WKRL Syracuse, N.Y. (Billboard Bulletin, Dec. 15). The album broadcast was apparently taped by listeners, at least one of whom posted the audio tracks online.

According to RIAA president/CEO Hilary Rosen, cease-and-desist letters were sent to the offending Web sites, making plain the organization's view that unsanctioned downloading of music "violates both the moral and economic rights of the artists and record companies."

Clearly delineating between enthusiastic fan-based Web sites and individuals distributing unreleased music, Sony Music Entertainment executive VP (U.S.) Michele Anthony says the label is working together with the RIAA to determine just how far the "Yield" files have spread and plans to "fully protect the rights of our artists."

Pearl Jam manager Kelly Curtis says, "The band takes such pride in the packaging and presentation of its music that for an album to come out in a way that isn't as they intended just isn't fair. And it's not fair to the fans who don't happen to have computers." Also, he adds, these episodes could jeopardize the future advance release of albums for promotional purposes.

The U.S. street date for "Yield" is Feb. 3, with the album set for Feb. 2 release in several European territories and Jan. 28 in Japan. The first single, "Given To Fly," goes to U.S. radio Dec. 24, although the song has been leaked on several stations in the past weeks.

Steve Barnett, Epic's senior VP of global marketing, says the label sees WKRL and other stations' leaking of Pearl Jam's unreleased music as a cynical move. "The station in Syracuse was obviously using the music of Pearl Jam as a weapon in a ratings war," he says. "And we feel that this sort of thing is disrespectful to the artist, as well as unfair to the band's fans in other parts of the country. It's a real issue."

But Fatman, the PD/morning host of modern rock WKRL, is less than contrite, declining to name the source of the advance recording and disavowing any responsibility for precipitating the circulation of "Yield" on the Web.

"We're excited that we were the first station in the world to play the new Pearl Jam album," he says. "We gave our listeners what they wanted, and the national publicity we got from all this was great. We'd do it again without a doubt."

Fatman says he agreed to stop playing new Pearl Jam tracks only after Epic provided 25 copies of the album for the station to use in a pre-release giveaway promotion. Epic radio promotion executives could not be reached for comment by press time.

Joy

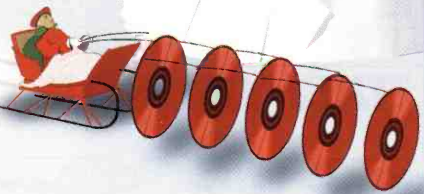
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Artists & Music

KnitMedia Deal A Salve To Shimmy-Disc Imprint

BY BRADLEY BAMBARGER

NEW YORK—The Shimmy-Disc label has seen its share of acrimonious artist relations over the past few years, but KnitMedia's recent purchase of the experimental rock imprint should serve as a salve to those pains. It also promises to add a new dimension to the ever-expanding KnitMedia operations.

Founded by multi-instrumentalist/producer Mark Kramer in the early '90s, Shimmy-Disc built up a catalog of more than 100 albums. Titles include several by Kramer's Bongwater and B.A.L.L. outfits as well as efforts by King Missile, Galaxie 500's Damon & Naomi, and Jad Fair of Half Japanese (Billboard Bulletin, Dec. 15).

KnitMedia comprises the Knitting Factory club in New York's TriBeCa district, along with the 130-title Knit-

ting Factory Works label (distributed in North America by Koch International), various new media operations, and direction of the Texaco New York Jazz Festival (Billboard, Feb. 1).

KnitMedia's Shimmy-Disc purchase was precipitated by KnitMedia president Michael Dorf's role in the settlement of a lawsuit filed against Kramer by his former partner in Bongwater, Ann Magnuson. The settlement stipulated that a third-party purchase and administer the Bongwater catalog, with Dorf stepping in. Eventually, he expanded his role to take on Shimmy-Disc as a whole.

"It's hard to imagine that in this day and age a label could operate without a single contract or royalties ever being paid," Dorf says, "but that's how Shimmy-Disc operated, and it alienated a lot of people. That's not to make Kramer

look bad, though, because his forte is as a creative producer and musician. He'll be the first to admit that he was in over his head businesswise.

"The reason I got involved with Shimmy-Disc beyond Bongwater is because the rest of the music on the label is really good," Dorf continues, "and a lot of the artists on those records are friends of the Knit. Maybe I'm out of my mind, but I think I might be able to right some of the past wrongs by making some money with the records and paying royalties.

"I told all the artists that it's tabula rasa, that the past is the past, but that starting day one, we'll pay them a 14% royalty rate, without recoupable expenses, on all the old records. Some of the musicians may still be a bit trepidatious, but I know they're eager to see their work out there again along with some clear accounting."

King Missile's John S. Hall—who may sign with Shimmy-Disc/Knitting

Factory to deliver a new album under the nom de guerre King Missile III—is less bitter about the past than some other Shimmy-Disc artists, keeping a pragmatic attitude.

"Michael keeps saying that he doesn't want to be seen as a white knight in all this," Hall says, "but that's what he is. Now, it's not altruism—it's a good investment for him. But the arrangement should help the Shimmy-Disc artists. It's certainly better than nothing, which is what we had before."

Dorf has contracted Kramer to run A&R for Shimmy-Disc, which makes the latter as "happy as a pig in shit," he says. "Having the business burden off my shoulders is an incredible relief and leaves me to do what I've always been good at—making records."

The deal gives Kramer "free rein" in the studio, Dorf says, with an initial plan of four or five new albums a year. Due in February, the first new Shim-

(Continued on page 98)



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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ROLLING STONES PEARL JAM	Oakland-Alameda County Stadium Oakland, Calif.	Nov. 14-15, 18-19	\$10,955,527 Gross Record \$65/\$39.50	186,220 four sellouts	TNA USA Bill Graham Presents
U2	Foro Sol Mexico City	Dec. 2-3	\$4,595,225 (37,520,011 pesos) \$147.42/\$15.97	106,966 two sellouts	Ocesa Presents TNA International Ltd.
ROLLING STONES SMASHING PUMPKINS. DAVE MATTHEWS BAND, THIRD EYE BLIND	Orange Bowl Miami	Dec. 5	\$3,680,635 Gross Record \$75/\$50	53,547 55,000	TNA USA Cellar Door
ROLLING STONES THIRD EYE BLIND	Georgia Dome Atlanta	Dec. 9	\$3,008,665 \$60/\$39.50	52,232 sellout	TNA USA Cellar Door
ROLLING STONES THIRD EYE BLIND	Pontiac Silverdome Pontiac, Mich.	Dec. 2	\$2,801,714 \$60/\$39.50	51,466 sellout	TNA USA Cellar Door
ROLLING STONES THIRD EYE BLIND	Hubert H. Humphrey Metrodome Minneapolis	Nov. 25	\$2,674,383 \$60/\$39.50	46,265 sellout	TNA USA Jam Prods. Rose Presents
ROLLING STONES KENNY WAYNE SHEPHERD, DAVE MATTHEWS, TAJ MAHAL, JOSHUA REDMAN	TransWorld Dome St. Louis	Dec. 12	\$2,538,881 Gross Record \$60/\$39.50	46,474 sellout	TNA USA Jam Prods.
ROLLING STONES THIRD EYE BLIND	Kingdome Seattle	Nov. 28	\$2,411,261 Gross Record \$60/\$39.50	42,258 sellout	TNA USA Avalog Attractions
ROLLING STONES SANTANA	Citrus Bowl Orlando, Fla.	Dec. 7	\$1,817,499 \$60/\$39.50	32,723 35,000	TNA USA Cellar Door
U2 SMASH MOUTH	Kingdome Seattle	Dec. 12	\$1,539,705 \$60/\$39.50	30,260 35,000	TNA USA Telesis Corp.

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Artists & Music

CONNORS FINDS BASE FOR GUITAR MUSINGS

(Continued from page 5)

However, some of his unique, powerfully affecting records found their way into the hands of younger performers playing on rock's fringes, and some of them—like Run On's Alan Licht, Sonic Youth's Thurston Moore and Lee Ranaldo, and Gastr Del Sol's Jim O'Rourke—have since become Connors' enthusiastic sponsors and collaborators:

Explaining the root of Connors' style and appeal, O'Rourke says, "Loren is really interested in traditional blues music—he's not an avant-garde wannabe. He just doesn't sound like other people . . . He happens to be doing something no one else has done."

Connors was born and raised in New Haven, Conn. His mother was a soprano who performed opera and church music around New England. As a youth, Connors played trombone and violin. "That's how I learned how to use my vibrato with my fingers, from playing violin," he says.

In his teens, Connors gravitated to the blues-based rock of such guitar-driven '60s acts as the Jimi Hendrix Experience and Cream and from there began to plumb those bands' Delta roots.

He says, "I went back to the Delta blues, like Charlie Patton and Lonnie Johnson, Blind Willie Johnson. I liked Robert Johnson, too, and Son House. Robert Pete Williams, I liked him."

Despite his interest in music, Connors—who names abstract expressionist painter Mark Rothko as "my biggest influence in all arts"—attended Southern Connecticut University and the University of Cincinnati as an art major.

He recalls, "I'd do paintings, and then I'd sit down with my guitar and look at the painting for half an hour and fiddle with the guitar. I never put down the guitar."

HOMEMADE RECORDS

By 1976, Connors was back in Connecticut, concentrating on music, and in 1978 he began releasing LPs on Daggett Records.

He confesses, "My [painting] had a pretty nice look about it, but I knew it wasn't totally original. I knew I had a sound on guitar that no one else really had, so I figured I had a responsibility to develop it."

Connors, who was then recording as Loren Mazzacane, recorded nine volumes in the series "Unaccompanied

Acoustic Guitar Improvisations" between 1978-80. The albums were re-released in runs of only 75 or 100 copies; he says, "I'd send them out to radio stations, and that's about it. I don't have any of 'em left over at all. I haven't even heard the stuff in decades."

Of the music on these homemade solo acoustic albums (scheduled for future reissue in a four-CD set by Father Yod Records in Deerfield, Mass.), Connors says, "It's rougher than what I do now . . . It sounds like country blues, but modernized, kind of space age. I can't explain it, but it's wild stuff—a real ragged kind of sound."

An uncredited reviewer in the July 1979 issue of the jazz and experimental music magazine Cadence wrote that Connors "is trying to extend the boundaries of sound and pitch of acoustic guitar, but he is unique in the utilization of Blues in his work[. One could almost say this is Avant Garde Blues."

A NEW IMPRINT

As the '80s dawned, Connors started another imprint, St. Joan Records, for new collaborative releases.

"I started playing with a couple of folk musicians, singers," he says. "That lasted for a couple of years. I did a few records with singers around New Haven . . . We kind of jammed, improvised some songs. They were mostly old spirituals and blues songs and country songs and stuff from a long time ago."

In the mid-'80s, Connors again deserted music. "I took a big break from recording, all the way from 1984 to 1989," he says. "I had a kid, and I had to work jobs. I started getting into writing, but I didn't continue with that—short stories, and I tried a couple of short novels, just sort of exercises, but it never really amounted to anything. I got a couple of haikus published, and I won some haiku award in Japan."

In 1989, Connors started up St. Joan again. "In Pittsburgh," released that year (under the pseudonym "Guitar Roberts"), is the sole release out of 10 albums on the label still in print; it has been reissued by Dexter's Cigar, a reissue imprint run by O'Rourke and David Grubbs, his former partner in Gastr Del Sol. It finds Connors playing his meandering, heart-plucking compositions in a quiet, blues-based

(Continued on next page)

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Artists & Music

CONNORS FINDS GROWING BASE FOR GUITAR MUSINGS

(Continued from preceding page)

electric style; on the last track, he is joined by his wife, singer Suzanne Langille, on a hauntingly subdued version of Lonnie Johnson's "Blue Ghost Blues."

MOMENTOUS EVENTS

A series of occurrences in the early '90s altered the shape of Connors' music and career. In 1990, he moved to New York. In 1991, the first label other than his own released one of his albums. And in 1992 he was diagnosed with Parkinson's disease.

"New York's a pretty intense place," says Connors. "I came from Connecticut, which is nice and quiet. I came to New York, and it kind of blew me away."

The guitarist often takes long walks through the city's neighborhoods and has used them as the inspiration for such impressionistic works as "Hell's Kitchen Park" (1993), the EP "Five Points" (1994), and "Ninth Avenue" (1995).

In '91, *¿What Next?* in Santa Fe, N.M., recorded Connors and Langille in an unusual quartet format for the album "Come Night." Two years later, Road Cone Records in Portland, Ore., would take up the guitarist's cause with the EP "Mother & Son"; the label would go on to issue four more Connors albums. Full-length releases would follow on Atlanta-based Table of the Elements and New York-based New World of Sound, Persona Non Grata, Menlo Park Recordings, and the Lotus Sound.

Road Cone owner Mike Hinds, who recently issued the Connors solo album "Calloiden Harvest" as well as "Mercury," the latest of three duet recordings with Licht, notes that Connors' listenership "has been growing, but there was somewhat of a big jump a few years ago, when Road Cone and other labels started releasing stuff."

Connors started his own CD imprint, Black Label, in 1993. By that time, the musician had begun using his family surname professionally, and he had learned he was afflicted with Parkinson's, a central-nervous-system disorder characterized by tremor and a lack of muscular control.

"They got me on these drugs that stabilize the Parkinson's," he says. "Maybe the drugs I'm taking had an effect on my brain or something, I don't know. It changed me."

Connors' residency in New York and the onset of his illness brought new elements to his recorded work, which today features an increased use of overdubbing, heavy implementation of sustain and distortion, extreme attacks of weeping and screaming bent notes, and sprawling 20- to 25-minute compositions that are radically removed from the quiet one- or two-minute miniatures that predominated on past albums.

He says, "[The music has] gotten a lot more violent. My latest turn, though, is back to more delicate things, in the last six months. It hasn't been documented on a record yet, though."

Speaking generally about the change in his playing during the last 20 years, Connors says, "It was all based in gospel and blues, but I [brought] it into an improv, modern, avant-garde [format]. Since '93, I kind of came into my stride and started goin' strong with my own stuff. It was a takeoff on blues—it has a blues feel to it, but it's something else now. I'm not sure what it is."

BETWEEN THE CRACKS

"He's really in between these cracks, or even the large genres—blues, avant-garde, or even classical," Hinds says. "He also has some Irish leanings... He's so unique, especially in the way he's able to embrace the abstract and concrete simultaneously."

Though Connors' music was championed during the '80s by such rock-savvy writers as Forced Exposure's Jimmy Johnson (who now manufactures and distributes the guitarist's albums) and Byron Coley (who runs Father Yod), the category-hopping quality of his recent electric work and the wider availability of that work have brought him to the attention of both avant-rock musicians and their consumer base.

"That was the audience that broke him," O'Rourke says. "In New York, his two biggest champions are Alan Licht and Thurston Moore."

In the last two years, he has issued split singles with Moore and with the similarly unclassifiable New Zealand guitarist Roy Montgomery. "I like singles," says Connors, who has also released several solo 7-inchers. "My style is kind of brief and concise, and singles can be a nice thing."

Late last year, his eruptive suite "Revolt!" was issued on "Harmony Of The Spheres," a three-LP set on San Francisco's Drunken Fish Records with sidelong contributions by Montgomery and the volcanic avant-rock

LOREN MAZZACANE CONNORS: WORKS IN PRINT

Connors' albums are available from such distributors as *Forced Exposure*, *Revolver*, and *Cargo*.

Solo

"In Pittsburgh" (Dexter's Cigar, originally issued by St. Joan, 1989)
 "9th Avenue" (Black Label, 1994)
 "Long Nights" (Table of the Elements, 1996)
 "Hell! Hell! Hell! Hell! Hell!" (The Lotus Sound, 1997)
 "Calloiden Harvest" (Road Cone, 1997)

With Suzanne Langille (vocals)

"Come Night" (*¿What Next?*, 1991)
 "Crucible" (Black Label, 1996)

With Alan Licht (guitar)

"Two Nights" (Road Cone, 1996)
 "Live In NYC" (New World of Sound, LP only, 1996)
 "Mercury" (Road Cone, 1997)

With Keiji Haino (guitar)

"Live At Downtown Music Gallery" (Persona Non Grata, recorded 1992, released 1995)
 "Vol. 2" (Menlo Park, recorded 1995, released 1997)

bands Flying Saucer Attack, Bardo Pond, Jessamine, and Charalambides.

Drunken Fish owner Darren Mock, who is also a salesman for the indie distributor Revolver, says, "Stylistically and aesthetically, Loren is in the same realm as the other artists on there."

At Other Music, the New York retail outlet where part of one Licht/Connors duo album was recorded, president Jeff Gibson says that Connors is drawing a heterogeneous audience.

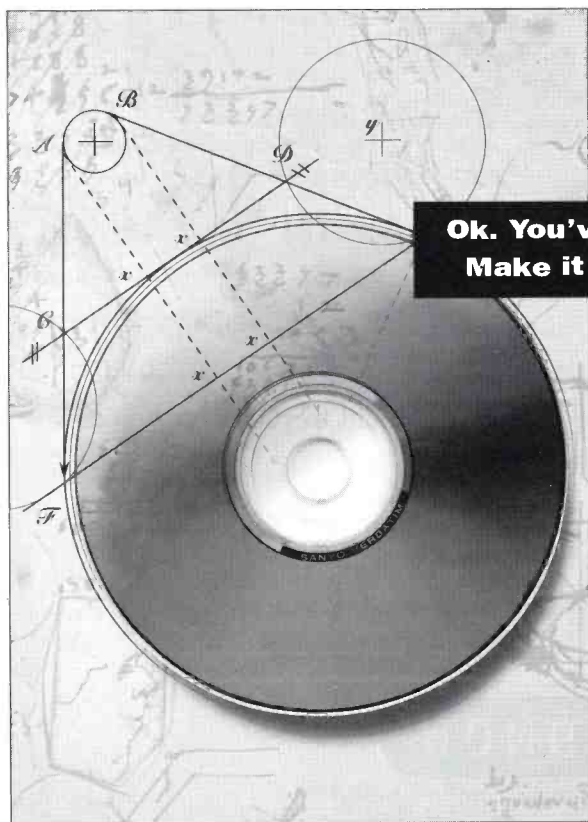
"It's like Loren himself—it's a modest and shy following, but it's a quiet and significant one for certain, because all of his music does quite well for us... It's a diverse crowd, because it's a very word-of-mouth thing."

ROCK TO COME

More Connors projects likely to entice a rock audience are set to arrive after the turn of the year: Table of the Elements is issuing a quartet set featuring Moore, Ranaldo, and French guitarist Jean-Marc Montero, while another album with Moore and Montero is due from Hat Hut in Switzerland. Connors also hopes that some good recordings will come out of his current 10-date European duo tour with O'Rourke, which was slated to run through Dec. 18.

For his part, Connors sees the future of his hard-to-define music within the context of the indie-rock community.

"I used to be sort of associated with the avant-garde jazz people of the late '70s, the loft jazz thing," he says. "That was sort of my scene back then. I've gotten away from that now, and the people that know my stuff now are the younger people in the avant-garde rock bands—like the bands who are on 'Harmony Of The Spheres,' those types of people are into my stuff today. If I fit in anywhere, it's with those types of bands."



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Artists & Music

THE LYNNs FOLLOW IN FAMOUS FOOTSTEPS

(Continued from page 17)

are flattened, grammar is fixed, and any hint of original personality is discouraged.

"We flunked out," says Peggy. "That wasn't for us."

Meanwhile, the label began gearing up for a retail and radio push for this unique project.

"From a promotional standpoint," says Reprise senior VP/GM Bill Mayne, "we started back at the beginning of the summer doing extensive radio promotion tours throughout the country. We had a number of radio showcases, as well as retail account showcases, because it's my feeling that once you see Peggy and Patsy perform live, although the music is wonderful on its own, when you see them as entertainers working together, it gives it a whole different perspective."

One station where they played live was KIKK Houston, which has since added the single "Nights Like These," which is at No. 53 on this issue's Hot Country Singles & Tracks chart.

'WHERE MAMA LEFT OFF'

KIKK music director Jay Kelly says, "It's a good song. We haven't had it on [call-out] research yet, so we really can't say that much. The sound is interesting. They kind of came out of nowhere and are picking up where their mama left off. I like the way they sound. I really like the harmonies."

At WNOE New Orleans, PD/music director Eddie Edwards says he was struck by the Lynns' sound at their showcase.

"The sound is very unique," he says. "You can't classify it. I was surprised at how good it is and how different. What it sounds like to me is that it's music made by rural people who grew up with Loretta Lynn and a little money. It's like they grew up

with Loretta but also with a satellite dish. The music really reflects that mix of traditional and modern. It's obvious they're just being themselves; they're playing music they like. We're getting good radio response."

"They're a hoot," says WAMZ Louisville, Ky., PD/music director Coyote Calhoun. "They are really refreshing. The music is different, and I think it's different in a good way. Too many people in radio are afraid these days to play anything that sounds different. We've gotten some real good reaction to the single. But, as entertainers and people, they're wonderful. We went to dinner with them, and they told stories all night. They're just like their mama—they will say anything."

One unabashed radio fan is KMLE Phoenix PD Jeff Garrison, who asserts flatly, "The Lynns are my favorite act of the '90s. The music is different and good, and there's a story behind the act."

At Tower Records in Nashville, store GM Jon Kerlikowske says there's an air of expectation about the Lynns. "We've done real well with the single in the store," he says, "but that's all I've heard so far. I'll be curious to hear the whole album."

Paul Bailey, country music buyer for Tower Records in La Brea, Calif., says, "The Lynns is one of the most anticipated releases of 1998. People have been asking about them after seeing them in the movie 'Fire Down Below.' I've heard the four-song sampler, and it's darn near perfection. I can't wait for the album."

TOOTSIE'S SHOWCASE

In line with preserving the sisters' original perspective, Mayne says the label also held showcases at Tootsie's. "We got response to that," he says. "We got Hatch Show Print to print

up autograph sleeves for Polaroid pictures. It was a foldout sleeve with a picture on the left of Patsy and Peggy sitting with their dad on the bar at Tootsie's as little kids. The inscription above the photo read, 'That was then.' The right-hand side held the Polaroid of the radio or retail visitor posing with Patsy and Peggy at that same bar now. It read, 'This is now.'"

As Patsy and Peggy say, it didn't seem remarkable to them when they were growing up that their father, Doolittle, became the first country radio promotion man in 1960, when he packed their car's trunk with 45s of the song "I'm A Honky Tonk Girl" and that he and Loretta headed out and homed in on the radio towers dotting the Southern landscape.

"One difference now," says Mayne, "is that when we started out on the promo tour, Patsy and Peggy expected us to look for the radio towers. I had to tell them, 'The towers are gone; now we go to big office buildings. The environment now in a radio station is very, very different from when your mom was doing this in the early days.'"

"One wonderful thing about radio touring," says Peggy, "is that there's still a few old-timers around who were there when Mama came through years ago. Now, they're doing morning radio, but they remember."

Mayne says that, at the other end of the spectrum, they encountered younger radio staffers who were not familiar with their mother's music and heritage.

The label will, though, he says, take full advantage of what he calls the Lynns' "Lynn-eage."

"People see them as the real deal," he says. "There's nothing artificial. It's strictly organic country music as far as the Lynns are concerned. We don't emphasize their heritage, but it shows, it's there."

THE REAL DEAL

Mayne notes that the video for "Nights Like These" debuted as a Hot Shot on CMT. "We'll be doing a tremendous amount of syndicated radio," he says, adding that press interest has been intense, including print and broadcast media. Retail plans are still in the works, he adds.

"We'll also have advertising rolling out with the album street date," Mayne continues. "The whole focus on them from an imaging standpoint is the organic essence of who they are: This is the real deal. It's all right there."

Mayne says the Lynns will start to play selected dates after the album's release, with heavy emphasis on industry functions. A formal tour is still in planning stages.

The weekend of Dec. 6, the Lynns—who first appeared on the Opry stage 32 years ago, when they were 3 weeks old—finally made their official Grand Ole Opry debut, and it was an emotional moment for everyone involved. Their mother was ill and couldn't attend, but Peggy wore the same short turquoise dress that Loretta had worn at her Opry debut.

One big difference from when their mother first played the Opry was that the Lynns had a TV crew from "48 Hours" following them around.

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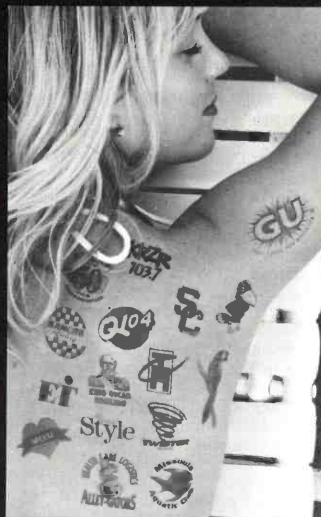
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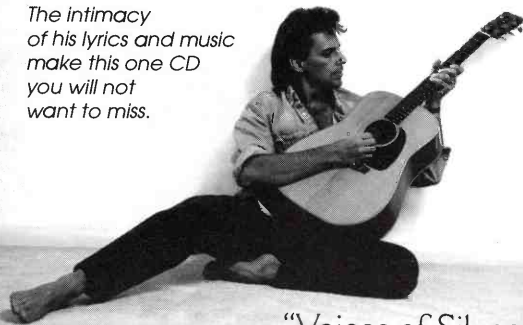
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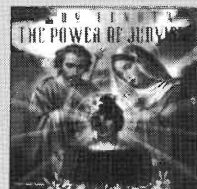
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Artists & Music

RIAA CERTIFICATIONS

(Continued from page 18)

best-selling holiday albums of all time.

MULTI-PLATINUM ALBUMS

AC/DC, "Back In Black," Atco, 16 million.

Celine Dion, "Falling Into You," 550 Music, 10 million.

Garth Brooks, "Sevens," Capitol (Nashville)/Capitol Nashville, 5 million.

Jackson Browne, "Running On Empty," Elektra, 5 million.

Bread, "The Best Of Bread," Elektra, 5 million.

AC/DC, "Dirty Deeds Done Dirt Cheap," Atco, 5 million.

Mannheim Steamroller, "Christmas In The Aire," American Gramophone, 4 million.

2Pac, "R U Still Down? [Remember Me]," Amaru/Jive, 4 million.

Carly Simon, "The Best Of Carly Simon," Elektra, 3 million.

The Cars, "The Cars Greatest Hits," Elektra, 3 million.

10,000 Maniacs, "MTV Unplugged," Elektra, 3 million.

LeAnn Rimes, "You Light Up My Life—Inspirational Songs," Curb, 3 million.

Chumbawamba, "Tubthumper," MCA, 2 million.

Trisha Yearwood, "(Songbook) A Collection Of Hits," MCA, 2 million.

INXS, "X," Atlantic, 2 million.

INXS, "Listen Like Thieves," Atlantic, 2 million.

Aqua, "Aquarium," MCA, 2 million.

Metallica, "Re-Load," Elektra, 2 million.

Linda Ronstadt, "Living In The U.S.A.," Elektra, 2 million.

Joni Mitchell, "Court & Spark," Elektra, 2 million.

The Cure, "Standing On The Beach—The Singles," Elektra, 2 million.

Jackson Browne, "The Pretender," Elektra, 2 million.

AC/DC, "Let There Be Rock," Atco, 2 million.

Barbra Streisand, "Higher Ground," Columbia, 2 million.

Prodigy, "The Fat Of The Land," XL Mute/Maverick/Warner Bros., 2 million.

PLATINUM ALBUMS

Dave Matthews Band, "Live At Red Rocks," RCA, its third.

Led Zeppelin, "BBC Sessions," Atlantic, its 14th.

Mase, "Harlem World," Bad Boy/Arista, his first.

Savage Garden, "Savage Garden," Columbia, its first.

Usher, "My Way," LaFace/Arista, his first.

Squirrel Nut Zippers, "Hot," Mammoth, its first.

Barbra Streisand, "Higher Ground," Columbia, her 24th.

Korn, "Life Is Peachy," Epic, its second.

10,000 Maniacs, "Blind Man's Zoo," Elektra, its fourth.

Bread, "The Best Of Bread," Elektra, its second.

Jackson Browne, "Jackson Browne," Elektra, his sixth.

Judy Collins, "Colors Of The Day," Elektra, her fourth.

Carly Simon, "No Secrets," Elektra, her fourth.

Carly Simon, "The Best Of Carly Simon," Elektra, her fifth.

Joni Mitchell, "Court & Spark," Elektra, her third.

Third Eye Blind, "Third Eye
(Continued on next page)

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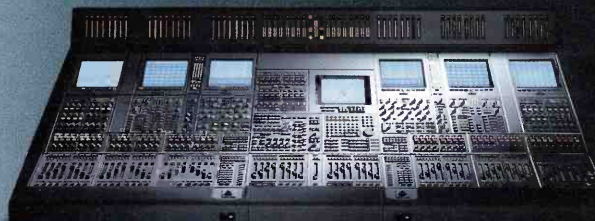
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RIAA CERTIFICATIONS

(Continued from preceding page)

Blind," Elektra, its first.

LSG, "LSG," Elektra, its first.
Metallica, "Re-Load," Elektra, its eighth.

Garth Brooks, "Sevens," Capitol (Nashville)/Capitol Nashville, his 10th.

Hanson, "Snowed In," Mercury, its second.

Kenny G, "Greatest Hits," Arista, his ninth.

INXS, "Welcome To Wherever You Are," Atlantic, its fifth.

INXS, "The Swing," Atlantic, its sixth.

GOLD ALBUMS

AC/DC, "Bonfire," EastWest, its 17th.
The Doors, "Box Set," Elektra, its 16th.

Various artists, "Star Wars—A New Hope," RCA Victor.

Dave Matthews Band, "Live At Red Rocks," RCA, its fourth.

2Pac, "R U Still Down? (Remember Me)," Amaru/Jive, his fifth.

Led Zeppelin, "BBC Sessions," Atlantic, its 14th.

Mase, "Harlem World," Bad Boy/Arista, his first.

Michael Bolton, "All That Matters," Columbia, his ninth.

Jim Brickman, "The Gift," Windham Hill, his third.

Barbra Streisand, "Higher Ground," Columbia, her 37th.

Ron Kenoly, "Lift Him Up With Ron Kenoly," Hosanna, his first.

Blues Traveler, "Straight On Till Morning," A&M, its sixth.

Amy Grant, "Behind The Eyes," A&M, her 11th.

Various artists, "Ultimate Dance Party 1998," Arista.

Radiohead, "OK Computer," Capitol, its third.

Rakim, "The 18th Letter," MCA, his first.

Rakim, "The 18th Letter & The Book Of Life," MCA, his second.

Mystikal, "Unpredictable," No Limit/Jive, his first.

LSG, "LSG," Elektra, its first.
Metallica, "Re-Load," Elektra, its eighth.

Blur, "Blur," Virgin, its first.

Mannheim Steamroller, "Christmas Live," American Gramophone, its 12th.

Garth Brooks, "Sevens," Capitol (Nashville)/Capitol Nashville, his 10th.

No Mercy, "No Mercy," LaFace/Arista, its first.

John Mellencamp, "The Best That I Could Do," Mercury, his 12th.

Hanson, "Snowed In," Mercury, its second.

Charlie Zaa, "Sentimientos," Sonolux, its first.

Luther Vandross, "One Night With You," Epic, his 13th.

Kenny G, "Greatest Hits," Arista, his 10th.

Kenny Rogers, "The Gift," Magnatone, his 24th.

PLATINUM SINGLES

LSG, "My Body," EastWest, its first.

The Notorious B.I.G., "Sky's The Limit," Bad Boy/Arista, his fifth.

Puff Daddy & the Family, "Been Around The World," Bad Boy/Arista, their first.

GOLD SINGLES

The Notorious B.I.G., "Sky's The Limit," Bad Boy/Arista, his sixth.

Puff Daddy & the Family, "Been Around The World," Bad Boy/Arista, their first.

w i t h s o u l

Artists & Music

THE BEAT

(Continued from page 20)

albums hit No. 1; in 1993, 15 releases were chart-toppers; in 1994, 23 albums went to No. 1; in both 1995 and 1996, 22 records reached the pinnacle.

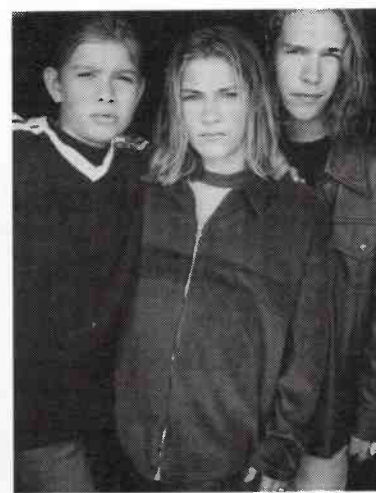
As one would imagine, the high turnover meant shorter stays at No. 1. **No Doubt's** "Tragic Kingdom" spent seven weeks at No. 1 in 1997, compared with 17 weeks at the top for both **Billy Ray Cyrus'** "Some Gave All" in 1992 and "The Bodyguard" soundtrack in 1993.

I'm the first to admit that I don't know what this means. The optimist would say that such a high number of No. 1 albums means there's a healthy music industry breeding a number of acts that appeal to a wide audience. Spreading the wealth means developing many acts in a myriad of genres.

The pessimist (and I might be more inclined to take this view) might say that no acts stuck to listeners' musical ribs this year. The die-hard fans scooped up albums by their favorites the first week of release, but there wasn't a continued swell of support for the same projects among fans who were quickly on to the next thing. Of course there were bright spots, including **Garth Brooks** selling nearly 900,000 his first week and both **Wu-Tang Clan** and the **Notorious B.I.G.** surpassing the 600,000 mark their first official week out (B.I.G. charted early because of street-date violations), but most albums that came in at No. 1 moved around 200,000 units; certainly more records that I'll ever sell, but not a lot to get excited about.

SPLITSVILLE '97: Soundgarden; John Mellencamp and Mercury Records; Elvis Costello and Warner Bros.; **Toni Braxton** and Arista (still pending, of course); **Bob Krasnow** and Universal Music Group; **Lindy Goetz** and the **Red Hot Chili Peppers**; **Andre Harrell** and Motown; **Tim/Kerr** and Mercury; **Bill Berry** and **R.E.M.**; **EMI Records**; **William Goldsmith** and **Foo Fighters**; **Wynonna** and **Curb/MCA**; **Capricorn Records** and **Nashville**; the **Neville Brothers** and **A&M**; **Mariah Carey** and **Interscope**; **Sub Pop** and **Elektra**; **MCA** and **Track Factory**; **Jon Secada** and **Virgin**; **Insane Clown Posse** and **Hollywood Records**; **Crystal Waters** and **Mercury**; **Bad Boy Entertainment** and **Kirk Burrows**; **Throwing Muses**; the **Enclave**; **Virgin Records** and **Phil Quartararo**; **Los Lobos** and **Slash/Warner Bros.**; **John Lydon** and **Virgin**; **Lemonheads** and **Atlantic**; and **Al Teller** and **Alliance Entertainment Corp.**

BUT WILL IT PLAY IN PEO-RIA? HELL, NO: **Electronica**, the new genre that every music writer in America was trumpeting as the next big thing to hit mainstream America, was received with resounding indifference by **John Q. Public**. While both **Prodigy** and the **Chemical Brothers** had some widespread success, middle America was much more interested in music they could sing along with rather than some repetitive



Mmmmbop. Hanson spawned a full-scale teen invasion with its Mercury debut, "Middle Of Nowhere," which by year's end was certified for U.S. sales of more than 3 million. A number of other teen acts, including **Backstreet Boys** and **98 Degrees**, also had success.

drum'n'bass loop. **U2** incorporated electronica into its latest effort, "Pop," and was rewarded with one of its most poorly received albums ever in the U.S. I guarantee you, if I asked anyone in my family if they knew the **Crystal Method**, they'd think I was talking about some new-age birth control theory rather than an electronica act.

In an odd way, I find this refreshing. Not that I have anything against electronica, but it was evidence that the American public won't buy something just because the press is telling it it's what they should be listening to. The public still has a will of its own. Of course, I still don't understand why they went so nuts over "Butterfly Kisses," but maybe some things are better left unsaid.

REASONS I LOVED LISTENING TO TOP 40 RADIO THIS YEAR: For the first time in years, my mainstream, pure-pop instincts got to run amuck. I reveled in my unhappiness as sugary-sweet, imminently disposable-but-instantly-catchy tunes took up residence in my brain, sharing space with more cerebral, but no less melodic, songs.

As a music industry observer, I know many of these songs are from acts that will become (if they aren't already) one-hit wonders. As we all remember, **Right Said Fred** and career development were oxymorons, but I just had so much fun listening to the radio this year that I decided not to worry about that issue until 1998.

Here are a few of the songs, in no particular order, that made me smile every morning when my radio alarm went off to **WHTZ (Z100)** New York (warning: alternate names and musical snobs may want to skip to the next section): "Mmm-bop," **Hanson**; "How Bizarre," **OMC**; "Fly," **Sugar Ray**; "I Want You," **Savage Garden**; "As Long As You Love Me," **Backstreet Boys**; "Tubthumping," **Chumbawamba**; "Your Woman," **White Town**; "I Don't Want To Wait," **Paula Cole**; "The Impression That I Get,"

Mighty Mighty Bosstones; "Together Again," **Janet Jackson**; "Wannabe," **Spice Girls**; "Walkin' On The Sun," **Smash Mouth**; "Semi-Charmed Life," **Third Eye Blind**; "Sunny Came Home," **Shawn Colvin**; "All For You," **Sister Hazel**; and "Building A Mystery," **Sarah McLachlan**.

MY FAVORITE ALBUMS FROM 1997: "Free Sweet Peace," **Dodgy**; "Stranger's Almanac," **Whiskey Town**; "Much Afraid," **Jars Of Clay**; "Big Blue Hearts," **Big Blue Hearts**; "Old Friends," **Simon & Garfunkel**; "Pet Sounds Box Set," **Beach Boys**; "Time Out Of Mind," **Bob Dylan**; "The Colour And The Shape," **Foo Fighters**; "Sevens," **Garth Brooks**; and "Under These Rocks And Stones," **Chantal Kreviazuk**.

THINGS FROM 1997 WE'D JUST AS SOON FORGET: **Bob Dylan's** heart scare... **Neil Young** slicing off the tip of his finger... **PolyGram COO's Eric Kronfeld's** ignorant, hurtful, racist remarks... **Prodigy's** "Smack My Bitch Up" single... **C. DeLores Tucker's** allegations in a suit against **Tupac Shakur's** estate that derogatory references to her in "All Eyez On Me" had so disturbed her that her husband had suffered from "loss of advice, companionship, and consortium"... **Protests** by Christian groups against **Marilyn Manson's** live shows. Their inability to get their facts straight completely nullified their arguments... **Wu-Tang Clan's** unending parade of troubles... **Everyone** ever associated with **Death Row** filed suit against everyone else ever associated with **Death Row**... **Fiona Apple's** annoying, whiny acceptance speech at the **MTV Music Video Awards**... **Sen. Orrin Hatch** releasing albums of patriotic and spiritual music... **And**, of course, **Pat Boone** in black leather at the **American Music Awards**.

PREDICTIONS: **Marilyn Manson** and **Hanson** will form a group called **Marilyn Hanson**. They'll sing songs about self-loathing but with kick-ass harmonies... **Sean "Puffy" Combs** will record another **Notorious B.I.G.** tribute, but this one will sample the entire **Chicago** catalog in one three-minute tune... **Spice Girls** will get their own Saturday-morning cartoon and will become new superheroes, à la the **Mighty Morphin Power Rangers** or at least the **Teenage Mutant Ninja Turtles**... **The DeFranco Family** will stage a 25th-anniversary comeback tour, making way for next year's biggest hit, "Heartbeat, It's A Lovebeat '98."

GONE TOO SOON: **Michael Hutchence**, **Jeff Buckley**, **John Denver**, **Laura Nyro**, **Stephane Grappelli**, **Sweet** lead singer **Brian Connolly**, **Zachary Breaux**, **LaVern Baker**, **Harold Melvin**, the **Four Tops'** **Lawrence Payton**, **Nusrat Fateh Ali Khan**, **Luther Allison**, **Rich Mullins**, **Epic Soundtracks**, **Nicolette Larson**, and **Michael Hedges**.



Tee Kee

Above L. to R.
Wendell Bates Pres. Of Setab (Promotion), Terry Ryan V.P. Doc Hollywood Australia, Jeru Morgan Pres. of White Lion Prods., & Co-Executive Producer/Album Producer, "Tee Kee", Steve Saxton C.E.O. Doc Hollywood Records, & Co-Executive Producer.

Doc Hollywood Records & White Lion Prods. are spotlighting the release of their R&B, Hip Hop Rap artist "Tee Kee". The single and album entitled "INSANE" are scheduled to be released the first quarter of "1998". "Tee Kee" is L.A. native with a new clean sound. Look out for "Tee Kee" In "98".

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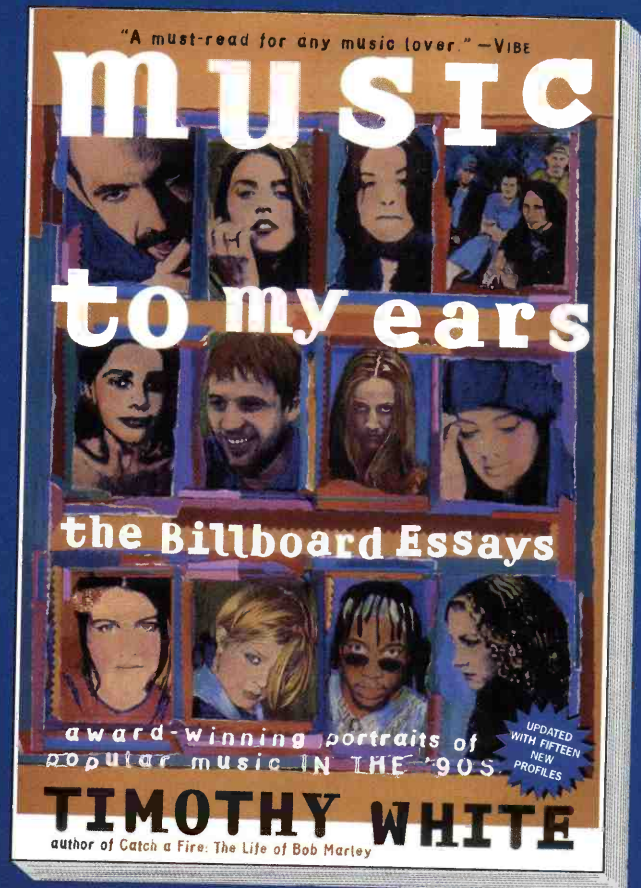
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anyone had heard of them or their music: Alanis Morissette, Paula Cole, PJ Harvey, Rage Against The Machine, Joan Osborne, Sarah McLachlan, Tracy Bonham, Jack Logan, Jann Arden, Liz Phair, Dar Williams, Goo Goo Dolls, Aimee Mann, the Auteurs, Shawn Colvin and many more.

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OWL
BOOKS

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	DECEMBER 27, 1997	TITLE
1	4	7	MARCY PLAYGROUND	★ ★ ★ NO. 1 ★ ★ ★	MARCY PLAYGROUND
2	3	26	BLINK 182	CARGO 11624*/MCA (8.98/12.98)	DUDE RANCH
3	2	22	MICHAEL PETERSON	REPRISE (NASHVILLE) 46618/WARNER BROS. (NASHVILLE) (10.98/16.98)	MICHAEL PETERSON
4	5	32	ALLURE	TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98)	ALLURE
5	7	7	RAY BOLTZ	WORD 68512/EPIC (10.98 EQ/16.98)	A CHRISTMAS ALBUM
6	6	12	ALEJANDRO FERNANDEZ	SONY DISCOS 82446/SONY (9.98 EQ/14.98)	ME ESTOY ENAMORANDO
7	9	29	OUR LADY PEACE	COLUMBIA 67940 (10.98 EQ/16.98)	CLUMSY
8	8	12	THE KINLEYS	EPIC (NASHVILLE) 67965/SONY (NASHVILLE) (10.98 EQ/16.98)	JUST BETWEEN YOU AND ME
9	14	50	BARENAKED LADIES	REPRISE 46393/WARNER BROS. (10.98/16.98)	ROCK SPECTACLE
10	12	4	DAVE KOZ	CAPITOL 57097 (10.98/16.98)	DECEMBER MAKES ME FEEL THIS WAY
11	10	8	SANDI PATTY	WORD 68583/EPIC (10.98 EQ/16.98)	ARTIST OF MY SOUL
12	13	5	REBECCA ST. JAMES	FOREFRONT 25176 (10.98/16.98)	CHRISTMAS
13	18	3	BOB RIVERS	ATLANTIC 83043/AG (10.98/16.98)	MORE TWISTED CHRISTMAS
14	21	71	JACI VELASQUEZ	MYRRH/WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
15	15	31	LEE ANN WOMACK	DECCA 11585/MCA NASHVILLE (10.98/15.98)	LEE ANN WOMACK
16	20	4	GARY CHAPMAN	REUNION 10274/JIVE (10.98/15.98)	THIS GIFT
17	17	6	UNCLE SAM	STONECREEK 67731/EPIC (10.98 EQ/16.98)	UNCLE SAM
18	25	8	ROY D. MERCER	CAPITOL NASHVILLE 21144 (7.98/12.98)	HOW BIG'A BOY ARE YA? VOLUME 3
19	11	12	SOMETHIN' FOR THE PEOPLE	WARNER BROS. 46753 (9.98/15.98)	THIS TIME IT'S PERSONAL
20	23	27	THE SUPERTONES	BEC 17401 (10.98/15.98)	SUPERTONES STRIKE BACK
21	30	2	ANDRE RIEU	PHILIPS 536104 (10.98/16.98)	THE CHRISTMAS I LOVE
22	33	16	DIANA KRALL	IMPULSE! 233/GRP (16.98 CD)	LOVE SCENES
23	22	14	THE GAITHER VOCAL BAND	SPRING HILL 25407 (10.98/15.98)	LOVIN' GOD & LOVIN' EACH OTHER
24	16	11	NEXT	ARISTA 18973 (10.98/15.98)	RATED NEXT
25	45	17	RICH MULLINS	REUNION 16205/ARISTA (9.98/15.98)	SONGS

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

26	26	15	SOUNDS OF BLACKNESS	PERSPECTIVE 549029/A&M (10.98/16.98)	TIME FOR HEALING
27	36	30	REBECCA ST. JAMES	FOREFRONT 25141 (9.98/14.98)	GOD
28	19	12	CORNERSHOP	LUAKA BOP 46576/WARNER BROS. (15.98 CD)	WHEN I WAS BORN FOR THE 7TH TIME
29	28	42	SNEAKER PIMPS	CLEAN UP 42587/VIRGIN (10.98/15.98)	BECOMING X
30	24	6	KAREN CLARK-SHEARD	ISLAND 524397 (10.98/17.98)	FINALLY KAREN
31	39	18	CHARLIE ZAA	SONOLUX 82136/SONY (8.98 EQ/14.98)	SENTIMIENTOS
32	27	2	RUPAUL	RHINO 72936 (10.98/16.98)	HO HO HO
33	50	3	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA	NEMO STUDIO 56511/ANGEL (16.98 CD)	TIME TO SAY GOODBYE
34	32	20	98 DEGREES	MOTOWN 530796* (6.98/10.98)	98 DEGREES
35	38	7	BUENA VISTA SOCIAL CLUB	WORLD CIRCUIT/NONESUCH 79478/AG (16.98 CD)	BUENA VISTA SOCIAL CLUB
36	42	3	ROY D. MERCER	CAPITOL NASHVILLE 54781 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 1
37	31	7	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE	NEW LIFE 43108/VERITY (10.98/16.98)	STRENGTH
38	RE-ENTRY		RONAN HARDIMAN	PHILIPS 533757 (10.98/17.98)	MICHAEL FLATLEY'S LORD OF THE DANCE
39	46	2	ROY D. MERCER	CAPITOL NASHVILLE 54782 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 2
40	29	7	WILL DOWNING	MERCURY 536350 (10.98 EQ/16.98)	INVITATION ONLY
41	37	14	CHELY WRIGHT	MCA NASHVILLE 70003 (10.98/16.98)	LET ME IN
42	NEW ▶		GARY HOEY	SURFDOG 44006/VIRGIN (10.98/15.98)	HO! HO! HOEY II
43	44	24	LIMP BIZKIT	FLIP 90124/INTERSCOPE (8.98/12.98)	THREE DOLLAR BILL, Y'ALL
44	RE-ENTRY		FIVE IRON FRENZY	5 MINUTE WALK/SARBELLUM 46815/WARNER RESOUND (10.98/15.98)	OUR NEWEST ALBUM EVER!
45	47	36	DAFT PUNK	SOMA 42609*/MIRGIN (10.98/16.98)	HOMEWORK
46	41	17	JIMMIE'S CHICKEN SHACK	ROCKET 540724/A&M (8.98/10.98)	...PUSHING THE SALMANILLA ENVELOPE
47	NEW ▶		ANA GABRIEL	SONY DISCOS 82563/SONY (8.98/14.98)	CON UN MISMO CORAZON
48	40	7	G. LOVE & SPECIAL SAUCE	OKEH 67784/EPIC (10.98 EQ/16.98)	YEAH, IT'S THAT EASY
49	RE-ENTRY		BONEY JAMES	WARNER BROS. 46548 (10.98/16.98)	SWEET THING
50	RE-ENTRY		CHRIS RICE	ROCKETOWN/WORD 68643/EPIC (10.98 EQ/15.98)	DEEP ENOUGH TO DREAM

POPULAR UPRIISINGS

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

HIGH VISIBILITY: Most people probably wouldn't recognize Atlantic rock violinist **Lili Haydn** by name or face, but she has taken center stage in front of thousands during appearances with **Jimmy Page** and **Robert Plant**, **Porno For**



Llamas' Bountiful New Year. The ever-prolific and extravagant High Llamas follow up their critically acclaimed 1997 two-CD set, "Hawaii," with "Cold And Bouncy," set for release Jan. 27 from V2. The label will also simultaneously reissue catalog titles "Gideon Gaye" and "Santa Barbara." Meanwhile, a rare video effort from the band for the album cut "The Sun Beats Down" will drop early in the year.

Pyros, No Doubt, Bush, and Scott Weiland.

Now Hadyn, who has also gained considerable attention for her session work, has put together her own album, "Lili," which was released in November.

Though diminutive in stature, the singer/violinist's passionate and dynamic playing

make her a giant onstage.

Hadyn's debut album also holds its fair share of contradiction, dramatically shifting between the biting strains of "Real" and "Someday" to the seductive and haunting flavor of "Salome."

Unlike some other artists, who pepper their music with the violin, Haydn sees her instrument as the main ingredient in her music.

"Even if [an audience] is shocked to seek a violin rock'n'roll, there is a raw emotion afforded by the violin that hopefully translates," says Haydn. "My violin is my first voice."

The artist, who recently opened for **matchbox 20**, will embark on a headlining club tour in early '98.

Meanwhile, her first, still-undetermined single will ship to radio in January.

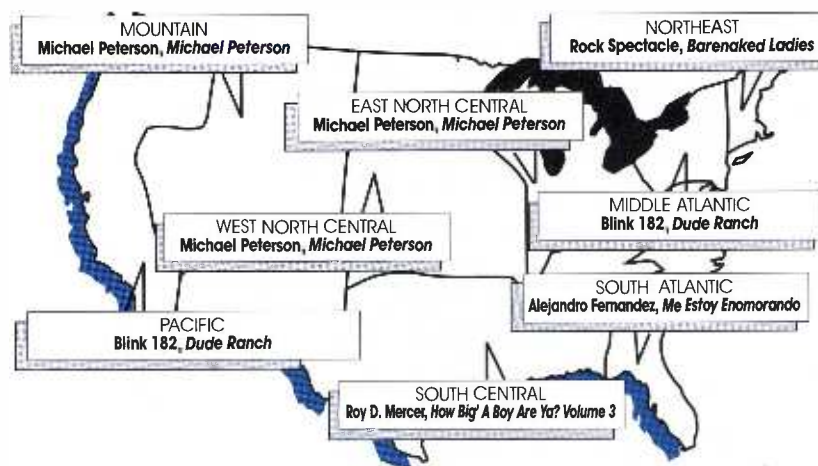
MAKING AN IMPRESSION: Given its members' penchant for lighting themselves on fire during gigs, it's no wonder that German industrial metal sextet **Rammstein** is beginning to spark interest here.

The act, whose album "Sehn-sucht" is due Jan. 26 on **Slash/London**, is already an established European phenomenon.



On A Mission. Greg Long's newest album on Myrrh Records, "Jesus Saves," is a collection of songs inspired by the artist's missionary work. This, Long's third album for Myrrh, also features a duet with the singer's musical mentor, **Russ Taff**.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

- EAST NORTH CENTRAL**
1. Michael Peterson Michael Peterson
 2. Marcy Playground Marcy Playground
 3. Bareknaked Ladies Rock Spectacle
 4. Gary Hoey Ho! Ho! Hoey II
 5. Allure Allure
 6. Blink 182 Dude Ranch
 7. Our Lady Peace Clumsy
 8. Dave Koz December Makes Me Feel This Way
 9. The Kinleys Just Between You And Me
 10. Sounds Of Blackness Time For Healing

- SOUTH ATLANTIC**
1. Alejandro Fernandez Me Estoy Enamorando
 2. Marcy Playground Marcy Playground
 3. Michael Peterson Michael Peterson
 4. Blink 182 Dude Ranch
 5. Gilberto Santa Rosa De Corazon
 6. Allure Allure
 7. Charlie Zaa Sentimientos
 8. Victor Manuelle A Pesar De Todo
 9. Grupo Mania Alto Honor
 10. The Kinleys Just Between You And Me

Its latest album is multi-platinum in Germany (platinum is for sales of 500,000 units), platinum in Switzerland (50,000), and gold in Austria (50,000) (Billboard, July 19).

Now, **Slash** hopes that American audiences will be kneeling in submission before the leather- and vinyl-clad Berliners.

Always looking for something unusual, director **David Lynch** featured two of the band's songs, "Rammstein" and "Heirate Mich," on the soundtrack to "Lost Highway." Subsequently, the act's "Engel" single was included on the "Mortal Kombat II" soundtrack.

The band, which recently finished up an eight-date tour with **KMFDM**, has also been garnering rave reviews for its outlandish performances.

The act's shows, punctuated with self-flagellation and mock sodomy, are capped off with keyboardist **Flake** (pronounced flawk-ah) **Lorenz** setting sail across audiences in a raft, which is passed hand over hand by audience members. It's a sort of crowd surfing... er, boating, if you will.

SIZZLIN': **Kevin Bacon** may be better known for his acting career, or even as the root char-

acter in an odd party game, but he is now entering the music business as half of the **Bacon Brothers**.

"Forosoco," their new album released by **Bluxo Records**, moves from No. 22 to No. 19 on the Middle Atlantic Regional Roundup this issue.

Bacon also wrote a song for the soundtrack for "Telling Lies In America," in which he plays a DJ.



This Is The One. "The One And Only," **Plank Eye's** first album for **BEC Records** and fourth overall, is shaping up to be the band's most acclaimed title yet. Since the album was released in November, the act has launched its 11th national tour. Earlier in the year, **Plank Eye** contributed a song to the **Petra** tribute album and opened for the **Newsboys**.

On Dec. 10, they performed at the **UNICEF Gift of Song Concert** in New York, sharing the bill with **Mariah Carey**, **Celine Dion**, and **Wyclef Jean**.

COMMENTARY

(Continued from page 10)

Fury.

A year later, I was living in Bloomington, Ind., and I came across the gold mine of all record stores: Rones Music Shop. It had a 45 section that was every buyer's dream, with a selection of even the most obscure hits and misses of the '50s as well as the current releases. It was also there that I started to switch to LPs, since my allowance had increased, and, from time to time, the band I was in would make some money. My habit continued with the Ike & Tina Turner Revue's "Dynamite" live album on Sue Records, but the 45s could always get me back with good music and a cool label. The price for LPs was \$2.99 or \$3.99, but the singles were still under a buck.

As I grew older, I found myself side by side with older and younger shoppers as we all bellied up to the 45 trough in various stores. At 20, 25, 30, and 35, I still prowled the stores, and I was always amazed at the numbers of young kids who would walk in with their \$2 or \$3 and buy the hit record of the day. It was still the thing to do, and, for the younger kids who didn't have the \$5.29 for the album, buying the single was still a good alternative.

Then, suddenly, it all changed. Oh, I know that the single became a "promotional tool" whose purpose was to help sell the album; but at least they were still available, until somebody had the bright idea to get rid of vinyl and switch everything over to tape and, better yet, high-priced CDs.

Not surprisingly, when the single supply started to dry up, so did the number of young people in the stores.

Here is where the North American music industry made its greatest mistake of the 20th century. When it stopped making vinyl singles and offered nothing to replace them, the industry stopped a whole generation from picking up the record-buying habit.

The vinyl single was the best entry-level-buyer educational tool going. It made the admission fee to music accessible to millions and millions of consumers. It gave novices a chance to start their "collection" for a reasonable price, and, as their knowledge increased, so did their level of buying.

But someone cut off the whole front end of the industry, and now everyone is scratching their heads wondering where the buyers are.

The buyers are out there, but now the admission price to the club is much higher. The poor selection of singles available is proof that the promotion of a single as a sale item is almost nonexistent.

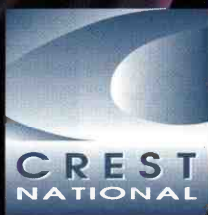
Perhaps the rebirth of top 40 radio might rekindle an interest in, and opportunity for, the single. If that happens, and if the companies perceive an advantage to it, they can make a commitment to the single format, price it wisely, and promote the hell out of it.

Just maybe, then, we can still catch this next generation growing up and get them hooked on the record-buying habit and that sense of Saturday-afternoon excitement that once drove the music industry.

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Soundtracks, Hip-Hop, Gospel, & Neo-Soul Keep R&B's Spirits Bright

AS 1997 DRAWS TO A CLOSE, the R&B music industry is in a more optimistic frame of mind than it was at the end of 1996, when folks were nervous and traumatized by label shake-ups, the fatal shooting of 2Pac, and reports of sales slumps. Granted, the year had its share of down moments, including the violent death of another rap star, more label personnel changes, and a couple of scandals. But overall healthy sales figures for R&B and hip-hop music seem to have made some labels renew their commitment to the genre. This year's music was driven by creative A&R signings in the "neo-soul" arena, a wave of young-end sounds fashioned from old soul standards, a touch of gospel, and an onslaught of soundtracks that kept consumers in stores.

Multi-artist R&B soundtracks, a marketing tool first used for 1990's "New Jack City," continue to be enormously profitable for both major and independent labels, launching successful singles and establishing some previously unknown artists. This year has



Missy "Misdemeanor" Elliott has emerged as R&B's sole hit-making female producer throughout 1996 and '97.

seen "The Preacher's Wife," "Space Jam," and "Set It Off" carry over sales from last year, and there were Recording Industry Assn. of America certifications for the quadruple-platinum "Space Jam"; gold "Love Jones: The Music"; double-platinum "Gang Related" and "Men In Black—The Album"; and platinum "Soul Food." Other soundtracks that have charted this year include "I'm Bout It," "When We Were Kings," "Good Burger," "Booty Call," "Sprung," "Dangerous Ground," "Gridlock'd," and "Money Talks." With a mix of music from established and new artists sometimes on the same track, these albums continue to appeal to audiences that want to buy the aural accompaniment to a favorite film as well as purchase what they feel is a no-filler album. Projects like "Gridlock'd" and "Gang Related" benefited from performances by the late 2Pac, though the films did not fare well.

ALTERNATIVE COMPARED TO WHAT? Musically, 1997 bore witness to the full blossoming of what has been termed "rhythm alternative" or "progressive" R&B. The collection of neo-soul sounds on "Love Jones," which featured **Dionne Farris**, the **Brand New Heavies**, **Refugee Camp All Stars**, **Cassandra Wilson**, **Maxwell**, **Groove**

1997 IN REVIEW



by *Janine Coveney*

Theory, **Me'Shell Ndegéocello**, **Xscape**, and even **Duke Ellington** and **John Coltrane**, further legitimized the broad-based appeal of rap-free jazz and R&B. Kedar Entertainment's finding, **Erykah Badu**, offered fans not only soulful grooves and interesting songwriting but a strongly individual image of Afrocentricism, naturalism, and artistic vision that riveted young and old. Her debut album, "Baduizm," released in February, has reached double-platinum sales; a live album is in the top five of the Top R&B Albums list. Additionally, Badu was the major winner at Soul Train's September Lady of Soul Awards.

Artists like **Badu**, **Maxwell**, **Kenny Lattimore**, **Farris**, **Eric Benét**, **Laurnéa**, **Chico DeBarge**, and others also benefited from airplay on R&B adult formats; programmers embraced these artists because their music combined traditional R&B elements and contemporary lyrics without the hard-driving rhythms and lyrics of hip-hop, which most adult stations don't play or daypart heavily. Lattimore's sentimental wedding-day ballad, "For You," surprisingly broke the R&B adult airplay record previously held by **Whitney Houston's** "I Will Always Love You" and made Lattimore and Columbia the top R&B adult radio artist and label.

PUFF THE MAGIC PRODUCER: But one needn't shed a tear for hip-hop and mainstream R&B. Its rhythms produced some of the biggest sales and airplay stories of the year on both the R&B and pop charts, a feat most often achieved via the now-entrenched practice of sampling/re-creating tunes by other artists, rendering the records instantly radio-worthy. Point of fact is that while these records were credited to a variety of hip-hoppers, 1997's top mainstream hits featured music by **Sting** (**Puff Daddy's** "Roxanne" remix and "I'll Be Missing You"), **Kool & the Gang** (Mase's "Feel So Good"), **New Birth** (**Somethin' For The People's** "My Love Is The Shhh . . ."), **David Bowie** (**Puff Daddy's** "Been Around The World"), **Bill Withers** (**LL Cool J's** "Phenomenon"), **DeBarge** (**BLACKstreet's** "Don't Leave Me"), **Chic** (**MC Lyte's** "Cold Rock A Party"), **Rene & Angela** (**Foxy Brown's** "I'll Be"), and many other long-established acts.

Rap music lost one of its biggest stars, the **Notorious B.I.G.**, in March when he was gunned down after leaving an industry party in Los Angeles. But his work on his own "Life After Death" album and on **Puff Daddy & the Family's** "No Way Out," as well as the **Puff Daddy** and **Faith Evans** trib-

ute song "I'll Be Missing You," kept **Biggie** in the forefront of hip-hop. In fact, if 1996 was the year of **Babyface**, 1997 was definitely the year of **Sean Combs**, aka **Puff Daddy**, whose **Bad Boy** artist roster of **Mase**, **Total**, **Biggie**, and his own the **Family** album, as well as productions for **Mariah Carey**, **Brian McKnight**, **LL Cool J**, and **Lil' Kim**, kept him in the limelight. Further, **Puffy** may have the distinction of launching one of the first successful multi-artist rap tours in years. His **No Way Out** tour, which began with three sold-out December dates in New York, features himself, **the Lox**, **Lil' Kim**, **Busta Rhymes**, **Mase**, and others.

The Baltimore quartet **Dru Hill**, equally adept at ballads and uptempo fare, proved that one song could be both with the success of "In My Bed," which reached No. 1, then lingered in the top 20 several more weeks before a **Jermaine Dupri** remix featuring rapper **Da Brat** put the single back into the top 10 of the Hot R&B Singles chart. Previously unknown trio **Somethin' For The People** pushed "My Love Is The Shhh . . ." a single from its second album, through to the top of the chart.

Though last year's big-name producer **R. Kelly** was a low-key presence as an artist this year, his production of "G.H.E.T.T.O.U.T." by Atlantic duo **Changing Faces** helped that group make an impact that firmly distinguished it from other female duos in the market. Emerging with a sound—and a look—all their own were producer/artist **Timbaland** and songwriter/artist **Missy Elliott**. The cacophonous production style of Elliott and **Timbaland**, working both together and separately, fueled **Aaliyah's** "One In A Million" and "Four Page Letter," Elliott's "The Rain (Supa Dupa Fly)" and "Sock It To Me," **SWV's** "Can We," **Playa's** "Don't Stop The Music," and **Timbaland & Magoo's** "Up Jumps Da Boogie." And **Babyface** continued to produce tracks for himself, **Boyz II Men**, and the "Soul Food" soundtrack.

Gospel music had a decided influence on the R&B charts again this year, thanks to the pioneering nonconformism (by gospel music standards) of **Kirk Franklin**, who, with a non-Puffy-associated group called **the Family**, had a breakthrough in 1996 with "Why We Sing." This year, Franklin championed a Houston group of former youth-

THE TOP STORIES

- Soundtracks Continue Onslaught.
- Hip-Hop Thrives On Old-School Music.
- Puff Daddy Blows Up.
- 3 Black Music Presidents Named.
- PolyGram Exec's Remark Causes Firestorm.

THE CHART TOPPERS



ERYKAH BADU



USHER

Following is a chronological list of titles that logged time at No. 1 on the Top R&B Albums chart in 1997. The figure in parentheses is the number of weeks each title spent at No. 1 this year. Titles that debuted at No. 1 are indicated in bold type. (Note: "The Don Killuminati: The 7 Day Theory," was No. 1 for three weeks in 1996.)

- "The Preacher's Wife," soundtrack, Arista (2).
- "The Don Killuminati: The 7 Day Theory," Makaveli, Death Row/Interscope (3).
- "Rhyme & Reason," soundtrack, Buzz Tone/Priority (1).
- "Gridlock'd," soundtrack, Death Row/Priority (2).
- "Baduizm," Erykah Badu, Kedar/Universal (4).
- "The Untouchables," Scarface, Rap-A-Lot/Noo Trybe/Virgin (2).
- "Life After Death," The Notorious B.I.G., Bad Boy/Arista (4).
- "Share My World," Mary J. Blige, MCA (4).
- "I'm Bout It," soundtrack, No Limit/Priority (1).
- "God's Property," God's Property From Kirk Franklin's Nu Nation, B-Rite/Interscope (5).
- "Wu-Tang Forever," Wu-Tang Clan, Loud/RCA (2).
- "Supa Dupa Fly," Missy "Misdemeanor" Elliott, EastWest/EEG (1).
- "No Way Out," Puff Daddy & the Family, Bad Boy/Arista (5).
- "The Art Of War," Bone Thugs-N-Harmony, Ruthless/Relativity (1).
- "Ghetto D," Master P, No Limit/Priority (2).
- "When Disaster Strikes . . .," Busta Rhymes, Elektra (1).
- "Evolution," Boyz II Men, Motown (1).
- "Soul Food," soundtrack, LaFace/Arista (1).
- "Gang Related—The Soundtrack," Death Row/Priority (2).
- "The Firm—The Album," Nas Escobar, Foxy Brown, AZ, and Nature, Aftermath/Interscope (1).
- "Harlem World," Mase, Bad Boy/Arista (1).
- "The 18th Letter," Rakim, Universal (1).
- "Unpredictable," Mystikal, No Limit/Priority (1).
- "Live," Erykah Badu, Kedar/Universal (2).
- "R U Still Down? [Remember Me]," 2Pac, Amaru/Jive (2).

ful drug and gang offenders and turned them into a powerhouse choir with the spirit of the funk on "Stomp" by **God's Property**.

LABEL STATUS: While the music



Kirk Franklin's belief that the message of the gospel can be spread in many ways continued with his shepherding of a group of at-risk Texas teens whom he christened **God's Property**.

fared well in 1997, executives at the major labels continued to see changes within the management structure. Certainly, black music divisions have undergone major restructuring and downsizing since 1995, causing the industry to adopt a doom-and-gloom attitude; despite more shifts during 1997, the direction seems to be more stability and more bottom-line spending for 1998.

The shuttering this year of **EMI Records**, which left more than 100

employees out of work, stunned the industry. A&M senior VP of promotion **Roland Edison** was fired over an alleged sexual assault that he was later cleared of by police investigators. But there were also executive benchmarks: **Ron Sweeney** was elevated to the position of president at Epic Records, Island confirmed **Hiriam Hicks** as president of the autonomous Island Black Music division, and, in September, **Michael Mauldin** was named the first president of Columbia's black music division.

After months of industry grumbling and rumors about the management and lack of hits at Motown, president **Andre Harrell**, who'd been in that post less than two years, stepped down with \$5 million in his pocket. Film executive **George Jackson** was subsequently named to the post. But the ranks of black music presidents was shaken Dec. 15, when MCA handed a pink slip to **Ken Wilson**, president of its black music division, and to two others in a restructuring move. Also dismissed were VP of marketing **Ashley Fox** and director of administration **Kevin Bass** (*Billboard Bulletin*, Dec. 16). Details on the restructuring are expected in 1998.

It's been a litigious year as well. PolyGram's golden parachute for **Harrell** was one of a cadre of expensive incidents for the Dutch conglomerate: In November, **Dru Hill** settled its months-

(Continued on page 97)

Billboard TOP R&B ALBUMS

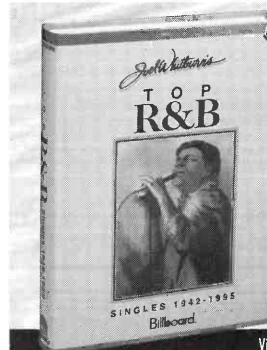
DECEMBER 27, 1997

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
			No. 1		
1	2	2	ERYKAH BADU KEDAR 53109/UNIVERSAL (10.98/16.98)	2 weeks at No. 1	LIVE 1
2	1	1	2PAC AVARU 41630/JIVE (19.98/24.98)	R U STILL DOWN? (REMEMBER ME)	1
3	3	3	LSG EASTWEST 62125/EEG (10.98/16.98)	LEVERT SWEAT.GILL	2
4	4	6	MASE BAD BOY 73012/ARISTA (10.98/16.98)	HARLEM WORLD 1	2
			GREATEST GAINER		
5	8	12	USHER LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
6	7	7	SOUNDTRACK LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD 1	1
7	5	5	MYSTIKAL NO LIMIT 41620/JIVE (10.98/16.98)	UNPREDICTABLE 1	1
8	12	15	PUFF DADDY & THE FAMILY BAD BOY 73012/ARISTA (10.98/17.98)	NO WAY OUT 1	1
9	6	4	VARIOUS ARTISTS PRIORITY 50639* (11.98/17.98)	IN THA BEGINNING...THERE WAS RAP 4	2
10	10	11	JANET VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE 2	2
11	15	13	MARIAH CAREY COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY 3	3
12	9	10	JAY-Z ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1 2	2
13	13	14	BUSTA RHYMES ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES... 1	1
14	17	16	BOYZ II MEN MOTOWN 53081* (11.98/17.98)	EVOLUTION 1	1
15	20	18	WILL SMITH COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE 15	15
16	19	21	KENNY G ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS 16	16
17	11	9	RAKIM UNIVERSAL 53113* (10.98/16.98)	THE 18TH LETTER 1	1
18	18	13	NAS ESCOBAR, FOX Y BROWN, AZ AND NATURE AFTERMATH 90135*/INTERSCOPE (10.98/17.98)	THE FIRM — THE ALBUM 1	1
19	16	17	MASTER P NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D 1	1
20	21	20	TIMBALAND AND MAGOO BLACKGROUND/ATLANTIC 92722*/AG (9.98/15.98)	WELCOME TO OUR WORLD 9	9
21	27	30	BRIAN MCKNIGHT MERCURY 536215 (10.98 EQ/16.98)	ANYTIME 10	10
22	14	8	MJG SUAVE HOUSE 53105*/UNIVERSAL (10.98/16.98)	NO MORE GLORY 4	4
23	26	28	DRU HILL ISLAND 524306 (10.98/16.98)	DRU HILL 5	5
24	23	25	MARY J. BLIGE MCA 11606* (10.98/16.98)	SHARE MY WORLD 1	1
25	22	24	LL COOL J DEF JAM 539188*/MERCURY (11.98 EQ/17.98)	PHENOMENON 4	4
26	29	29	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION B-RITE 90093*/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY 1	1
27	28	32	JOE JIVE 41603* (11.98/16.98)	ALL THAT I AM 4	4
28	36	24	SOUNDTRACK COLUMBIA 68169* (10.98 EQ/17.98)	MEN IN BLACK—THE ALBUM 2	2
29	34	37	K-CI & JOJO MCA 11613* (10.98/16.98)	LOVE ALWAYS 9	9
30	24	23	LUNIZ NOO TRYBE 44939*/VIRGIN (10.98/16.98)	LUNITIK MUZIK 8	8
31	30	26	JON B. Y&B YUM/550 MUSIC 67805*/EPIC (10.98 EQ/16.98)	COOL RELAX 25	25
32	25	34	SOUNDTRACK DEATH ROW 53059*/PRIORITY (12.98/19.98)	GANG RELATED — THE SOUNDTRACK 1	1
33	31	22	CHICO DEBARGE KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE 14	14
34	37	36	LUTHER VANDROSS LV 68220*/EPIC (10.98 EQ/17.98)	ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2 17	17
35	39	45	KAREN CLARK-SHEARD ISLAND 524397 (10.98/17.98)	FINALLY KAREN 28	28
36	41	42	MISSY "MISDEMEANOR" ELLIOTT EASTWEST 62062*/EEG (10.98/16.98)	SUPA DUPA FLY 1	1
37	40	40	SOUNDS OF BLACKNESS PERSPECTIVE 549029*/A&M (10.98/16.98)	TIME FOR HEALING 24	24
38	33	27	THE WHISPERS INTERSCOPE 90111 (10.98/16.98)	SONGBOOK VOLUME ONE — THE SONGS OF BABYFACE 27	27
39	55	—	VARIOUS ARTISTS EPIC 68679 (10.98 EQ/16.98)	THE SOUL TRAIN CHRISTMAS STARFEST ALBUM 39	39
40	32	31	H-TOWN RELATIVITY 1596 (10.98/15.98)	LADIES EDITION 12	12
41	43	48	THE NOTORIOUS B.I.G. BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH 1	1
42	35	33	BABYFACE EPIC 68779 (10.98 EQ/16.98)	MTV UNPLUGGED NYC 1997 33	33
43	38	38	SOUNDTRACK ARISTA 18975 (10.98/16.98)	MONEY TALKS — THE ALBUM 6	6
44	51	57	UNCLE SAM STONECREEK 67731*/EPIC (10.98 EQ/16.98)	UNCLE SAM 44	44
45	45	39	PATTI LABELLE MCA 11642 (10.98/16.98)	FLAME 10	10
46	50	74	VARIOUS ARTISTS TOMMY BOY 1234 (12.98/17.98)	MTV PARTY TO GO 98 46	46
47	48	44	WYCLEF JEAN FEAT. REFUGEE ALLSTARS RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNAVAL FEAT. REFUGEE ALLSTARS 4	4
48	44	51	BONE THUGS-N-HARMONY RUTHLESS 6340*/RELATIVITY (19.98/23.98)	THE ART OF WAR 1	1

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. **Asterisk indicates LP is available. Most tape prices, and CD prices, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. ©1997, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
			PACESETER		
49	81	83	LUKE LUKE 52448*/ISLAND (10.98/16.98)	CHANGIN' THE GAME	49
50	46	41	EPMD DEF JAM 536389*/MERCURY (10.98 EQ/16.98)	BACK IN BUSINESS 4	4
51	42	35	MC EIGHT EPIC STREET 68041*/EPIC (10.98 EQ/16.98)	LAST MAN STANDING 13	13
52	54	49	ERYKAH BADU KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUizm 1	1
53	69	66	THE WHORIDAS HOBOS/SOUTHPAW 71800*/DELICIOUS VINYL (10.98/16.98)	WHORIDIN' 53	53
54	65	65	SWV RCA 67525* (10.98/16.98)	RELEASE SOME TENSION 5	5
55	68	67	PEGGY SCOTT-ADAMS MISS BUTCH 4005/MARDI GRAS (9.98/14.98)	CONTAGIOUS 55	55
56	67	56	MACK 10 PRIORITY 50675* (10.98/16.98)	BASED ON A TRUE STORY 5	5
57	47	50	NEXT ARISTA 18973 (10.98/15.98)	RATED NEXT 29	29
58	49	43	5TH WARD BOYZ RAP-A-LOT/NOO TRYBE 45117*/VIRGIN (10.98/15.98)	USUAL SUSPECTS 26	26
59	76	72	WU-TANG CLAN LOUD 66905*/RCA (19.98/24.98)	WU-TANG FOREVER 1	1
60	63	53	GRAVEDIGGZ GEE STREET 32501*/M2 (10.98/16.98)	THE PICK, THE SICKLE AND THE SHOVEL 7	7
61	61	62	BEBE WINANS ATLANTIC 83041/AG (10.98/16.98)	BEBE WINANS 36	36
62	60	59	SALT-N-PEPA RED ANTI/LONDON 828959*/ISLAND (10.97/17.98)	BRAND NEW 16	16
63	56	46	WILL DOWNING MERCURY 536350 (10.98 EQ/16.98)	INVITATION ONLY 30	30
64	72	60	IMMATURE MCA 11668 (10.98/16.98)	THE JOURNEY 20	20
65	52	54	BIG BUB KEDAR 53074*/UNIVERSAL (10.98/16.98)	TIMELESS 15	15
66	82	99	SOUNDTRACK WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM 5	5
67	77	86	TONI BRAXTON LAFACE 26020/ARISTA (10.98/16.98)	SECRETS 1	1
68	64	69	MASTER P NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN 3	3
69	62	52	MIC GERONIMO BLUNT 4930*/TVT (10.98/16.98)	VENDETTA 20	20
70	59	63	CHRISTIN ROC-A-FELLA/DEF JAM 536281*/MERCURY (10.98 EQ/17.98)	GHETTO CYRANO 23	23
71	73	71	TRU NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME 2	2
72	57	55	THREE 6 MAFIA RELATIVITY 1644 (10.98/15.98)	CHPT. 2: WORLD DOMINATION 18	18
73	99	—	ROBYN RCA 67477 (10.98/16.98)	ROBYN IS HERE 73	73
74	96	—	TRICK DADDY DOLLARS SLP-N-SLIDE 2790/WARLOCK (10.98/15.98)	BASED ON A TRUE STORY 74	74
75	58	58	SOMETHIN' FOR THE PEOPLE WARNER BROS. 46753 (9.98/15.98)	THIS TIME IT'S PERSONAL 33	33
76	75	68	MAXWELL COLUMBIA 66434* (10.98 EQ/16.98)	MAXWELL'S URBAN HANG SUITE 8	8
77	84	85	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98)	ALLURE 23	23
78	53	61	SOUNDTRACK NO LIMIT 50643*/PRIORITY (10.98/16.98)	I'M BOUT IT 1	1
79	78	81	2PAC DEATH ROW/INTERSCOPE 524204*/ISLAND (10.98/24.98)	ALL EYEZ ON ME 1	1
80	79	78	GINUWINE 550 MUSIC 67685*/EPIC (10.98 EQ/16.98)	GINUWINE... THE BACHELOR 14	14
81	66	77	MAKAVELI DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY 1	1
82	74	76	ROME GRAND JURY 6744/JRCA (10.98/15.98)	ROME 7	7
83	90	95	VARIOUS ARTISTS ARISTA 18977 (10.98/16.98)	ULTIMATE HIP HOP PARTY 1998 32	32
84	85	73	COMMON RELATIVITY 1535* (10.98/15.98)	ONE DAY IT'LL ALL MAKE SENSE 12	12
			HOT SHOT DEBUT		
85	NEW	1	SWV RCA 67539 (10.98/16.98)	A SPECIAL CHRISTMAS 85	85
86	NEW	1	JEFFREY OSBORNE MODERN 161346 (10.98/16.98)	SOMETHING WARM FOR CHRISTMAS 86	86
87	92	94	LIL' KIM UNDEAS/ATLANTIC 92733*/AG (10.98/16.98)	HARD CORE 3	3
88	80	91	TWISTA CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98)	ADRENALINE RUSH 13	13
89	NEW	1	KINFUSION BEFORE DAWN 2017/TOUCHWOOD (10.98/14.98)	DA UNHATCHED BREED 89	89
90	RE-ENTRY	47	SOUNDTRACK ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE 1	1
91	70	64	SPICE 1 JIVE 41596 (10.98/16.98)	THE BLACK BOSSALINI (A.K.A. DR. BOMB FROM DA BAY) 5	5
92	91	96	AALIYAH BLACKGROUND/ATLANTIC 92715/AG (10.98/16.98)	ONE IN A MILLION 2	2
93	87	75	MAXWELL COLUMBIA 68515 (7.98 EQ/13.98)	MTV UNPLUGGED EP 15	15
94	86	84	VARIOUS ARTISTS SO SO DEF 67998*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS VOL. II 26	26
95	97	82	TONY TONI TONE MERCURY 636368 (10.98 EQ/17.98)	HITS 54	54
96	71	70	BOBBY BROWN MCA 11691 (10.98/16.98)	FOREVER 15	15
97	95	89	BONEY JAMES WARNER BROS. 46548 (10.98/16.98)	SWEET THING 49	49
98	RE-ENTRY	3	VARIOUS ARTISTS WARLOCK 2791* (11.98/15.98)	DJ SKRIBBLE'S TRAFFIC JAMS 76	76
99	NEW	1	VARIOUS ARTISTS COLLECTABLES 5895 (8.98/12.98)	WDAS 105.3 FM CLASSIC SOUL HITS VOLUME TWO 99	99
100	89	92	SAM SALTER LAFACE 26040/ARISTA (10.98/15.98)	IT'S ON TONIGHT 41	41



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DATU FAISON'S RHYTHM SECTION

MAMA'S BOYZ: Boyz II Men rack their fifth No. 1 on Hot R&B Singles as "A Song For Mama" (Motown) eases up from No. 2, moving aside LSG's "My Body" (Elektra/EEG), which sat on the throne for five weeks. Although "My Body" did see a 4% increase in listener impressions, the song had a 2% decline at the R&B core-store panel, giving the Boyz the go-ahead after the foursome picked up 19% among that panel of stores. Both songs register more than 38 million listeners at R&B radio, although "A Song" is ahead by a narrow margin and sits at No. 2 on Hot R&B Airplay vs. No. 3 for "My Body." Boyz II Men's album "Evolution" earns a bullet on Top R&B Albums, moving 17-14 with a 15% unit increase. Since holiday gift shopping has increased store traffic, the chart is reflective; even with higher-than-usual criteria, Top R&B Albums has 39 bullets vs. the year's average of 26 bullets.

WELCOME HOME: Ronald Reagan was still president the last time Sting had a record on the Hot R&B Singles chart, when "We'll Be Together" (A&M) entered that list in October 1987 at No. 86. That signaled the end of an era in which R&B radio played a mixture of hits, including Hall & Oates, Wham!, Madonna, and other blue-eyed-soul artists. Sting has charted 11 Hot 100 hits since R&B radio deemed him inappropriate for the format, accounting for his absence from the R&B list.

Now, with the help of a new hip-hop remix, **Sting & the Police** bow at No. 20 on Hot R&B Singles, while charting their first hit on Hot Rap Singles, moving 45-5 after street-date violations forced an early entry on that list last issue. Although Sting is not a rapper, the song samples UTFO's 1985 hit "Roxanne, Roxanne" and features a guest rap by Pras of the Fugees. The tune also debuts on Hot R&B Singles Sales at No. 21 and sits at No. 50 on the Hot R&B Airplay list with 63 supporters and 8.3 million listeners.

WRAP-UP: The Hot R&B Singles year-end recap contains artist and title standings based on sales and airplay chart performance spanning the Dec. 7, 1996, through Nov. 29, 1997, chart year. I've had a few people question how the 1 million-seller "In My Bed" by **Dru Hill** (Island) came in at No. 1 in our tally, beating the three-times platinum "I'll Be Missing You" by **Puff Daddy & Faith Evans (Featuring 112)** (Bad Boy/Arista), which ranks No. 2 for the year. Here's why: "In My Bed" debuted on Hot R&B Singles in January and was No. 1 in February for two consecutive weeks. In April, Island released an upbeat hip-hop remix of the ballad, produced by **Jermaine Dupri**. That track exploded at radio and propelled the song back to No. 1 in the April 19 issue. Both versions could now be played in different dayparts on radio and remain in rotation on 84 stations out of our panel of 105 R&B monitored stations. The song is also in its 52nd week on Hot R&B Singles, at No. 36, and sits at No. 45 on Hot R&B Airplay, registering a full year on that chart, including most of the '97 chart year. Also, "In My Bed" holds the record for most weeks on Hot R&B Singles.

"I'll Be Missing You" came on strong in June, debuting at No. 1 on the R&B list and holding the throne for eight weeks. In total, the tribute song has enjoyed 29 chart weeks and ranks No. 46 this issue. Since the Dru Hill tune has been on the chart 23 weeks longer, it has accumulated about 30,000 more chart points.

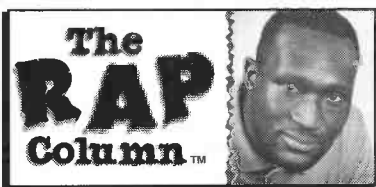
R&B

Puffy Was Rap's Man Of The Year

PUFF STUFF: In the commercial corner of the rap ring, the winner and undisputed champion for 1997 was **Sean "Puff Daddy" Combs**. He was declared "the new king of hip-hop."

With his studio squad, the **Hitmen**, Combs created hot hip-hop hits for the likes of **Mase**, the **Notorious B.I.G.**, the **Lox**, **Mic Geronimo**, **Busta Rhymes**, and **Mariah Carey**, as well as himself. His label, **Bad Boy**, still hasn't had a stiff, and he was the cen-

1997 IN REVIEW



by Havelock Nelson

tral figure of one of the largest rap extravaganzas in years. With success came the inevitable stabs. Folks took to attacking Puffy for being too commercial. They said his productions used too many sampled loops with the tags still showing.

Interestingly, that's the same thing they said about **Hammer** back in the '80s. But unlike Hammer, Puffy remains most down with the underground. That's due to the artists he surrounds himself with. And besides being a great politician, he's an A+ student of culture who always looks ahead, planning his moves way in advance. So now, as Puffy's string of hits continues, Hammer is attempting a comeback. As they used to say back in the day, "Please, Hammer, don't hurt 'em!"

WHO U WIT? In hip-hop circles, 1997 was the year of the clique. After **Wu-Tang Clan** first showed that a tight unit can do mighty, mighty things, others followed suit, and this year the full impact of these decisions was fully felt.

Currently, successful artists and producers are piggybacking new performers on top of established successes. Very few performers emerged unattached, and cred-by-association ran rampant. But although togetherness is a good and positive thing, it also could be bad since it possibly makes it harder for dope soloists or groups on the outside to get in and get on.

Hitmaking crews like the **Hitmen**, **Trackmasters**, **Suave House**, **Rough Riders**, **Roc-A-Fella**, **Flip Mode Squad**, and the **Fugees** used albums by established groups from their circles to introduce new discoveries, and camps often worked closely with each other, creating informal partnerships.

If a civil-war kind of climate existed in the past, these days acts are building bonds with each other without regard to geography. **Bad Boy's Mase**, a New Yorker, recorded a song with **Houston's**

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ ★ No. 1 ★ ★ ★	
1	1	1	4	IT'S ALL ABOUT THE BENJAMINS/BEEN AROUND THE WORLD (C) (D) (T) (X) BAD BOY 79130/ARISTA	PUFF DADDY & THE FAMILY 3 weeks at No. 1
2	2	2	9	FEEL SO GOOD (C) (D) BAD BOY 79122/ARISTA	MASE
3	3	3	9	I'M NOT A PLAYER (C) (D) (T) LOUD 64910/RCA	BIG PUNISHER
4	5	4	3	JUST CLOWNIN' (C) (D) (T) PAYDAY/FFRR 570043/ISLAND	WC FROM WESTSIDE CONNECTION
				★ ★ ★ GREATEST GAINER ★ ★ ★	
5	45	—	2	ROXANNE '97 - PUFF DADDY REMIX (M) (T) (X) ARM 582449*	STING & THE POLICE
6	4	6	4	SKY'S THE LIMIT (C) (D) (T) (X) BAD BOY 79131/ARISTA	THE NOTORIOUS B.I.G. (FEAT. 112)
7	7	7	5	YOU KNOW MY STEEZ (C) (D) (T) NOO TRYBE 38624/VIRGIN	GANG STARR
8	11	11	6	SHOWDOWN (C) (D) (T) RELATIVITY 1643	E-A-SKI FEATURING MONTELL JORDAN
9	NEW	1	1	DEJA VU [UPTOWN BABY] (C) (D) (T) CODEINE 78755/COLUMBIA	LORD TARIQ & PETER GUNZ
10	NEW	1	1	4, 3, 2, 1 (T) DEF JAM 568321*/MERCURY	LL COOL J FEAT. METHOD MAN, REDMAN, DMX, CANIBUS AND MASTER P
11	8	8	11	IF I COULD TEACH THE WORLD (C) (D) RUTHLESS 6344/RELATIVITY	BONE THUGS-N-HARMONY
12	9	9	24	UP JUMPS DA BOOGIE (C) (D) BLACKGROUND/ATLANTIC 98018/AG	MAGOO AND TIMBALAND
13	6	5	8	MOURN YOU TIL I JOIN YOU (C) (D) (T) TOMMY BOY 7427	NAUGHTY BY NATURE
14	12	13	11	MAN BEHIND THE MUSIC (C) (D) (T) LIL' MAN 9/020/INTERSCOPE	QUEEN PEN FEAT. TEDDY RILEY
15	10	10	17	I MISS MY HOMIES (C) (D) (T) NO LIMIT 53290/PRIORITY	MASTER P FEAT. PIMP C AND THE SHOCKER
16	13	12	26	NOT TONIGHT (C) (D) (M) (T) (X) UNDEAS/TOMMY BOY 98019/AG	LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MARTINEZ
17	22	23	5	THA HOP (C) (T) (X) BLUNT 4417/TVT	KINSU
18	26	27	7	BOUNCE BABY BOUNCE (C) BEFORE DAWN 111/TOUCHWOOD	FRAZE
19	14	14	19	BACKYARD BOOGIE (C) (D) (T) PRIORITY 53282	MACK 10
20	24	—	2	SWING MY WAY (C) (D) (T) (X) EASTWEST 64135/EEG	K.P. & ENVYI
21	16	17	29	I'LL BE MISSING YOU (M) (T) (X) BAD BOY 79097*/ARISTA	PUFF DADDY & FAITH EVANS (FEAT. 112)
22	23	15	15	OFF THE BOOKS (C) (D) (T) RELATIVITY 1646	THE BEATNUITS
23	21	22	12	IMMA ROLL (C) (D) (T) (X) LOC-N-UP 70310	MR. MONEY LOC
24	NEW	1	1	WE GETZ DOWN (C) (D) (M) (T) (X) ELEKTRA 64137/EEG	RAMPAGE
25	20	28	5	JUST BECAUSE (C) (T) MIGHTY 0001	SHAQUEEN
26	19	19	10	THE BREAKS (C) (D) (T) REPRISE 17310/WARNER BROS.	NADANUF FEATURING KURTIS BLOW
27	15	16	9	CLOSER (C) (D) (T) PENALTY 7214/TOMMY BOY	CAPONE -N- NOREAGA
28	17	21	15	AVENUES (C) (D) (T) (X) ARISTA 13411	REFUGEE CAMP ALL STARS FEAT. PRAS (WITH KY-MANI)
29	18	18	3	I WONDER IF HEAVEN GOT A GHETTO (T) AMARU 42500*/JIVE	2PAC
30	28	26	22	MO MONEY MO PROBLEMS (C) (D) (T) (X) BAD BOY 79100/ARISTA	THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE)
31	27	20	8	WHAT I NEED (C) (D) (T) STREET LIFE 78149/ALL AMERICAN	CRAIG MACK
32	25	24	10	GET IT WET (C) (D) (T) CREATOR'S WAV/BIG BEAT 98001/ATLANTIC	TWISTA
33	43	42	9	COAST TO COAST (C) (D) (T) ALL NET 2286	D'MEKA
34	40	—	5	MADAME BUTTAFLY (C) (D) OVERALL 7002	YOUNG MC
35	33	31	12	BLAZING HOT (C) (D) (T) STREET LIFE/DIVINE 78143/ALL AMERICAN	NICE & SMOOTH
36	NEW	1	1	CAN'T GO WRONG (T) PAYDAY/FFRR 572269*/ISLAND	O.C. FEATURING CHANGING FACES
37	32	41	3	AZ SIDE (C) (D) (T) NASTYBOY/GLASSNOTE 568248/MERCURY	NASTYBOY KLICK
38	38	36	12	IT'S YOURZ (T) LOUD 64957*/RCA	WU-TANG CLAN
39	29	29	9	PHENOMENON (T) DEF JAM 568081*/MERCURY	LL COOL J
40	30	30	25	TAKE IT TO THE STREETS (C) (D) (M) (T) (X) VIOLATOR/ELEKTRA 64171/EEG	RAMPAGE FEAT. BILLY LAWRENCE
41	39	39	29	LOOK INTO MY EYES (C) (D) (T) RUTHLESS 6343/RELATIVITY	BONE THUGS-N-HARMONY
42	36	37	21	DOWN FOR YOURS (C) (D) (T) NASTYBOY/GLASSNOTE 574748/MERCURY	NASTYBOY KLICK FEAT. ROGER TROUTMAN
43	37	46	3	COME AND PARTY (C) MARASCHINO 4002	2GM
44	34	43	11	BE MY PRIVATE DANCER (C) (D) (T) LIL' JOE 895	THE 2 LIVE-CREW
45	RE-ENTRY	6	6	PRESSURE (C) RENEGADE 5024/RAGING BULL	THE LOST TRYBE OF HIP-HOP
46	41	38	6	PAPI CHULO (C) (D) (T) FUNKDOOBIEST FEAT. DAZ DILLINGER AND COBRA RED	FUNKDOOBIEST FEAT. DAZ DILLINGER AND COBRA RED
47	44	32	15	MEN OF STEEL (C) (D) (T) T.W./J.M./QWEST 17305/WARNER BROS.	SHAQUILLE O'NEAL, ICE CUBE, B REAL, PETER GUNZ & KRS-ONE
48	47	44	17	I GOT DAT FEELIN' (C) (D) (M) (T) CLR/AMERICAN 17329/WARNER BROS.	DJ KOOL
49	RE-ENTRY	15	15	ME AND MY CRAZY WORLD (C) (D) (T) UNIVERSAL 56131	LOST BOYZ
50	RE-ENTRY	65	65	LET ME CLEAR MY THROAT (C) (T) CLR/AMERICAN 17441/WARNER BROS.	DJ KOOL

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

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	6	3	THE STONE GARDEN THE PSYCHO REALM (RUFFHOUSE/COLUMBIA)	14	8	12	BE MY PRIVATE DANCER THE 2 LIVE CREW (LIL' JOE)
2	2	11	HOLIDAY WITCHDOCTOR (ORGANIZED NOIZE/INTERSCOPE)	15	—	11	PRESSURE THE LOST TRYBE OF HIP-HOP (RENEGADE/RAGING BULL)
3	3	6	TEAR DA CLUB UP '97 THREE 6 MAFIA (RELATIVITY)	16	12	7	PAPI CHULO FUNKDOOBIEST FEAT. DAZ DILLINGER AND COBRA RED (BUZZ TANG/RCA)
4	15	6	SO HOT DJ S&S FEATURING B.B.O. (LETHAL)	17	14	4	SOAK-N-WET THE RUDE BOYS (BUCHANAN/WARLOCK)
5	7	3	SADDLE YOU UP STRAWBERRY (UHR/EAST POINTE)	18	19	10	UM BAH AREAL (THATIZ ENTERTAINMENT/COPPER SUN)
6	5	3	AZ SIDE NASTYBOY KLICK (NASTYBOY/GLASSNOTE/MERCURY)	19	21	10	WON ON WON COCOA BROVAZ (LOUD)
7	4	8	DO IT ON THE UPSIDE K-BALL (WARNER BROS.)	20	16	2	THE FRESHEST RED PRO & DRC (ROCK FEAT. ENERGE, PRIMS AND D.J. REVOLUTO (BUBONIC)
8	—	1	BABY IT'S ON BY CHANCE (PERSONA)	21	20	12	PARTY PEOPLE GP WU (MCA)
9	17	11	SO AMAZING TOTAL COMMITMENT (550 MUSIC/EPIC)	22	11	7	WHATEVER U WANT LIGHTER SHADE OF BROWN (FEAT. DWYANE WIGGINS) (GREENSIDES/THUMP)
10	—	4	THE NIGHT THE EARTH CRIED GRAVEDIGGAZ (GEE STREET/W/2)	23	24	12	A SMILE LIKE YOURS NATALIE COLE (ELEKTRA/EEG)
11	9	6	IT'S RAINING MEN...THE SEQUEL MARTHA WASH FEAT. RUPAUL (LOGIC)	24	18	5	HARD TIMES LUNASICO FEAT. CBO AND EPHRIAM GALLOWAY (ON THE RUN/WOL)
12	13	6	PUFF IN... GOT TO GIVE IT UP RUSCOLA FEAT. BUZ (ROME/ALEXIA/CHIBAN)	25	22	4	COME ON IN BO-SHED (WARNER BROS.)
13	10	3	COME AND PARTY 2GM (MARASCHINO)				

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

DECEMBER 27, 1997

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, PRODUCER (SONGWRITER), ARTIST, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes entries like 'A SONG FOR MAMA', 'MY BODY', 'WE'RE NOT MAKING LOVE NO MORE', 'YOU MAKE ME WANNA...', 'BUTTA LOVE', 'SOCK IT 2 ME/THE RAIN (SUPA DUBA FLY)', 'MY LOVE IS THE SHHH!', 'WHAT ABOUT US', 'TOGETHER AGAIN', 'I DON'T EVER WANT TO SEE YOU AGAIN', 'FEEL SO GOOD', 'BEEN AROUND THE WORLD...', 'NO, NO, NO', 'THE ONE I GAVE MY HEART TO', 'THEY LIKE IT SLOW', 'EVERYTHING', 'I WONDER IF HEAVEN GOT A GHETTO', 'I CARE 'BOUT YOU', '4 SEASONS OF LONELINESS', 'ROXANNE '97 - PUFF DADDY REMIX', 'JUST CLOWNIN'', 'IN HARM'S WAY', 'TUCK ME IN', 'I'M NOT A PLAYER', 'YOU SHOULD BE MINE (DON'T WAIT YOUR TIME)', 'SO GOOD', 'DAVINA', 'L.L. COOL J FEAT. METHOD MAN, REDMAN, DMX, CANIBUS AND MASTER P', 'DON'T STOP THE MUSIC', 'ALL CRIED OUT', 'LAST NIGHT'S LETTER', 'NEVER MAKE A PROMISE', 'DEJA VU (UPTOWN BABY)', 'I CAN LOVE YOU/LOVE IS ALL WE NEED', 'HONEY', 'YOU KNOW MY STEEZ', 'IN MY BED', 'PHENOMENON', 'YOUNG, SAD AND BLUE', 'MO MONEY MO PROBLEMS', 'SKY'S THE LIMIT', 'BACKYARD BOOGIE', 'UP JUMPS DA BOOGIE', 'DJ KEEP PLAYIN' (GET YOUR MUSIC ON)', 'FOR YOU', 'NOT TONIGHT', 'I'LL BE MISSING YOU', 'BABY YOU KNOW', 'ALL OF MY DAYS'.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, PRODUCER (SONGWRITER), ARTIST, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes entries like 'SWING MY WAY', 'SO LONG (WELL, WELL, WELL)', 'IF I COULD TEACH THE WORLD', 'MAN BEHIND THE MUSIC', 'SHOW ME LOVE', 'RISE', 'SO FLY', 'I MISS MY HOMIES', 'HOW YA DO DAT', 'SILLY', 'SHOWDOWN', 'MOURN YOU TIL I JOIN YOU', 'SUNSHINE', 'RICHTER SCALE', 'UP & DOWN', 'HEAVEN', 'AFTER 12, BEFORE 6', 'DON'T SAY', 'THA HOP', 'WHAT I NEED', 'L-L-LIES', 'OFF THE BOOKS', 'THE BREAKS', 'BOUNCE BABY BOUNCE', 'TOO GONE, TOO LONG', 'NEVER WANNA LET YOU GO', 'HAVE A LITTLE MERCY', 'AIN'T NO LIMIT', 'JUST BECAUSE', 'KOMA ROLA', 'WE GETZ DOWN', 'ARE U BOUT IT?', 'OOH AHH OOH', 'CLOSER', 'IT'S ALRIGHT', 'AVENUES', 'AS WE LAY', 'YEAH! YEAH! YEAH!', 'NEVER HAD A CHANCE', 'AIN'T NUTHIN' BUT A JAM 'YALL', 'CAN'T STOP NO PLAYER', 'NEED YOUR LOVE', 'TRUE TO MYSELF', 'THE WAY THAT YOU TALK', 'WE CAN GET DOWN', 'GET IT WET', 'ME AND MY CRAZY WORLD', 'I'M THINKING', 'BABY, BABY', 'MADAME BUTTAFLY', 'I'M NOT A FOOL'.

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. ... © 1997, Billboard/BPI Communications and SoundScan, Inc.

Hot R&B Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'I CAN LOVE YOU' by MARY J. BLIGE and 'A SONG FOR MAMA' by ERYKAH BADU.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists recurrent hits like 'NEXT LIFETIME' and 'I'LL DO ANYTHING/I'M SORRY'.

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

- 27 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 Trace, ASCAP)
19 4 SEASONS OF LONELINESS (EMI April, ASCAP/Flyte Tyme, ASCAP) HL
66 AFTER 12, BEFORE 6 (Gimme Some Hot Sauce, ASCAP/Tabouss, ASCAP/Hil Co. South, ASCAP/Tickle Box, ASCAP/EZ, ASCAP/A Salt On The Charts, ASCAP/Mo Better Grooves, ASCAP/Famous, ASCAP) HL
77 AIN'T NO LIMIT (Zomba, ASCAP/Chin Checkin', ASCAP/Big P, BMI) HL
89 AIN'T NUTHIN' BUT A JAM Y'ALL (Mac-man, ASCAP/Brownstar, ASCAP/S&S, ASCAP)
29 ALL CRIED OUT (Careers-BMG, BMI/Mokojumbi, BMI/Zomba, BMI) HL/WBM
48 ALL OF MY DAYS (Zomba, BMI/R Kelly, BMI) WBM
81 ARE U BOU? IT? (Malaco, BMI/Lynch, BMI)
86 AS WE LAY (Saja, BMI/Lastrada, BMI)
85 AVENUES (Intersong, ASCAP/Warner Chappell, ASCAP) HL
97 BABY, BABY (Olik, BMI/Santron, BMI)
48 BABY YOU KNOW (Lil' Mob, BMI/Ramal, BMI/Warner-Tamerlane, BMI/Keith Sweat, ASCAP) WBM
41 BACKYARD BOOGIE (WB, ASCAP/Real An Ruff, ASCAP) WBM
12 BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS (Jones, ASCAP/R2D, BMI/Careers-BMG, BMI/Big Life, PRS/BMG, PRS/Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP) HL
73 BOUNCE BABY BOUNCE (Lindseyanne, BMI/Big Fat, BMI)
72 THE BREAKS (Neutral Gray, ASCAP/Original J.B., ASCAP/Funk Groove, ASCAP)
5 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, BMI)
83 CLOSER (Suite 1202, BMI/Jose Luis Gotcha, BMI/Percy Coles, ASCAP/1 st Golden Fingers, ASCAP/EMI April, ASCAP/House Of Champions, ASCAP)
32 DEJA VU (UPTOWN BABY) (MCA, BMI) HL
DJ KEEP PLAYIN' (GET YOUR MUSIC ON) (P-Blast, ASCAP/Zomba, ASCAP/MCA) HL/WBM
67 DON'T SAY (Sony/ATV Songs, BMI/Yab Yum, BMI/Brownstown Sound, BMI/MCA, ASCAP/Universal, ASCAP/Personal 21, ASCAP/Stepping Into The Blue, ASCAP/Warner Chappell, BMI) HL/WBM
28 DON'T STOP THE MUSIC (Virginia Beach, ASCAP/Blaziiicious, ASCAP/Herbiiicious, ASCAP/Caviiiiicious, ASCAP/Taking Care Of Business, BMI)
16 EVERYTHING (EMI April, ASCAP/Flyte Tyme, ASCAP/Warner-Tamerlane, BMI/Dynatone, BMI/Beechwood, BMI) HL/WBM
11 FEEL SO GOOD (Second Decade, BMI/Warner-Tamerlane, BMI/Foreign Imported, BMI) WBM
44 FOR YOU (Colour'd, ASCAP/PSO, ASCAP) WBM
95 GET IT WET (Stay High, ASCAP/It's All Good!, ASCAP/Creator's Way, ASCAP)
76 HAVE A LITTLE MERCY (Flyte Tyme, ASCAP/EMI April, ASCAP) HL
65 HEAVEN (O.C.D., BMI)
34 HONEY (Sony/ATV Songs, BMI/Rye, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Zomba, ASCAP/Jazz Merchant, ASCAP/Steven A. Jordan, ASCAP/Bobby Robinson, BMI) HL/WBM
58 HOW YA DO DAT (Burrin Ave., ASCAP/O/B/O itself, ASCAP/Big P, ASCAP/Beats By The Pound, ASCAP/Bomb Shelter, ASCAP)
33 I CAN LOVE YOU/LOVE IS ALL WE NEED (MCA, ASCAP/Mary J. Blige, ASCAP/EMI Blackwood, BMI/Rodney Jerkins, BMI/Undeas, BMI/Warner-Tamerlane, BMI/NASHMACK, ASCAP/National League, ASCAP) HL/WBM
18 I CARE 'BOUT YOU (Sony/ATV Songs, BMI/ECAF, BMI/Fox Film, BMI) WBM
10 I DON'T EVER WANT TO SEE YOU AGAIN (Vanderpool, BMI/Ensign, BMI) HL
51 IF I COULD TEACH THE WORLD (Ruthless Attack, ASCAP/Mo Thug, ASCAP/Genu, BMI)
46 I'LL BE MISSING YOU (Magnetic, BMI/Blue Turtle, BMI/Illegal, BMI/September Six, ASCAP/Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI) HL
57 I MISS MY HOMIES (Burrin Avenue, BMI/Big P, BMI/Warner-Tamerlane, BMI) WBM
79 IMMA ROLLA (Kerason, BMI)
100 I'M NOT A FOOL (Zomba, BMI/Hookman, BMI/Naked Soui, ASCAP/Go Speed Go, BMI) WBM
24 I'M NOT A PLAYER (Let Me Show, ASCAP/Joe Cartegena, ASCAP/Jelly Jams, ASCAP/Old Nigga Spirituals, BMI/Warner-Tamerlane, BMI) WBM
97 I'M THINKING (Boethrus II, ASCAP/Boethrus II, SOCAN)
55 INFATUATION (Bokie, BMI/Sony/ATV, BMI/Yab Yum, BMI/Brownstown Sound, BMI/Sony/ATV Tunes, ASCAP/Difficollife, ASCAP)
22 IN HARM'S WAY (EMI Blackwood, BMI/Benny's Music, BMI/WB, BMI/Rhett Rhymer, ASCAP/Margaret Bell-Byars Designee, BMI) HL/WBM
36 IN MY BED (Hitco, BMI/Brown Lace, BMI/Longitude, BMI/Zomba, BMI/Starzgo, BMI/Warner-Tamerlane, BMI/Boobie-Loo, BMI) WBM
84 IT'S ALRIGHT (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Baby Big, ASCAP/Buddha Max, ASCAP/Perk's, BMI/MCA, BMI/Kenjon, BMI) HL
17 I WONDER IF HEAVEN GOT A GHETTO (Joshua's Dream, BMI/Music Corp. Of America, BMI/Saja, BMI/Songs Of Lastrada, BMI/Lawhouse, ASCAP) HL
78 JUST BECAUSE (Might Is Right)
21 JUST CLOWNIN' (Base Pipe, ASCAP/Vent Noir, ASCAP/Famous, ASCAP) HL
30 LAST NIGHT'S LETTER (EMI April, ASCAP/LBN, ASCAP/Plaything, ASCAP/Too True, ASCAP/E Two, ASCAP/Cord Kayla, ASCAP) HL
70 L-L-LIES (Dekopa, BMI/World Of Andy, ASCAP/Romanesque, ASCAP/Annotation, ASCAP/WB, ASCAP)
92 MADAME BUTTERFLY (Young Man Moving, ASCAP)
59 MAN BEHIND THE MUSIC (Donril, ASCAP/Zomba, ASCAP/Queen Pen, ASCAP/September Six, ASCAP/Peanut Butter, ASCAP/Smokin' Sounds, ASCAP/Dynatone, BMI/Unichappell, BMI) HL/WBM
96 ME AND MY CRAZY WORLD (LB, ASCAP/EMI April, ASCAP/Ron G, BMI) HL
39 MO MONEY MO PROBLEMS (Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Steven A. Jordan, ASCAP/Bernard's Other, BMI/Sony, ASCAP/Mason Betha, ASCAP/Tommy Jym, BMI) HL
61 MOURN YOU TIL I JOIN YOU (Naughty, ASCAP/WB, ASCAP/Irving, BMI) WBM
2 MY BODY (Toni Robi, ASCAP/2000 Watts, ASCAP)
7 MY LOVE IS THE SHHH! (Unichappell, BMI/Junkie Funk, BMI/Tam-Cat, BMI) HL
91 NEED YOUR LOVE (Davone Ravone, BMI/Tom Bomb, BMI/Young Beggah, BMI/Bernard's Other, BMI/Sony/ATV Songs, BMI/Warner-Tamerlane, BMI/Motown, BMI/Songs Of PolyGram Int'l, BMI) HL/WBM
88 NEVER HAD A CHANCE (Large Jar, ASCAP/Cermotin, ASCAP/Kaja, ASCAP)
31 NEVER MAKE A PROMISE (Warner-Tamerlane, BMI/Boobie-Loo, BMI) WBM
75 NEVER WANNA LET YOU GO (HGL, ASCAP)
13 NO, NO, NO (3 Boyz From Newark, ASCAP/Promiscuous, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/Sang Melebe, BMI/Ms. Mary's, BMI/Mikman) WBM
45 NOT TONIGHT (Second Decade, BMI/Warner-Tamerlane, BMI/WB, ASCAP) WBM
71 OFF THE BOOKS (Inkyju, ASCAP/Let Me Show You, BMI)
14 THE ONE I GAVE MY HEART TO (Realsongs, ASCAP) WBM
82 OOH AHH OOH (Musically Mind, BMI/Hookman, BMI/Zomba, BMI) HL
37 PHENOMENON (LL Cool J, ASCAP/Def Jam, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Ausar, BMI/Interior, BMI) HL/WBM

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'A SONG FOR MAMA' by BOYZ II MEN and 'I CAN LOVE YOU' by MARY J. BLIGE.

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

- 63 RICHTER SCALE (Paricken, ASCAP/WB, ASCAP/Jo's, ASCAP/Second Decade, BMI/Warner-Tamerlane, BMI)
54 RISE (Michael Moody's Universe, BMI/Jumping Bean LLC, ASCAP/3-19-51, ASCAP/Rhythm Queen, ASCAP)
20 ROXANNE '97 - PUFF DADDY REMIX (EMI Blackwood, BMI/Magnetic, PRS/ADRA, BMI/Kadoc, BMI/Mokojumbi, BMI/Warner-Tamerlane, BMI)
60 SHOWDOWN (Ski & CMT, ASCAP/Sony/ATV Tunes, ASCAP/Nixen, BMI)
53 SHOW ME LOVE (Heavy Rotation, BMI/Cheiron, ASCAP/BMG, ASCAP) HL
58 SILLY (Rosebud, ASCAP)
40 SKY'S THE LIMIT (Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Clark's True Funk, BMI/Longitude, BMI/Blue Image, PRO/Zella, BMI/Undiscs) HL/WBM
6 SOCK IT 2 ME/THE RAIN (SUPA DUBA FLY) (Mass Confusion, ASCAP/Virginia Beach, ASCAP/Nickel Shoe, BMI/Wadud, BMI/Warner-Tamerlane, BMI/Trantrums, BMI/Janice Combs, BMI/EMI April, ASCAP) HL/WBM
56 SO FLY (M Double, BMI)
26 SO GOOD (Davine, BMI/MQ, BMI/Careers-BMG, BMI/Ramecca, BMI) HL
50 SO LONG (WELL, WELL, WELL) (K Jack Top Ten, ASCAP/Baxter, ASCAP/Blue Error Soul, ASCAP)
1 A SONG FOR MAMA (Sony/ATV Songs, BMI/ECAF, BMI) WBM
62 SUNSHINE (Li Lu Lu, BMI/EMI Blackwood, BMI/Essential Vibe, BMI/Janice Combs, BMI/Bobby Robinson, BMI/Flyte Tyme, ASCAP/EMI April, ASCAP) HL
49 SWING MY WAY (Horrible, ASCAP) HL
68 THA HOP (DutchMastaz, SESAC)
15 THEY LIKE IT SLOW (John Doe, BMI/Baby Boy, BMI/G.I., BMI)
9 TOGETHER AGAIN (Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP) HL/WBM
74 TOO GONE, TOO LONG (Realsongs, ASCAP) WBM
92 TRUE TO MYSELF (India B., BMI/Putty Tat, BMI/Demontes, BMI/Paradise Forever, BMI/Songs Of PolyGram Int'l, BMI)
23 TUCK ME IN (Philetto, BMI)
64 UP & DOWN (Frabens, ASCAP/B.K.L., BMI/Warner Chappell, BMI/Sadiya's, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Slim U Well, ASCAP/Jelly's Jams, ASCAP) HL/WBM
42 UP JUMPS DA BOOGIE (Rodsons, ASCAP) WBM
93 THE WAY THAT YOU TALK (So So Def, ASCAP/EMI April, ASCAP/Them Damn Twins, ASCAP/Air Control, ASCAP/Thrown' Tantrums, ASCAP) HL
94 WE CAN GET DOWN (Alley Gaddy, BMI/M Double, BMI/Spin, ASCAP)
80 WE GETZ DOWN (Ramp, BMI/Donril, ASCAP/Zomba, ASCAP/Air Seeing Eye, BMI/Polygram International, BMI/Cameo-Five, BMI)
3 WE'RE NOT MAKING LOVE NO MORE (Sony/ATV Songs, BMI/ECAF, BMI/Fox Film, BMI) HL/WBM
8 WHAT ABOUT US (Virginia Beach, ASCAP/Mass Confusion, ASCAP/Warner Chappell, ASCAP) WBM
69 WHAT I NEED (Mackworld, ASCAP)
87 YEAH! YEAH! YEAH! (EMI Blackwood, BMI/Rodney Jerkins, BMI)
35 YOU KNOW MY STEEZ (EMI April, ASCAP/Kid, ASCAP/Gifted Pearl, ASCAP) HL
4 YOU MAKE ME WANNA... (EMI April, ASCAP/So So Def, ASCAP/Slack A.D., ASCAP/UR IV, ASCAP/BMG/Songs, ASCAP) HL
38 YOUNG, SAD AND BLUE (Melody Myriad, ASCAP/Hot Sauce, ASCAP/Beanie Tribe, ASCAP)
25 YOU SHOULD BE MINE (DON'T WASTE YOUR TIME) (EMI April, ASCAP/O/B/O itself, ASCAP/Justin Combs, ASCAP/Ausar, BMI/Mason Betha, ASCAP/MCA, BMI/The Price Is Right, BMI/Dynatone, BMI) HL

Clubland Clouded By Lack Of Cohesiveness

"At the end of the day everything we need already exists. How sad that we don't see it."

Robert Miles

SOMETIMES, things just don't go as planned.

At this time last year, we were standing at a threshold of hope and immeasurable possibilities. The dance music revolution was about to explode, ushering in an era wherein the rest of the world would finally have to march to our distinctive beat and cough up a little long-overdue respect.

But something went terribly wrong in 1997. To quote Club 69 diva Kim Cooper, the drama starts *here*.

Instead of closing ranks, forging forward in unity, we pointed our guns at one another and began firing. All hell broke loose as clubland's slow and precarious rise to the top of the pop heap was rocked by competitive back-biting, Judas-like defections, and acts of gluttony that played into almost every negative stereotype that's ever been coined about our community.

First there was the attack of the sound-alike Euro-NRG acts. The pop crossover of Le Click, Aqua, and Real McCoy has triggered a major-label



Forever Diva. Big Beat/Atlantic artist Robin S. ended a lengthy dancefloor silence with "From Now On," a sterling collection on which she broadened the pop/house sound of her 1994 hit "Show Me Love" with elements of classic funk and gospel. New tracks, like the No. 1 club smash "It Must Be Love," showed Robin flexing a wider and notably more soulful range. "I feel as if I'm soaring on these songs," she says with pride. "I feel as if I've been liberated... freed to finally properly fly as an artist."

signing spree of acts that not even the sharpest dance ear could tell apart. And forget about the rash of records copying the new age piano hook of Robert Miles' "Children." Truly maddening.

Then there's the ongoing assault of "super-duper-mega-massive" compilations, most of which slap five non-hits (or, even worse, five faceless hi-NRG covers of familiar pop ballads and alterna-rock ditties) next to the same six actual dance hits. Yeah, there have been a few legitimate multi-act releases. But three or four solid sets out of 47 (which is the actual number of "hits" compilations currently getting moldy



by Larry Flick

1997 ★ IN ★ REVIEW

THE TOP STORIES

- The National Academy Of Recording Arts And Sciences Recognizes Dance Music With A Category.
- Electronica Acts Prodigy, BT Grab Mainstream Attention.
- Veteran Diva Ultra Naté Roars Back Into Club Prominence With "Free."
- Super-Hits Compilations Dominate The Dance Album Market.

in retail racks) does not make for a healthy trend. Talk about killing the golden goose.

Finally, there's the electronica movement, which has sadly doubled as a Titanic-like ship carrying countless citizens out of clubland into the realm of rock'n'roll. To be fair, it's absolutely impossible to not get a little tipsy from the ardent, if temporary praise of superstars like David Bowie and U2. But don't forget to water the flowers in your own garden, kids. Once they've moved on, you may be left with nothing but weeds.

What happened? Was the small taste of success dance music enjoyed in 1996 so delicious that ruthless addiction took hold? Possibly. But I'm sad to say that I see a larger fundamental problem.

Simply put, too many people in dance music clearly do not want to be in dance music. They want to be almost anywhere else—until the bottom drops out of their career, that is. Then it's time for a "homecoming."

Think about it. When was the last time you heard about a hip-hop or rock artist say, "But what I *really* want to do is..."? Dance artists want to get out, like they're trapped in a ghetto. Too bad they don't realize something that folks in hip-hop, in particular, figured out a long time ago. Banding together, taking pride in your strengths, and working toward a common goal (even if that goal is a fierce financial payday) will elevate you out of that so-called ghetto.

Can clubland do that? In theory, without a doubt. But in cold, hard reality, there's currently far too much room for skepticism—unless you are fanciful enough to seriously envision a posse of dance luminaries and newcomers curbing their tender egos enough to do a communal project like Puff Daddy & the Family's "No Way Out." We truly want to believe it's possible, but we don't right now.

BUT ALL is not lost. It never really is. All you need to do is believe in the actual music, as Pollyanna-esque as that sounds. When all is said and done,

there were enough reasons to wake up each day in 1997 and proudly pledge allegiance to the flag of clubland. As we count the blessings of dance music this year, we're most grateful...

...to Ultra Naté, for reminding the world that house music can be intelligent, emotionally stirring, and fun to twirl to. She ended a lengthy absence from public view this year with the glorious, universally worshipped Strictly Rhythm single "Free." If there was a downside to this record, it was the fact that its U.K. and European pop success didn't fully spread to the States, where it only bubbled at top 40 radio. Still, that was enough to win Miss Ultra our vote for dance hero of '97.

...to old-school divas Vicki Sue Robinson and France Joli for proving their creative vitality. Both left the safety of the oldies circuit behind to release delicious new singles—"House Of Love" on Pagoda Records and "Breakaway" on Popular, respectively. It was a brave move that is paying off big time. If only a few of their time-locked cronies would follow their lead.

...to upstart belter Suzanne Palmer and 3rd Party front woman Maria Christensen for giving jaded punters a reason to be optimistic. At this point, folks have only experienced Palmer's starting, Chaka Khan-like pipes on projects by Club 69 and the Absolute. The coming year will show this engaging ingénue finally stepping toward solo stardom in her own right. Meanwhile, the deceptively diminutive Christensen wowed popheads this year by unleashing her soulful yet glass-shattering voice on the DV8/A&M hits "Can U Feel It" and "Love Is Alive." Now that she's placed the fab "Just A Little Bit Of Love" on Celine Dion's new "Let's Talk About Love" set, the world will soon learn that she's one heck of a savvy tunesmith, too.

...to the rare few men who rose above the bustle of divas to grab some attention. Turntables would be sorely lacking without the macho swagger of Byron Stingily, Michael Procter, and Jay Williams. Now if only Michael Watford could land a major deal.

...to superstars Toni Braxton,



Cheeky Reverence. Rollo accomplished the near-impossible task of transferring his success as a remixer into attention for his band, Faithless. The group spent the better part of the year touring in support of its debut disc, "Reverence," a Cheeky/Arista collection that spawned the international smash "Insomnia." "It's been a fab time," he says. "We're all friends who've grown up together. When things get tense, we just go out and have a game of football and work out that stress. It's great fun."

Janet Jackson, and Mariah Carey for continuing to actively inject dance music into their repertoire beyond merely remixing singles. We pray that their sincere passion for club grooves will be contagious.

...to WKTU New York for bringing the live dance music experience to a lofty new level with lavish, multi-act events like Three Divas on Broadway and Beatstock. Anyone who still says the genre doesn't translate well onstage obviously missed these shows—and the thousands of delighted punters who made 'em extra special.

...to Maurice Bernstein and the Giant Steps/Groove Academy posse for remaining the ultimate playground for itchy DJs, musicians, and singers interested in broadening their scope with a little classic funk and jazz spice. We doubt that anyone else could have more lovingly nurtured and encouraged Masters At Work housemeisters "Little" Louie Vega and Kenny "Dope" Gonzalez to deliver the stunning self-titled Nuyorican Soul album (with an essential round of applause to Nervous' Michael Weiss for giving Vega and Gonzalez an initial forum for the act during its incubation period).

...to the labels Strictly Rhythm, Nervous, Ultra, Logic, Arista, King Street, deConstruction, Epic, Pagan, frr/London, City of Angels, Ninja Tunes, Perfecto, and Tribal America for keeping it real and continually shouldering against the accepted parameters of the dance genre.

...to production renegades the Fitch Brothers, Jonathan Peters, Tyler Stone, Tim Gant, Prince Quick Mix, David Holmes, Danny Rampling, and Victor Calderone for keeping the underground vibrant with an endless string of dubs and remixes. We can think of a few complacent studio mainstays who should be getting mighty nervous.

...to hard-working studio vets Maurice Joshua, Eric "E-Snoove"

(Continued on page 41)

Billboard Dance Breakouts

DECEMBER 27, 1997
CLUB PLAY

1. SANDMAN THE BLUEBOY PLAYLAND
2. ELEMENTS DANNY TENAGLIA TWISTED
3. I CAN'T TAKE THE HEARTBREAK KILLER BUNNIES UNIVERSAL
4. CRO-MAGNON (WHAT ABOUT OUR LOVE) CONSPIRATED MONKEYS SUBTERRANAL
5. L.O.V.E. POSITIVELY LOVE MIARI AUREUS

MAXI-SINGLES SALES

1. KEEP THE FIRE BURNIN' FUTURE BREEZE ULTRA
2. CRO-MAGNON (WHAT ABOUT OUR LOVE) CONSPIRATED MONKEYS SUBTERRANAL
3. THE FUNK PHENOMENA ARMAND VAN HELDEN HENRY STREET
4. SPACE CADILLAC CYCLOPS 4000 ARA SIRMENELIK RAWKUS
5. THA HOP KINSU BLUNT

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



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CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
*** No. 1 ***					
1	3	7	7	NEVER GONNA FALL ARISTA PROMO 1 week at No. 1	LISA STANSFIELD
2	2	5	8	MUCH BETTER TWISTED 55333/MCA	CLUB 69 FEATURING SUZANNE PALMER
3	4	6	10	BEAT ME HARDER EMPIRE STATE/EIGHTBALL 54216/LIGHTYEAR	VICTOR CALDERONE
4	6	9	8	CATCH PULSE-8 PROMO/POPULAR	SUNSCREAM
5	7	8	8	LOVE, PEACE AND GREASE PERFECTO/KINETIC 43956/REPRISE	BT
6	8	10	6	GOT 'TIL IT'S GONE VIRGIN PROMO ◆ JANET (FEATURING Q-TIP AND JONI MITCHELL)	
7	13	21	5	PERFECT LOVE TWISTED 55404/MCA	HOUSE OF PRINCE FEATURING OEZLEM
8	16	23	5	KISS YOU ALL OVER ARISTA 13438	NO MERCY
9	12	16	6	ONE GOOD REASON MAXI 2060	SOUL STATION
10	9	3	9	DRAMA TWISTED 55403/MCA	CLUB 69 FEATURING KIM COOPER
11	14	18	7	DAY BY DAY LOGIC 52033	◆ REGINA
12	5	4	10	TO BE IN LOVE MAW 021/STRICTLY RHYTHM	MAW
13	1	2	9	CHELSEA PRESS 2 JELLYBEAN 2529	DAT OVEN
14	20	28	4	CIRCLES KING STREET 1070	◆ KIMARA LOVELACE
15	10	11	9	GET READY TO BOUNCE EDEL AMERICA 3722	◆ BROOKLYN BOUNCE
16	22	30	4	SPICE UP YOUR LIFE VIRGIN 38620	◆ SPICE GIRLS
17	11	1	12	ECUADOR ULTRA/FFRR 006/ISLAND	◆ SASH!
18	17	19	7	THE RIGHT WAY HEVI FLOE IMPORT	ERIC GADD
19	23	34	4	SHOE WAS ON THE OTHER FOOT MCA PROMO	PATTI LABELLE
20	25	37	4	SOMETHING TO BELIEVE IN ATLANTIC 84055	◆ LINDA EDER
21	19	22	6	SING A SONG NERVOUS 20283	◆ BYRON STINGILY
*** Power Pick ***					
22	34	—	2	REASONS FOR LIVING ATLANTIC 84054	DUNCAN SHEIK
23	43	—	2	BENEDICTUS GROOVILICIOUS 039/STRICTLY RHYTHM	BRAINBUG
24	33	36	5	RISE H.O.L.A. 341031	◆ VERONICA
25	37	45	3	LAND OF ECSTASY SQUEAKY CLEAN 536539	PILGRIMAGE
26	21	17	12	CLOSER THAN CLOSE BIGBANG IMPORT	ROSIE GAINES
27	28	32	6	WHAT WOULD WE DO '97 AFRO WAX 003	D.S.K.
28	35	41	4	IT'S MY LIFE SPORE IMPORT	GIGABYTE
29	38	46	3	SKY'S THE LIMIT EIGHTBALL 54218/LIGHTYEAR	MACK VIBE FEATURING JACQUELINE
30	42	47	3	ROCK THE FUNKY BEAT WARNER BROS. 43957	◆ NATURAL BORN CHILLERS
31	27	20	9	SUNSTROKE EDEL AMERICA 9139	◆ CHICANE
32	30	35	5	WANNA B LIKE A MAN VU 38615/VIRGIN	◆ SIMONE JAY
33	15	12	11	TURN ME OUT (TURN TO SUGAR) STRICTLY RHYTHM 12521	PRAXIS FEATURING KATHY BROWN
34	44	—	2	IT'S RAINING MEN...THE SEQUEL LOGIC 52864	◆ MARTHA WASH FEATURING RUPAUL
35	29	25	9	CLAP YOUR HANDS FFRR/LONDON 570037/ISLAND	LIL LOUIS & THE PARTY
36	18	13	12	DEEP DAY MAXI 2061	KATRINA VAUGHN
37	47	—	2	GUNMAN KINETIC 43966/REPRISE	187 LOCKDOWN
38	31	26	10	THEME FROM THE VALLEY OF THE DOLLS WARNER BROS. 43952	K.D. LANG
39	40	43	4	DANCE (DO THAT THING) STRICTLY RHYTHM 12523	BLACK MAGIC
*** Hot Shot Debut ***					
40	NEW ▶	1	1	YOU ONLY HAVE TO SAY YOU LOVE ME ARIOLA DANCE 53603/BMG	HANNAH JONES
41	49	—	2	GET MOVIN' MAW 017/STRICTLY RHYTHM	BLUE TRAIN
42	24	24	11	WORDS THAT YOU SAY STRICTLY RHYTHM 12517	WHITEBIRD FEATURING VERONICA BROWN
43	NEW ▶	1	1	TAKE ME UP (GOTTA GET UP) UNDERGROUND CONSTRUCTION 275	RALPHI ROSARIO FEAT. DONNA BLAKELY
44	NEW ▶	1	1	TOGETHER AGAIN VIRGIN 38623	◆ JANET
45	48	48	3	YOU ARE MY FRIEND JELLYBEAN 2535	INSTINCT
46	32	27	9	I BELIEVE VELOCITY 61007	PRO TOOLZ FEATURING ALTHEA MCQUEEN
47	26	14	11	AIN'T NO NEED TO HIDE CHAMPION 331	SANDY B
48	NEW ▶	1	1	VOO-DOO BELIEVE? INTERHIT 54014/PRIORITY	◆ DATURA
49	NEW ▶	1	1	EVERYTIME HOOJ CHOONS PROMO/POPULAR	LUSTRAL
50	41	40	5	THA WILDSTYLE INTERHIT 54015/PRIORITY	◆ DJ SUPREME

MAXI-SINGLES SALES

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1/Hot Shot Debut ***					
1	NEW ▶	1	1	ROXANNE '97 - PUFF DADDY REMIX (M) (T) (X) A&M 582449	1 week at No. 1 ◆ STING & THE POLICE
2	1	—	2	TOGETHER AGAIN (T) (X) VIRGIN 38623	◆ JANET
3	2	1	3	IT'S ALL ABOUT THE BENJAMINS/BEEN AROUND THE WORLD (T) (X) BAD BOY 79126/ARISTA	◆ PUFF DADDY & THE FAMILY
4	3	—	2	GOING BACK TO CALI/SKY'S THE LIMIT (T) (X) BAD BOY 79120/ARISTA	◆ THE NOTORIOUS B.I.G. (FEAT. 112)
5	NEW ▶	1	1	4, 3, 2, 1 (T) DEF JAM 568321/MERCURY	LL COOL J FEAT. METHOD MAN, REDMAN, DMX, CANIBUS AND MASTER P
6	RE-ENTRY	2	2	LUZ CLARITA (X) UNIVERSAL LATINO 40046	LUZ CLARITA
*** Greatest Gainer ***					
7	20	8	12	ONE MORE NIGHT (T) (X) TOMMY BOY 786	AMBER
8	5	4	11	SOCK IT 2 ME/THE RAIN (SUPA DUBA FLY) (M) (T) EASTWEST 6391/VEEG	◆ MISSY "MISDEMEANOR" ELLIOTT FEAT. DA BRAT
9	8	2	4	YOU KNOW MY STEEZ (T) NOO TRYBE 38624/VIRGIN	◆ GANG STARR
10	6	6	6	IT'S RAINING MEN...THE SEQUEL (T) (X) LOGIC 52864	◆ MARTHA WASH FEATURING RUPAUL
11	7	3	6	WHAT ABOUT US (T) (X) LAFACE 24273/ARISTA	◆ TOTAL
12	10	12	8	EVERYTHING (T) (X) MCA 55354	◆ MARY J. BLIGE
13	13	14	5	NO, NO, NO (T) (X) COLUMBIA 78687	◆ DESTINY'S CHILD
14	14	22	26	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381	◆ DEBORAH COX
15	9	10	3	I WONDER IF HEAVEN GOT A GHETTO (T) AMARU 42500/JIVE	◆ 2PAC
16	11	7	6	BREAKING ALL THE RULES (T) (X) GEFEN 22304	◆ SHE MOVES
17	24	17	22	YOU'RE NOT ALONE (T) (X) RCA 64904	◆ OLIVE
18	4	5	29	FREE (T) (X) STRICTLY RHYTHM 12528	◆ ULTRA NATE
19	16	16	9	I'M NOT A PLAYER (T) LOUD 64909/RCA	◆ BIG PUNISHER
20	17	47	4	BENEDICTUS (T) (X) GROOVILICIOUS 039/STRICTLY RHYTHM	BRAINBUG
21	32	21	9	I'M AFRAID OF AMERICANS (T) (X) VIRGIN 38618	◆ DAVID BOWIE
22	27	18	27	SPIN SPIN SUGAR (T) (X) CLEAN UP/VIRGIN UNDERGROUND 38590/VIRGIN	◆ SNEAKER PIMPS
23	12	13	14	OFF THE BOOKS (T) (X) VIOLATOR 1646/RELATIVITY	THE BEATNUTS FEAT. BIG PUNISHER & CUBAN LINK
24	21	19	3	SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.	◆ PRODIGY
25	45	15	13	YOU MAKE ME WANNA... (T) (X) LAFACE 24269/ARISTA	◆ USHER
26	28	25	5	MAGIC ORGASM (T) (X) TWISTED 55370/MCA	HOUSE HEROES
27	25	9	3	PLEASE (X) ISLAND 572195	◆ U2
28	34	—	2	ROCK THE FUNKY BEAT (T) (X) WARNER BROS. 43957	◆ NATURAL BORN CHILLERS
29	RE-ENTRY	28	28	I'LL BE MISSING YOU (M) (T) (X) BAD BOY 79097/ARISTA	◆ PUFF DADDY & FAITH EVANS (FEAT. 112)
30	39	—	7	AIN'T NO NEED TO HIDE (T) (X) CHAMPION 331	SANDY B
31	22	20	16	HONEY (M) (T) (X) COLUMBIA 78665	◆ MARIAH CAREY
32	NEW ▶	1	1	SANDMAN (T) PLAYLAND 53294/PRIORITY	THE BLUEBOY
33	15	30	9	MUCH BETTER (T) (X) TWISTED 55333/MCA	CLUB 69 FEATURING SUZANNE PALMER
34	19	11	7	ALL CRIED OUT (T) (X) TRACK MASTERS/GRAVE 78736/EPIC	◆ ALLURE FEATURING 112
35	43	46	3	BELO HORIZONTI (T) (X) VIRGIN UNDERGROUND 38622/VIRGIN	◆ THE HEARTISTS
36	RE-ENTRY	6	6	KISS YOU ALL OVER (T) (X) ARISTA 13438	NO MERCY
37	48	—	10	CHOOZE ONE (T) AV8 30	CROOKLYN CLAN
38	18	28	3	SAMBA DE JANEIRO (T) (X) TOMMY BOY 417	FELIZIA
39	NEW ▶	1	1	IT'S OVER (IT'S UNDER) (T) (X) REFUGE/TWISTED 55412/MCA	DOLLSHEAD
40	NEW ▶	1	1	THIS IS HOW MY DRUMMER DRUMS (T) (X) FFRR/LONDON 570067/ISLAND	DJ ICEY
41	36	—	2	TUBTHUMPING (T) REPUBLIC 56157/UNIVERSAL	◆ CHUMBAWAMBA
42	50	23	7	SOMEWHERE/A RED LETTER DAY (T) (X) ATLANTIC 84033/AG	◆ PET SHOP BOYS
43	26	36	6	SPICE UP YOUR LIFE (T) VIRGIN 38620	◆ SPICE GIRLS
44	RE-ENTRY	2	2	DIGITAL (T) (X) FFRR/LONDON 570057/ISLAND	GOLDIE FEATURING KRS ONE
45	30	37	9	PHENOMENON (T) DEF JAM 568081/MERCURY	◆ LL COOL J
46	RE-ENTRY	19	19	MO MONEY MO PROBLEMS (T) (X) BAD BOY 79109/ARISTA	◆ THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE)
47	42	—	5	SHOW ME LOVE (T) (X) RCA 64969	◆ ROBYN
48	31	—	2	LAND OF ECSTASY (T) (X) SQUEAKY CLEAN 536539	PILGRIMAGE
49	40	45	14	DON'T GO (T) (X) LOGIC 64974/RCA	LE CLICK FEATURING KAYO
50	35	29	6	RUN TO YOU (T) (X) EIGHTBALL 54217/LIGHTYEAR	JOI CARDWELL

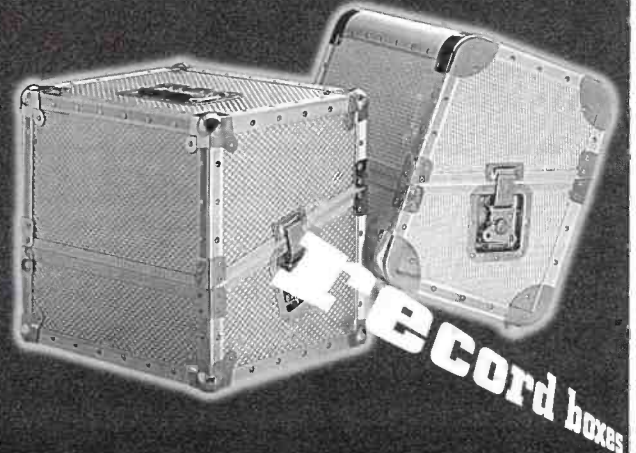
○ Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. Greatest Gainer on Maxi-Singles Sales is awarded for the largest sales increase among singles anywhere in the top 50. ◆ Videoclip availability.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



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DANCE TRAX

(Continued from page 39)

Miller, Roger Sanchez, Tommy Musto, Eric Kupper, Frankie Knuckles, Paul Oakenfold, Love To Infinity, and Laurent Garnier for making it look easy when we know darn well it certainly isn't.

... to Steve "Silk" Hurley for proving that you *can* go home again. After a brief foray into the R&B realm, his comeback anthem, "The Word Is Love," with newcomer Sharon Pass, is about as good as house music can get. Speaking of going home, who



Electronica Idol. Brian "BT"

Transeau was among the artists who put a marketable face on the electronica movement. In addition to releasing his second Kinetic/Reprise/Perfecto album, "ESCM," he has maintained a high profile by contributing material to the soundtracks for "The Jackal" and "Starship Troopers." "I take great pride in being part of such a massive movement," he says. "We're only at the beginning. Electronic music is infiltrating every kind of music imaginable, and it will continue to do so."

didn't love Jesse Saunders for kicking the world in the ass with his "Chicago House Reunion" album and tour, which provided a much-needed history lesson for kids who are just joining the party?

... to DJ Soul Slinger and his compatriots at Liquid Sky Music for giving electronic music a spiritual texture and an adventurous, almost childlike energy. If the subgenre had more of both, it truly would become the "next big thing" that the industry at large so desperately craves. Honorable props to **Death In Vegas** heartthrob **Richard Fearless** and **Tranquility Bass** maestro **Mike Kandel** for going against the electronic grain with rambunctious, wholly accessible results.

... to **Tony Moran** for sheer volume of top-notch material. Fully emancipated from his limiting early days as a freestyle producer, he's joined **David Morales**, **Todd Terry**, and **Soul Solution's Bobby Guy** and **Ernie Lake** as one of the scant few dance producers able to credibly hang in both underground and mainstream sectors.

Among Moran's shining moments of '97 was successfully challenging daunting soul figures **Luther Vandross** and **Patti LaBelle** to dig deeper when they re-cut their vocals on the remixes of their respective singles "Love Don't Love You Anymore" on Epic and "Shoe Was On The Other Foot" on MCA. In the end, Moran not only blew fresh air into questionable, dated songs, he also inspired Vandross and LaBelle to perform with a balls-to-the-wall energy

that neither has displayed in recent years. Given such tracks, it's easy to climb out on a limb and predict Moran's future as a producer of multi-platinum proportions.

THE ULTIMATE clubland blessing of 1997 could wind up being its most humiliating curse—the establishment of a Grammy category honoring dance music recordings and remixes by the National Academy of Recording Arts and Sciences (NARAS).

After countless others have tried and failed over the past 10 years, **Ellyn Harris** and the Committee for the Advancement of Dance Music (CADM) hit a home run, earning our community a prestigious spot at the music industry's equivalent to the grown-ups' table at Thanksgiving. Their hard work and dedication to the cause was endlessly inspiring.

But when it came time to submit recordings and remixes for award consideration, the response from labels, artists, and remixers left a lot to be desired. The number of bellyachers crying discrimination over the past 10 years was easily in the thousands, while the number of actual applicants for dance recording of the year was under 200 (half of which were disqualified as not being music recorded specifically for the club medium), with even fewer dance-oriented submissions in the remixer category. Members of CADM and NARAS claim to be pleased with the response, but I have not encour-

tered an insider who was not mildly horrified and a little embarrassed.

The message is clear. A golden path to the future is ours—if we as commu-

nity are proud enough to stand up and be counted and willing to exert a little energy. Are we? If only I knew the answer.

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Thanks Mostly To Heavy Hitters, '97 May End With Sales On The Upswing

AFTER BOTTOMING out for two straight years, country music sales appeared to be rebounding in the fourth quarter and—although all figures for the year are not in—appeared to be headed to a better year than 1996.

Buoyed especially by **Garth Brooks'** long-awaited "Sevens" album, **Shania Twain's** follow-up to her 10-times platinum last outing, and **LeAnn Rimes'** remarkable retail longevity, the country music marketplace is cautiously optimistic. Industry leaders here say a 2.5%-3%

1997★IN★REVIEW



by Chett Flippo

try Assn. of America, country music was a \$500 million industry in 1989. It jumped to \$2 billion each year for the years 1992-1995 and slipped to \$1.75 billion in 1996. Industry heads here predict that 1997 will see an increase to about \$1.8 billion.

In one note of caution, industry leaders point out that, increasingly, the majority of big-selling country product is sold by fewer artists. Billboard's Top Country Albums chart (see box), for example, shows that only six artists had No. 1 country albums this year. In 1994, the top 10 albums amounted to 19% of total country sales. This year, the top 10 account for 27% of total country sales.

TOUR DOLLARS are down for 1997, but the figures actually show an encouraging trend. According to Amusement Business, total gross revenue for country shows in 1997 was \$122,315,887, down 23.5% from 1996.

But the 1997 figure reflects far fewer shows—775, as opposed to 1,032 in 1996. Why is that good news? It reflects the trend in touring to reduce market saturation; the genre had reached near-saturation levels in 1996. Other trends in touring include packaging artists and co-headlining big artists; for example, **Reba McEntire** and **Brooks & Dunn** toured together this year, as did **Vince Gill** and **Bryan White** and **Alan Jackson** and **LeAnn Rimes**.

Smart bookings also reflect a change in touring: **George Strait** played just eight dates in 1997 but led all artists in average gross per show. Strait averaged \$648,000 per show by playing a festival and big outdoor dates. The Brooks & Dunn/McEntire package averaged \$484,000 per show. Overall, average country gross was \$157,000.

As with album sales, a few big artists accounted for the lion's share of tour money. The top acts continue to be Brooks, McEntire, Brooks & Dunn, Jackson, Gill, and Strait.

The packaging trend appears to be escalating in 1998: Strait will headline a stadium tour that will include **Faith Hill**, **Tim McGraw**, and **John Michael Montgomery**.

Brooks' tour figures continue to stagger the imagination. In 1997, he played 114 shows in 30 cities—each show a sellout—and drew 1,562,107



Strait Across The Board. Among the honors the veteran musician George Strait accrued in 1997 were male vocalist of the year and album of the year honors from both the Country Music Assn. (CMA) and the Academy of Country Music. Strait is pictured displaying his CMA Awards.

fans. The latter figure does not include his concert in New York's Central Park, crowd estimates for which ranged from 250,000 to 1.1 million.

ARTISTS: This will end up as the year that **Garth Brooks** returned to reclaim his crown as the king of country music, but the industry should be thanking little **LeAnn Rimes** for carrying the load. She single-handedly sold 6.3 million albums this year, according to SoundScan, and—despite the growing danger of overexposure—carried the country flag in public all year. Then, when country radio spurned her remake of "You Light Up My Life" and rejected her version of "How Do I Live" in favor of **Trisha Yearwood's**, Rimes took both to AC and cleaned house there.

But there is no denying Brooks' triumphant return to the marketplace and his significant impact. His figure of 1.5 million copies of "Sevens" sold in its first two weeks is an all-time record, and, more important, it served notice that country music need take a back seat to no one.

He was also a constant news item,

THE CHART TOPPERS



LeANN RIMES



TIM MCGRAW

Following is a chronological list of albums that were No. 1 on the Top Country Albums chart for calendar year 1997. The figures in parentheses represent the number of weeks the title spent at No. 1 during this period. Albums that debuted at No. 1 this year are shown in boldface. (Note: "Blue" by LeAnn Rimes spent 19 weeks at No. 1 in 1996.)

- "Blue," LeAnn Rimes, Curb (9).
- "Unchained Melody," LeAnn Rimes, Curb (10).
- "Carrying Your Love With Me," George Strait, MCA Nashville (6).
- "Everywhere," Tim McGraw, Curb (11).
- "(Songbook) A Collection Of Hits," Trisha Yearwood, MCA Nashville (2).
- "You Light Up My Life—Inspirational Songs," LeAnn Rimes, Curb (8).
- "Come On Over," Shania Twain, Mercury (3).
- "Sevens," Garth Brooks, Capitol (3).

THE TOP STORIES

- Garth Brooks Withholds Album "Sevens."
- Garth Brooks Plays New York's Central Park, Broadcast On HBO.
- Garth Brooks' Label, Capitol Nashville, Undergoes Shake-Up.
- Garth Brooks Releases "Sevens."
- Shania Twain Returns With "Come On Over" Album.
- CMT And TNN Sold To CBS.
- LeAnn Rimes Continues Market Domination.
- DreamWorks And Disney Come To Town.

rise has been consistent through the fourth quarter.

If the Christmas shopping rush bears out the hopes of retailers and record labels, country may rise above 1996's total country sales of 67 million units. As of Dec. 10, total country sales were at 59 million units for 1997, according to SoundScan. So, a lot of fingers are crossed.

According to the Recording Indus-

whether it was his turbulent battles with EMI and Capitol Nashville, his winning the Country Music Assn. (CMA) entertainer of the year award in absentia, his withholding "Sevens" from release, or his Central Park show and its HBO broadcast, both of which focused world attention on Brooks and on country music.

Retired label head **Jimmy Bowen** got into the act with a critical account of his battles with Brooks in his memoir "Rough Mix."

Established artists continued to expand their careers. The wily old veteran **George Strait** continued to sell tickets and albums and gather awards. Yearwood finally got a No. 1 album with "(Songbook) A Collection Of Hits," and her intensive international touring paid off with gold albums in Australia and Taiwan (for sales of 35,000 and 25,000 units, respectively).

Unclassifiable artist **Delbert McClinton** finally declared for country and is a critical success, managing to sell the most records of his career along the way.

A few newer artists are flourish-

ing. **Deana Carter** and **Trace Adkins** firmly established themselves as major artists in the past year. **Bryan White**, **Mindy McCready**, **Paul Brandt**, and **Kevin Sharp** showed continuing signs of longevity. New artist **Michael Peterson** scored a No. 1 with only his second single. New artist **Lee Ann Womack** thrilled devotees of traditional country with her debut album and especially the hit single "The Fool." **Lila McCann**, age 15, made inroads with two solid singles. Two sets of twins—the **Lynns** and the **Kinleys**—turned heads and delivered solid music.

In a curious dance, labels continued to drop acts that they thought weren't working and sign new ones that they hope will. Some industry executives fear that the vaunted country tradition of developing acts for the decades is eroding in favor of a quick-success, show-me-the-money mentality.

Established star **Randy Travis** removed himself from Warner Bros. and became the first signing with

(Continued on page 45)



A Command Performance. Country music fans President and Mrs. Clinton and Vice President and Mrs. Gore dropped in on Kim Richey when she performed at Birchmere in Alexandria, Va. Richey had earlier played a reception at the vice president's residence. Says Richey, "It was a night to remember." Shown, from left, are President Clinton, Richey, and Vice President Gore.



Is She Happy? When Deana Carter won the single of the year award for "Strawberry Wine" at the Country Music Assn. Awards Show Sept. 24, she couldn't help but show award presenter Ricky Skaggs her appreciation.

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Billboard TOP COUNTRY ALBUMS

DECEMBER 27, 1997

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				*** No. 1 ***		
1	1	1	3	GARTH BROOKS	SEVENS	1
				*** GREATEST GAINER ***		
2	2	2	14	LEANN RIMES	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
3	3	3	6	SHANIA TWAIN	COME ON OVER	1
4	4	5	13	BROOKS & DUNN	THE GREATEST HITS COLLECTION	2
5	5	4	16	TRISHA YEARWOOD	(SONGBOOK) A COLLECTION OF HITS	1
6	6	6	28	TIM MCGRAW	EVERYWHERE	1
7	7	7	75	LEANN RIMES	BLUE	1
8	8	8	34	GEORGE STRAIT	CARRYING YOUR LOVE WITH ME	1
9	9	10	67	DEANA CARTER	DID I SHAVE MY LEGS FOR THIS?	2
10	10	9	9	JOHN MICHAEL MONTGOMERY	GREATEST HITS	5
11	11	11	16	MARTINA MCBRIDE	EVOLUTION	9
12	13	19	44	LEANN RIMES	UNCHAINED MELODY/THE EARLY YEARS	1
13	15	15	6	SAMMY KERSHAW	LABOR OF LOVE	12
14	12	13	8	TRACE ADKINS	BIG TIME	7
15	16	16	59	ALAN JACKSON	EVERYTHING I LOVE	1
16	21	24	4	JOHN DENVER	A CELEBRATION OF LIFE/THE LAST RECORDINGS	16
17	20	18	20	CLINT BLACK	'NOTHIN' BUT THE TAILLIGHTS	4
18	23	21	22	MICHAEL PETERSON	MICHAEL PETERSON	17
19	18	17	16	COLLIN RAYE	THE BEST OF COLLIN RAYE — DIRECT HITS	4
20	17	14	8	WYONNA	THE OTHER SIDE	5
21	19	20	11	PATTY LOVELESS	LONG STRETCH OF LONESOME	9
22	14	12	7	VARIOUS ARTISTS	A COUNTRY SUPERSTAR CHRISTMAS	12
23	22	22	12	BRYAN WHITE	THE RIGHT PLACE	7
24	28	38	6	VARIOUS ARTISTS	COUNTRY CARES FOR KIDS: A HOLIDAY ALBUM TO BENEFIT ST. JUDE CHILDREN'S RESEARCH HOSPITAL	24
25	27	27	19	JOHN DENVER	THE BEST OF JOHN DENVER LIVE	8
26	25	25	27	NEAL MCCOY	GREATEST HITS	5
27	29	28	26	LILA MCCANN	LILA	8
28	24	23	6	MINDY MCCREADY	IF I DON'T STAY THE NIGHT	12
29	26	26	7	NEAL MCCOY	BE GOOD AT IT	23
30	30	29	12	THE KINLEYS	JUST BETWEEN YOU AND ME	22
31	31	30	28	PAM TILLIS	GREATEST HITS	6
32	38	47	4	DWIGHT YOAKAM	COME ON CHRISTMAS	32
33	32	31	10	DELBERT MCCLINTON	ONE OF THE FORTUNATE FEW	15
34	35	40	58	REBA MCENTIRE	WHAT IF IT'S YOU	1
35	34	32	25	TOBY KEITH	DREAM WALKIN'	8
36	39	36	22	DIAMOND RIO	GREATEST HITS	8
37	33	33	36	CLAY WALKER	RUMOR HAS IT	4
38	37	35	77	TRACE ADKINS	DREAMIN' OUT LOUD	6

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
39	36	34	31	LEE ANN WOMACK	LEE ANN WOMACK	9
40	40	39	20	BLACKHAWK	LOVE & GRAVITY	8
41	41	42	64	CLINT BLACK	THE GREATEST HITS	2
42	43	45	5	SAWYER BROWN	HALLELUJAH HE IS BORN	42
43	46	41	8	ROY D. MERCER	HOW BIG A BOY ARE YA? VOLUME 3	38
44	45	46	36	ALABAMA	DANCIN' ON THE BOULEVARD	5
45	44	43	10	VARIOUS ARTISTS	AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSPEL	40
46	48	50	35	SAWYER BROWN	SIX DAYS ON THE ROAD	8
47	42	37	11	VARIOUS ARTISTS	STONE COUNTRY: COUNTRY ARTISTS PERFORM THE SONGS OF THE ROLLING STONES	22
48	49	51	18	LORRIE MORGAN	SHAKIN' THINGS UP	9
49	50	49	22	KENNY CHESNEY	I WILL STAND	10
50	52	52	48	BILL ENGVALL	HERE'S YOUR SIGN	5
51	47	44	12	MARK CHESNUTT	THANK GOD FOR BELIEVERS	25
52	55	54	32	ROY D. MERCER	HOW BIG A BOY ARE YA? VOLUME 1	52
53	53	55	26	LONESTAR	CRAZY NIGHTS	16
54	56	56	28	ROY D. MERCER	HOW BIG A BOY ARE YA? VOLUME 2	54
55	51	48	14	CHELY WRIGHT	LET ME IN	25
56	54	53	5	JOHN DENVER	THE ROCKY MOUNTAIN COLLECTION	52
57	59	61	86	GEORGE STRAIT	BLUE CLEAR SKY	1
				*** PACESETTER ***		
58	66	74	48	JEFF FOXWORTHY	CRANK IT UP — THE MUSIC ALBUM	3
59	57	57	85	MINDY MCCREADY	TEN THOUSAND ANGELS	5
60	67	—	2	WILLIE NELSON WITH BOBBIE NELSON	HILL COUNTRY CHRISTMAS	60
61	62	59	81	VINCE GILL	HIGH LONESOME SOUND	3
62	63	64	87	BROOKS & DUNN	BORDERLINE	1
63	61	63	90	BRYAN WHITE	BETWEEN NOW AND FOREVER	7
64	60	60	61	KEVIN SHARP	MEASURE OF A MAN	4
65	RE-ENTRY	15	15	VARIOUS ARTISTS	COWBOY UP — THE OFFICIAL PRCA RODEO ALBUM	44
66	58	58	21	SHERRIE AUSTIN	WORDS	41
67	70	68	38	ALISON KRAUSS & UNION STATION	SO LONG SO WRONG	4
68	68	65	36	WYONNA	COLLECTION	9
69	65	69	65	VARIOUS ARTISTS	THE BEST OF COUNTRY SING THE BEST OF DISNEY	17
70	64	62	68	TRAVIS TRITT	THE RESTLESS KIND	7
71	69	—	2	RAY STEVENS	CHRISTMAS THROUGH A DIFFERENT WINDOW	69
72	74	—	2	ANITA COCHRAN	BACK TO YOU	72
73	72	70	70	TY HERNDON	LIVING IN A MOMENT	6
74	RE-ENTRY	6	6	RICKY SKAGGS	BLUEGRASS RULES!	68
				*** HOT SHOT DEBUT ***		
75	NEW	1	1	ASLEEP AT THE WHEEL	MERRY TEXAS CHRISTMAS, Y'ALL	75

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

Billboard Top Country Catalog Albums

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

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
1	1	KENNY ROGERS	THE GIFT	16
2	2	JOHN DENVER & THE MUPPETS	A CHRISTMAS TOGETHER	16
3	3	VINCE GILL	LET THERE BE PEACE ON EARTH	58
4	4	ALAN JACKSON	THE GREATEST HITS COLLECTION	112
5	5	GARTH BROOKS	BEYOND THE SEASON	81
6	6	SHANIA TWAIN	THE WOMAN IN ME	149
7	8	JOHN DENVER	JOHN DENVER'S GREATEST HITS	9
8	7	REBA MCENTIRE	MERRY CHRISTMAS TO YOU	45
9	9	GARTH BROOKS	NO FENCES	350
10	10	GEORGE STRAIT	MERRY CHRISTMAS STRAIT TO YOU	46
11	11	JOHN BERRY	O HOLY NIGHT	20
12	14	JOHN DENVER	CHRISTMAS LIKE A LULLABY	4
13	18	GEORGE STRAIT	STRAIT OUT OF THE BOX	114

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
14	12	COLLIN RAYE	CHRISTMAS THE GIFT	13
15	16	PATSY CLINE	12 GREATEST HITS	560
16	13	ALABAMA	CHRISTMAS VOLUME II	13
17	17	JOHN DENVER	ROCKY MOUNTAIN CHRISTMAS	3
18	20	JOHN DENVER	JOHN DENVER'S GREATEST HITS, VOLUME 2	26
19	19	TIM MCGRAW	NOT A MOMENT TOO SOON	195
20	15	ALAN JACKSON	HONKY TONK CHRISTMAS	44
21	23	GARTH BROOKS	FRESH HORSES	108
22	21	ALABAMA	ALABAMA CHRISTMAS	56
23	24	GARTH BROOKS	GARTH BROOKS	350
24	—	GEORGE STRAIT	PURE COUNTRY (SOUNDTRACK)	273
25	—	KATHY MATTEA	GOOD NEWS	19

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

HEAVY HITTERS OF '97

(Continued from page 42)

the new DreamWorks Nashville label.

LABELS: Two stories dominated: Disney and DreamWorks finally came to town, and Capitol Nashville underwent a major shake-up.

At Capitol, it had long been known that **Garth Brooks** was unhappy with Capitol Nashville president/CEO **Scott Hendricks**, but he denied being responsible for GM **Pat Quigley** replacing Hendricks two days before Brooks announced the release of his album.

Hendricks was reportedly offered the presidency of a projected Virgin Nashville label. Also at Capitol, five of Hendricks' handpicked executives were put on paid leaves of absence until Jan. 5 with the understanding that they could have jobs at the projected Virgin label if it became a reality.

James Stroud left the helm at Giant Nashville Records to build DreamWorks Nashville, with **Randy Travis** as his flagship artist.

RCA Label Group senior VP/GM **Randy Goodman** left to become president of Lyric Street Records, the Disney-backed label. Former RCA artist **Lari White** was his first signing.

Replacing Stroud at Giant was former Epic senior VP **Doug Johnson**. **Butch Waugh** replaced Goodman at RCA. At Sony Music Nashville, **Allen Butler** was upped to president and promptly launched two more labels under the Sony umbrella. Lucky Dog Records will be home to such established acts as **Asleep At The Wheel**, and Monument will launch such new, edgy acts as **Dixie Chicks**.

Warner/Reprise Nashville formally made the Warner Bros. and Reprise labels separate and independent with the appointments of senior VP/GMs for both labels. Veteran executives **Bill Mayne** and **Bob Saporiti** will head up, respectively, Reprise and Warner.

Arista Nashville folded Career Records back into the parent company.

RADIO: Country radio continued to be the largest format, while the number of country stations was down slightly. According to Country Radio Broadcasters Inc. (CRB), the number of stations is at 2,490, down about 50 from last year. Given the increasing amount of consolidation in radio, the CRB says, that remains a healthy figure, especially since one in four stations in the U.S. is country. Total country listenership share remains at about 10.5%, according to the CRB.

THE BIG PICTURE: CMT and TNN are now part of CBS after Gaylord sold off those holdings. Both CMT and TNN have entered the Internet age in a big way via www.country.com. CMT especially was surprised to discover that fully 93% of respondents to its "CMT Request Line" program have sent their messages on the Internet rather than calling a 900 number.

IN MUSIC PUBLISHING NEWS, EMI Music Nashville was ranked by Billboard as country publisher of the
(Continued on next page)

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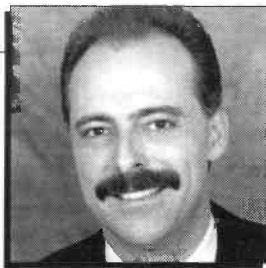


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COUNTRY CORNER



by Wade Jessen

IT'S A MARSHMALLOW WORLD: Even though it decreased 127 detections, **Garth Brooks'** "Long Neck Bottle" (Capitol) manages to lock up a second week atop Billboard's Hot Country Singles & Tracks, while Airpower honorees are by female acts, and the bottom half of the list is trimmed with Christmas songs. Brooks' swing title holds onto airplay at each of our 161 monitored stations and turns in 5,495 plays, while **Martina McBride's** "A Broken Wing" (RCA), the No. 2 title, lags by only 212 spins (3-2). Depending upon the outcome of the race between McBride's song and **Alan Jackson's** "Between The Devil And Me" (Arista/Nashville), which rises 4-3, one of those titles could become the latest example of songs that reach No. 1 without airplay support from the entire radio panel, a characteristic of our technology-based information that most Nashville promotion executives consider to be healthy for the format. Both Jackson and McBride show airplay at 160 stations, while **Shania Twain** leads the Airpower winners circle with "Don't Be Stupid (You Know I Love You)" (Mercury), which rises 20-18. Airplay leaders (more than 35 spins) are KEEY Minneapolis, KXKC Lafayette, La., WBCT Grand Rapids, Mich., and WYGY Cincinnati. **Lila McCann's** "I Wanna Fall In Love" (Asylum) increases 267 spins and accepts an Airpower trophy for 3,156 plays (22-19). Stations with that track in heavy rotation include WYAY Atlanta and WYCD Detroit. Meanwhile, **Lee Ann Womack's** "You've Got To Talk To Me" (Decca) reaches Airpower status with 3,131 plays and new airplay detected at four stations.

MERRY CHRISTMAS FROM DIXIE: **Alabama's** perennial Christmas favorite "Christmas In Dixie" (RCA) re-enters Hot Country Singles & Tracks at No. 65. That track was released to country radio in 1982 and was subsequently included on "Alabama Christmas," which opened on Top Country Albums during Thanksgiving week of '85. It isn't unusual for a classic title like "Christmas In Dixie" to appear on our airplay chart during the holidays—last year we saw a brief return of **Bobby Helms'** '50s fave "Jingle Bell Rock." However, the number of new Christmas packages from Music Row is light compared with the past few years, and programmers are apparently dipping into the classic closet more often this season: **Jeff Foxworthy's** "Redneck 12 Days Of Christmas" (Warner Bros.) returns at No. 56 with 410 spins, **Vince Vance & the Valiants'** "All I Want For Christmas Is You" (Waldox/Malaco) comes back at No. 59, and **Skip Ewing's** "Christmas Carol" reappears from his MCA Nashville catalog at No. 61. **Alan Jackson's** "A Holly Jolly Christmas" takes Hot Shot Debut honors at No. 70 from his 4-year-old "Honky Tonk Christmas" package (Arista/Nashville). **LeAnn Rimes** and **the Tractors** also show up again this year at Nos. 73 and 74, respectively, with older titles.

MONUMENTAL RETURN: "I Can Love You Better" by the **Dixie Chicks** breathes a bit of life back into the venerable Monument imprint, as it rises 41-35 on our airplay chart (more than 10 million audience impressions) and leaps 19-18 on Top Country Singles Sales with more than 2,500 scans. That imprint was revived earlier in the year by Sony after being dormant since 1983. Monument's last top 10 entry was "Everything's Beautiful In Its Own Way," a 1982 duet by **Willie Nelson** and **Dolly Parton**.

SO YOU'LL KNOW: Our charts for the unpublished Jan. 3 week are available for a fee from **Silvio Pietroluongo**, our tireless archive research supervisor, who can be reached at 212-536-5054.

HEAVY HITTERS OF '97

(Continued from preceding page)

year. The company had songs at No. 1 on Billboard's Hot Country Singles & Tracks chart 21 weeks this year. EMI Productions placed several new artists on labels, including Arista's **Brad Paisley**, Asylum's **Melody Crittenden**, DreamWorks' **Darryl Worley**, and Asylum's **Noah Kelley**. EMI also inked deals this year with producers **Csaba Petocz**, **Dann Huff**, and **Walt Aldridge**.

MCA Music, headed by **Jody Williams**, moved into its new building at 12 Music Circle S., formerly **Ronnie Milsap's** offices. An open house was held in October, a month after the company netted ASCAP's publisher of the year honors as well as the song of the year award for the **Lonestar** hit "No News" and the songwriter of the year award with **Mark D. Sanders** (who left Starstruck to sign with MCA this year). MCA also formed a production company, headed by **Wally Wilson**. Its first two signings are **Keith Harling**, signed to MCA Records, and **Billy Yates**, who inked with Almo Sounds.

Hamstein Cumberland Music's **Tom Shapiro** captured BMI's songwriter of the year award for the third time in four years. This year he placed six songs on the most-performed list. Shapiro also won a Triple Play Award from the CMA for having three No. 1 singles—"When Boy Meets Girl," "If You Loved Me," and "It's What I Do."

The **Kevin Sharp** hit "Nobody Knows," written by **Dohn DuBose** and **Joe Rich**, won the 29th Robert J. Burton Award as BMI's most-performed country song of the year. The song is published by **D'Jon Songs**, EMI-Blackwood Music Inc., Hitco Music, and **Joe Shade Music**. Sony/ATV Tree was named BMI's publisher of the year for the 22nd time in the last 30 years. In other Sony news, **Ronnie Dunn**, **Kix Brooks** (**Tree** has 17 of the 19 cuts on **Brooks & Dunn's** greatest-hits album), and **Curly Putnam** were among the writers who re-signed with the company.

Lee Ann Womack's "The Fool" was named SESAC's country song of the year at the organization's annual awards gala. Songwriter **Charlie Steffl** and publishers **Castle Bound Music** and **Wild Thyme Music** took honors for the song. **Angela Kaset** was named songwriter of the year,

and **Purple Sun Music**, a division of **Ten Ten Music Group Inc.**, was named country publisher of the year.

Hank Thompson, **Roger Cook**, and **Wayne Carson** were inducted into the Nashville Songwriters Assn. International Hall of Fame in September. **Randy Goodrum** was honored with the Nashville Songwriters Assn. International President's Choice Award... **Patrick Joseph** Music writers **Matraca Berg** and **Gary Harrison** won the CMA's song of the year accolade for the **Deana Carter** hit "Strawberry Wine"...

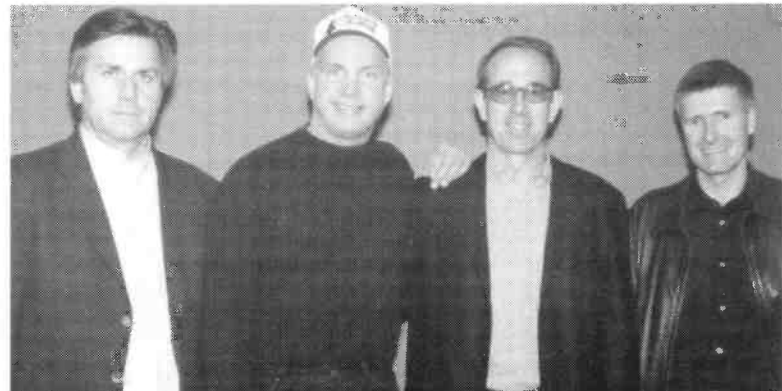
Brent Maher signed a co-publishing agreement that linked his **Moraine Music** with **Freddy Bienstock's** **Carlin Music Group**.

AND: Country music said goodbye to **Townes Van Zandt** and **John Denver** in 1997... **Harlan Howard**, **Brenda Lee**, and **Cindy Walker** were inducted into the **Country Music Hall of Fame**.

Assistance in preparing this column was provided by **Deborah Evans Price**.



Reba To The Rescue. When Reba McEntire premiered her song "What If" during halftime of the Dallas Cowboys/Tennessee Oilers game Thanksgiving Day in Dallas, an estimated 48 million viewers in the U.S. were tuned in. Proceeds from the single will benefit the Salvation Army. Shown, from left, are Salvation Army Commander Robert Watson, Christopher Nygen, Cowboy Charles Haley, McEntire, Cowboy Darren Woodson, Rebecca Denny, Cowboy Herschel Walker, and Brandon Denny.



New World Order. Garth Brooks held a press conference Nov. 5 in Nashville to announce the release of his long-awaited "Sevens" album. Also announced at that conference was the appointment of a new president/CEO for Capitol Nashville, **Pat Quigley**. Shown, from left, are Quigley, Brooks, EMI Music president/CEO **Jim Fifield**, and EMI Recorded Music president **Ken Berry**.

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

TITLE (Publisher — Licensing Org.)	Sheet Music Dist.
59 ALL I WANT FOR CHRISTMAS IS YOU (Songs Of Delta Boy, ASCAP)	Blues, ASCAP/WBM
8 ANGEL IN MY EYES (Reynolds, BMI/Knob Twister, ASCAP)	4 FROM HERE TO ETERNITY (Warner-Tamerlane, BMI/EMI April, ASCAP/Kids, ASCAP) HL/WBM
49 BELLEAU WOOD (Coal Hand, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) WBM	64 THE GIFT (Sony/ATV Tree, BMI/Multisongs, SESAC/Careers-BMG, SESAC/Brickman Arrangement, SESAC) HL/WBM
3 BETWEEN THE DEVIL AND ME (Coburn, BMI/Ten Ten, BMI/Songs Of PolyGram Int'l, BMI/Colt-N-Twins, BMI) HL/WBM	9 HE'S GOT YOU (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM
2 A BROKEN WING (Sony/ATV Tree, BMI/Sam's Jammin', BMI/Suffer In Silence, BMI) HL	70 A HOLLY JOLLY CHRISTMAS (St. Nicholas, ASCAP)
24 A CHANCE (Acuff-Rose, BMI/Sony/ATV Cross Keys, ASCAP) HL/WBM	40 HONKY TONK TRUTH (Sony/ATV Tree, BMI/Showbilly, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Zomba, ASCAP) HL/WBM
61 CHRISTMAS CAROL (Acuff-Rose, BMI/Golden Reed, ASCAP) WBM	35 I CAN LOVE YOU BETTER (Songs Of PolyGram Int'l, BMI/Polygram Int'l, ASCAP) HL
65 CHRISTMAS IN DIXIE (Maypoo, BMI/Wildcountry, BMI)	47 IF I NEVER STOP LOVIN' YOU (Acuff-Rose, BMI) WBM
50 CLOSER TO HEAVEN (Careers-BMG, BMI) HL	29 IF YOU CAN'T BE GOOD (BE GOOD AT IT) (Irving, BMI/Baby Dumplin', BMI/Warner-Tamerlane, BMI/Songs Sung Blue, BMI) WBM
42 COME SOME RAINY DAY (Red Brazos, BMI/Kidbilly, BMI/SalZillo, BMI/Millermoo, BMI/Wanted Woman, BMI) WBM	17 I HAVE TO SURRENDER (Pat Price, BMI/Sydney Erin, BMI)
34 THE DAY THAT SHE LEFT TULSA (IN A CHEVY) (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Diamond Three, BMI/Seven Summits, BMI) HL	15 IMAGINE THAT (Seventh Son, ASCAP/New Hayes, ASCAP) WBM
26 DID I SHAVE MY LEGS FOR THIS? (Polygram Int'l, ASCAP/Door Number Two, ASCAP/Millermoo, BMI) HL	7 I'M SO HAPPY I CAN'T STOP CRYING (Magnetic, BMI/Reggatta, BMI/Illegal, BMI) HL
18 DON'T BE STUPID (YOU KNOW I LOVE YOU) (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM	33 IN ANOTHER'S EYES (Major Bob, ASCAP/No Fences, ASCAP/Rio Bravo, BMI/Cat's Eye, BMI) WBM
58 DRIVE ME CRAZY (Sony/ATV Cross Keys, ASCAP/Sleepover Boy, ASCAP/Cogent, BMI/Hobo Arms, BMI) HL	43 IT'S NOT OVER (Songs Of PolyGram Int'l, BMI) HL
28 EVERYWHERE (Almo, ASCAP/Daddy Rabbit, ASCAP/Bro	19 I WANNA FALL IN LOVE (M. Spiro, BMI/Hidden Words, BMI/Acuff-Rose, BMI) WBM
	46 JUST ANOTHER HEARTACHE (New Haven, BMI/Music Hill, BMI/Starstruck Writers Group, ASCAP/Mark D.,
	ASCAP/MCA, ASCAP) HL/WBM
	52 JUST BETWEEN YOU AND ME (We've Got The Music, BMI/Songs Of PolyGram Int'l, BMI/Iazmaraz, BMI/For The Music, ASCAP/Polygram Int'l, ASCAP)
	48 JUST DON'T WAIT AROUND TIL SHE'S LEAVIN' (Old Desperados, ASCAP/N2 D, ASCAP)
	10 JUST TO SEE YOU SMILE (Music Corp. Of America, BMI/Glitterfish, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM
	71 THE KIND OF HEART THAT BREAKS (CPL, ASCAP/Ke-Ching, ASCAP/BMG Songs, ASCAP/Mickey Hiter, ASCAP/Brian's Dream, ASCAP/Wildawn, ASCAP/Balmur, ASCAP)
	6 LAND OF THE LIVING (MCA, ASCAP/Delta Kappa Twang, ASCAP/Tom Collins, BMI) HL/WBM
	63 LEROY THE REDNECK REINDEER (Wilim, BMI/Diffunes, BMI/Affiliated, BMI/Modar, BMI/Songwriters Ink, BMI/Sony/ATV Tree, BMI/Texas Wedge, ASCAP/Emdar, ASCAP) HL/WBM
	51 LET IT SNOW, LET IT SNOW, LET IT SNOW (Cahn, ASCAP/WB, ASCAP/Producers, ASCAP/Wagner Chappell, ASCAP) HL/WBM
	39 LITTLE RED RODEO (EMI Blackwood, BMI/Flybridge, BMI/Phil This, BMI/Rory Bourke, BMI) HL
	1 LONGNECK BOTTLE (Steve Wanner, BMI/P S O Limited, ASCAP/Songs Of Peer, ASCAP) HL
	12 LOVE GETS ME EVERY TIME (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
	11 LOVE OF MY LIFE (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI/W Dreams Had Wings, ASCAP) HL
	41 MORE THAN EVERYTHING (Warner-Tamerlane, BMI/Golden Wheat, BMI/New Haven, BMI) HL/WBM
	67 THE NEXT STEP (Careers-BMG, BMI/Floyd's Dream, BMI/BMG, ASCAP) HL
	53 NIGHTS LIKE THESE (Sony/ATV Cross Keys, ASCAP/King
	Coal, ASCAP/Our Songsmith, ASCAP) HL
	37 THE NOTE (Sixteen Stars, BMI/Walter Haynes, BMI/CMI, BMI) HL
	72 NOTHIN' BUT THE TAILLIGHTS (Blackened, BMI/Steve Warner, BMI) WBM
	23 OF COURSE I'M ALRIGHT (Sony/ATV Tree, BMI/SalZillo, BMI/Kidbilly, BMI) HL
	27 ONE OF THOSE NIGHTS TONIGHT (Sea Acre, ASCAP/Famous, ASCAP/Careers-BMG, BMI/Hamstein Cumberland, BMI/Mike Curb, BMI/Diamond Struck, BMI) HL/WBM
	32 ONE SMALL MIRACLE (Sony/ATV Songs, BMI/Mr. Bubba, BMI/Steve Warner, BMI) HL
	13 ON THE SIDE OF ANGELS (Red Brazos, BMI/Housesnotes, BMI/Gary Burr, ASCAP/MCA, ASCAP) HL/WBM
	30 PLEASE (We've Got The Music, BMI/Ashwords, BMI/Songs Of PolyGram Int'l, BMI) HL
	38 POSTMARKED BIRMINGHAM (EMI April, ASCAP/Phil Vassar, ASCAP/Milene, ASCAP/EMI Blackwood, BMI/Phil This, BMI) HL/WBM
	73 PUT A LITTLE HOLIDAY IN YOUR HEART (Wojahn Bros., ASCAP)
	-66 REDNECK 12 DAYS OF CHRISTMAS (Max Lafts, BMI/Shablo, BMI/WarPrise, BMI/Wilson & Dipetta, ASCAP) WBM
	5 THE REST OF MINE (WB, ASCAP/Sawng Cumpry, ASCAP/Milene, ASCAP/Logy Bayou, ASCAP) WBM
	74 SANTA CLAUS IS COMIN' (IN A BOOGIE WOOGIE CHOO TRAIN) (Warner-Tamerlane, BMI/Boy Rocking, BMI/Chinquapin, BMI/Don Williams, BMI) WBM
	75 SHAME ABOUT THAT (Sony/ATV Songs, BMI/Magic Knee, BMI)
	68 SOMEBODY WILL (Rick Hall, ASCAP/Watertown, ASCAP/BMG, ASCAP) HL/WBM
	25 SOMETHING THAT WE DO (Blackened, BMI/Acuff-Rose, BMI) WBM
	31 STILL IN LOVE WITH YOU (Post Oak, BMI) HL
	54 THAT DOES IT (Starstruck Writers Group, ASCAP/Aubrie Lee, ASCAP/Famous, ASCAP/Song Matters, ASCAP) HL
	60 THEN WHAT (Wedgewood Avenue, BMI/Aries, BMI/Longtude, BMI/Warner-Tamerlane, BMI/Minnesota Man, BMI) WBM
	55 THERE'S ONLY YOU (Acuff-Rose, BMI) WBM
	21 TODAY MY WORLD SLIPPED AWAY (Songs Of PolyGram Int'l, BMI/Hookem, BMI/Polygram Int'l, ASCAP) HL
	62 TWO PINA COLADAS (Foreshadov, BMI/CMI, BMI/Shawn Camp, BMI/Good, ASCAP)
	57 WHAT A WOMAN KNOWS (Atlantic, BMI/Paint & Primer, BMI/EMI April, ASCAP/Desmobile, ASCAP/Gary Burr, ASCAP/MCA, ASCAP) HL
	69 WHAT IF I DO (Starstruck Angel, BMI/Malloy's Toys, BMI/New Haven, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL/WBM
	22 WHAT IF I SAID (Warner-Tamerlane, BMI/Chenowee, BMI) WBM
	44 WHAT IF IT'S YOU (Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP/EMI April, ASCAP/Kids, ASCAP) HL/WBM
	36 WHAT IF (Realsongs, ASCAP) WBM
	45 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
	66 THE WISH (Sony/ATV Tunes, ASCAP/Sony/ATV Cross Keys, ASCAP/Sony/ATV Songs, BMI/Sony/ATV Tree, BMI/Katy's Rambow, BMI/Suffer To Silence, BMI) HL
	16 YOU DON'T SEEM TO MISS ME (Mighty Nice, BMI/Lauders Knee, BMI/Blue Water, BMI) HL
	20 YOU'VE GOT TO TALK TO ME (Sony/ATV Tree, BMI/Magic Knee, BMI) HL
	14 YOU WALKED IN (Zomba, ASCAP/Badams, ASCAP/Sony/ATV Tunes, ASCAP) HL/WBM

Billboard HOT COUNTRY SINGLES & TRACKS

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				*** No. 1 ***		
1	1	2	6	LONGNECK BOTTLE A REYNOLDS (S. WARNER, R. CARNES)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	1
2	3	7	16	A BROKEN WING M. MCBRIDE, P. WORLEY (J. HOVINE, S. HOGIN, P. BARNHART)	MARTINA MCBRIDE (C) (D) (V) RCA 64963	2
3	4	6	12	BETWEEN THE DEVIL AND ME K. STEGALL (K. ALLEN, C. CHAMBERLAIN)	ALAN JACKSON (V) ARISTA NASHVILLE 13067	3
4	2	1	16	FROM HERE TO ETERNITY R. E. ORRALL, J. LEO (M. PETERSON, R. E. ORRALL)	MICHAEL PETERSON REPRISE ALBUM CUT	1
5	6	4	17	THE REST OF MINE S. HENDRICKS, T. ADKINS, K. BEARD	TRACE ADKINS (C) (D) (V) CAPITOL NASHVILLE 58680	4
6	5	5	17	LAND OF THE LIVING B. J. WALKER, JR., P. TILLIS (W. PATTON, T. SILLERS)	PAM TILLIS (V) ARISTA NASHVILLE 13096	5
7	8	10	12	I'M SO HAPPY I CAN'T STOP CRYING J. STROUD, T. KEITH (STING)	TOBY KEITH WITH STING (C) (D) (V) MERCURY 568114	7
8	9	12	13	ANGEL IN MY EYES C. PETOCZ (B. DALY, T. MULLINS)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	8
9	10	15	11	HE'S GOT YOU D. COOK, K. BROOKS, R. DUNN (R. DUNN, T. MCBRIDE)	BROOKS & DUNN (V) ARISTA NASHVILLE 13101	9
10	12	21	21	JUST TO SEE YOU SMILE B. GALLAGHER, T. MCGRAW (M. NESLER, T. MARTIN)	TIM MCGRAW CURB ALBUM CUT	10
11	15	20	10	LOVE OF MY LIFE K. STEGALL (K. STEGALL, D. HILL)	SAMMY KERSHAW (C) (D) (V) MERCURY 568140	11
12	7	3	13	LOVE GETS ME EVERY TIME R. J. LANGE (S. TWAIN, R. LANGE)	SHANIA TWAIN (C) (D) (V) MERCURY 568062	1
13	17	19	12	ON THE SIDE OF ANGELS W. C. RIMES (G. BURR, G. HOUSE)	LEANN RIMES CURB ALBUM CUT/MCG	13
14	13	16	18	YOU WALKED IN D. COOK, W. WILSON (R. J. LANGE, B. ADAMS)	LONESTAR (C) (D) (V) BNA 64942	13
15	16	18	9	IMAGINE THAT M. B. CLUTE, DIAMOND RIO (D. GEORGE, J. TIRO, B. WHITE)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	15
16	14	14	15	YOU DON'T SEEM TO MISS ME E. GORDY, JR. (J. LAUDERDALE)	PATTY LOVELESS (C) (D) (V) EPIC 78704	14
17	18	17	15	I HAVE TO SURRENDER D. JOHNSON (P. BUNCH, D. JOHNSON)	TY HERNDON CURB ALBUM CUT	17
				*** AIRPOWER ***		
18	20	25	7	DON'T BE STUPID (YOU KNOW I LOVE YOU) R. J. LANGE (S. TWAIN, R. LANGE)	SHANIA TWAIN (C) (D) (V) MERCURY 568242	18
				*** AIRPOWER ***		
19	22	24	14	I WANNA FALL IN LOVE M. SPIRO (M. SPIRO, B. BROCK)	LILA MCCANN ASYLUM ALBUM CUT	19
				*** AIRPOWER ***		
20	21	23	9	YOU'VE GOT TO TALK TO ME M. WRIGHT (J. OHARA)	LEE ANN WOMACK (V) DECCA 72023	20
21	11	8	17	TODAY MY WORLD SLIPPED AWAY T. BROWN, G. STRAIT (M. WRIGHT, V. BOSDIN)	GEORGE STRAIT (V) MCA NASHVILLE 72019	3
22	27	32	8	WHAT IF I SAID JIM ED NORMAN, A. COCHRAN (A. COCHRAN)	ANITA COCHRAN (DUET WITH STEVE WARNER) (C) (D) (V) WARNER BROS. 17263	22
23	23	22	12	OF COURSE I'M ALRIGHT D. COOK, ALABAMA (B. KIRSCH)	ALABAMA (V) RCA 64965	22
24	28	31	12	A CHANCE B. GANNON, A. WILSON (D. DILLON, R. PORTER)	KENNY CHESNEY (V) BNA 64967	24
25	19	9	18	SOMETHING THAT WE DO C. BLACK, J. STROUD (C. BLACK, S. EWING)	CLINT BLACK (C) (D) (V) RCA 65336	2
26	25	27	9	DID I SHAVE MY LEGS FOR THIS? C. FARRER (D. CARTER, R. HART)	DEANA CARTER (C) (D) (V) CAPITOL NASHVILLE 58672	25
27	32	37	8	ONE OF THOSE NIGHTS TONIGHT J. STROUD, L. MORGAN (S. LONGACRE, R. GILES)	LORRIE MORGAN (V) BNA 65333	27
28	29	28	26	EVERYWHERE B. GAIL (MORRE, J. STROUD, T. MCGRAW (C. WISEMAN, M. REID)	TIM MCGRAW CURB ALBUM CUT	1
29	31	33	11	IF YOU CAN'T BE GOOD (BE GOOD AT IT) K. LEHNING (T. SEALS, B. MILLER)	NEAL MCCOY ATLANTIC ALBUM CUT	29
30	24	11	22	PLEASE R. ZAVITSON, T. HASELDEN, P. GREENE (T. HASELDEN)	THE KINLEYS (C) (D) (V) EPIC 78656	7
31	33	40	6	STILL IN LOVE WITH YOU D. WAS, I. TRIT (T. TRIT)	TRAVIS TRITT WARNER BROS. ALBUM CUT	31
32	35	44	5	ONE SMALL MIRACLE B. J. WALKER, JR., K. LEHNING (B. ANDERSON, S. WARNER)	BRYAN WHITE ASYLUM ALBUM CUT	32
33	34	34	19	IN ANOTHER'S EYES A. REYNOLDS (B. WOOD, J. PEPPARD, G. BROOKS)	TRISHA YEARWOOD AND GARTH BROOKS (V) MCA NASHVILLE 72021	2
34	38	43	9	THE DAY THAT SHE LEFT TULSA (IN A CHEVY) D. COOK (M. D. SANDERS, S. DIAMOND)	WADE HAYES (C) (D) COLUMBIA 78745	34
35	41	45	10	I CAN LOVE YOU BETTER P. WORLEY, B. CHANCEY (KOSTAS, P. B. HAYES)	DIXIE CHICKS (C) (D) MONUMENT 78746	35
36	58	—	2	WHAT IF R. MCENTIRE, D. MALLOY (D. WARREN)	REBA MCENTIRE (C) (D) (V) MCA NASHVILLE 72026	36
37	40	41	8	THE NOTE D. JOHNSON, J. HOBBS (B. MOORE, M. RAY)	DARYLE SINGLETARY (C) (D) (V) GIANT 17268/REPRISE	37

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
38	37	39	11	POSTMARKED BIRMINGHAM M. BRIGHT (P. VASSAR, D. SAMPSON)	BLACKHAWK (V) ARISTA NASHVILLE 13107	37
(39)	46	74	3	LITTLE RED RODEO C. RAYE, P. WORLEY, B. J. WALKER, JR. (C. BLACK, P. VASSAR, R. M. BOURKE)	COLLIN RAYE EPIC ALBUM CUT	39
40	36	38	18	HONKY TONK TRUHER D. COOK, K. BROOKS, R. DUNN (R. DUNN, K. WILLIAMS, L. WILSON)	BROOKS & DUNN (V) ARISTA NASHVILLE 13101	3
41	42	42	13	MORE THAN EVERYTHING J. STROUD (M. GREEN, A. MAYO)	RHETT AKINS (C) (D) (V) DECCA 72022	41
(42)	47	61	3	COME SOME RAINY DAY B. MAHER (B. MCGRATH, B. KIRSCH)	WYNONNA CURB ALBUM CUT/UNIVERSAL	42
(43)	44	53	3	IT'S NOT OVER M. WRIGHT (L. KINGSTON, M. WRIGHT)	MARK CHESNUTT (FEAT. VINCE GILL AND ALISON KRAUSS) (V) DECCA 72032	43
44	43	36	17	WHAT IF IT'S YOU R. MCENTIRE (G. GUESS, C. MAJESKI, R. E. ORRALL)	REBA MCENTIRE (V) MCA NASHVILLE 72021	15
45	39	29	13	WHEN LOVE STARTS TALKIN' B. MAHER (J. OHARA, B. MAHER, G. NICHOLSON)	WYNONNA (C) (D) (V) CURB 56095/UNIVERSAL	13
(46)	49	52	5	JUST ANOTHER HEARTACHE T. BROWN (E. HILL, M. D. SANDERS)	CHELY WRIGHT (V) MCA NASHVILLE 72025	46
(47)	50	62	4	IF I NEVER STOP LOVIN' YOU P. MCGRAW (D. KEES, S. EWING)	DAVID KERSH CURB ALBUM CUT	47
48	45	49	7	JUST DON'T WAIT AROUND TIL SHE'S LEAVIN' B. BROWN (D. L. MURPHY)	DAVID LEE MURPHY (V) MCA NASHVILLE 72024	45
(49)	62	65	4	BELLEAU WOOD A. REYNOLDS (J. HENRY, G. BROOKS)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	49
(50)	51	59	4	CLOSER TO HEAVEN B. MEVIS (A. MAYO, B. LUTHER)	MILA MASON ATLANTIC ALBUM CUT	50
(51)	57	72	8	LET IT SNOW, LET IT SNOW, LET IT SNOW R. CHANCEY, E. SEAY (S. CAHN, J. STYNE)	RICCOCHET COLUMBIA PROMO SINGLE	43
(52)	72	—	2	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	52
53	48	51	10	NIGHTS LIKE THESE D. COOK (P. WYN, P. LYNN)	THE LYNN (C) (D) (V) REPRISE 72763	48
(54)	59	56	6	THAT DOES IT C. FARRER (J. SELLERS, A. CUNNINGHAM)	JASON SELLERS (C) (V) BNA 65322	54
(55)	54	58	6	THERE'S ONLY YOU C. FARRER (S. EWING, D. KEES)	KEVIN SHARP 143 ALBUM CUT/ASYLUM	54
(56)	RE-ENTRY	11	REDECK 12 DAYS OF CHRISTMAS S. ROUSE, D. GRAU, J. FOXWORTHY (S. ROUSE, D. GRAU, T. WILSON)	JEFF FOXWORTHY (V) WARNER BROS. 17262	18	
57	52	54	8	WHAT A WOMAN KNOWS C. FARRER (S. EWING, D. KEES)	KRIS TYLER (C) (D) (V) RISING TIDE 65051	52
58	56	57	7	DRIVE ME CRAZY B. LLOYD (THE THOMPSON BROTHERS BAND (M. WHITTY, R. DAVIS, R. KIMBRO))	THE THOMPSON BROTHERS BAND (C) (D) (V) RCA 64998	56
59	RE-ENTRY	13	ALL I WANT FOR CHRISTMAS IS YOU J. STROUD (A. STONE, T. POWERS)	VINCE VANCE & THE VALIANTS WALDOXY ALBUM CUT/MALACO	49	
(60)	74	—	2	THEN WHAT J. STROUD, C. WALKER (R. SHARP, J. VEZNER)	CLAY WALKER GIANT ALBUM CUT/REPRISE	60
(61)	RE-ENTRY	2	CHRISTMAS CAROL S. EWING, R. SCRUGGS (S. EWING, D. SAMPSON)	SKIP EWING MCA NASHVILLE ALBUM CUT	61	
62	55	50	4	TWO PINA COLADAS A. REYNOLDS (C. CARROLL, S. MASON)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	50
(63)	75	—	11	LEROY THE REDECK REINDER J. SLATE, J. DUFFIE (S. PIPPIN, S. SLATE, J. DUFFIE)	JOE DUFFIE (V) EPIC 78201	33
64	61	55	10	THE GIFT C. RAYE, D. SHEA, B. J. WALKER, JR., P. WORLEY (T. DOUGLAS, J. BRICKMAN)	COLLIN RAYE FEATURING JIM BRICKMAN EPIC ALBUM CUT	51
(65)	RE-ENTRY	8	CHRISTMAS IN DIXIE H. SHEDD, ALABAMA (T. GENTRY, R. OWEN, J. COOK, M. HERNDON)	ALABAMA (C) (V) RCA 64436	65	
(66)	68	70	6	THE WISH C. HOWARD (C. WHITE, S. HOGIN, P. BARNHART)	BLAKE & BRIAN CURB ALBUM CUT/MCG	66
(67)	65	71	4	THE NEXT STEP J. STROUD, W. WILSON (K. BLAZY, S. BLAZY, M. HUMMON)	JIM COLLINS (C) (D) (V) ARISTA NASHVILLE 13107	65
(68)	66	69	3	SOMEBODY WILD S. HENDRICKS, G. NICHOLSON (W. ALDRIDGE, B. CRISLER, S. D. JONES)	RIVER RAO CAPITOL NASHVILLE ALBUM CUT	66
69	53	47	15	WHAT IF I DO D. MALLOY (M. D. SANDERS, E. HILL, D. MALLOY)	MINDY MCCREADY (C) (D) (V) BNA 64990	26
				*** Hot Shot Debut ***		
(70)	NEW	1	A HOLLY JOLLY CHRISTMAS K. STEGALL (J. MARKS)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT	70	
(71)	69	—	2	THE KIND OF HEART THAT BREAKS R. SCOTT (D. DORRIS, H. L. CUMMINGS, P. DOUGLAS, K. TRIBBLE)	CHRIS CUMMINGS (C) (D) (V) WARNER BROS. 17267	69
(72)	73	—	9	NOTHIN' BUT THE TALLIGHTS J. STROUD (C. BLACK, C. BLACKS, S. WARNER)	CLINT BLACK RCA ALBUM CUT	71
(73)	RE-ENTRY	4	PUT A LITTLE HOLIDAY IN YOUR HEART W. C. RIMES, R. WOJAHN (R. WOJAHN, S. WOJAHN, G. WOJAHN)	LEANN RIMES CURB PROMO SINGLE/MCG	51	
(74)	RE-ENTRY	6	SANTA CLAUS IS COMIN' (IN A BOOGIE WOOGIE CHOO CHOO TRAIN) S. RIPLEY, W. RICHMOND (S. RIPLEY, W. RICHMOND)	THE TRACTORS (V) ARISTA NASHVILLE 1-2923	43	
(75)	NEW	1	SHAME ABOUT IT P. ANDERSON (S. EVANS, J. OHARA)	SARA EVANS (C) (V) RCA 65324	75	

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3000 detections for the first time. Titles below the top 30 are removed from the chart after 20 weeks. (V) Video availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications and SoundScan, Inc.

Billboard Top Country Singles Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®
DECEMBER 27, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	1	1	28	HOW DO I LIVE ▲ CURB 73022 21 weeks at No. 1	LEANN RIMES
2	3	3	5	DON'T BE STUPID (YOU KNOW I LOVE YOU) MERCURY 568242	SHANIA TWAIN
3	2	2	12	LOVE GETS ME EVERY TIME ● MERCURY 568062	SHANIA TWAIN
4	5	9	3	WHAT IF MCA NASHVILLE 72026	REBA MCENTIRE
5	4	4	16	YOU LIGHT UP MY LIFE ● CURB 73027	LEANN RIMES
6	7	12	5	SOMETHING THAT WE DO RCA 65336/RLG	CLINT BLACK
7	8	6	12	THE REST OF MINE CAPITOL NASHVILLE 58680	TRACE ADKINS
8	14	17	7	LOVE OF MY LIFE MERCURY 568140	SAMMY KERSHAW
9	9	11	33	IT'S YOUR LOVE ▲ CURB 73019	TIM MCGRAW (WITH FAITH HILL)
10	11	10	9	DID I SHAVE MY LEGS FOR THIS? CAPITOL NASHVILLE 58672	DEANA CARTER
11	10	7	7	I'M SO HAPPY I CAN'T STOP CRYING MERCURY 568114	TOBY KEITH WITH STING
12	6	5	14	A BROKEN WING/VALENTINE RCA 64963	MARTINA MCBRIDE
13	16	18	4	WHAT IF I SAID WARNER BROS. 17263	ANITA COCHRAN (DUET WITH STEVE WARNER)

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	13	13	15	YOU WALKED IN BNA 64942/RLG	LONESTAR
15	12	8	18	PLEASE EPIC 78656/SONY	THE KINLEYS
16	18	15	11	YOU DON'T SEEM TO MISS ME EPIC 78704/SONY	PATTY LOVELESS
17	15	16	12	WHEN LOVE STARTS TALKIN' CURB 56095/UNIVERSAL	WYNONNA
(18)	19	23	3	I CAN LOVE YOU BETTER MONUMENT 78746/SONY	DIXIE CHICKS
19	17	14	10	WHAT IF I DO BNA 64990/RLG	MINDY MCCREADY
(20)	21	—	2	THE DAY THAT SHE LEFT TULSA (IN A CHEVY) COLUMBIA 78745/SONY	WADE HAYES
(21)	23	22	80	THE LIGHT IN YOUR EYES/BLUE CURB 76959	LEANN RIMES
22	20	19	11	MORE THAN EVERYTHING DECCA 72022/MCA NASHVILLE	RHETT AKINS
(23)	NEW	1	1	THE NOTE GIANT/REPRISE 17268/WARNER BROS	DARYLE SINGLETARY
24	24	20	10	ONE SOLITARY TEAR ARISTA NASHVILLE 13099	SHERRIE AUSTIN
25	22	21	18	LOVE IS THE RIGHT PLACE ASYLUM 64152/EEG	BRYAN WHITE

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

Top Jazz Albums

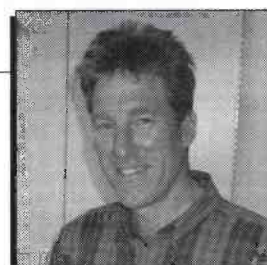
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
No. 1				
1	1	5	HARRY CONNICK, JR. COLUMBIA 68787	5 weeks at No. 1 TO SEE YOU
2	2	4	SOUNDTRACK MALPASO 46829/WARNER BROS.	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL
3	3	16	DIANA KRALL IMPULSE! 233/GRP	LOVE SCENES
4	NEW		LOUIS ARMSTRONG & FRIENDS HIP-O 40065	WHAT A WONDERFUL CHRISTMAS
5	4	12	DAVE GRUSIN N2K ENCODED 10021	PRESENTS WEST SIDE STORY
6	6	92	DIANA KRALL IMPULSE! 182/GRP	ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)
7	5	25	THE MANHATTAN TRANSFER ATLANTIC 83012/AG	SWING
8	7	66	ROYAL CROWN REVUE WARNER BROS. 46125	MUGZY'S MOVE
9	18	12	JOHN COLTRANE IMPULSE! 232/GRP	THE COMPLETE 1961 VILLAGE VANGUARD RECORDINGS
10	9	3	VARIOUS ARTISTS WARNER BROS. 46793	WARNER BROS. JAZZ CHRISTMAS PARTY
11	11	9	ROYAL CROWN REVUE SURFDOG 44003/ULG	CAUGHT IN THE ACT - LIVE!
12	13	86	LOUIS ARMSTRONG RCA VICTOR 68486	GREATEST HITS
13	10	11	DEE DEE BRIDGEWATER VERVE 537896	DEAR ELLA
14	16	26	VARIOUS ARTISTS GRP 9881	PRICELESS JAZZ SAMPLER
15	8	12	JACKY TERRASSON & CASSANDRA WILSON BLUE NOTE 55484/CAPITOL	RENDEZVOUS
16	14	42	CHARLIE HADEN & PAT METHENY VERVE 537130	BEYOND THE MISSOURI SKY (SHORT STORIES)
17	22	24	LOUIS ARMSTRONG GRP 9872	PRICELESS JAZZ
18	12	6	DIANNE REEVES BLUE NOTE 56973/CAPITOL	THAT DAY...
19	20	16	ELLA FITZGERALD & LOUIS ARMSTRONG Verve 53790	THE BEST OF ELLA FITZGERALD & LOUIS ARMSTRONG ON VERVE
20	17	10	JOE HENDERSON VERVE 539046	PORGY & BESS
21	23	2	VARIOUS ARTISTS BLUE NOTE 56991/CAPITOL	YULE BE BOPPIN'
22	15	26	JOHN COLTRANE GRP 9874	PRICELESS JAZZ
23	19	41	TONY BENNETT COLUMBIA 67774	TONY BENNETT ON HOLIDAY - A TRIBUTE TO BILLIE HOLIDAY
24	NEW		VARIOUS ARTISTS RCA VICTOR 68507	GREATEST HITS - BIG BAND
25	NEW		HORACE SILVER IMPULSE! 238/GRP	A PRESCRIPTION FOR THE BLUES

TOP CONTEMPORARY JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
No. 1				
1	1	4	KENNY G ARISTA 18991	4 weeks at No. 1 KENNY G GREATEST HITS
2	2	6	DAVE KOZ CAPITOL 57097	DECEMBER MAKES ME FEEL THIS WAY
3	10	9	VARIOUS ARTISTS KKSF 007	KKSF SAMPLER FOR AIDS RELIEF VOL. 8
4	3	10	PAT METHENY GROUP WARNER BROS. 46791	IMAGINARY DAY
5	4	13	THE RIPPINGTONS FEATURING RUSS FREEMAN PEAK 11271/WINDHAM HILL JAZZ	BLACK DIAMOND
6	5	63	KENNY G ARISTA 18935	THE MOMENT
7	6	29	BONEY JAMES WARNER BROS. 46548	SWEET THING
8	8	3	GROVER WASHINGTON, JR. COLUMBIA 68527	BREATH OF HEAVEN - A HOLIDAY COLLECTION
9	13	2	PETER WHITE COLUMBIA 68493	SONGS OF THE SEASON
10	7	14	JONATHAN BUTLER N2K ENCODED 10005	DO YOU LOVE ME?
11	9	7	CANDY DULFER N2K ENCODED 10014	FOR THE LOVE OF YOU
12	15	8	THE JOHN TESH PROJECT GTSP 539282	SAX ALL NIGHT
13	11	13	BOB JAMES WARNER BROS. 46737	PLAYIN' HOOKY
14	12	4	RICHARD ELLIOT BLUE NOTE 38251/CAPITOL	JUMPIN' OFF
15	16	34	GATO BARBIERI COLUMBIA 67855	QUE PASA
16	14	7	GERALD ALBRIGHT ATLANTIC 83050	LIVE TO LOVE
17	17	5	THE RIPPINGTONS GRP 9891	THE BEST OF THE RIPPINGTONS
18	19	14	DAVID BENOIT GRP 9883	AMERICAN LANDSCAPE
19	21	25	FOURPLAY WARNER BROS. 46661	THE BEST OF FOURPLAY
20	25	20	JOE SAMPLE WARNER BROS. 46572	SAMPLE THIS
21	RE-ENTRY		PETER WHITE COLUMBIA 67730	CARAVAN OF DREAMS
22	20	6	VARIOUS ARTISTS WNUA 0997	WNUA 95.5 SMOOTH JAZZ VOL. 10
23	24	28	PAUL TAYLOR COUNTDOWN 17755/ULG	PLEASURE SEEKER
24	23	37	RICK BRAUN BLUEMOON 92743/AG	BODY AND SOUL
25	18	9	CHRIS BOTTI VERVE FORECAST 537132/VERVE	MIDNIGHT WITHOUT YOU

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Artists & Music



by Jim Macnie

LATIN FLAVOR, LABEL GIGS, CLUB NEWS: The end of the year has arrived, and with it a time for recollection and commentary. Here's the hit, git'n'split version of 1997's larger jazz events.

Four years ago, if you mentioned Cachao, someone would respond with "gesundheit." That started to change in 1996. Conrad Herwig injected some Caribbean elements into Coltrane's work, and Danilo Perez let fly with a scintillating Monk outing. This year saw the Latin jazz connection not only flourish but get specific.

1997 ★ IN ★ REVIEW

For a locale that's supposed to be under embargo, Cuba certainly had its sway with jazzers. Verve trumpeter Roy Hargrove's Crisol ensemble spent the summer getting to the heart of the lessons learned in the communist nation. Alto saxophonist Paquito D'Rivera, a patriarch of the revered Cuban ensemble Irakere, released "Cuba Jazz." Chucho Valdes, the virtuoso pianist, was a guest of the Lincoln Center Jazz Orchestra. Even bohos got in on the act. Guitarist Marc Ribot fashioned his latest band, Los Cubanitos Portisos, to interpret pieces by the island's iconic string player Arsenio Rodriguez. Nonesuch opened ears with three titles: Ry Cooder's production "Buena Vista Social Club," the Afro Cuban All Stars' "A Toda Cuba Le

Gusta," and "Introducing... Ruben Gonzalez." Each was a minor masterpiece.

The press didn't miss it. Under the editorial purview of Larry Blumenfeld, Jazziz dedicated its entire January 1998 issue, out this month, to the phenomenon. Watch for a continuation in the new year. David Sanchez's next disc for Columbia is a set of Latin standards; George Benson, who also traveled to Cuba and jammed with the locals, has already cut demos with Cuban musicians.

Vibraphonist Mike Mainieri might have begun a trend when he created his NYC label in 1992. Five years later, a few artists took label positions, tacitly becoming corporate types. Both Branford Marsalis and Bob Belden morphed into A&R dudes during the summer of '97; the saxophonist heads a revamped jazz department at Columbia, while the arranger/producer accepted an A&R slot with Blue Note. Marsalis has just completed his first project behind the boards. Belden has already departed the label, pulling a U-turn back to the conceptualizing and production work that inspires him most. Brian Bacchus has just taken the position.

Though I wouldn't file him under "bureaucrat"—his home office lacks a computer—saxophonist Tim Berne also flexed his A&R muscle. His self-run Screwgun label issued three great discs over the annum. The new year promises Screwgun titles by guitarist Marc Ducret and bassist Mike Formanek.

Celebrating the 10th anniversary of the smooth jazz radio format, 1997 was the year many contemporary jazz artists found outlet after outlet for their instrumental sounds. There are approximately 160 smooth jazz stations in the country, the top 50 of which, reports The New York Times, projected combined advertising revenue of \$190 million this year.

The breach between contemporary and acoustic jazz radio has always been massive, but it widened still in '97. Mainstream jazz is now almost exclusively the provenance

(Continued on page 78)

ARIA

A dramatic blend of pop and ambient grooves combined with eight classic arias.

"The gorgeous 'Aria' recasts famous operatic works in atmospheric trappings."
- TOM MOON, PHILADELPHIA INQUIRER

"The album is seductive, sensual and soothing."
- BRUCE WARREN, WORLD CALL/WXP/N

"Mixing two wildly divergent musical styles - opera and ambient - 'Aria' manages to tap the power of each form."
- DAN AQUILANTE, NEW YORK POST

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TOP CLASSICAL 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	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	3	5	YO-YO MA SONY CLASSICAL 63122 (10.98 EQ/16.98)	PIAZZOLLA: THE SOUL OF THE TANGO 1 week at No. 1
2	2	7	ANDRE RIEU PHILIPS 453610 (10.98 EQ/16.98)	THE CHRISTMAS I LOVE
3	1	12	LONDON SYMPHONY ORCHESTRA (FOSTER) MP/EMI CLASSICS 64842 (10.98/15.98)	PAUL MCCARTNEY'S STANDING STONE
4	4	4	ANDREA BOCELLI PHILIPS 53312 (10.98 EQ/16.98)	VIAGGIO ITALIANO
5	5	48	ANDRE RIEU PHILIPS 528786 (10.98 EQ/16.98)	THE VIENNA I LOVE
6	10	13	VANESSA-MAE ANGEL 56483 (10.98/15.98)	CLASSICAL ALBUM 2: CHINA GIRL
7	6	13	CECILIA BARTOLI/JAMES LEVINE LONDON 455913 (10.98 EQ/31.98)	AN ITALIAN SONGBOOK
8	7	11	LUCIANO PAVAROTTI LONDON 458800 (19.98 EQ/31.98)	PAVAROTTI'S GREATEST HITS-THE ULTIMATE COLLECTION
9	12	5	CECILIA BARTOLI/ANDREA BOCELLI DG 457355 (10.98 EQ/16.98)	A HYMN FOR THE WORLD
10	8	3	ROBERT SHAW CHAMBER SINGERS TELARC 80461 (10.98/15.98)	ANGELS ON HIGH
11	9	70	ANDRE RIEU PHILIPS 522933 (10.98 EQ/16.98)	FROM HOLLAND WITH LOVE
12	13	3	VARIOUS ARTISTS DG 449965 (10.98 EQ/16.98)	THE CLASSIC CHRISTMAS ALBUM
13	14	65	MA/MEYER/O'CONNOR SONY CLASSICAL 68460 (10.98 EQ/16.98)	APPALACHIA WALTZ
14	RE-ENTRY		VANESSA-MAE ANGEL 55395 (10.98/15.98)	THE CLASSICAL ALBUM
15	RE-ENTRY		ANONYMOUS 4 HARMONIA MUNDI (FRANCE) 72002 (13.98/18.00)	VON BINGEN: 11,000 VIRGINS

TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	10	DOMINGO/HUANG/BOLTON SONY CLASSICAL 62970 (10.98 EQ/16.98)	MERRY CHRISTMAS FROM VIENNA 4 weeks at No. 1
2	3	12	SARAH BRIGHTMAN ANGEL 56511 (16.98 CD) [NS]	TIME TO SAY GOODBYE
3	2	11	VARIOUS ARTISTS LONDON (10.98/17.98)	DIANA PRINCESS OF WALES-BBC RECORDING OF THE FUNERAL
4	4	8	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 454145 (10.98 EQ/17.98)	KASHMIR: SYMPHONIC LED ZEPPELIN
5	7	4	THE CANADIAN BRASS RCA VICTOR 68880 (9.98/15.98)	A CHRISTMAS EXPERIMENT
6	5	20	JOHN WILLIAMS/TZHAK PERLMAN SONY CLASSICAL 63005 (10.98 EQ/16.98)	CINEMA SERENADE
7	8	48	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68746 (21.98/34.98)	STAR WARS: A NEW HOPE
8	9	15	OTTMAR LIEBERT SONY CLASSICAL 63105 (10.98 EQ/16.98)	LEANING INTO THE NIGHT
9	6	18	VARIOUS ARTISTS AMERICAN GRAMMOPHONE 296 (10.98/14.98)	CHIP DAVIS' HOLIDAY MUSIC
10	10	55	SOUNDTRACK PHILIPS 454710 (10.98 EQ/16.98)	SHINE
11	12	7	ARIA ASTOR PLACE 14009 (16.98)	ARIA
12	13	11	JOHN WILLIAMS/YO-YO MA SONY CLASSICAL 60271 (10.98 EQ/16.98)	SEVEN YEARS IN TIBET
13	11	7	MARK O'CONNOR SONY CLASSICAL 63216 (10.98 EQ/16.98)	LIBERTY!
14	RE-ENTRY		THE TALIESIN ORCHESTRA (SAYRE) INTERSOUND 3566 (15.98)	ORINOCO FLOW: THE MUSIC OF ENYA
15	14	37	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68748 (21.98/34.98)	STAR WARS: RETURN OF THE JEDI

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TOP CLASSICAL MIDLINE	TOP CLASSICAL BUDGET
1 CARRERAS-DOMINGO-PAVAROTTI A TENOR'S CHRISTMAS SONY CLASSICAL	1 VARIOUS NUTCRACKER CHRISTMAS INTER-SOUND
2 CARRERAS-DOMINGO-PAVAROTTI CHRISTMAS FAVORITES ● SONY CLASSICAL	2 VARIOUS BRAHMS: SYMPHONY NO. 4 LASERLIGHT
3 BOSTON POPS (FIEDLER) CHRISTMAS FESTIVAL RCA VICTOR	3 VARIOUS ROMANCE AND ROSES ● INTER-SOUND
4 BOSTON POPS (FIEDLER) CHRISTMAS AT THE POPS RCA VICTOR	4 BERLIN SYM. (WOHLERT) TCHAIKOVSKY: THE NUTCRACKER (HLTS.) LASERLIGHT
5 VARIOUS MOZART FOR YOUR MIND PHILIPS	5 VARIOUS TEN YEARS OF SUCCESS NAXOS
6 LEONARD BERNSTEIN THE JOY OF CHRISTMAS SONY CLASSICAL	6 JOHN BAYLESS BEATLES'S GREATEST HITS INTER-SOUND
7 VARIOUS PACHELBEL CANON RCA VICTOR	7 VARIOUS THE BEST OF NAXOS: VOL. 1 NAXOS
8 VARIOUS THE GREATEST OPERA SHOW ON EARTH LONDON	8 VARIOUS HANDEL: MESSIAH (HLTS.) LASERLIGHT
9 ACADEMY OF ST. MARTIN-IN-THE-FIELDS (MARRINER) PURE CLASSICS EMI CLASSICS	9 VARIOUS MOZART-GREATEST HITS REFERENCE GOLD
10 VARIOUS ONLY CLASSICAL CD YOU NEED RCA VICTOR	10 VARIOUS PIANO BY CANDLELIGHT MADACY
11 ANTAL DORATI TCHAIKOVSKY: NUTCRACKER/BEAUTY PHILIPS	11 VARIOUS 20 CLASSICAL FAVORITES MADACY
12 THE ROBERT SHAW CHORALE MANY MOODS OF CHRISTMAS CATALYST	12 VARIOUS BEETHOVEN: GREATEST HITS REFERENCE GOLD
13 PHIL. ORCH. (ORMANDY) NUTCRACKER SONY CLASSICAL	13 VARIOUS VIVALDI: FOUR SEASONS MADACY
14 VARIOUS MOZART FOR MEDITATION PHILIPS	14 THE CAMBRIDGE SINGERS (RITTER) CHRISTMAS WITH... COLLEGIUM
15 PHILADELPHIA ORCH. (THOMAS) TCHAIKOVSKY: NUTCRACKER HLTS. SONY CLASSICAL	15 VARIOUS TCHAIKOVSKY: THE NUTCRACKER SUITE INTER-SOUND

Classical
KEEPING SCORE

by Heidi Waleston

OUT WITH THE OLD, IN WITH THE NEW: 1997 saw the classical record business continuing its efforts to regroup in the wake of the industry downturn. PolyGram set about reorganizing its classical labels, including job cuts. It brought in **Michael Fine**, accustomed to making recordings on a shoestring at the independent Koch label, to head A&R for Deutsche Grammophon (DG) and reshaped Philips as more of a catchall label.

1997 ★ IN ★ REVIEW

Labels continued to address the issue of product glut with smaller numbers of front-line releases and pushed the boundaries of what constitutes a classical disc with projects like **Joe Jackson's** "Heaven And Hell" (Sony). The continuing strong sales of **David Helfgott's** "Plays Rachmaninov" recording and his live concerts racked up nice numbers for BMG Classics but fueled the debate about music-making vs. voyeurism.

The movement of pop and rock stars like **Jackson, Paul McCartney, Elvis Costello**, and (in prospect) **Billy Joel** into the classical arena got the publicity machines going overtime. Heavily promoted borderline crossover recordings like **Andre Rieu's** (Philips) started to dominate the Top Classical Albums chart. Labels continued to milk the

Astor Piazzolla/tango craze with classical artists that included **Emanuel Ax, Yo-Yo Ma** (both on Sony) and **Gidon Kremer** (Nonesuch). The demand for themed compilations abated a bit; instead, three majors (EMI, London, and BMG Classics) came out with budget lines.

Several new labels threw their hats into the ring, including **Arsis** and **Marston**; both N2K's Encoded Music and ArtistLed (the brainchild of two performers) are sold through the Internet. New technology started to make its way into public consciousness, with cybercasts of classical concerts (and the entire Van Cliburn Competition), plus the opportunity to purchase classical CDs online through Music Boulevard.

Yet traditional classical music disc-making remains. Labels continued to develop artists, especially singers. A raft of impressive mezzos, including **Vessalina Kasarova, Angelika Kirschlager**, and **Susan Graham**, hit the bins this year, in hopes of duplicating the luster of **Cecilia Bartoli**. Next year's hopefuls include **Susanne Mentzer** and **Monica Groop**.

RCA also started pioneering a new niche, countertenors, with **Brian Asawa**. Other voice types had their champions, too: There were stunning discs by baritone **Matthias Goerne** (Schubert on DG), bass baritone **Bryn Terfel** (Handel on DG), and sopranos **Dawn Upshaw** (Debussy on Sony) and **Renée Fleming** (arias on London), plus a real find in tenor **José Cura**, heard with Puccini arias on Erato.

The launch of the **Hildegard** year brought forth a spate of recordings, with **Anonymus 4's** "11,000 Virgins" (Harmonia Mundi USA) and **Sequentia's** "O Jerusalem" (Deutsche Harmonia Mundi) in the forefront. The Dorian label announced a competition for a debut album for American early-music groups.

Two of the most significant releases of the year were retrospectives: Nonesuch's traversal of the music of **Steve Reich** and the **New York Philharmonic's** splendid

(Continued on page 78)

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8th Annual Billboard Music Awards Draws A Record Crowd



Host With The Most. Host David Spade, who currently appears on the sitcom "Just Shoot Me," lent his comic flair to the eighth annual Billboard Music Awards show for the first time. Spade spent six seasons as a member of the cast of "Saturday Night Live."



Rock Hard. Odd couple Wayne Newton, left, and Busta Rhymes, right, presented the award for rock act of the year to Metallica.

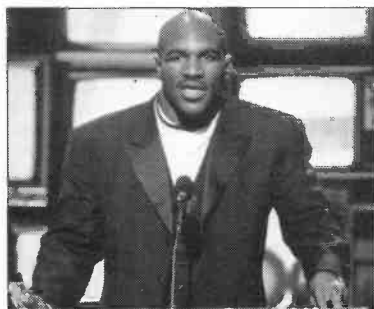


Living Large. Young country singer LeAnn Rimes, one of nine live acts during the awards show, performed her chart-topping single "How Do I Live."

The eighth annual Billboard Awards show, broadcast live Dec. 8 from Las Vegas, drew the largest crowd in the show's history—more than 10,000. The show featured exciting live performances from such artists as Aerosmith, Spice Girls, and God's Property featuring Kirk Franklin, among others, and was hosted by actor/comedian David Spade. Billboard Award winners are determined through airplay and sales figures. (Photos: David Lee Waite)



Modern Life. Third Eye Blind's performance of its award-winning modern rock track "Semi-Charmed Life" drew cheers from the audience. Shown onstage, from left, are band members Kevin Cadogan, Stephan Jenkins, Brad Hargreaves, and Arion Salazar.



Knockout Artist. Boxer Evander Holyfield presented the award for adult contemporary artist of the year, which went to Toni Braxton.



Winning Flavor. Spice Girls took home awards for album of the year, new artist of the year, album group of the year, and Hot 100 Singles group of the year. Shown at the podium, from left, are Spice Girls Victoria Addams, Melanie Brown, Emma Bunton, Geri Halliwell, and Melanie Chisholm.



Big Winners. Dru Hill accepted the award for R&B single of the year for the single "In My Bed" as well as awards for R&B artist of the year, R&B airplay artist, and R&B singles artist of the year. Shown at the podium, from left, are Dru Hill members Jaz, Sisqo, Woody, and Nokio.



Lucky Charms. Third Eye Blind accepted the award for modern rock track of the year after performing the number for which they were honored, "Semi-Charmed Life." Pictured, from left, are Third Eye Blind members Brad Hargreaves, Stephan Jenkins, Kevin Cadogan, and Arion Salazar.



TV Flashback. The Monkees' Davey Jones presented the award for country artist of the year along with "Brady Bunch" actress Maureen McCormick.



Big Award. Model Tyson Beckford and recording artist Meredith Brooks presented the award for rap artist of the year to the late Notorious B.I.G.



Young Phenomenon. LL Cool J presented LeAnn Rimes with the artist of the year award, one of six Billboard Music Awards the singer received at the show.



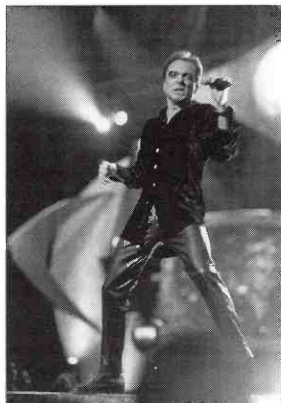
Sublime Memory. Ska/rock outfit No Doubt presented the award for modern rock artist of the year to Sublime. Shown, from left, are band members Tony Kanal, Gwen Stefani, Tom Dumont, and Adrian Young.



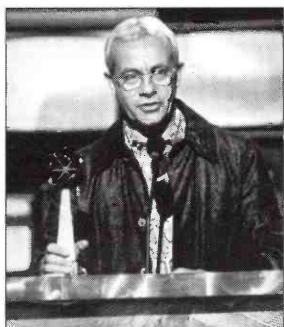
Country Darling. Garth Brooks, winner of the artist achievement award, performed the hit "Do What You Gotta Do" from his newest album "Sevens."



Spice It Up. Spice Girls added flavor to the awards show with a performance of "Spice Up Your Life" from their album "Spiceworld." Shown with dancers, from left, are Spice Girls Geri Halliwell, Melanie Chisholm, Melanie Brown, Victoria Addams, and Emma Bunton.



Teen Dream. Former teen idol David Cassidy performed a rendition of his 1970 No. 1 hit "I Think I Love You."



Bittersweet Victory. Bernie Taupin, who collaborated with Elton John on "Candle In The Wind 1997," evoked the memory of Diana, Princess of Wales, in his acceptance of the multiple awards presented to the chart-topping pair.



Paying Respect. Toni Braxton dedicated her awards—for R&B artist of the year, AC artist of the year, and AC single of the year, as well as two non-televized awards—to her grandmother, who was recently diagnosed with breast cancer.



Ushering In Success. R&B heartthrob Usher graced the stage with a performance of his chart-busting hit single "You Make Me Wanna . . ."



Top Of The Hill. Backstreet Boys and Robyn presented the trophy for best R&B single, which went to Dru Hill. Shown, from left, are Backstreet Boys A.J. McLean, Nick Carter, and Howie Dorough; artist Robyn; and Kevin Richardson and Brian Littrell, also of Backstreet Boys.



Best Ever. Songwriter Diane Warren and saxophonist Kenny G presented the award for single of the year and all-time best-selling single to Elton John and lyricist Bernie Taupin for "Candle In The Wind 1997."



Stomping On Holy Ground. The 29-member group God's Property Featuring Kirk Franklin performed the exciting single "Stomp" to the delight of the audience.



Mack Daddy. Puff Daddy accepted honors for rap track of the year (for "I'll Be Missing You" with Faith Evans) and was named R&B singles sales artist of the year. Shown at the microphone is Puff Daddy, surrounded by friends and family.



Still Notorious. The late Notorious B.I.G. was feted with R&B album of the year honors for "Life After Death." The award was accepted by the artist's mother and daughter. Shown, from left, are the artist's daughter, T'Yanna, held by family friend D Rock; Voletta Wallace, the artist's mother; and Puff Daddy.

Songwriters & Publishers

ARTISTS & MUSIC

Publishers In U.S. Make Cooperative, Creative Strides

U.S. MUSIC PUBLISHING interests—and by a valid extension the global business as well—could claim modest gains in the last numbers available, a 1995 figure representing a 6.5% increase over 1994.

It should be pointed out—as we do in each year's assessment—that the National Music Publishers' Assn. (NMPA) in the U.S. is unable to make a previous calendar year report as yet, but its report issued in July did suggest a "significant" improvement over 1995 on a global scale.

That optimism, the NMPA report said, is fueled by the fact that "since music publishing revenues tend to be collected later than the value of [recording] sales, it is likely that in 1996, when [recording] sales grew by 5.5% in local currency terms—but only 0.4% in dollar terms because of currency fluctuations—music publishing revenues will be significantly higher." The U.S., at 21%, accounts for the largest share of global revenues, its business increasing 7% in 1995, compared with a rise of 13% a year before.

Although the NMPA does not address 1997 business in the U.S., it should be noted that overall recording sales are likely to increase more than modestly this year, a good sign that growth in music publishing may be regarded as a "boomlet" in business.

Certainly to be counted upon as a greater source of revenue is the recent agreement between publishers and record companies to establish a new mechanical royalty structure, which, at this writing, looked sure to pass muster

1997 ★ IN ★ REVIEW

Words & Music



by Irv Lichtman

with the U.S. Copyright Office and begin its 10-year run starting Jan. 1. Over the course of the agreed-upon structure, mechanical royalties will rise 30%. Indicative of the ever-evolving state of digital transmission, publishers and labels agreed that the digital rate will mirror the analog rate for a two-year period.

The agreement, calling for increases every two years, was reached, by all accounts, in a common-sense, business-like manner. One might say that whatever legitimate differences that economically dictate one point of view over the other are overshadowed by the music industry's common goals in the years ahead: defining the nature of the technology that will rule the access of prerecorded audio or video entertainment, and how its interests will be favored by legislative action that protects the copyright ownership of all parties.

This air of cooperation can also be felt in various cooperative advocacy roles being played out, too, by others like performance right groups ASCAP, BMI, and SESAC.

Highly competitive in their day-to-day drive to win over writer and publisher allegiance, they, too, have attempted to draw the landscape that awaits them and lobby in unison to secure their own place in the sun.

While there is many a vital issue still to be addressed—sometimes issues that do not deal with the digital domain (believe it or not!)—1997 cleared the air (and cured a collective ache in the pit of the copyright community's stomach) when Congress approved and the president signed an amendment to the Copyright Act that did away with the specter of thousands of older copy-

rights falling into the public domain.

Basically, Congress said, countering a federal appeals court decision in the now-famous "La Cienega" case, that the rule of thumb was industry practice rather than regard for a law that dictated that copyright notices be placed on record labels in order to assure the copyright status of a pre-1978 song.

This issue underscores the reality that while the copyright community seeks to deal with the future, as complex as any issue it has dealt with in the past, it is the past, too, that must be dealt with at times. And as the "La Cienega" case points out, the costs of a fractured copyright community may be high indeed. After all, what is the point of fighting for copyright protection when you've got nothing to protect?

In this age of great diversity in pop music—try defining a 1997 musical trend on the weekly charts!—the creative end of music publishing leaves the door open to all sorts of sounds.

While publishing itself has never been able to dictate trends—somehow in some way the public decides that—publishers have opted in ever-expanding ways to let the artist, the songwriter (likely to be an artist), and the producer (likely to be an artist and/or writer) deliver the goods, even to the point of funding said production before it reaches a label's ears. The days when a publisher signed a songwriter and then went about its business (and obligation) of placing the song with an artist is hardly gone, but a new creative arrival at a publisher has other vital talents to offer, such as production and performing. Actually, it is the producer's role as part of a publisher's creative thrust that reflects the most recent development in publisher deal-making.

For the major music publishers whose extensive catalogs reflect a cornucopia of subject matter, creative, timely efforts can literally revive a dormant copyright whose greatness required the right moment to flower again. And grand oldies that do so have a habit of sticking around for years, earning dollars that its writers or estate no longer thought was possible.

The trick in this music publishing age is to create and "market" new

songs that need the right kind of exposure to have a fling on the charts but also stand on their own in whatever direction the winds of usage take them. And, as 1997 demonstrated, the movie industry is making unprecedented use of old copyrights—often they form the basis of an entire background score—that pull the right nostalgic strings and add up to an album's worth of great nostalgic value, witness "Midnight In The Garden Of Good And Evil," a mostly newly recorded program of songs with lyrics by **Johnny Mercer**.

Although the extension of the life of

pre-1978 copyrights from life plus 50 years to life plus 70 years—the lifespan of European copyrights—still eluded the U.S. publisher/writer community in 1997, the fact that there always appears to be lots of activity left in these oldies spurs writers or their estates and publishers to keep the heat on Congress. Another incentive, somewhat overlooked in view of their more recent vintage, are the many rock'n'roll catalogs or individual writer deals that are changing hands from private control to established publishers. In 1997, that trend accelerated.

NO. 1 SONG CREDITS

TITLE · WRITER · PUBLISHER

THE HOT 100

CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT • Elton John, Bernie Taupin • Songs Of Polygram Int'l/BMI, William A. Bong/PRS, Warner-Tamerlane/BMI, Wretched/ASCAP, WB/ASCAP

HOT COUNTRY SINGLES & TRACKS

LONGNECK BOTTLE • Steve Wariner, Rick Carnes • Steve Wariner/BMI, PSO Limited/ASCAP, Songs Of Peer/ASCAP

HOT R&B SINGLES

A SONG FOR MAMA • Babyface • Sony/ATV Songs/BMI, ECAF/BMI

HOT RAP SINGLES

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

HOT LATIN TRACKS

EN EL JARDIN • Kike Santander • FIPP/BMI

FOR THE RECORD

The following is a corrected list of monthly top-selling folios from Warner Bros. Publications. Last issue's listing contained incorrect entries.

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

THE YEAR'S TOP FOLIO SELLERS

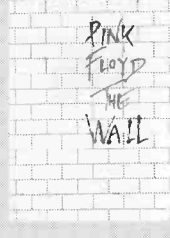
CHERRY LANE MUSIC:

1. Metallica, "Load."
2. Dave Matthews Band, "Crash."
3. Bush, "Razorblade Suitcase."
4. "Jekyll & Hyde," vocal selections.
5. "Titanic," vocal selections.



MUSIC SALES CORP.:

1. Pink Floyd, "The Wall."
2. Tori Amos, "Little Earthquakes."
3. Bob Dylan, "Greatest Hits Complete."
4. Tori Amos, "MTV Unplugged."
5. AC/DC, "The Best Of" (guitar tablature edition).



HAL LEONARD CORP.:

1. "Rent," vocal selections.
2. "Alice In Chains," acoustic.
3. Rage Against The Machine, "Evil Empire."
4. "Evita," movie selections.
5. "Hercules," movie selections.



WARNER BROS. PUBLICATIONS:

1. Celine Dion, "Falling Into You."
2. Jewel, "Pieces Of You" (guitar tablature edition).
3. "Star Wars Trilogy," special edition.
4. Jim Brickman, "Picture This."
5. Smashing Pumpkins, "Mellon Collie And The Infinite Sadness."



Plaque Attack. Roger Sovine, VP of BMI Nashville, recently flew to Austin, Texas, to present Bill Ham, founder and president of Hamstein Publishing, with 25 BMI Million Air Awards to signify songs that achieved 1 million airplays. Shown, from left, are Dean Migchelbrink, VP of business affairs for Hamstein; Richard Perma, VP of creative affairs for Hamstein; Sovine; Ham; and Jeff Carlton, VP/GM for Hamstein.



All In A Row. Les Bider, right, chairman/CEO of Warner/Chappell Music and a member of the board of directors of the Neil Bogart Memorial Fund, is shown with fellow recipients of the Neil Bogart Memorial Fund Children's Choice Awards, held recently in Los Angeles. David Foster, left, is the 1997 recipient, while Gary Gersh, president/CEO of Capitol Records, is the 1996 recipient. Bider got the honors in 1995.

THE YEAR IN MUSIC

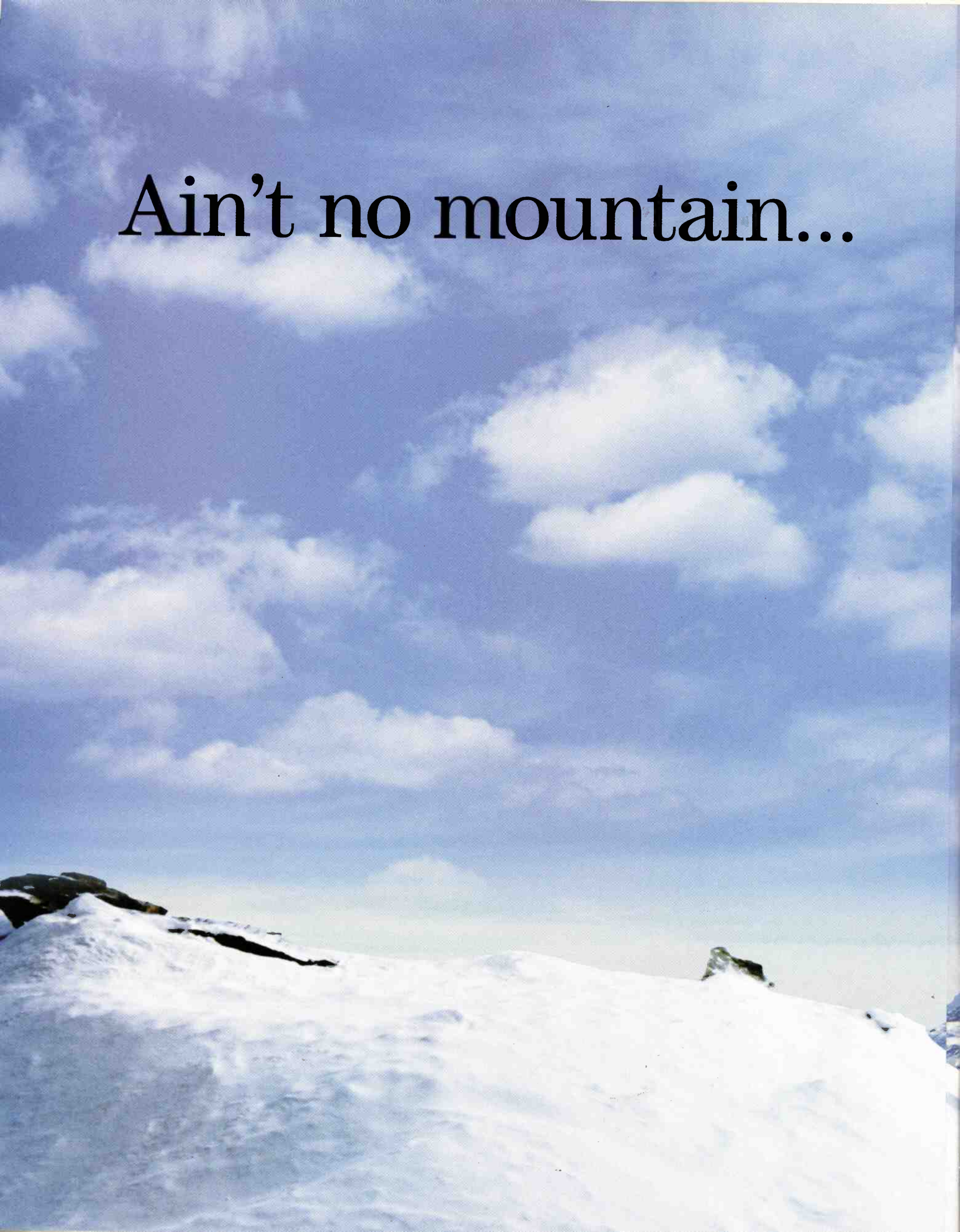
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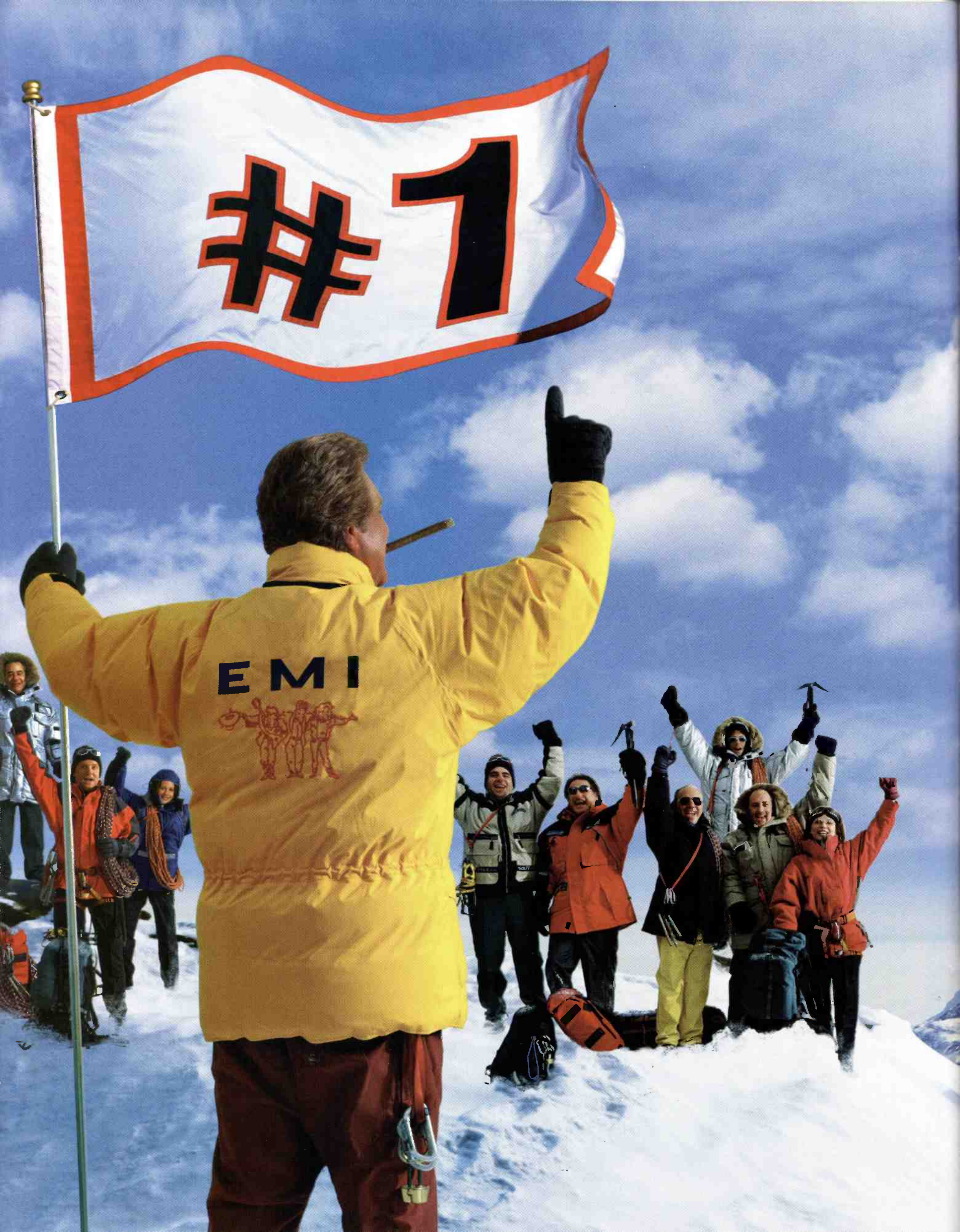
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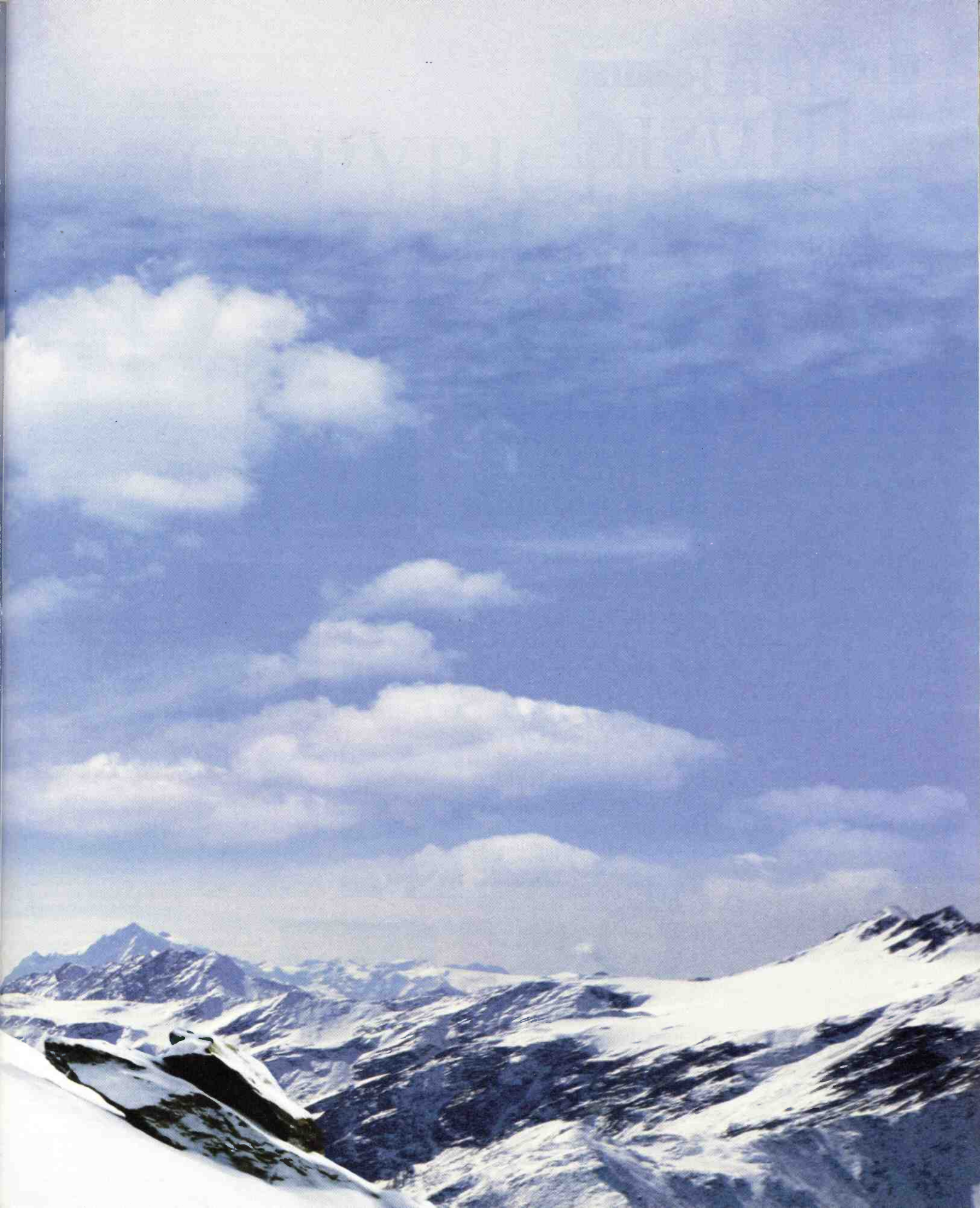
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The YEAR in MUSIC

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passings

BY MARIA ARMOUDIAN

While they've physically left us, their work remains a powerful force and a significant contribution. With that work, many of them have changed the music, the music industry and the shape of society. Here are some of the artists, executives, songwriters and personalities who passed on in 1997.

ARTISTS, WRITERS AND PRODUCERS

Veteran blues guitarist **Luther Allison**, in Los Angeles. Originally from Arkansas, Allison initially made his mark in Chicago, releasing his first album, "Love Me Mama," in 1969. He recorded for such labels as Delmark, Alligator and Blind Pig and freely mentored younger bluesmen, among them newcomer Jonny Lang.

Richard Berry, author of "Louie Louie" and longtime R&B musician, in Los Angeles.

Tenor vocalist **Louis A. Botto**, in San Francisco. Botto founded and directed the male vocal ensemble Chanticleer.

Jazz guitarist **Zachary Breaux**, in Miami Beach, Fla. Last January, Breaux released his debut Zebra/All American Records album, "Uptown Groove," which charted on Billboard's Top Contemporary Jazz Albums chart. Breaux also played with Roy Ayers, Donald Byrd, A Tribe Called Quest and George Benson.

Singer/songwriter **Jeff Buckley**, in Memphis. Buckley's first album, "Grace," spawned the single "Last Goodbye," which peaked at No. 19 on the Modern Rock Tracks chart in 1995.

Beat writer **William S. Burroughs**, in Lawrence, Kan. Burroughs released a number of spoken-word records, including "Call Me Burroughs" and "Dead City Radio," collaborated with Nirvana's Kurt Cobain and published numerous innovative books, including "Naked Lunch" and "The Soft Machine."

Guitarist **Glen Buxton**, in Clarion, Iowa. Buxton was a founding member of Alice Cooper and co-writer on hits "School's Out," "Eighteen" and "Elected."

Songwriter **Saul Chaplin**, in Los Angeles. Best-known for his collaborations with Sammy Cahn, "Until The Real Thing Comes Along" and "Please Be Kind." Chaplin also wrote English lyrics to the Yiddish score "Bei Mir Bist Du Schon," a worldwide hit for the Andrews Sisters. He was a three-time Oscar-winning film scorer, for "West Side Story," "An American In Paris" and "Seven Brides For Seven Brothers."

Legendary jazz trumpeter **Adolphus "Doc" Cheatham**, in Washington, D.C. Cheatham played vaudeville and jazz, working with Ma Rainey, Cab Calloway and Benny Goodman, among many others.

Singer **Brian Connolly**, in Slough, England. Connolly was the lead singer for '70s glam-pop band Sweet, whose hits included "Fox On The Run."

Recording artist **Johnny Darrell**, in Kennesaw, Ga. Darrell released records on U.A., Monument and Capricorn and charted regularly for five years. Some of his songs, like "Ruby, Don't Take Your Love To Town," became hits again later when covered by other artists.



Allen Ginsberg

Vocalist **Eddie Del Rubio**, in Torrance, Calif. Del Rubio was one of the Del Rubio Triplets, who performed for 60 years in the L.A. area.

Singer-songwriter **John Denver**, near Monterey, Calif. Denver enjoyed international prominence in the '70s with such songs as "Take Me Home Country Roads" and "Rocky Mountain High." His "Greatest Hits" album, released in 1973, has sold more than 10 million copies and dominated Billboard's album chart.

Songwriter and producer, **Keith Diamond**, in New York. Diamond co-wrote for a multitude of artists, including Michael Bolton, Donna Summer, Anne Murray, Mick Jagger and Billy Ocean. "Suddenly" and "Caribbean Queen" were among his hits.

Beat poet **Allen Ginsberg**, in New York. His five-decade literary career spawned numerous records and bred such iconoclastic work as "Howl" and "Kaddish." Paul McCartney and Philip Glass accompanied this political, poetic trailblazer on his last album, 1996's "The Ballad Of The Skeletons."

Harry Goodman, sideman to brother Benny Goodman, in Gstaad, Switzerland. Goodinan co-founded Regent Music and Jewel Music in 1940 with his brother Gene Goodman, where he published the hits "Flying Home," "Air Mail Special" and "Soft Winds."

Jazz violinist **Stephane Grappelli**, in Paris. Grappelli first gained attention as a swing player during the '30s alongside legendary guitarist Django Reinhardt and later performed with jazzman George Shearing and Gary Burton and classical violinist Yehudi Menuhin.

Hagood Hardy, in Ontario. A composer, arranger, vibraphonist, pianist and percussionist, Hardy was honored with two Juno Awards and a Billboard Award.

Drummer **Randy Hauser**, in Nashville. Hauser played drums for Chet Atkins for 20 years and had played for Jim Ed Brown, Ray Price, Charlie Rich and Steve Wariner.

Bluesman **Johnny Heartsman**, in Sacramento, Calif. Heartsman recorded six solo albums and was a sideman on numerous blues and R&B records.

Singer/songwriter/guitarist **Robert "Bobby" Lee Helms**, in Martinsville, Ind. Helms' list of hits includes his rendition of "Jingle Bell Rock," "Fraulein" and "My Special Angel."

Upright-bass player **Roy Huskey, Jr.**, in Nashville. Huskey was a staff member of the Grand Ole Opry, bassist for the Nash Ramblers and a player for Chet Atkins, Garth Brooks, Johnny Cash, Vince Gill and Dolly Parton, among other artists.

Michael Hutchence, lead singer of Australia's INXS, in Sydney. The group enjoyed international success throughout the late '80s, scoring such single hits as "What You Need" and "New Sensation" and the multiplatinum "Kick" album.

Burton Lane, songwriter, in New York. While Lane wrote a tremendous quantity of work, his masterwork was "Finian's Rainbow."

Ronnie Lane, songwriter, bassist and founding member of the Small Faces, in Trinidad, Colo. Lane co-wrote several of



Laura Nyro



Luther Allison



Michael Hutchence



Milt Sincoff



Notorious B.I.G.



Williams S. Burroughs

Continued on page YE-14

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Join Musicians **United** for Strong **Internet** Copyright.

America's always believed anyone with a good idea should get credit for their creativity. That's why hundreds of us - and our numbers are growing - are urging Congress to ratify the World Intellectual Property Organization (WIPO) treaties extending copyright into cyberspace and strengthening copyright law around the world.

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The YEAR in MUSIC

The year in charts

By FRED BRONSON

It was a bittersweet year. There were great musical triumphs, but some of the biggest ones resulted from the passing of respected and beloved figures, notably the unlikely combination of Diana, Princess of Wales, and The Notorious B.I.G. Their unexpected deaths led to two of the year's top three singles.

There was no contest for the No. 1 single of 1997. Certified platinum 11 times over, Elton John's "Candle In The Wind 1997"/"Something About The Way You Look Tonight" (Rocket) went into the record books as the worldwide best-selling single of all time. Hundreds of millions of people all over the globe saw his emotional performance of the Bernie Taupin rewrite of "Candle" at the funeral of Princess Diana, and the release of the single shortly thereafter brought people into record stores in record numbers. It's the first time in his long career that Elton has had the top single of the year; he came closest in 1976, when his duet with Kiki Dee, "Don't Go Breaking My Heart," was the runner-up on the year-end survey.

The No. 3 single of 1997 is "I'll Be Missing You" (Bad Boy), a reworking of the Police's 1983 hit "Every Breath You Take." Recording the song was a catharsis for Sean "Puffy" Combs, founder of the Bad Boy label and best friend of slain rapper Christopher Wallace, a.k.a. the Notorious B.I.G. "I was so used to talking to him every day," says Combs. "I missed that. So when I made the record, I was finally able to talk to him. That's all it was, a conversation." Combs was watching MTV when he saw a video of the Police hit. "That's always been one of my favorite songs," he explains. "It always made me cry. It made me think of my father." Collaborating with members of his recording family, Faith Evans and the group 112, Combs recorded "I'll Be Missing You," and the single spent 11 weeks atop the Hot 100.

We lost other luminaries in 1997, too. Two of John Denver's albums are listed in the top 50 country catalog albums of the year. Michael Hutchence's death in November didn't impact on the charts in 1997, but will no doubt be felt in 1998.

There were brighter moments, too. Here's a closer look at the top formats.

POP

It was a Bad Boy year. Of the 10 singles that went to No. 1 on the Hot 100 during the chart year, four of them were on Sean "Puffy" Combs' label, and an additional title ("Honey" by Mariah Carey) was produced by Combs and Stevie J. The Bad Boy singles were on top for 22 of the year's 52 weeks. It was the first time since Motown's reign in 1964 that a label has had its first four No. 1 singles in a calendar year.

The longest-running No. 1 titles of the year



No Doubt assured success with the single "Don't Speak" and the album "Tragic Kingdom."



Radio embraced The Cardigans' "Lovefool," though it wasn't sold as a single.



Elton John's "Candle" broke sales records.

were "I'll Be Missing You" by Puff Daddy & Faith Evans (featuring 112) and "Un-Break My Heart" (LaFace) by Toni Braxton. Both had 11-week reigns. Only four artists in 1997 had enjoyed previous No. 1 titles: Elton John, Boyz II Men, Carey and Braxton. Otherwise, the year belonged to new artists like Spice Girls, Puff Daddy, Mase, the Notorious B.I.G., Hanson, and Evans and 112. B.I.G. became the first artist to have two posthumous No. 1 singles.

The No. 2 single of 1997 never hit the top spot, but it did set a record for having the longest consecutive run in the history of the Hot 100. Jewel's second single started off as a one-sided hit; "You Were Meant For Me" (Atlantic) peaked at No. 2. But a funny thing happened on its way down the chart: The B-side, "Foolish Games," earned enough airplay to become the A-side. The single reversed course, and with the label pressing new copies of what had become a deleted title, the two-sided hit moved back up to No. 7. In December, Jewel passed the 55-week mark of

Everything But The Girl's "Missing" to capture the longevity record.

The top soundtrack single of 1997 is "I Believe I Can Fly" (Warner Sunset/Jive), the inspirational ballad from R. Kelly that graced the "Space Jam" soundtrack. Some people may have been surprised to hear such an uplifting song from the man who previously topped the chart with a sexy number like "Bump N' Grind." Kelly might agree. "I wondered how people were going to take this from me," he admits, "and it touched me to know that people accepted that song." The runner-up soundtrack single is "Don't Let Go (Love)" by En Vogue from "Set It Off." Monica's "For You I Will," also from the "Space Jam" soundtrack, is third, followed by Jewel's "Foolish Games" from "Batman & Robin."

Elton John easily leads the Hot 100 Sales list with his two-sided hit, followed by two Puff Daddy singles, "I'll Be Missing You" and "Can't Nobody Hold Me Down" (Bad Boy). The top airplay track is No Doubt's "Don't Speak" (Trauma), which, despite its many radio spins, was never released as a single. Jewel's "You Were Meant For Me" was second, followed by another non-single, the Cardigans' "Lovefool" (Mercury).

Based on the strength of just one single, Elton John is the top singles artist. The Spice Girls give Britain a sweep of the top two positions, as their four singles entitle them to be the No. 2 act of 1997. Elton is the top male, Toni Braxton the top female and Spice Girls the top group.

Diane Warren returns to the top of the pop songwriters list, with eight charting songs. David Foster returns to the top of the pop producers list, also with eight charting songs. Warren and Foster's collaborations include Braxton's "Un-Break My Heart" and Monica's "For You I Will." Warren's publishing company, Realsongs, is the No. 1 publisher, and EMI Music repeats as the top publishing corporation. Bad Boy takes top imprint honors for the first time, and Arista repeats as the No. 1 label.



Jewel's double-single shined for more than 55 weeks.

The press may have loved them at times and hated them at times, but such is the price of success for the Spice Girls, who capture the No. 1 album of the year with their very first effort, "Spice" (Virgin). It's the first time a "girl group" has captured the No. 1 album of the year. Runner-up is No Doubt's "Tragic Kingdom," followed by Celine Dion's "Falling Into You" (550 Music). The top soundtrack is "Space Jam" (Warner Sunset/Atlantic), which continued to yield singles throughout the entire year, during its theatrical run as well as its home-video release.

LeAnn Rimes' first three albums helped the teenager become the No. 1 album artist of the year, followed by the Spice Girls, Celine Dion, No Doubt and Jewel, giving female vocalists a clean sweep of the top five positions. Rimes is the No. 1 female artist, and the late 2Pac is the No. 1 male. The Spice Girls are the top group. Columbia is the leading album imprint, Interscope the top label and WEA the top distributing corporation.

Combining singles and albums, top pop artists are LeAnn Rimes, Spice Girls, Jewel, Toni Braxton and Celine Dion, giving women another sweep. The top male artist is Puff Daddy, followed by the Notorious B.I.G. The Spice Girls are the top group, followed by Hanson. The Spice Girls are also the top new act, followed by Puff Daddy, Hanson and Dru Hill. The top pop imprint is Atlantic, and the top label is Arista.

R&B

Named after Druid Hill Park in the group's native Baltimore, Island's Dru Hill takes top R&B singles honors with "In My Bed" (Island). "I'll Be Missing You" by Puff Daddy & Faith Evans (featuring 112) is in the runner-up spot, followed by Changing Faces' "G.H.E.T.T.O.U.T." (Big Beat) and another Puff Daddy title, "Can't Nobody Hold Me Down." The top R&B soundtrack single is R. Kelly's "I Believe I Can Fly" from "Space Jam." The top 10 singles of the year include titles from three solo male artists: Kelly, Usher and Rome. The top single by a solo female artist is "On & On" (Kedar/Universal) by newcomer Erykah Badu.

The two best-selling R&B singles are both on the Bad Boy label and are both by the label's founder, Sean "Puffy" Combs. "I'll Be Missing You" is No. 1, followed by "Can't Nobody Hold Me Down." Usher, who almost upset R. Kelly's record 12-week reign at No. 1 with "Bump N' Grind," has the

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METHOD MAN



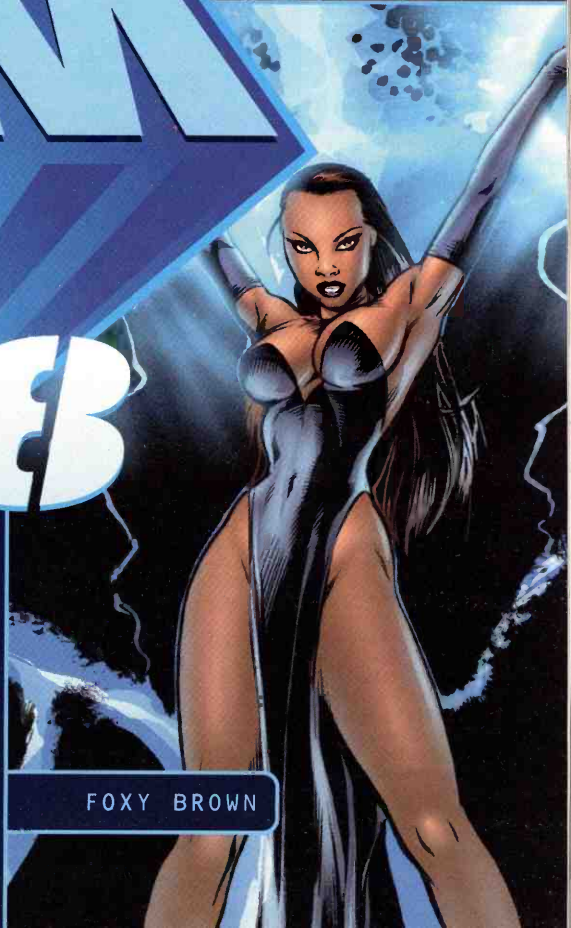
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The YEAR in MUSIC

past years in MUSIC

Who Topped The Charts 10, 20, 30 & 40 Years Ago?

It's traditional for Chart Beat columnist Fred Bronson to analyze the current year-end charts; this year, he goes back in time to take a close look at the year-end charts of 40, 30, 20, and 10 years ago. Sherman, set the Way-Bac machine for Dec. 31, 1957. The place: the offices of Billboard magazine.

1957

A compact was something teenaged girls had in their purses, but a compact disc was unheard of in 1957. If you wanted to purchase the latest single, you took your 59 cents to your local record store and bought a 7" black plastic disc that usually had a colorful label on it. The 7" disc that sold the most copies in 1957 was "All Shook Up" by Elvis Presley. It was only Presley's second year on the Billboard pop singles chart, and it was the second year in a row that he had the No. 1 single of the year. In 1956, his very first No. 1 single, "Heartbreak Hotel," was the best-selling record of the year. "All Shook Up" wasn't the only Presley single in the year-end top 10; "Too Much" ranked No. 9. Further down the list, "(Let Me Be Your) Teddy Bear" was No. 14, and "Jailhouse Rock" had the lock on No. 16.

It might not have been obvious in 1957, but looking back 40 years, one chart statistic stands out: There were no women in the top 10, and only one in the top 20 of the year. Debbie Reynolds' "Tammy," written by Jay Livingston and Ray Evans for the film "Tammy and the Bachelor," was the No. 12 best-selling single of the year. The only other female vocalist in the year-end top 40 was TV star Gale Storm, No. 29 with her version of "Dark Moon."

The second best-selling single was also the No. 1 airplay song of 1957: "Love Letters In The Sand" by Pat Boone had the most spins. On the country recaps, "Gone" by Ferlin Husky was the sales leader, while "Young Love" by Sonny James received the most airplay. The R&B charts demonstrated Presley's wide appeal, as his "Jailhouse Rock"/"Treat Me Nice" was the best-selling single, while Fats Domino's "Blue Monday" was No. 1 on the airplay list.

Two years into the rock era, the year-end album list was a

complete shutout for the new music. The best the genre could do was grab the No. 11 and No. 12 positions for Elvis Presley's "Loving You" and "Elvis." There were four soundtracks and one original-cast album among the top 10 albums of 1957. The cast album of "My Fair Lady" was the clear leader, while the soundtracks for "Oklahoma!" (No. 3), "Around The World In 80 Days" (No. 4), "The King And I" (No. 5) and "The Eddy Duchin Story" (No. 8) helped complete the list.



Rock 'n' roll king Elvis Presley

1967

Just like 1997, a British artist had the top single of the year. It must have felt strange to Lulu to have the No. 1 record of 1967 in the U.S. with her title song for the film she starred in with Sidney Poitier, "To Sir With Love," considering that the song didn't chart in her own country. In the U.K., it was the B-side that was a hit: the Neil Diamond-penned "The Boat That I Row" had peaked at No. 6. But Glaswegian-born Lulu could take pride in restoring Brit power in the ex-colonies. The year before, there was nary a Brit in the year-end top 10; the highest-ranked U.K. single was the Beatles' "We Can Work It Out" at No. 16. Lulu had to carry the banner by herself, however: the only other British singles in 1967's top 30 were the Rolling Stones' "Ruby Tuesday" (No. 24) and the Beatles' "All You Need Is Love" (No. 30).

The rest of the all-American top 10 included the Box Tops at No. 2 with their breakthrough single, "The Letter," and Bobbie Gentry with her enigmatic "Ode To Billie Joe" at No. 3. The Doors, still charting in 1997 with the "Box Set" album, had the No. 6 single of 1967 with "Light My Fire." And Aretha Franklin's signature tune, "Respect," ranked No. 13. The highest-ranked Motown single of the year was Stevie Wonder's "I Was Made To Love Her" at No. 14.



R&B queen Aretha Franklin

The only other Motown songs in the top 30 were two Supremes recordings: "Love Is Here And Now You're Gone" (No. 26) and "The Happening" (No. 29), the second-highest-ranked soundtrack single behind "To Sir With Love."

The first two albums by an American group were the top two albums of 1967. "The Monkees" ranked No. 2, while the follow-up, "More Of The Monkees," was No. 1. Herb Alpert & The Tijuana Brass so completely dominated the album charts of 1967 that they had three albums in the year-end top 10: "S.R.O." (No. 7), "Whipped Cream And Other Delights" (No. 8) and "Going Places" (No. 9). There were three soundtrack albums in the top 10: "Dr. Zhivago," featuring the haunting "Lara's Theme," was No. 3, while "The Sound Of Music" was No. 4 and "A Man And A Woman" ranked No. 6. The most critically acclaimed album of the year—and the one most revered 30 years later—was the Beatles' landmark "Sgt. Pepper's Lonely Hearts Club Band." It only ranked No. 10 for the year.

Another figure still revered 30 years later had three albums in the year-end top 20. Bill Cosby's "Wonderfulness" (No. 12), "Bill Cosby Is A Very Funny Fellow, Right?" (No. 16) and "Why Is There Air?" (No. 19) proved that comedy was still a very viable category.

1977

The Brits were back on top in 1977—on top of the year-end singles and albums lists. Rod Stewart had the No. 1 single of the year with "Tonight's The Night (Gonna Be Alright)," a song covered in 1997 by Janet Jackson. It may seem tame today, but in 1977 the single had trouble getting airplay at first, thanks to what were considered explicit lyrics. But the public demanded to hear the song on the radio, and ultimately the public got its wish. The British domination of the year-end chart continued with Andy Gibb at No. 2 with his debut American single, "I Just Want To Be Your Everything."

The Spice Girls are the hottest "girl group" of 1997; back in 1977, the Emotions took that title as their "Best Of My Love" was the No. 3 single of the year. But the Emotions weren't the only female group in the top 10; "Angel In Your Arms" by Hot was No. 5.



Barbra Streisand was "Evergreen" in '77.

The highest-ranked soundtrack single was "Love Theme From 'A Star Is Born' (Evergreen)," the Oscar-winning song by Barbra Streisand. Motown's biggest single of the year was Thelma Houston's remake of Harold Melvin & The Blue Notes' Philadelphia classic "Don't Leave Me This Way" at No. 7. In 1967, Jackie Wilson had one of the top 100 songs of the year with "(Your Love Keeps Lifting Me) Higher And Higher"; 10 years later, Rita Coolidge scored the No. 8 single of the year with a remake, retitled "(Your Love Has Lifted Me) Higher And Higher." Rounding out the top 10 were three artists having their first year-end hits: Kenny Nolan at No. 6 with "I Like Dreamin'," Alan O'Day at No. 9 with "Undercover Angel" and Mary MacGregor at No. 10 with "Torn Between Two Lovers."

On the album side, it was technically an Anglo-American group at No. 1, as Fleetwood Mac captured the top spot with its best-selling "Rumours." The band's eponymously titled album was No. 10. It was the

second year in a row that the Brits had captured the top single and album; the year before, Paul McCartney ("Band On The Run") and Peter Frampton ("Frampton Comes Alive!") took the double honors.

Stevie Wonder was bestowed with critical praise and multiple awards for "Songs In The Key Of Life." That double album was No. 2 for the year. The highest-ranked soundtrack was "A Star Is Born," featuring the same Barbra Streisand who is charting on The Billboard 200 at the end of 1997 with "Higher Ground." The Electric Light Orchestra was the other British outfit in the year-end top 10, ranked No. 6 with "A New World Record." Otherwise, the Americans were dominant. The Eagles ("Hotel California" at No. 4), Boston (their self-titled debut at No. 5), K.C. & The Sunshine Band ("Part 3" at No. 7), Boz Scaggs ("Silk Degrees" at No. 8) and Bob Seger & The Silver Bullet Band ("Night Moves" at No. 9) completed the top 10.

As in 1997, death took its toll on the music industry in 1977. But Elvis Presley's death in August had little impact on the year-end charts. He did not appear in the year-end listing of the top 100 best-selling albums, and only his "Way Down" was listed on the top 100 singles of 1977, at

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The YEAR in MUSIC

THE YEAR IN CHARTS
Continued from page YE-8

No. 3 single with "You Make Me Wanna..." (LaFace), which ruled for 11 weeks. Usher is one place ahead of Kelly, No. 4 with "I Believe I Can Fly." Dru Hill's "In My Bed" had the most R&B airplay of any single this year, followed by BLACKstreet's "Don't Leave Me (Interscope).

The top R&B singles artist is Dru Hill, followed by 112, Puff Daddy and Rome. The top three females are Toni Braxton, Mary J. Blige and Erykah Badu. Bad Boy is the leading imprint and Arista the No. 1 label.



Country star Deana Carter appears on both album and singles charts.

The No. 1 R&B album of the year is the ironically titled "Life After Death" (Bad Boy) by the late Notorious B.I.G. Erykah Badu scores big with her first album, "Baduism" (Kedar/Universal), the No. 2 set of 1997. As it is on the pop side, "Space Jam" is the leading R&B soundtrack.

Based on the success of his posthumous double-CD set, B.I.G. is the No. 1 R&B artist, followed by the late 2Pac. Erykah Badu is the top female and BLACKstreet the top group. R. Kelly, who wrote six hits, is the year's top R&B songwriter, followed by Diane Warren. Kelly is also the top producer, followed by Sean "Puffy" Combs. Bad Boy is the top imprint and Arista the top label. EMI April is the top R&B publisher, while EMI Music is the top R&B publishing corporation.

Combining singles and albums, Dru Hill is the No. 1 artist. Toni Braxton is the leading female and 2Pac the top male. LaFace is the leading imprint and Arista the top label, both for the third year in a row.

COUNTRY

Last year, he had the No. 5 country single, "She Never Lets It Go To Her Heart," and the year before he was No. 3 with "I Like It, I Love It," but this year Tim McGraw comes out on top, for his duet with wife Faith Hill on "It's Your Love" (Curb). The runner-up country single last year was "Blue Clear Sky," and George Strait is the runner-up again with "One Night At A Time" (MCA Nashville). He's also No. 3 with "Carrying Your Love With Me." Hill is the only female in the top 10; the highest-ranking year-end single by a solo female artist is "I'd Rather Ride Around With You" (MCA Nashville) by Reba McEntire at No. 14.

The No. 1 artist on the Hot Country Singles & Tracks recap is Alan Jackson. Deana Carter is the top female and Brooks & Dunn the top duo or group. Vince Gill is the leading songwriter, and Tony Brown repeats from last year as the top producer, with 32 charted singles. EMI Blackwood is the No. 1 publisher and EMI Music the top publishing corporation. MCA Nashville is the No. 1 imprint and label.

The best-selling country single of 1997 is LeAnn Rimes' version of "How Do I Live" (Curb). Trisha Yearwood recorded that Diane Warren song for the film "Con Air." Her version on MCA Nashville is the No. 4 selling title of the year and the leading soundtrack single. "It's Your Love" by Tim McGraw (with Faith Hill), the top airplay single, is No. 2 on the sales recap. Curb has the two best-selling singles, a feat it also accomplished in 1996. Rimes has three titles in the top 10



Sheryl Crow continues her Top 40 popularity.

and is the No. 1 country artist on the sales list, followed by Tim McGraw (the No. 1 male), Faith Hill and the Raybon Bros. (the No. 1 group). Curb is the top imprint and label, with WEA as top distributing corporation.

The top three country albums of the year are by females. LeAnn Rimes takes the top spot with "Blue," the No. 4 album of 1996. She is also No. 3 with "Unchained Melody/The Early Years" and No. 6 with "You Light Up My Life," all on the Curb label. Deana Carter is runner-up with her debut Capitol set, "Did I Shave My Legs For This?" The top-selling album by a male artist is George Strait's "Carrying Your Love With Me" (MCA Nashville) in fourth position. The top album by a duo or group is Brooks & Dunn's "Borderline" (Arista), No. 11 this year and No. 5 last year.

With three albums in the top 10, it's no surprise that Rimes is the No. 1 album artist of 1997. George Strait, in second place, is the top male Brooks & Dunn are the top duo. Curb is the leading album imprint and label, and WEA is the top distributing label.

Combining singles and albums, LeAnn Rimes is the No. 1 artist. Alan Jackson is the leading male and Brooks & Dunn the top duo. MCA Nashville is the leading imprint for the seventh consecutive year and repeats from the last two years as the No. 1 label.

RAP

Any way you look at it, it was a Bad Boy year on Billboard's rap chart. The label has the top two singles and the top three artists and is the top imprint. Bad Boy founder Sean "Puffy" Combs is the artist on the top two singles and was a producer on both. "I'll Be Missing You," Combs' tribute to slain rapper the Notorious B.I.G., is the No. 1 rap single of the year, followed by "Can't Nobody Hold Me Down" by Puff Daddy (featuring Mase). Combs set a new record when he was the producer of the No. 1 rap single for 42 consecutive weeks. Five of the top six rap singles of the year are those Combs productions that dominated the chart for 10 months. In addition to the top two titles, they are "Cold Rock A Party" by MC Lyte, "Hypnotize" by the Notorious B.I.G. and "No Time" by Lil' Kim featuring Puff Daddy. The top three artists are Puff Daddy, Mase and the Notorious B.I.G. Mase was featured on singles by Puff Daddy and B.I.G. before his first solo effort. "Feel So Good," was released. Arista is the top rap label and BMG the top distributing corporation.

DANCE MUSIC

The Braxton family is the reigning dynasty on the Hot Dance Music/Club Play year-end recap. Toni Braxton has the No. 1 title of the year with the uptempo dance remix of her pop hit "Un-Break My Heart" (LaFace), which had a four-week run at No. 1 at the beginning of the year. Braxton is also No. 10 with "I Don't Want To," while her sisters, the Braxtons, are No. 9 with their remake of a Diana Ross hit penned by Nickolas Ashford and Valerie Simpson, "The Boss" (Atlantic). New artist Hannah Jones is No. 2 with her very first chart entry, "No One Can Love You More Than Me" (Ariola Dance). The

potent teaming of Chaka Khan and Me'Shell Ndegéocello results in the No. 3 single, "Never Miss The Water" (Reprise). Braxton is the No. 1 artist, followed by Faithless, Daft Punk and Lisa Stansfield. Arista is the top imprint and label.

For the third year in a row, a rap single leads the year-end recap of Hot Dance Maxi-Singles Sales. "I'll Be Missing You" (Bad Boy) by Puff Daddy & Faith Evans (featuring 112) is No. 1, followed by Toni Braxton's "Un-Break My Heart." KRS-One has the No. 3 single, "Step Into A World (Rapture's Delight)" (Jive). Puff Daddy has three titles in the top 10, as "Can't Nobody Hold Me Down" and "Mo Money Mo Problems" check in at No. 4 and No. 5, respectively. A soundtrack single shows up in the top 10: Madonna's dance remix of "Don't Cry For Me Argentina" (Warner Bros.) from "Evita." The Bad Boy label is responsible for three of the top four artists: Puff Daddy (No. 1), 112 (No. 2) and Faith Evans (No. 4). Braxton is No. 3. Bad Boy is the top imprint, Arista the leading label and BMG the No. 1 distributing corporation.

Repeating its double-win from last year, Arista is the top overall dance imprint and label.



Celine Dion is among the women ruling pop.

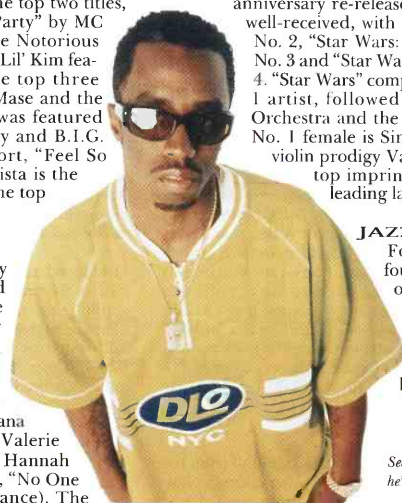
is the Benedictine Monks Of Santo Domingo De Silos. Sony Classical encores from last year as the No. 1 imprint and is also the No. 1 label.

"Shine" isn't the only soundtrack on the Top Classical Crossover year-end list. The next three albums are all from the same motion-picture series. RCA Victor's updating of the "Star Wars" trilogy, timed to coincide with the 20th-anniversary re-release of the films in theaters, was well-received, with "Star Wars: A New Hope" at No. 2, "Star Wars: The Empire Strikes Back" at No. 3 and "Star Wars: Return Of The Jedi" at No. 4. "Star Wars" composer John Williams is the No. 1 artist, followed by the London Symphony Orchestra and the Boston Pops Orchestra. The No. 1 female is Singapore-born, London-based violin prodigy Vanessa-Mac. RCA Victor is the top imprint and PolyGram Classics the leading label.

JAZZ

For the third time in the last four years, the No. 1 jazz album of the year belongs to Tony Bennett. After taking the crown in 1994 and 1995, he had to settle for the runner-up position in 1996. He's back on top with "Tony

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Sean "Puffy" Combs didn't miss a chart; he's on pop, R&B, rap and dance.

The YEAR in MUSIC

The year in BUSINESS Ups, Downs And Rebounds

BY MARILYN GILLEN

The late-fall stock-market gyrations that sent entertainment portfolios diving like a singer into a mosh pit before bobbing back up the next day were an apt summation for 1997 as compared with 1996: Things could only get better. And they did.

Sales, the bottom-line barometer of a healthy business, certainly suggest a recovery from the music industry's ills of the year before, when album units eked up to only 616.6 million units sold, from 1995's total of 616.4 million, according to SoundScan. By the week of Nov. 22, sales of all formats were already ahead of the same prior-year period by nearly 7%, while albums notched a 5% rise on 1996 numbers, at 499.7 million units, according to SoundScan. Singles, too, continued their ascent, though more modestly than in 1995-1996, rising nearly 14% over the same time period in 1996 to 116.2 million sold.

The CD format gobbled up a big chunk of the overall unit bounce, with its numbers up some 12% in mid-November, while cassettes continued to deflate, moving down about 12% in comparison with the '96 sales numbers.

That's not to say the industry wasn't trying to breathe life into tape: An ambitious campaign launched by the ITA in March, with the tag line "Ready CasSETTe Go," attempted to encourage retailers and consumers alike to stick by the format, which had seen a much steeper fall-off of some 20% in both 1995 and 1996. Sony Music added its own spin: It launched its "value pack" this year with Mariah Carey's "Butterfly" album; the pack combines the CD and tape versions of the same album for a price of a few dollars less than the two purchased separately.

"CANDLE" SPARKED SINGLES

The singles format no doubt got its own spark from an incendiary single called "Candle In The Wind 1997." Rewritten by Bernie Taupin and recorded by Elton John, the PolyGram-released single in honor of the late Diana, Princess of Wales, sold a phenomenal 7 million units in the U.S. alone by the end of November, according to SoundScan. (PolyGram donated its proceeds to a memorial fund.) Also catching fire at radio and retail: a left-field home run from Christian artist Bob Carlisle, "Butterfly Kisses." But perhaps not so left-field, in fact, judging by the year's charts: Other Christian acts and/or titles making big strides this year included "God's Property From Kirk Franklin's Nu Nation" and LeAnn Rimes' "You Light Up My Life—Inspirational Songs."

RETAIL REBOUND

Retailers this year could take their own inspiration from the adage "It's always darkest before the dawn." After taking a pummeling in 1996, retail rose back up this year, dusted itself off and



Phil Quartararo left Virgin for Warner Bros.

got on with business—albeit with a few visible scars.

Trans World Entertainment and Wherehouse Entertainment, both of which had been operating under Chapter 11 bankruptcy protection in the prior year, emerged with new plans and revived hopes in 1997. Trans World even added a 1997 Chapter 11 filer, Strawberries, to its holdings.

Camelot Music, which had filed for Chapter 11 protection in August 1996, also was firmly on the turnaround path by late 1997. The chain had not only filed a stand-alone reorganization plan for itself by November, but had made plans to buy another chain, The Wall, of which U.K. owner

W H Smith had decided to divest itself. That deal, which may have fended off a buy of Camelot by Trans World, had not yet closed by press time.

The regrouping specialist chains, which could lay at least a portion of the troubles they experienced in 1995-96 at the feet of deep-discounting electronics chains, might be forgiven a little smile at the trouble that beset that sector this year. Lechmere, which carried music fare along with computers and TVs, closed, while Best Buy pulled back on its music commitment.

Other nontraditional retailers proved themselves in 1997 to be growing allies to the music industry. Borders Books & Music, through an expanding in-store showcase program, helped provide important exposure for both developing artists and vets. And Wal-Mart teamed with Country Music Television to sponsor an equally well-received road tour.

Wal-Mart did manage to anger the music-specialty sector, of course: An Aerosmith EP sold exclusively at the chain ticked off specialists, who nonetheless themselves also increasingly used the ammunition offered by premiums and exclusives in the battle for market share.

THE ALLIANCE SAGA

The shakeout in independent distribution had a less happy ending than did the retail saga. In February, INDI sent shudders through the indie-label sector when, as part of its restructuring, it dropped some 250 labels. The move proved to be only the start of a series of setbacks this year for INDI parent-company Alliance Entertainment.

The company, which acquired former MCA executive Al Teller's Red Ant label in 1996 and installed him as chairman of Alliance, spent the early part of this year struggling to gain its financial footing in a troubled industry climate. By July, it had decided to file for Chapter 11 bankruptcy protection, though exempting Red Ant, which it eventually sold, in August, to

Wasserstein, Perella (retaining a 10% interest). By November, Red Ant was putting the pieces in place for its return to health, having signed a pact with Mercury for distribution.

INDI was not so lucky; it was in the process of shuttering for good as the year closed down.

BIG CHANGES AT EMI

In the executive suites, '97 was a year for the record books. While it is not surprising to see executives coming and going, 1997 stands out as a year in which an entire major label and its parent corporate-management company and staff got pink-slipped.

The U.K.-based EMI Music began what would become a complete overhaul of its North American operations in late May, when it installed Ken Berry in the newly created position of president of EMI Recorded Music, based in Los Angeles, giving him responsibility for the company's North American record operations.

That responsibility had formerly rested in the hands of Charles Koppelman, chairman/CEO of EMI-Capitol Records Group North America. In a sweeping move concurrent with Berry's appointment, EMI Music eliminated that entire corporate management layer; among the executives exiting with Koppelman was his second in command, Terri Santisi.

Only a few weeks later, EMI Music would make another strong move in the U.S.: shutting down the EMI Records label. More than 100 jobs were eliminated, while artists primarily shifted to EMI's remaining U.S. labels, Virgin and Capitol. In a related move, the Enclave, run by A&R veteran Tom Zutaut and co-owned by EMI and Virgin, was marked at the time for eventual closure this year.

Changes would soon touch Virgin, too: Longtime label chief Phil Quartararo departed in October (and was soon installed as president of Warner Bros. Records Inc.), and parent EMI tapped two former managing directors of EMI Records U.K., Ray Cooper and Ashley Newton, as Virgin co-presidents. Concurrently, Nancy Berry was given the additional title of vice chairman of Virgin Records America and the Virgin Music Group Worldwide.

Another Brit had earlier taken the reins at EMI Music Distribution. Former EMI Records Group U.K. and Ireland senior VP Richard Cottrell was tapped as president in June, following the abrupt departure of longtime leader Russ Bach.

EMI also launched a new division: EMI-Capitol Entertainment Properties, to exploit the imprint's vast catalog.

Capitol wasn't spared the corporate drama. Following the EMI shakeup, the company couldn't seem to shake loose a hotly awaited new album from Capitol Nashville kingpin Garth Brooks, whose record-setting Central Park show in August was supposed to have been a high-profile sendoff for his "Sevens" set. But when Koppelman was sent packing, the project was temporarily shelved by Brooks.

"Sevens" did finally get the green light in November, following a corporate reshuffle at Capitol Nashville: Garth ally Pat Quigley was upped from executive VP/GM to president/CEO of the label, replacing Scott Hendricks. Hendricks is said to be discussing with Ken Berry the formation of a new label, Virgin Nashville, which he would head, although nothing was final at press time.

Garth wasn't the only news on Music Row. High-profile newcomers to the Nashville landscape include Disney and DreamWorks, each with a new label.

LABEL INS AND OUTS

Though it may have seemed like it, EMI wasn't the only label experiencing shifts. PolyGram companies saw staffs trimmed as the Netherlands-based parent company continued the cost-cutting moves it had begun in 1996. Warner Bros. and Reprise also saw jobs trimmed in 1997.

Island Records lost its founder, Chris Blackwell, in November, when he severed his relationship with parent company PolyGram, reportedly following a clash of visions with Alain Levy. Blackwell also exited the PolyGram NV board, as did PolyGram Holding's Eric Kronfeld, who was removed from the board by PolyGram following race-related remarks made during a court deposition; replacing him was Motown Records chairman Clarence Avant.

Motown, meanwhile, absorbed the MoJazz imprint and got a new president/CEO in George Jackson, replacing Andre Harrell, who left the label in August.

At Sony, Polly Anthony added the presidency of Epic Records to her 550 title.

On the plus side of the labels column, Seymour Stein's Sire Records Group made its official debut, while Dan Beck got the U.S. wing of Richard Branson's V2 label under way. Freeworld Entertainment was born of the merging of Volcano (which itself was born of Zoo) and Dallas Austin's Rowdy Records. The

Continued on page YE-14

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The YEAR In MUSIC

THE YEAR IN BUSINESS

Continued from page YE-12

William Morris Agency also announced plans for a label.

MAP POINTS DOWN, GOVERNMENT LOOKS UP

Elsewhere on the industry front, pricing remained a hot-button issue for everyone, from major-label distributors and store owners to online retailers and the federal government.

BMG and Sony raised their minimum-advertised prices this year and sharpened the teeth in enforcement of them—something that apparently caught the eye of the Federal Trade Commission, which not long after began subpoenaing documents from chains and label, suggesting that it was conducting an investigation into labels' pricing strategies (yes, again).

The government also decided to take another look at lyrics this year, convening a Senate subcommittee hearing to examine the connection between violent lyrics and urban violence. Elsewhere in D.C., Congress passed important legislation on the copyright-protection front in November—the so-called "La Cienega" bill, which removed the cloud of doubt about the legitimacy of pre-1978 copyrights—and readied debate on the World Intellectual Property Organization treaties, designed to protect rights in the digital age.

In November, the new mechanical royalty-rate plan agreed to by labels and copyright owners had been sent to the U.S. Copyright Office for its approval. The new 10-year deal, which will take effect in January, provides for a 30% cumulative hike in mechanicals by the end of its term.

The Department of Justice filed suit this year to block Chancellor Media Corp.'s acquisition of SFX Broadcasting's four Long Island, N.Y., stations—the first such move by the DOJ since the onset of merger-mania some two years ago—while state pension boards publicly mulled the suitability of buying certain entertainment stocks from companies releasing music with lyrics judged to be offensive.

WEB PRICE WAR?

The war of words over lowball pricing, meanwhile, which was waged with ferocity in 1995 and '96, moved onto the World Wide Web this year, where the exponentially growing number of virtual storefronts sparked its own version of a price war. How this will shake out is something to watch in 1998.

Another important issue that sprouted this year and will take deeper root in the next: labels selling direct to consumers. The topic caught fire at the National Assn. of Recording Merchandisers' Fall Conference in California, at which frustrated traditional retailers bemoaned moves by a growing number of labels to sell product directly to consumers from their online sites—sometimes before it could be purchased at stores. "Once you take money directly from consumers, you're a retailer and you're taking business from your customers," meaning music retailers and wholesalers, said NARM chairman Bob Schneider in a well-attended—and well-received—speech.

Nonetheless, no one is predicting this trend to abate.

NEXT BIG THINGS

Not surprisingly, the year's retail-sales phenomena in

"Candle" and "Butterfly Kisses" were as unexpected as last year's "Macarena." The planned phenom of "electronica" was still being assessed as the year closed out, though its impact on cash registers seemed less than electric.

What left no doubt as a trend-worthy phenom this year was the success of music at the extremes: teen/pre-teen acts and more mature "baby boom" artists, both segments of which sent consumers of wildly different demos flocking to stores. Exemplary of the trends were teen dream Hanson and boomer fave Fleetwood Mac.



George Jackson joined Motown.

TECH TALK

Speaking of youngsters, DVD took its first commercial steps this year with the release of home-video and music-video titles into stores; the relatively smooth roll-out hit a Divx, however, with a proposal for a competing format of that name, designed to be a disposable disc (pay five bucks for a few days of viewing, then toss it—eliminating the need to return to stores, an idea that left some retailers cold).

DVD audio—or whatever the next-generation audio format will be called—continued to gestate this year, showing no signs of being born anytime soon. Previously announced plans by the Recording Industry Assn. of America to unveil proposed standards for the new format by year's end had been set aside by November, as various

incompatible ideas arose.

Still chugging along was the onetime next-gen disc—the Enhanced CD, which got a few new bells and whistles this year. Most notable among CD "enhancements" were pacts between major labels and online companies to include Internet access software on audio discs. Sony and BMG were among the labels going this route, via deals with America Online.

It is the online connection that promises to have the biggest impact on the music business in the years ahead, and several developments in 1997 foreshadow the changes to come. Online distribution of music moved from the prior year's clunky-concept stage (it could be done with enough consumer patience and bandwidth—but why bother?) to workable solutions with the introduction of new enabling technologies and the rapid upgrading of consumers' home PC systems.

Capitol Records set the stage for major-label forays into what had been an indie-led initiative with the announcement in September of plans to sell digitally downloadable singles to consumers for 99 cents, beginning with Duran Duran's "Electric Barbarella." Indies, too, continue to embrace the Web, as evidenced by the November debut of Streamland, an Internet music-video channel aimed at offering exposure to indie bands.

On the trad music-video front: MTV unveiled cool new digs overlooking Times Square, while the Box unwrapped details of its genre-based approach to programming, which will feature the launch of

four new digitally delivered channels. MTV soon after introduced its own genre-based approach in "The Suite," consisting of seven new targeted channels and in December announced the first cable deal (in Jacksonville, Fla.) for its fledgling M2 channel. ■



Chris Blackwell left Island.

DVD audio continued to gestate this year, showing no signs of being born anytime soon.

Previously announced plans by the Recording Industry Assn. of America to unveil proposed standards for the new format by year's end had been set aside by November, as various incompatible ideas arose.

PASSINGS

Continued from page YE-6

the Small Faces' best songs and played on such hits as "Maggie May."

Spoken-word record producer **Paul Kresh**, in New York. Kresh produced for Spoken Arts and Caedmon labels, recording poets reading their own works. He was also a broadcaster and author.

Songwriter **Irwin Levine**, in Livingston, N.J. Levine co-wrote a series of hits in the '70s, including "Tie A Yellow Ribbon Round The Ole Oak Tree" and "Knock Three Times."

Engineer/producer **Joe Lopes**, in New York. Lopes engineered hits by Evelyn "Champagne" King and Vicki Sue Robinson's "Turn The Beat Around."

Singer **Maria de Lourdes Perez Lopez**, in Amsterdam. Known as "the Voice of Mexico," the vocalist had just completed an extensive European tour.

Jazz pianist **Dick Marx**, in Highland Park, Ill. Marx worked for Joe Cocker, Yoshiki and his son, Richard Marx. He also produced jingles and film soundtracks, such as "A League Of Their Own," "Awakenings" and "Fudge."

Singer/songwriter **Laura Nyro**, in Danbury, Conn. Among Nyro's hits are "Wedding Bell Blues" and "Blowing Away" for the Fifth Dimension and "And When I Die" for Blood, Sweat & Tears.

Lawrence Payton, singer and arranger for the Four Tops, in Southfield, Mich. The Four Tops had 18 singles on the Billboard Hot 100 between 1964 and 1988.

Jesse Plumley, engineer, producer and sound designer, in New York. Plumley won a W.C. Handy Award for Best Blues Record for his 1988 production work on "Old Maid Boogie," by Blues Deluxe. He also designed sound for several off-Broadway shows.

Arthur Prysock, 50-year R&B and jazz ballad singer, in Hamilton, Bermuda. Prysock recorded about 40 albums on Old Town, PolyGram, MGM, Mercury, Polydor, King and Decca, among others.

Mandolin player and songwriter **James "Yank" Rachell**, in Indianapolis. Rachell enjoyed a 60-year recording career, playing both as a solo artist and sideman for labels such as Victor, Decca, Bluebird and Blind Pig.

Grammy-winning lyricist **Ben Raleigh**, in Hollywood. Raleigh wrote lyrics for the Lou Rawls hit "Love Is A Hurtin' Thing," "Tell Laura I Love Her" and "Scooby Doo Where Are You?"

King Sisters singer **Luise King Rey**, in Sandy, Utah. The four-part-harmony sibling act appeared on numerous TV shows, including "The Ed Sullivan Show" and its own "The King Family," as well as in numerous films. They released several records, the most popular of which included "The Hut-Sut Song," "My Devotion," "I'll Get By" and "Saturday Night (Is The Loneliest Night Of The Week)."

Conjunto vocalist, guitarist and songwriter **Cornelio Reyna**, in Mexico City. Considered the godfather of norteño/conjunto music, Reyna penned such hits as "Mil Noches," "Callejon Sin Salida" and "Hay Ojitos."

Brazilian singer/songwriter **Chico Science**, in Recife, Brazil. Science was the leader of critically hailed band Nacao Zumbi, which released two albums on Sony Brasil and is credited for re-popularizing Brazilian pop.

Songwriter **Fritz (Fred) Spielman**, in New York. With a 60-year career of songwriting, Spielman wrote more than 900 songs, including such hits as "Paper Roses."

Preeminent studio guitarist **Tommy Tedesco**, in Northridge, Calif. In his 35 years of playing professional guitar, the "king of studio musicians" was featured on countless TV theme songs, including "M*A*S*H," "Bonanza" and "Green Acres," on film soundtracks such as "The Godfather" and on records by the Beach Boys, Phil Spector, Ella Fitzgerald and Frank Sinatra.

Vocalist **Arthur Tracy**, in New York. Tracy is best-known for his recording of songs such as "Marta," "Rambling Rose Of The Wildwood" and "Pennies From Heaven."

Gospel music artist **Donald Vails**, in Clinton, Md. During his 25 years in gospel music, Vails was nominated for several Grammy Awards, topped the Billboard gospel charts and earned gold-record status.

Artist and songwriter **Townes Van Zandt**, in Mount Juliet, Tenn. A prolific writer/artist, Van Zandt released some 15 albums in his career and wrote such country hits as the Emmylou Harris/Don Williams duet "If I Needed You" and the No. 1 duet "Pancho And Lefty," recorded by Willie Nelson and Merle Haggard.

Rapper **Christopher Wallace**, in Los Angeles, known as Notorious B.I.G. and Biggie Smalls. Wallace's debut album sold more than 1.5 million units.

Drummer **Anthony (Tony) Williams**, in Daly City, Calif. Williams played with the Miles Davis Quintet and was a major force in jazz-rock fusion with his group Lifetime.

Continued on page YE-17

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The YEAR In MUSIC

THE YEAR IN EUROPE An Abundance Of Bombshells, A Lack Of Royalty

BY JEFF CLARK-MEADS

LONDON—It may have been the year that the Spice Girls and Aqua hit the European music industry harder than it has been hit for a long time, but try talking to anybody who owns a songwriting copyright about how 1997 was for them, and they may well have a different view about what hit them hardest.

Indeed, a rather shell-shocked demeanor is often the norm after a year that contained bombshell after bombshell after bombshell.

And the year was less than a month old when it all started. Every European and global publisher, and all the authors bodies within the European Union, entered 1997 at the peak of the row about direct distribution of mechanical royalties. Daggers were drawn, blood had already been spilt, and many were in fear of their lives.

HISTORY TURNED ON ITS HEAD

It is hardly surprising, though, that emotions were running so high: Direct distribution had turned history on its head.

Historically, authors groups have acted territorially within the EU's 15-nation single market. When GEMA in Germany, for instance, collects mechanical royalties from Warner Music Europe under the record company's central European licensing deal, it distributes the portion of them not due to German composers to the authors body in the relevant EU country for it to pass on the remainder to the appropriate songwriter—after, of course, both GEMA and the secondary body have each taken their own commission.

In the summer of 1996, the U.K.'s Mechanical Copyright Protection Society (MCPS), which is half of an alliance with its sister organization the Performing Right Society (PRS), took the following action. It said: To any of our publisher members who would like the service, we will pay your affiliate in all EU countries their mechanicals directly, without going through the middleman of an intermediary society. PolyGram International Music Publishing took up the offer.

Those intermediary societies were up-in-arms at the loss of income this represented. As MCPS administers the central European license for PolyGram's record arm, the continental European societies were acutely aware of the commission revenue they were about to lose. Without that revenue, they said, they could not effectively argue for authors' rights in the public and political arenas, nor adequately fight piracy or support emerging talent.

Though the international music publishers had privately complained for years about the level of commission required to achieve those tasks, none of them followed PolyGram

Nobody has yet released figures as to how many jobs have been lost among authors-body staff in Europe as a result of the Cannes Accord, but within a week of it being agreed, various societies said staff leaving or retiring would not be replaced.

Continued on page YE-17

The year In AUSTRALIA Parallel Worlds And Artistic Angles

BY CHRISTIE ELIEZER

MELBOURNE—The issue that cast a long dark shadow over the Australian music industry in 1997 was the resurgence of moves to relax parallel-import restrictions. Thought to be laid to rest since it first surfaced nine years ago, the issue was revived after a new government swept into power in March 1996.

Despite threats by international trade bodies of boycotts, and warnings by major record companies of unemployment, piracy and a curtailing of investment, the ploy of cheaper CD prices was too much of a vote-garnering exercise for the government to back off.

Mind you, no one was sure just how much CD prices would drop by. Figures as varied as \$7, \$5 or \$1.50 Australian were all bandied around by various government ministers.

The parallel-import bill goes to Senate early 1998. The Australian Record Industry Association (ARIA) and the Australian Music Retailers Association (AMRA) are convinced the bill will be blocked. But many retailers are on tenterhooks anyway. The fear is that unrestricted imports will be a boon to the multinational retail chains but decimate the independent sector.

The lengthy debate over whether a CD is worth \$31 (\$21.39 U.S.) has decreased its value in the eye of the customer. Now, with non-music retailers allowed to bring in budget CDs as giveaways with beer cartons and plants, the perception of value is affected even further.

The timing couldn't be worse. After the boom in 1996, when turnover rose from \$500 million Australian dollars to \$568 million—a 14% growth—ARIA figures showed the first half of 1997 registered a 8% slump. The dearth of blockbusters, a flat economy and youth unemployment at 16% were factors. Some record companies faced the option of stripping back staff while throwing energy into A&R divisions.

SUCCESS OUT OF OZ

The continued international success of Australian acts was the catalyst



Regurgitator



Big Heavy Stuff



Savage Garden

for that A&R investment. After top 10 success in the U.S., Savage Garden (Roadshow/Warner) enjoyed chart activity in Asia (250,000 units of its eponymously titled debut album), Europe and South America. "Freak Show," the sophomore set by Silverchair (Murmur/Sony), shifted 1.5 million CDs. Two U.S. summer tours broadened Regurgitator's (Warner) presence on college radio. David Helfgott (BMG) topped the Billboard classical charts and shifted 500,000 units. Human Nature (Sony), Deni Hines (Mushroom), Dave Graney 'N' The Coral Snakes (PolyGram) and Archie Roach (Mushroom) played Europe.

Hoodoo Gurus (Mushroom) and Men At Work (unsigned at present) found enthusiastic new audiences in South America, while Spiderbait (PolyGram) visited Canada three times. Shock acts Frenzal Rhomb, Bodyjar and Big Heavy Stuff strengthened their presence in Japan. A Virgin project, "Suva Pacifica," featuring Pacific folk music and PolyGram singer Robyn Loau, went gold in France.

The old guard of acts retained respect. Cold Chisel reformed for an album and tour next year. INXS was preparing to celebrate its 20th anniversary with a tour, before Michael Hutchence's untimely death. John Farnham, Midnight Oil and Paul Kelly debuted at No. 1 with "hits" sets, while The Church, Hoodoo Gurus and Hunters & Collectors called it a day. EMI's signing of the Seekers for a reported \$4 million could be the largest deal for a local act.

NEW ACTS & IMPRINTS

New acts remained the priority. Sony split into Epic and Columbia to improve marketing, and licensed Harvestone, Roadrunner and V2. PolyGram bought out the influential Redeye imprint; BMG went into an alliance with Rubber. Mushroom marked the beginning of its 25th-anniversary celebration by breaking its longtime alliance with Festival Records for Sony. The move shrunk Festival, but the restructured company revitalized its A&R with a new contemporary label.

The new year will see a serious invasion of the U.S. by Australian artists. There are follow-up releases from Tina Arena (Sony), Merrill Bainbridge (Gotham/BMG), Tommy Emmanuel (Sony) and Kylie Minogue (Mushroom) on tap. After six U.K. top-five hits and chart action through Asia and Europe, Peter Andre (Mushroom) is finalizing a U.S. deal that includes a movie. Warner will release Regurgitator's sophomore set, "Unit," in March, along with the debut drops and tours by The Superjesus and The Earthmen.

CHARTS & PIRATES

The year proved to be one in which the music industry kept its eye on the future. ARIAnet, the new electronic chart-collation system, proved that minority genres (especially country) had wider followings than thought. The U.S. Country Music Association appointed its first Australian representative.

ARIA initiated 20 actions against pirates, while the Australian Performing Rights Association (APRA) achieved a 7.5% growth in royalty income, to \$60 million (\$41 million U.S.). Faced with news that new radio licenses are delayed further to 1999, APRA also organized the first conference between radio and record companies.

MTV and Channel V arrived on pay-TV, while the influential youth-radio network Triple J added 50 more outlets through regional Australia. The Sanity music chain's acquisitions saw it grow to become a market leader. Shock celebrated its 10th anniversary by opening an office in San Francisco and planning for one in Japan. Mushroom will open an office in New York and is discussing licensing deals with a variety of labels. ■

Publishing's lead in countering the problem through direct distribution.

This left PolyGram Music, though publicly relaxed, feeling privately as though it had been hung out to dry by its peers.

In this atmosphere of mutual and comprehensive mistrust, then, came PolyGram, the other major and significant indie publishers, MCPS and the continental European societies to a hotel room opposite the Palais des Festivals during MIDEM in Cannes in January.

There they stayed all day.

When they emerged and entered the Palais exhibition area, they looked like men reprieved as the guillotine's blade was about to fall. The sense of relief was palpable as each one related his own version of how the whole industry had stepped back from the brink of a bloody, brother-against-brother civil war.

What they had agreed upon in that hotel room was the document that was immediately dubbed the Cannes Accord. Its provisions meant that all European societies—MCPS included—should cut back commission rates on a four-year rolling program. Those cuts were always going to hurt, and the pain is still being felt and will continue to be for some time to come. Nobody has yet released figures as to how many jobs have been lost among authors-body staff in Europe as a result of the Cannes Accord, but within a week of it being agreed, societies from the Nordisk Copyright Bureau to France's SDRM said staff leaving or retiring would not be replaced.

BILATERAL ALLIANCE

After the agreement of the Accord, a remarkable fact emerged. Through this period of daggers-drawn hostility, the two societies at the battle's heart, MCPS and its Dutch counterpart BUMA/STEMRA, had been talking to each other about an alliance. On the surface, that was something akin to Mike Tyson biting off part of Evander Holyfield's ear only because he was trying to whisper a dinner invitation into it.

That alliance, announced in April and officially signed in November, was a manifestation of the personal warmth and commercial eye-to-eyeness of the chief executives of the British and Dutch societies—John Hutchinson and Cees Vervoord, respectively.

Hutchinson and Vervoord say the logic behind the alliance

is a function of the lack of rationale behind having 15 largely similar databases in authors bodies across Europe all doing the job that one could do.

That kind of thinking and the economies of scale it represents proved attractive, and authors bodies across Europe began to sound out Hutchinson and Vervoord on whether they wanted to turn the bilateral alliance into a wider agreement.

Observers began to sense a shift from the traditional Franco-German powerhouse in European authors matters to a new Anglo-Dutch axis. Hutchinson and Vervoord say nothing could be further from their minds.

WHO DOES WHAT

This whole saga of who does what with copyrights has been played out this year against a backdrop of no formal mechanical royalty-rate agreement between the record companies in Europe and BIEM, the umbrella body for authors groups on the continent. Their previous agreement ran out at the last stroke of midnight of 1996, and, while some talks have taken place, no new agreement has been put in place. Indeed, all discussions in the second half of 1997 between record companies' and publishers' bodies have been on a national basis and will need to go through the vastly complex process of being translated to a pan-European footing.

So, not only was 1997 a year in which—for its entirety—no mechanical royalty-rate agreement was in place, it was a year in which the shape of things to come was presaged.

The EU now has its first cross-border partnership of authors bodies. It would require the intellect of Evander Holyfield's missing ear piece to bet that it will be the last. ■

The YEAR In MUSIC

PASSINGS

Continued from page YE-14

Blues singer **Jimmy Witherspoon**, in Los Angeles. Witherspoon's career break came when he joined Oklahoma bandleader Jay McShann's band in 1944—and subsequently enjoyed a No.1 R&B hit in "Ain't Nobody's Business." He recorded in various blues and jazz formats, recording well into 1997.

Dr. Hook drummer/vocalist **John C. Wolters**, in San Francisco. Among its hits, Dr. Hook recorded "Sylvia's Mother" and "The Cover Of Rolling Stone." Wolters was also the manager of production and product movement at Hearts Of Space Records.

RADIO & TELEVISION PERSONALITIES

Jazz DJ Al "**Jazzbeaux**" **Collins**, in Mill Valley, Calif. Collins hosted a weekly Saturday-night show on KCSM San Mateo, Calif. and was famous for the "Purple Grotto" studio, full of imaginary characters that he created on-air for his listeners. He first found fame at WNEW New York in the 1950s and later at San Francisco's KSFO, KGO and KMPX. Collins recorded several bop-talk records and hosted "The Tonight Show" following Steve Allen's departure.

Manuel G. Davila Sr., in San Antonio, Texas. A pioneer of Spanish-language radio in the U.S., Davila purchased KEDA-AM San Antonio and founded the Jalapeño Network, a series of Texas-based stations.

Radio host **Johnny Hicks**, in Carmel, Calif. While

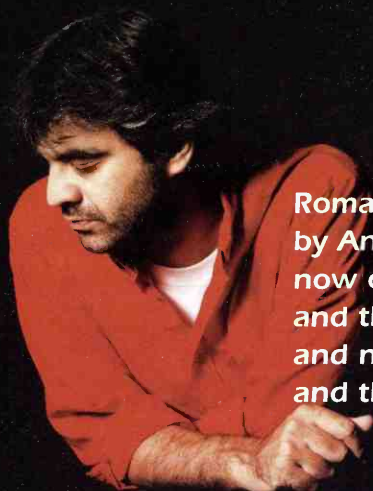
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PHILIPS



HIGHEST CHART POSITIONS

Holland #1 - Belgium #1 - Germany #2 - Switzerland #1 - France #1 - Italy #1 - Finland #3 - Austria #1 - Sweden #12 - Norway #1
Portugal #1 - Canada #1 - UK #6 - Czech Rep #7 - Spain #8 - Ireland #1 - Argentina #1 - Denmark #1

The YEAR in MUSIC

The year in ASIA

Recovering From The Crash

BY GEOFF BURPEE

HONG KONG—In Asia, 1997 was all set to be remembered as the year Hong Kong reverted to Chinese rule. But devastation across the board in currency, property and stock markets has recently transformed it into the Year Of The Crash.

For the Asian music business, the handover of 1997 had a different meaning. Beijing's establishment of the Hong Kong Special Administrative Region was overshadowed by the executive handover at several majors.

More majors than not changed executive leadership in the past year. After 13 years at the helm of EMI Music Asia, Lachie Rutherford passed the role of president over to Matthew Allison, who moved from managing directorship of Sony Music Taiwan. Warner's regional operation changed management as senior VP of marketing David Gilchrist handed over his duties to Calvin Wong, formerly of EMI Malaysia. Sony appointed Richard Denekamp as its regional senior VP to replace outgoing Martin Davis. Earlier in the year, Greg Rogers stepped aside as senior VP of Universal to hand the reins to Peter Bond.

TRANSPARENT BUILDINGS AND BROADSIDES

The market that greeted the newcomers in their new positions began soft and ended the year with a devastating attack across the board on currencies, property and stocks that left Asia reeling. Few scenes evoke the current situation more than a drive through the outskirts of Bangkok. There, mile after mile of cheery placards hype artists' impressions of residential developments, half-built and abandoned. Thai locals have taken to calling them see-through buildings.

Broadsides on the Thai currency started the slide. Malaysia bore the next brunt of the currency speculators, and its stock market followed. The impact on consumption? Not long ago in the country's capital, Kuala Lumpur, the waiting list for a new Mercedes Benz was 18 months. Recent events have shaved that down to six weeks.

By the time the markets imploded in Hong Kong in October, retailers here were seeing an immediate impact on business. HMV's outgoing marketing director for the Chinese Asia region, Philip Kung, remarked that lunchtime traffic had dwindled because music shoppers are spending their time parked in front of banks, staring at the stock-price monitors. (Kung has since taken up a similar position at DFS Stores Ltd.—another notable change—while Garrie Roman has left his senior retail position with KPS Stores Ltd.)

Retailers may see fewer shoppers, but this may be alleviated slightly in the coming months as rents move in line with the property markets—or, in Hong Kong lingo—the crane count drops from panoramic boardroom windows.

Amidst this rude interruption of the Asian economic boom, people continued to buy music. They were just a bit more selective about what they bought. Value in a product was

rewarded; hype less so. Compilations, greatest-hits packages and new albums from major artists such as Mariah Carey and Janet Jackson primed the pump in the latter half of 1997, but the days of 20% growth in the region were nowhere in evidence.

HARD ON BACK CATALOG

With some very delicate issues ahead to get Asian economies back on track, the question is how to strategize for an Asia in recession. As soft as the markets are, a hit record is a hit record, predicts Peter Bond, senior VP of Universal Music Asia. "It's going to be harder to work on the back catalog, and a lot of mediocre material will fall by the wayside," Bond says. "It won't be so easy to sell a record on hype alone. That's worked pretty well in Asia for some time. But when times get tough, quality counts."

Taiwan saw the arrival of a new vocal and commercial powerhouse in A-Mei, a young woman from the country's indigenous Bei Nan tribe whose debut, "Sisters," and its follow-up, "Bad Boy," collectively sold more than 1.5 million units in Taiwan.

The year saw record companies retreating into the core of their international repertoire. Where they didn't have it, they invented it. Bright lights remained for strong pop songs, as Universal Music Asia worked Aqua's

"Aquarium" into a platinum-seller across most Asian markets.

The year's biggest seller? EMI Music Asia's compilation (with licensing from PolyGram Far East), featuring a massive TV campaign in each Asian market to promote an album packed with Asian-friendly pop hits from Spice Girls, Backstreet Boys, Hanson and others.

Record companies had been looking for ways to cope with the downturn well before the drama in the markets in September and October, says Calvin Wong at Warner Music, who marketed the "Now 3" compilation. "Because of the market, we've only gone with the surefire hits," Wong says. "We're focusing on this because it's value for money."

Warner Music similarly sold a million units in 1997 with "The Power Of Love," another hits compilation with tracks licensed from BMG and Sony, but otherwise failed to find the mark with international repertoire.

"You can't just fall back on your big sellers," says one major executive, eschewing the wisdom of crowding the market with hits from the top pop acts. "You must continue to develop and market new acts, because compilations are not going to grow this market."

Universal's Bond was not the first to evoke lean-and-mean as the immediate path to the future. "If, in Thailand, we can sell 150,000 copies of Aqua, even as they're selling Mercedes by auction out on the street," he says, "then that's something—whether it's a good domestic hit or strong international repertoire." ■



Aqua

THE YEAR IN JAPAN

Label-Jumping And Executive Shuffles Mark A Rough Period

By STEVE McCLURE

TOKYO—This has not been a good year for the Japanese music business, as the country's economic downturn took a heavy toll on the "recession-proof" business. Japanese labels slashed costs, cut artist rosters and the number of new releases and encouraged employees to take early retirement, as they finally realized that the glory days of the early '90s were well and truly over.

It was a bad year for foreign repertoire in particular, with shipments of non-Japanese repertoire down some 10% in volume and value in the first nine months of 1997, while overall growth in the market was flat.

Perhaps the most worrying trend for the music industry was the tendency of young people to spend an increasing amount of their disposable income on items such as mobile phones and computer games instead of music.

The year saw an unusual number of label switches by prominent artists looking for sweeter deals, among them Dreams Come True (Sony to Virgin/Toshiba-EMI), the Boom (Sony to Toshiba-EMI), Towa Tei (For Life to EastWest), Tsuyoshi Nagabuchi (Toshiba-EMI to For Life), Noriyuki Makihara (WEA to Sony), and Chage & Aska (Pony Canyon to Toshiba-EMI).

SUBWAY SALES

Legislation bringing Japan's retroactive copyright protection from 25 years up to the worldwide standard of 50 years went into effect March 25. Affected were sellers of unauthorized-but-legal compilations usually sold in train and subway stations, since the Recording Industry Assn. of Japan's 29 member companies had already been paying artists' and producers' royalties on product recorded before 1971.

In an unprecedented move, Sony Music Entertainment (Japan), Toshiba-EMI and Nippon Crown in February bought a collective 11% interest in Avex D.D. Total purchase price for the 11% stake was 4 billion yen (\$33.1 million).

It was a big year for vocalist Namie Amuro (Avex Trax). In March, she was named domestic artist of the year at the Recording Industry Assn. of Japan's Gold Disc Awards ceremony. She sold 4.25 million albums and 4.68 million singles (including sales when she was under contract to Toshiba-EMI) from Jan. 21, 1996, to Jan. 20, 1997—more than any other Japanese artist. It was the third year in a row that an Avex Trax act won the award. Dance/pop group trf won the previous two years.

In October, Amuro announced that she and trf dancer Sam had married after she discovered she was pregnant, adding that she would take a break from her career during 1998.

Japanese performance/mechanical-rights society JASRAC's copyright-fee collections for the year ending March 31 were up 9.7% to 90.6 billion yen (\$802.1 million), the society announced May 21. The rise was mainly due to the deal worked out in 1996 between JASRAC and Japan's online karaoke-business operators, who previously had not paid copyright fees to the society. That helped make up for a 3% drop in mechanicals collections to 49.3 billion yen (\$436.5 million), which reflected the generally depressed state of the Japanese music business.

Longstanding rumors were confirmed at the beginning of the year when it was announced that Ryuzo "Junior" Kosugi

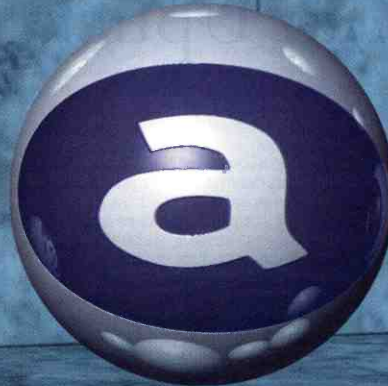
Continued on page YE-20



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The YEAR in MUSIC

The year in Latin Music Despite Politics And Erratic Economies, A Mild Uptick

BY JOHN LANNERT

Latin America—one of the world's fastest-growing record markets, according to a recent report by IFPI—witnessed a mild and uneven upswing in record sales in 1997.

By most accounts from executives and trade groups in the region, Latin America's \$2.5 billion market increased about 7% to 10% this year.

Apart from chronically erratic economies that dampen album sales, the Latin American record industry suffered more than ever from piracy. The piracy issue was addressed in the most direct terms in October, when the International Federation of the Phonographic Industry (IFPI), the Recording Industry Assn. of America (RIAA) and Latin American trade group FLAPF took the unprecedented step of appealing directly to the Brazilian government to assist in anti-piracy initiatives. The IFPI estimated that piracy accounted for 45% of Brazil's \$1.5 billion retail market.

As for the legitimate market in Brazil, which accounts for about 60% of total sales in Latin America, the growth in 1997 was expected to rise about 8% to 10%.

BRAZIL FUNK AND SAMBA

Samba-pagode stars remain the dominant sellers in Brazil. Such big-name pagode artists as BMG's famed Só Pra Contrariar and PolyGram superstars É O Tchan, Netinho and Banda Eva routinely ring up sales of more than 500,000 units. In October, É O Tchan's "É O Tchan Do Brasil" sold 1 million units in its first week of release. Also moving nearly 1 million units were Universal's eponymously titled debut by funk duo Claudinho & Buchecha and "Acústico," an unplugged disc by Warner's rock luminaries Titãs.

While Brazilian record labels were holding a tight credit rein with retailers, the entrance of book sellers Saraiva and Atica was creating the expectation among record executives that big names from other related sectors would help boost points of sale in Brazil.

IN THE STATES

The U.S. Latino market, whose expected \$425 million retail sales in 1997 makes it the second-largest Spanish-music market in Latin America, continued to expand at a rapid clip this year.

A mid-year sales report issued by the RIAA stated that the U.S. Latino market generated \$213.2 million on sales of 19.5 million units. The unit and revenues figures were 25% higher than the corresponding period in 1996.

Sales in the first semester surely will be eclipsed by sales that rolled in from second-semester blockbusters by WEA Latina artists Luis Miguel and Maná, Nonesuch's Gipsy Kings, Fonovisa's Los Tigres Del Norte, Sony Latin's Alejandro Fernández and RMM's Marc Anthony. Albums by both Luis Miguel ("Romances") and Los Tigres Del Norte ("Jefe De Jefes") were both certified gold by the RIAA.

Moreover, "Romances" bowed at No. 14 on the Billboard 200 in August—the highest debut and chart position reached by a full-length Spanish-language album.

Noteworthy, as well, was Maná's bow at No. 67 on the Billboard 200 in November with "Sueños Líquidos"—the highest-charting debut by a rock en español artist.

Given the strong sales of Luis Miguel's previous two "romance" discs, the explosive and enduring sales realized by "Romances" was surprising.

Equally surprising was Charlie Zaa's chart-topping "Sentimientos," a Sonolux/Sony album of medley covers of Latino classics that topped the Billboard Latin 50 without the benefit of a hit single.

Unlike years past, there was no new musical trend to develop, but rather the return of the classic pop crooner. Besides Luis Miguel, other male pop balladeers who enjoyed grand prosperity in 1997 were Fonovisa's Enrique Iglesias and his father, Columbia artist Julio, BMG's Cristian and Fernández, even though he is more famous as a mariachi artist than a purveyor of slow love songs.

OFFICIAL RECOGNITION

A major development occurred in the stateside Latino radio market in September, when Billboard converted Hot Latin Tracks from a detection-based chart to an audience-measured chart.

Also, the Grammy organizers National Academy of Recording Arts and Sciences (NARAS) established a Latino academy to address the needs of the Latino music industries. In addition, NARAS approved Latin rock as a new Grammy category.

The Mexican record industry has been slowly recovering sales ground lost when the Mexican government abruptly devalued the peso in 1994. Industry estimates place the April 1997–March 1998 wholesale sales figure at \$286 million—about 11% higher than the \$257 million generated in the same period one year earlier.

As in the U.S., Luis Miguel's "Romances" was a blockbuster that sold more than 1 million units. Other strong sellers were Alejandro Fernández, PolyGram's regional Mexican stars Grupo Límite and Pedro Fernández and EMI Mexico's Thalía and Los Tucanes De Tijuana. BMG's veteran regional Mexican act Bronco concluded its long career with a huge show in December at Mexico City's 100,000-seat Guillermo Cañedo Stadium.

A meeting in October designed to overhaul AMPROFÓN, Mexico's recording-industry group, was met with stiff resistance from the association's indie members. Named to head the organization was BMG GM Rodolfo López Negrete.

COLOMBIAN GROWTH

Colombia's record market in 1997 was hamstrung, as usual, by a stifling economic and political climate. Nonetheless, industry observers were hopeful that a spate of tropical dance collections released in the fourth quarter would propel the market to a growth range about 5% higher than in 1996. According to IFPI, Colombia's record market in 1996 was



Titãs

THE YEAR IN JAPAN
Continued from page YE-18

would resign as Warner Music Japan chairman in March due to ill health. No replacement has yet been announced.

IMPORT BOOM OVER

Over at Toshiba-EMI, Masaaki Saito was named company president effective June 27, replacing Takeshi Okkotsu, who will serve as chairman. Toshiba-EMI's marketing, A&R and promotion departments were reorganized into a Virgin division, combining international and Japanese music, and an EMI division, combining EMI's international repertoire and Japanese artists signed to Toshiba-EMI. Statistics released in March by the RIAJ showed that Japan's import boom was over, due to the yen's decline against other major currencies and the increasingly aggressive marketing of licensed foreign product by Japanese labels. Imports of prerecorded music in 1996 totaled 77.42 million units, down 3%, for a wholesale value of 50.67 billion yen (\$436 million), up 2%. Those figures contrasted sharply with the double-digit growth seen in the first half of the decade.

TK'S TRIO OF HITS

Superproducer Tetsuya Komuro showed no signs of loosening his grip on the Japanese music market, as he was responsible for producing all three of the biggest-selling singles in the first half of 1997—an industry first. The singles were "Can You Celebrate?" by Namie Amuro (Avex Trax), "Face" by globe (Avex Trax) and "You Are The One" by the "We Are The World"-styled Konnetto Project (Nippon Crown).

The three singles cumulatively sold more than 4 million copies at retail. Komuro, meanwhile, took up more or less full-time residence in Los Angeles, where he was also busy with TK News, a joint venture he established in late 1996 with News Corp. to find and develop new Asian artists.

Two landmark court rulings during the year were seen as the beginning of a new era in the fight to combat distribution of pirate and bootleg product in Japan as, for the first time, foreign rights-holders granted power of attorney to their Japanese affiliates to halt sales of such product. Tokyo store Disk Rockplace, reportedly controlled by the Aum Shinrikyo religious cult, was shut down after it was found to be selling bootleg product, while another company—Joy Sound—was provisionally found guilty of unauthorized reproduction of sound recordings by foreign artists.

In August, BMG Japan (known until 1997 as BMG Victor) announced disappointing financial results for the year ending June 30. Sales fell 17% from the previous year to 39.3 billion yen (\$343.4 million), while the label asked as many as 40 employees to take early retirement. The label also announced plans to cut its domestic-artist roster by two-thirds from the current total of about 90. Meanwhile, BMG Japan completed its reorganization into the Arista, RCA Ariola and Media divisions under managing directors Jack Matsumura, Fumimaru Kawashima and Tomoyuki Tashiro, respectively.

DREAMS WALK

The Oct. 1 appointment of Shigeo Maruyama to the new post of representative director/CEO at Japan's biggest record label, Sony Music Entertainment Japan (SMEJ), was seen as an example of Sony's determination to emphasize the creative side of its business, following the defection of its biggest act, pop trio Dreams Come True. As CEO, Maruyama will rank No. 2 in the SMEJ hierarchy. President Ryokichi Kunugi will report to Maruyama, who in turn will report to chairman Shugo Matsuo. ■

worth \$205 million.

While the accordion-driven sounds of vallenato delivered its usual clutch of hits discs from the likes of Sonolux's Carlos Vives and Sony's Diomedes Díaz, it was Charlie Zaa's million-selling "Sentimientos" that spawned a host of similar medley albums.

And, despite the uncertain domestic business environment caused by the 1998 presidential elections, Colombian record brass welcomed a new Tower Records store in Bogotá, the first superstore in Colombia.

After several lackluster years, Argentina's record market was soaring as of September. Wholesale numbers from January to September 1997 were 13.4 million units—up nearly 30% compared with the same period in 1996.

Similarly, revenue figures in Argentina were up 28%, from \$86 million in the January-to-September 1996 period to \$108.3 million in the corresponding period in 1997.

As in other Spanish-speaking markets in Latin America, Luis Miguel's "Romances" was among the top performers in Argentina, along with "Poncho Al Viento," by Sony Argentina folk artist Soledad, and "Romanza," by PolyGram's Italian singing star Andrea Bocelli. ■

No. 64. The other cultural phenomenon that impacted the charts in 1977 was the opening of the first "Star Wars" movie in May. John Williams' original theme was the No. 99 single of the year, while Meco's medley of the title theme and "Cantina Band" was No. 71. On the album chart, the soundtrack was No. 64 for the year.

1987

How much has music changed in 10 years? One way to answer the question is to look back at the top 100 singles of 1987. Only five names who appear on that list also appear on the year-end list for 1997: Whitney Houston, Peter Cetera, Madonna, Bryan Adams and Bruce Springsteen. The 1987 list was headed by the Bangles' "Walk Like An Egyptian," followed by Heart's "Alone." The highest-ranked title by a solo male artist was "Shake You Down" by Gregory Abbott at No. 3. The highest-ranked soundtrack single was Starship's



Bon Jovi rocked the charts a decade ago.

"Nothing's Gonna Stop Us Now," from "Mannequin," at No. 5, followed by Bob Seger's "Shakedown," from "Beverly Hills Cop II," at No. 9.

George Michael was just starting out on a post-Wham! solo career and found himself on the year-end charts with the controversial "I Want Your Sex" at No. 24 and his Motownish duet with Aretha Franklin, "I Knew You Were Waiting (For Me)," at No. 36. Michael Jackson released his first singles from "Bad" and registered with "I Just Can't Stop Loving You" (a duet with Siedah Garrett) at No. 45 and the title cut at No. 59.

It was a good year for remakes. Los Lobos' take on "La Bamba," recorded for the movie biopic of Ritchie Valens, ranked No. 11. Two updates of Tommy James & The Shondells' tunes, back-to-back No. 1 titles on the Hot 100, also ended up sitting back-to-back on the year-end chart: "I Think We're Alone Now" by Tiffany and "Mony Mony" by Billy Idol were No. 18 and No. 19, respectively. And Club Nouveau's redo of Bill Withers' "Lean On Me" was No. 29.

Bon Jovi led the album list with "Slippery When Wet." It was a good year for heavy metal, with Cinderella's "Night Songs" at No. 9 and Poison not far behind at No. 13 with "Look What The Cat Dragged In." Whitesnake's eponymously titled album ranked No. 16. Rap was rep-

The YEAR in MUSIC



For Michael Jackson, '87 was a "Bad" year.

resented too, with the Beastie Boys' "Licensed To Ill" showing up at No. 3. Further down the list, Run-D.M.C. were "Raising Hell" at No. 27 and L.L. Cool J was "Bigger And Deffer" at No. 51.

But there were more adult albums on the list, too. Bruce Hornsby & The Range's "The Way It Is" placed fourth, while Anita Baker's "Rapture" rose to No. 9. Kenny G's "Duotones" was No. 15, and, 20 years after the Tijuana Brass dominated the album charts of 1967, instrumental Herb Alpert was No. 59 with "Keep Your Eye On Me."

The most critically acclaimed album of the year was Paul Simon's stunning "Graceland," which placed second behind Bon Jovi. Janet Jackson had an artistic breakthrough with "Control," the No. 5 album of 1987. Whitney Houston's first two

albums ranked back-to-back at No. 22 and 23. The highest-ranked soundtrack of the year was "Top Gun," at No. 30. And Fleetwood Mac, who had ranked No. 1 in 1977 with "Rumours" and No. 36 in 1997 with "The Dance," five-stepped to "Tango In The Night," the No. 40 album of 1987. ■

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The YEAR in MUSIC

PASSINGS

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best-known as a radio host, most recently for "Country Gold" on KTOM Salinas, Calif., Hicks was also a nine-year MC of the Big D Jamboree, as well as a country artist, novelist, photographer and actor.

Radio DJ **Donald Pietromonaco**, in West Los Angeles. Pietromonaco was one of two DJs known as "Johnny Rabbit" on KXOX St. Louis.

Early radio pioneer **Egmont Sonderling**, in Miami. Sonderling helped build ethnic-radio formats in the '30s and founded and owned Sonderling Broadcasting Corp. until 1980, when he sold the company to Viacom.

Radio DJ **Don Steele**, in Hollywood. A legendary L.A. Top 40 personality in the '60s on KHJ, Steele most recently worked the afternoon slot at KRTH Los Angeles.

BBC radio host **Wally Whyton**, in London. Whyton's "Country Club" show on BBC Radio 2 was known to millions of U.K. listeners and helped popularize country music.

Announcer and newscaster **Larry Wilson**, in Toronto. Wilson worked at CHUM Toronto for 20 years.

Longtime air personality **Roby Yonge Jr.**, in Miami. Yonge worked at several stations in Florida and New York. He was known as "the Big Kahuna" at WQAM Miami and is credited with starting the infamous "Paul is dead" rumor during the height of the Beatles' career.

RECORD EXECUTIVES

Vince Carbone, personal manager, in Woodland Hills, Calif. Carbone was involved with managing the Dorsey Brothers Orchestra, Bobby Vinton, Bob Newhart, the

Smothers Brothers and Frank Sinatra Jr.

A&R executive and producer **Roy Dea**, in Nashville. Dea worked at Sun Records and Mercury, where he signed Johnny Rodriguez. He also produced hit records with Tom T. Hall, Dotsy and Gary Stewart.

The "Dean of Jazz Promotions," **Duke Dubois**, in New York. Dubois was VP of jazz promotions at GRP and Impulse! Records.

Longtime music executive **William Ronald Early**, in Virginia Beach, Va. Early had been a concert and record promoter and manager.

U.K. record promoter **Fred Faber**, in London. Faber worked for EMI, Pye Records and BBC Records before partnering with Mike Collier to work the Campbell Connely repertoire and the reissue series called "One Foot In The Groove."

Forty-year music-industry veteran **Mel Fuhrman**, in Wantagh, N.Y. Fuhrman worked for a number of music labels, including A&M Records, where he headed up East Coast operations.

Robert Hausfater, in St. Louis. Hausfater founded Roberts Record Distribution/Music Isle of America.

Label founder **Arthur Klein**, in New Rochelle, N.Y. Klein founded the audiobook label Spoken Arts, which featured great works of literature.

Morty Kline, owner of Melody Record Supply and Record Accessories, in Boca Raton, Fla. Kline worked in the music industry for more than 20 years.

Maurice Levine, founder and artistic director of the annual "Lyrics And Lyricists" series, in New York. Levine also conducted several Broadway shows.

RCA Records executive **Marilyn Lipsius**, in New York.

Lipsius was VP of corporate relations for the label.

Legendary Capitol Records executive **Brown Meggs**, in San Francisco. Meggs was known for picking up the Beatles' option and later becoming the company's COO. He briefly left the company and later returned to develop Angel, Capitol's classical wing.

Artist manager **Oscar Muñoz**, in San Antonio, Texas. Munoz was the 11-year manager for Grammy-nominated Freddie Records act Fandango U.S.A.

Milt Sincoff, longtime executive, in the Caribbean. Sincoff worked for Buddah for eight years, Arista Records for 18 and finally joined Sony Music Entertainment as VP of marketing, merchandising and purchasing.

Chris Spinoso, 43-year music executive, in Montclair, N.J. Spinoso was VP of sales at Musicor Records.

Richard Steinberg, A&R executive and executive producer, in Valley Stream, N.Y. Steinberg was executive producer on records by Yes, Peter Frampton, Bette Midler, Average White Band, Ted Nugent and Laura Branigan. He worked at a number of labels, including Atlantic and PolyGram, and developed a tracking system for independently produced records.

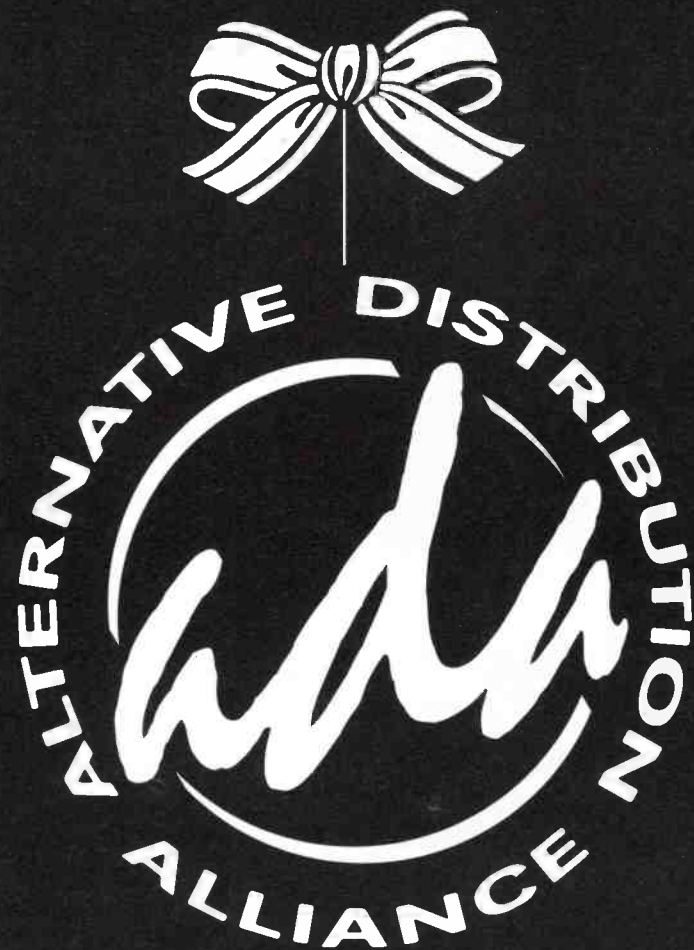
Derek Taylor, in London. Taylor was the press officer for the Beatles during much of their career. He also worked on behalf of such artists as the Beach Boys, the Byrds, Captain Beefheart and Paul Revere & The Raiders and helped organize 1967's Monterey Pop Festival. He also had been a VP of Warner Bros. Records.

Manager **Addie Teagarden**, in Fort Lauderdale, Fla. Teagarden was both personal and road manager for late trombonist Jack Teagarden.

Henry Vestine, in France. Guitarist Vestine was a founding member of '60s blues group Canned Heat.

Music publisher **George Wiener**, in Encino, Calif. Wiener founded Wemar Music Publishing Co. He broke the song "For Me And My Gal" and published both Duke Ellington's "I'm Beginning To See the Light" and the Isley Brothers' "Shout."

Hal Yoergler, music publisher, producer and A&R executive, in Los Angeles. Yoergler had been a publishing executive at Capitol Records and ABC-Dunhill Music and became the West Coast VP of A&R at Polydor Records. ■



Wishing you
peace and joy
this special season
and always

The Critics' Poll

After two years of endorsing such rising stars as Alanis Morissette, Joan Osborne, Garbage, Fiona Apple, BR-549, the Cardigans, the Fugees and Beck, Billboard's staff this year leans in favor of older, established artists in its annual Critics' Choice poll.

Bob Dylan is the winner, with seven votes for his album "Time Out Of Mind"—his first record of new original music since 1990 and a reunion with producer Daniel Lanois, who collaborated with the star on the 1989 opus "Oh, Mercy."

Close on Dylan's heels is British alternative-rock band Radiohead, whose album "OK Computer" is a favorite among six Billboard staffers. Radiohead had scored multiple votes in 1995, when four critics listed "The Bends" among their top releases of the year.

In third place this year is John Fogerty, with five votes. Fogerty emerged from a 10-year absence from the recording scene with "Blue Moon Swamp," which Billboard special correspondent Jim Bessman singles out as "the rock 'n'

roll album of the decade."

The list of quadruple-vote winners this year reflects Billboard's commitment to covering the full spectrum of the music industry, from mainstream rock to early music. Among the artists who receive four nods apiece—for albums, singles, concert appearances or any combination thereof—are modern folk icon James Taylor, groundbreaking classical ensemble the Kronos Quartet, Indian-spiced British rock act

Cornershop, American pop sensations

Hanson, alternative-rock sleeper act Smash Mouth, rock demigods the Rolling Stones and Cuban collective Buena Vista Social Club.

Artists who receive three mentions include Scottish folk-rock collective Belle & Sebastian,

previous Critics' Choice favorites the Foo Fighters, country singer Kim Richey and pop star Elton John—who comforted hundreds of millions of souls worldwide when he sang an updated version of his hit "Candle In The Wind" at the funeral of Diana, Princess of Wales.

Thirty-three Billboard staff members contributed Critics' Choice lists, which are based solely on personal taste and are not related to any of the charts that appear elsewhere in the magazine.

—Paul Verna



Bob Dylan



Radiohead



John Fogerty



BRADLEY BAMBARGER
Senior Writer

1. **Kronos Quartet**, the "Early Music" concert at Angel Orensanz Center in New York. A perfect union of sound and setting, in a former synagogue on the Lower East Side.
2. **Kenny Wheeler with Lee Konitz/ Bill Frisell/Dave Holland**, "Angel Song" (ECM). Plaintive chant from one of the unsung heroes of jazz.
3. **The Grifters**, "Full Blown Possession" (Sub Pop). Rock as soul. And the Tramps show in New York was a beautiful thing.
4. Tie: **Valentin Silvestrov**, "Dedication/Post Scriptum" (Teldec); **Peter Sculthorpe**, "Port Essington" (ABC Classics). Cries in the wilderness.
5. Tie: **Charlie Haden & Pat Metheny**, "Beyond The Missouri Sky (Short Stories)" (Verve); **Bill Frisell**, "Nashville" (Nonesuch). Pastoral poetry.
6. **Romanesca, Marini**, "Curiose & Moderne Inventione" (Harmonia Mundi). Grotesque in the best sense.
7. **Kayhan Kalhor/Shujaat Hussain Khan/Swapan Chaudhuri**, "Ghazal: Lost Songs Of The Silk Road" (Shanachie). Blues from the East.
8. **Radiohead**, "OK Computer" (Capitol). Pure prog for pop people.
9. Tie: **Miles Davis**, "Live-Evil" (Columbia/Legacy); **Led Zeppelin**, "BBC Sessions" (Atlantic). Yesternow.
10. **Singles Goin' Steady: Peteris Vasks**, "Musica Dolorosa" (ECM New Series); **Elvis Costello/Brodsky Quartet**, **Weill**, "Lost In The Stars" (Sony Classical); **Gidon Kremer/Milva, Piazzolla**, "Rinascero" (Nonesuch); **Bardo Pond**, "Tommy Gun Angel" (Mataador); **Johan**, "Everybody Knows" (Excelsior/Spin Art).



CARRIE BELL
Editorial Assistant

1. **Ani DiFranco**, "Living In Clip" (Righteous Babe).
2. **Wyclef Jean Featuring Refugee All-Stars**, "Wyclef Jean Presents The Carnival" (Ruffhouse/Columbia). Ahh, a rap album that has nothing to do with Sean "Puffy" Combs or his Family.
3. **Lori Carson**, "Everything I Touch Runs Wild" (Restless).
4. Tie: **Future Bible Heroes**, "Memories Of Love" (Slow River/Rykodisc); **Love Spit Love**, "Trysone Eatone" (Maverick). What could be cooler than the '80s in the '90s?
5. **Beth Orton**, "Trailer Park" (Dedicated/Heavenly).
6. Tie: **The Crystal Method**, "Vegas" (Outpost); **Fat Boy Slim**, "Better Living Through Chemistry" (Astralwerks); **Death In Vegas**, "Dead Elvis" (Time Bomb). Everybody dance now.
7. **The Slackers**, "Redlight" (Hellcat). Ska second-wave style.
8. **Vas**, "Sunnyata" (Naracla).
9. **"Dan Bern"** (WORK).
10. **"Tab Two"** (Virgin).



JIM BESSMAN
Special Correspondent

1. **John Fogerty**, "Blue Moon Swamp" (Warner Bros.). It took him 10 years, but it's the rock 'n' roll album of the decade.
2. **Joe Jackson**, "Heaven And Hell" (Sony Classical). Classical-flavored follow-up to "Night Music" is equally magnificent.
3. **Kami Lyle**, "Blue Cinderella" (MCA). Young lady with a horn—and a fresh take on pop.
4. **Laura Love** live. In support of "Octoroon" (Mercury), the self-defined Afro/Celtic folk original brought the best band and show on the road to Wetlands in New York.

Continued on page YE-44

The YEAR In MUSIC

Top Pop Artists

Pos. ARTIST (No. Of Charted Singles & Albums) Imprint/Label

- 1 LEANN RIMES (5) *Curb*
- 2 SPICE GIRLS (6) *Virgin*
- 3 JEWEL (2) *Atlantic*
(1) *Atlantic/AG*
- 4 TONI BRAXTON (4) *LaFace/Arista*
- 5 CELINE DION (2) *550 Music*
(2) *550 Music/Epic*
- 6 PUFF DADDY (4) *Bad Boy/Arista*
(1) *RCA*
(1) *Undeas/Big Beat/Atlantic*
- 7 THE NOTORIOUS B.I.G. (4) *Bad Boy/Arista*
(1) *Deff Trapp/Intersound*
(1) *Mergela/Solar/Hines*
- 8 HANSON (3) *Mercury*
- 9 DRU HILL (4) *Island*
(1) *Violator/Def Jam/Mercury*
- 10 THE WALLFLOWERS (1) *Interscope*
- 11 2PAC (1) *Death Row/Interscope*
(1) *Death Row/Interscope/Island*
(1) *Deff Trapp/Intersound*
(1) *Interscope/Priority*
(1) *Mergela/Solar/Hines*
(1) *Rap-A-Lot/Noo Trybe/Virgin*
- 12 NO DOUBT (1) *Trauma/Interscope*
- 13 SHERYL CROW (3) *A&M*
- 14 BLACKSTREET (3) *Interscope*
- 15 SUBLIME (3) *Gasoline Alley/MCA*
- 16 EN VOGUE (4) *EastWest/EEG*
- 17 112 (5) *Bad Boy/Arista*
(1) *Track Masters/Crave*
- 18 KEITH SWEAT (4) *Elektra/EEG*
- 19 ERYKAH BADU (2) *Kedar/Universal*
- 20 THE VERVE PIPE (2) *RCA*

- 21 MEREDITH BROOKS (2) *Capitol*
- 22 DEANA CARTER (3) *Capitol Nashville*
- 23 SAVAGE GARDEN (3) *Columbia*
- 24 BABYFACE (3) *Epic*
(1) *Roc-A-Fella/Def Jam/Mercury*
- 25 BACKSTREET BOYS (2) *Jive*
- 26 R. KELLY (2) *Jive*
(1) *Warner Sunset/Atlantic/Jive*
- 27 BONE THUGS-N-HARMONY (4) *Ruthless/Relativity*
- 28 THIRD EYE BLIND (2) *Elektra/EEG*
- 29 GEORGE STRAIT (4) *MCA Nashville*
- 30 DAVE MATTHEWS BAND (2) *Bama Rags/RCA*
(2) *RCA*
- 31 MARY J. BLIGE (3) *MCA*
- 32 MARK MORRISON (1) *Atlantic*
(1) *Atlantic/AG*
- 33 ROME (3) *Grand Jury/RCA*
- 34 GINUWINE (1) *550 Music*
(1) *550 Music/Epic*
- 35 BUSH (3) *Trauma/Interscope*
- 36 MASE (4) *Bad Boy/Arista*
(1) *Mercury*



LEANN RIMES: No. 1 Pop Artist

- 37 TIM MCGRAW (3) *Curb*
- 38 FIONA APPLE (1) *Clean Slate/WORK*
(1) *Clean Slate/WORK/Epic*
- 39 ELTON JOHN (2) *MCA*
(2) *Rocket/A&M*
- 40 AALIYAH (2) *Blackground/Atlantic*
(1) *Blackground/Atlantic/AG*
- 41 MARIAH CAREY (3) *Columbia*
- 42 PAULA COLE (3) *Imago/Warner Bros.*
- 43 MATCHBOX 20 (1) *Lava/Atlantic/AG*
- 44 ALANIS MORISSETTE (1) *Maverick/Reprise*
(1) *Maverick/Reprise/Warner Bros.*

- 45 USHER (2) *LaFace/Arista*
- 46 SARAH McLACHLAN (2) *Arista*
- 47 FOXY BROWN (3) *Violator/Def Jam/Mercury*
(1) *Aftermath/Interscope*
(1) *Roc-A-Fella/Def Jam/Mercury*
- 48 NEW EDITION (4) *MCA*
- 49 ALAN JACKSON (3) *Arista Nashville*
- 50 DUNCAN SHEIK (1) *Atlantic*
(1) *Atlantic/AG*

Top New Pop Artists

Pos. ARTIST (No. Of Charted Singles & Albums) Imprint/Label

- 1 SPICE GIRLS (6) *Virgin*
- 2 PUFF DADDY (4) *Bad Boy/Arista*
(1) *RCA*
(1) *Undeas/Big Beat/Atlantic*
- 3 HANSON (3) *Mercury*
- 4 DRU HILL (4) *Island*
(1) *Violator/Def Jam/Mercury*
- 5 ERYKAH BADU (2) *Kedar/Universal*
- 6 MEREDITH BROOKS (2) *Capitol*
- 7 SAVAGE GARDEN (3) *Columbia*
- 8 BACKSTREET BOYS (2) *Jive*
- 9 THIRD EYE BLIND (2) *Elektra/EEG*
- 10 MARK MORRISON (1) *Atlantic*
(1) *Atlantic/AG*

Top Pop Imprints

Pos. IMPRINT (No. Of Charted Singles & Albums)

- 1 ATLANTIC (45)
- 2 COLUMBIA (55)
- 3 VIRGIN (29)
- 4 LAFACE (26)
- 5 BAD BOY (13)
- 6 ARISTA (36)
- 7 CURB (14)
- 8 ELEKTRA (35)
- 9 RCA (29)
- 10 WARNER BROS. (33)
- 11 INTERSCOPE (10)
- 12 MERCURY (35)
- 13 MCA (24)
- 14 550 MUSIC (10)
- 15 CAPITOL (21)



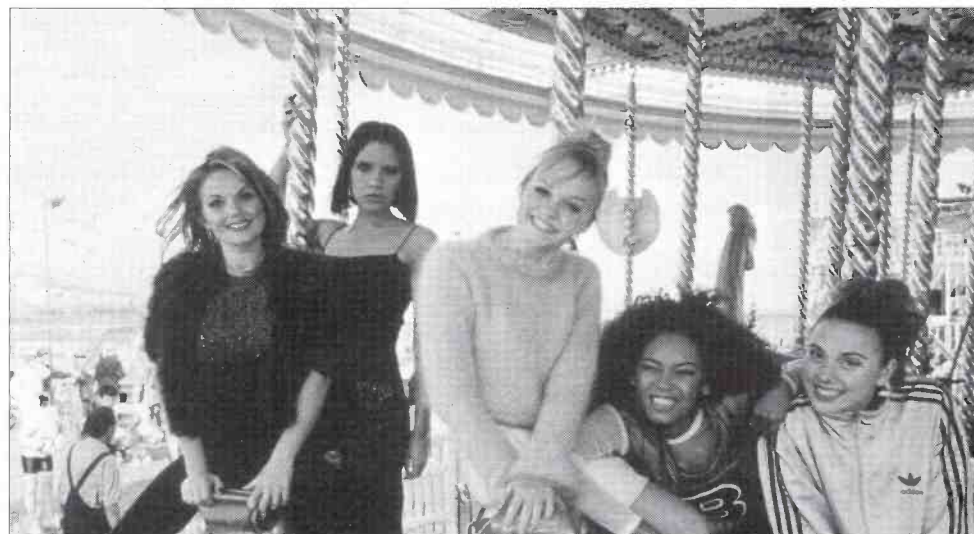
Top Pop Labels

Pos. LABEL (No. Of Charted Singles & Albums)

- 1 ARISTA (86)
- 2 COLUMBIA (70)
- 3 INTERSCOPE (28)
- 4 MERCURY (81)
- 5 WARNER BROS. (82)



pop



SPICE GIRLS: No. 1 New Pop Artists

HOW THE CHARTS ARE COMPILED

The 1997 Year In Music charts were compiled by computer from Billboard's weekly and bi-weekly charts during the chart year, which ran from the Dec. 7, 1996, Billboard through the Nov. 29 issue.

Along with the recap categories that ran in the 1996 Year In Music issue, this year's batch includes, for the first time, a Top Soundtrack Singles list, plus catalog album charts that correspond with each of our specialty sales charts. The Top Mid-Price Classical and Top Budget Classical lists are also new, replacing last year's Top Off-Price Classical categories.

Terminology for this year's recaps also has been slightly altered, reflecting changes that were implemented in our weekly charts beginning with the Dec. 6 issue. The category previously known as "Label" has been changed to "Imprint." The umbrella categories, which were called "Distributing Labels," "Promotion Labels" and "Marketing Labels" in last year's issue, are now simply listed as "Labels."

Most of these annual recaps are based on accumulated airplay or sales data, provided weekly by Broadcast Data Systems (BDS) and SoundScan, respectively.

Rankings for the Country Singles & Tracks, Modern Rock, Mainstream Rock, Adult Contemporary and Adult Top 40 lists are based on accumulated BDS-monitored plays for each week that a title appeared on the chart. Similarly, the Hot 100 Airplay and Hot R&B Airplay standings were determined by calculating the total number of gross impressions,

as determined by BDS, for each week a track charted.

In the Hot 100 Singles and Hot R&B Singles categories, accumulated radio and sales points—based specifically on BDS and SoundScan data—are combined with accumulated small-market radio-playlist points.

Year-end rankings for The Billboard 200, Top Pop Catalog Albums, all singles sales charts, and album lists for R&B, Country, Latin, Jazz, Classical, New Age, Gospel, Contemporary Christian, Reggae, World, Blues and Kid Audio are determined by accumulating the SoundScan units for each week titles appeared on the appropriate chart (including, in the case of charts that are published bi-weekly, data from the unpublished weeks). The overall imprint, label and distributor rankings in classical reflect weekly performance on The Billboard Classical 50, an in-house chart that combines titles from the magazine's Top Classical Albums, Top Classical Crossover, Top Mid-Price Classical and Top Budget Classical lists. Similarly, the overall company standings in jazz combine results from both Top Jazz Albums and Top Contemporary Jazz.

Just as the Top Soundtrack Albums recap is culled from SoundScan units accumulated on The Billboard 200, the new Top Soundtrack Singles log is determined by accumulating Hot 100 chart points. The ranking for Jewel's "Foolish Games," which is part of a double-A-side single with "You Were Meant For Me," was determined by compiling the points that single posted as of the Aug. 23 issue, when "Foolish Games" became the more dominant track at radio.

Since it is difficult to compare album sales with the sales and airplay data that build our singles charts, a recap point system is used to determine the Pop, Country and R&B categories, which combine data from, respectively, The Billboard 200 and Hot 100 Singles, Top Country Albums and Hot Country Singles & Tracks, and Top R&B Albums and Hot R&B Singles. The rankings in this methodology are determined by a recap point system, reflecting an accumulation of points for each week a title appeared on the chart, with the value of those points based on a complex, inverse relationship to chart position.

Since Hot Latin Tracks and its related genre charts experienced a major change in methodology at the start of September—switching from detections to audience impressions—the recap point system was also used to determine this issue's Latin airplay categories.

The recap point system is likewise employed in the construction of our Dance Club-Play rankings, as well as the overall Dance categories, which merge data from the Maxi-Singles Sales and Club Play charts.

Catalog albums are titles that are at least two years old and have fallen below the top half of The Billboard 200. Most of the catalog recaps, with the exception of Top Pop Catalog and Top Country Catalog (which are based on the full chart year), began with the Jan. 18 issue, when Billboard revised its catalog criteria. Since a title can move from current to catalog status during the chart year, there are several cases where an album appears on both title lists.

—Geoff Mayfield

The YEAR in MUSIC

Top Billboard 200 Album Artists

Pos. ARTIST (No. Of Charted Albums) Imprint/Label

- 1 LEANN RIMES (3) *Curb*
- 2 SPICE GIRLS (2) *Virgin*
- 3 CELINE DION (2) *550 Music/Epic*
- 4 NO DOUBT (1) *Trauma/Interscope*
- 5 JEWEL (1) *Atlantic/AG*
- 6 THE WALLFLOWERS (1) *Interscope*
- 7 2PAC (1) *Death Row/Interscope*
(1) *Death Row/Interscope/Island*
(1) *Interscope/Priority*
- 8 THE NOTORIOUS B.I.G. (1) *Bad Boy/Arista*
- 9 BUSH (3) *Trauma/Interscope*
- 10 TONI BRAXTON (1) *LaFace/Arista*
- 11 PUFF DADDY (1) *Bad Boy/Arista*
- 12 GEORGE STRAIT (3) *MCA Nashville*
- 13 HANSON (1) *Mercury*
- 14 DEANA CARTER (1) *Capitol Nashville*
- 15 BLACKSTREET (1) *Interscope*
- 16 SUBLIME (3) *Gasoline Alley/MCA*
- 17 ALAN JACKSON (2) *Arista Nashville*
- 18 ERYKAH BADU (1) *Kedar/Universal*
- 19 DAVE MATTHEWS BAND (2) *Bama Rags/RCA*
(2) *RCA*
- 20 BONE THUGS-N-HARMONY (2) *Ruthless/Relativity*
- 21 MATCHBOX 20 (1) *Lava/Atlantic/AG*
- 22 ALANIS MORISSETTE (1) *Maverick/Reprise/Warner Bros.*
- 23 KENNY G (2) *Arista*
- 24 MARY J. BLIGE (1) *MCA*
- 25 TIM MCGRAW (2) *Curb*
- 26 WU-TANG CLAN (1) *Loud/RCA*
- 27 BOB CARLISLE (1) *Diadem/Jive*
- 28 311 (2) *Capricorn/Mercury*
- 29 KEITH SWEAT (1) *Elektra/EEG*
- 30 SHERYL CROW (1) *A&M*
- 31 COUNTING CROWS (1) *DGC/Geffen*
- 32 MARIAH CAREY (2) *Columbia*
- 33 PRODIGY (1) *Mute/XL*
(1) *XL Mute/Maverick/Warner Bros.*
- 34 FLEETWOOD MAC (1) *Reprise/Warner Bros.*
- 35 FIONA APPLE (1) *Clean Slate/WORK/Epic*
- 36 FOXY BROWN (1) *Aftermath/Interscope*
(1) *Violator/Def Jam/Mercury*
- 37 MASTER P (2) *No Limit/Priority*
- 38 LIVE (1) *Radioactive/MCA*
- 39 BROOKS & DUNN (2) *Arista Nashville*
- 40 SNOOP DOGGY DOGG (1) *Death Row/Interscope*
- 41 AALIYAH (1) *Blackground/Atlantic/AG*
- 42 U2 (1) *Island*
- 43 GINUWINE (1) *550 Music/Epic*
- 44 SARAH McLACHLAN (1) *Arista*
- 45 METALLICA (2) *Elektra/EEG*
- 46 AEROSMITH (1) *Columbia*
- 47 ELTON JOHN (1) *MCA*
(1) *Rocket/A&M*
- 48 BABYFACE (1) *Epic*
- 49 CLINT BLACK (2) *RCA*
- 50 TRISHA YEARWOOD (2) *MCA Nashville*
- 51 VAN HALEN (1) *Warner Bros.*
- 52 DRU HILL (1) *Island*
- 53 SUGAR RAY (1) *Lava/Atlantic/AG*
- 54 THE MIGHTY MIGHTY BOSSTONES (1) *Big Rig/Mercury*



LEANN RIMES: No. 1 Billboard 200 Artist

- 55 BECK (1) *DGC/Geffen*
- 56 WESTSIDE CONNECTION (1) *Lench Mob/Priority*
- 57 REBA McENTIRE (1) *MCA Nashville*
- 58 MARILYN MANSON (2) *Nothing/Interscope*
- 59 LIL' KIM (1) *Undeas/Atlantic/AG*
- 60 SCARFACE (1) *Rap-A-Lot/Noo Trybe/Virgin*
- 61 BOYZ II MEN (1) *Motown*
- 62 MAXWELL (2) *Columbia*
- 63 THE VERVE PIPE (1) *RCA*
- 64 KIRK FRANKLIN (1) *B-Rite/Interscope*
(1) *Gospo Centric*
- 65 ROD STEWART (1) *Warner Bros.*
- 66 THE BEATLES (3) *Apple/Capitol*
- 67 TOOL (1) *Freeworld*
- 68 NEW EDITION (1) *MCA*
- 69 THE SMASHING PUMPKINS (2) *Virgin*
- 70 AQUA (1) *MCA*
- 71 TRU (1) *No Limit/Priority*
- 72 LL COOL J (3) *Def Jam/Mercury*
- 73 SHANIA TWAIN (2) *Mercury*
- 74 THE OFFSPRING (1) *Columbia*
- 75 CAKE (1) *Capricorn/Mercury*
- 76 OASIS (2) *Epic*
- 77 MEREDITH BROOKS (1) *Capitol*
- 78 SQUIRREL NUT ZIPPERS (2) *Mammoth*
- 79 JAMIROQUAI (1) *WORK/Epic*
- 80 TONIC (1) *Polydor/A&M*
- 81 MISSY "MISDEMEANOR" ELLIOTT (1) *EastWest/EEG*
- 82 MO THUGS FAMILY (1) *Mo Thugs/Relativity*
- 83 ENIGMA (1) *Virgin*
- 84 GOD'S PROPERTY (1) *B-Rite/Interscope*
- 85 JOURNEY (1) *Columbia*
- 86 BUSTA RHYMES (1) *Elektra/EEG*
- 87 SAVAGE GARDEN (1) *Columbia*
- 88 LUTHER VANDROSS (2) *LV/Epic*
- 89 TONY TONI TONE (1) *Mercury*
- 90 THIRD EYE BLIND (1) *Elektra/EEG*
- 91 PAULA COLE (1) *Imago/Warner Bros.*
- 92 TRACE ADKINS (2) *Capitol Nashville*

- 93 ROME (1) *Grand Jury/RCA*
- 94 FOO FIGHTERS (1) *Roswell/Capitol*
- 95 JAMES TAYLOR (1) *Columbia*
- 96 112 (1) *Bad Boy/Arista*
- 97 JARS OF CLAY (2) *Essential/Silvertone/Jive*
- 98 JANET (1) *Virgin*
- 99 MASE (1) *Bad Boy/Arista*
- 100 COLLIN RAYE (3) *Epic*

Top Billboard 200 Albums

Pos. TITLE—Artist—Imprint/Label

- 1 SPICE—Spice Girls—Virgin
- 2 TRAGIC KINGDOM—No Doubt—Trauma/Interscope
- 3 FALLING INTO YOU—Celine Dion—550 Music/Epic
- 4 SPACE JAM—Soundtrack—Warner Sunset/Atlantic/AG
- 5 PIECES OF YOU—Jewel—Atlantic/AG
- 6 BLUE—LeAnn Rimes—Curb
- 7 BRINGING DOWN THE HORSE—The Wallflowers—Interscope
- 8 LIFE AFTER DEATH—The Notorious B.I.G.—Bad Boy/Arista
- 9 SECRETS—Toni Braxton—LaFace/Arista

- 35 RECOVERING THE SATELLITES—Counting Crows—DGC/Geffen
- 36 THE DANCE—Fleetwood Mac—Reprise/Warner Bros.
- 37 THE FAT OF THE LAND—Prodigy—XL Mute/Maverick/Warner Bros.
- 38 ULTIMATE DANCE PARTY 1997—Various Artists—Arista
- 39 EVERYTHING I LOVE—Alan Jackson—Arista Nashville
- 40 GOD'S PROPERTY—God's Property From Kirk Franklin's Nu Nation—B-Rite/Interscope
- 41 TIDAL—Fiona Apple—Clean Slate/WORK/Epic
- 42 SECRET SAMADHI—Live—Radioactive/MCA
- 43 THE DOGGFATHER—Snoop Doggy Dogg—Death Row/Interscope
- 44 ONE IN A MILLION—Aaliyah—Blackground/Atlantic/AG
- 45 POP—U2—Island
- 46 ILL NA NA—Foxy Brown—Violator/Def Jam/Mercury
- 47 THE ART OF WAR—Bone Thugs-N-Harmony—Ruthless/Relativity
- 48 GINUWINE... THE BACHELOR—Ginuwine—550 Music/Epic
- 49 SURFACING—Sarah McLachlan—Arista
- 50 GHETTO D—Master P—No Limit/Priority
- 51 PURE MOODS—Various Artists—Virgin



SPICE GIRLS: "Spice" is the No. 1 Billboard 200 Album.

- 10 NO WAY OUT—Puff Daddy & The Family—Bad Boy/Arista
- 11 RAZORBLADE SUITCASE—Bush—Trauma/Interscope
- 12 ROMEO + JULIET—Soundtrack—Capitol
- 13 MIDDLE OF NOWHERE—Hanson—Mercury
- 14 DID I SHAVE MY LEGS FOR THIS?—Deana Carter—Capitol Nashville
- 15 THE DON KILLUMINATI: THE 7 DAY THEORY—Makaveli—Death Row/Interscope
- 16 ANOTHER LEVEL—BLACKstreet—Interscope
- 17 THE PREACHER'S WIFE—Soundtrack—Arista
- 18 SUBLIME—Sublime—Gasoline Alley/MCA
- 19 MEN IN BLACK - THE ALBUM—Soundtrack—Columbia
- 20 BADUIZM—Erykah Badu—Kedar/Universal
- 21 UNCHAINED MELODY/THE EARLY YEARS—LeAnn Rimes—Curb
- 22 YOURSELF OR SOMEONE LIKE YOU—Matchbox 20—Lava/Atlantic/AG
- 23 JAGGED LITTLE PILL—Alanis Morissette—Maverick/Reprise/Warner Bros.
- 24 CARRYING YOUR LOVE WITH ME—George Strait—MCA Nashville
- 25 SHARE MY WORLD—Mary J. Blige—MCA
- 26 EVITA—Soundtrack—Warner Bros.
- 27 THE MOMENT—Kenny G—Arista
- 28 EVERYWHERE—Tim McGraw—Curb
- 29 CRASH—Dave Matthews Band—RCA
- 30 WU-TANG FOREVER—Wu-Tang Clan—Loud/RCA
- 31 YOU LIGHT UP MY LIFE - INSPIRATIONAL SONGS—LeAnn Rimes—Curb
- 32 BUTTERFLY KISSES (SHADES OF GRACE)—Bob Carlisle—Diadem/Jive
- 33 KEITH SWEAT—Keith Sweat—Elektra/EEG
- 34 SHERYL CROW—Sheryl Crow—A&M

- 52 JOCK JAMS VOL. 2—Various Artists—Tommy Boy
- 53 NINE LIVES—Aerosmith—Columbia
- 54 BUTTERFLY—Mariah Carey—Columbia
- 55 THE DAY—Babyface—Epic
- 56 LOAD—Metallica—Elektra/EEG
- 57 311—311—Capricorn/Mercury
- 58 BEST OF VOLUME 1—Van Halen—Warner Bros.
- 59 (SONGBOOK) A COLLECTION OF HITS—Trisha Yearwood—MCA Nashville
- 60 DRU HILL—Dru Hill—Island
- 61 FLOORED—Sugar Ray—Lava/Atlantic/AG
- 62 LET'S FACE IT—The Mighty Mighty Bosstones—Big Rig/Mercury
- 63 ODELAY—Beck—DGC/Geffen
- 64 BOW DOWN—Westside Connection—Lench Mob/Priority
- 65 WHAT IF IT'S YOU—Reba McEntire—MCA Nashville
- 66 HARD CORE—Lil' Kim—Undeas/Atlantic/AG
- 67 THE UNTOUCHABLE—Scarface—Rap-A-Lot/Noo Trybe/Virgin
- 68 EVOLUTION—Boyz II Men—Motown
- 69 VILLAINS—The Verve Pipe—RCA
- 70 SET IT OFF—Soundtrack—EastWest/EEG
- 71 IF WE FALL IN LOVE TONIGHT—Rod Stewart—Warner Bros.
- 72 AENIMA—Tool—Freeworld
- 73 HOME AGAIN—New Edition—MCA
- 74 AQUARIUM—Aqua—MCA
- 75 ANTICHRIST SUPERSTAR—Marilyn Manson—Nothing/Interscope
- 76 SELENA—Soundtrack—EMI Latin
- 77 TRU 2 DA GAME—Tru—No Limit/Priority

Continued on page YE-28

top 200
albums

Boyz II Men



E V O L U T I O N

ALBUM IN STORES NOW



A PolyGram company



Executive Producers: Boyz II Men & Vida Sparks

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The YEAR in MUSIC

TOP 200 ALBUMS

Continued from page YE-26

- 78 **IXNAY ON THE HOMBRE**—The Offspring—Columbia
- 79 **THE GREATEST HITS**—Clint Black—RCA
- 80 **FASHION NUGGET**—Coke—Capricorn/Mercury
- 81 **SOUL FOOD**—Soundtrack—LaFace/Arista
- 82 **LOVE SONGS**—Elton John—MCA
- 83 **BLURRING THE EDGES**—Meredith Brooks—Capitol
- 84 **TRAVELING WITHOUT MOVING**—Jamiroquai—WORK/Epic
- 85 **ALL EYEZ ON ME**—2Pac—Death Row/Interscope/Island
- 86 **HOT**—Squirrel Nut Zippers—Mammoth
- 87 **LEMON PARADE**—Tonic—Polydor/A&M
- 88 **WYCLEF JEAN PRESENTS THE CARNIVAL FEATURING REFUGEE ALLSTARS**—Wyclef Jean Featuring Refugee Allstars—Ruffhouse/Columbia
- 89 **SUPA DUPA FLY**—Missy "Misdemeanor" Elliott—EastWest/EEG
- 90 **FAMILY SCRIPTURES**—Mo Thugs Family—Mo Thugs/Relativity
- 91 **ENIGMA 3 LE ROI EST MORT, VIVE LE ROI!**—Enigma—Virgin
- 92 **TRIAL BY FIRE**—Journey—Columbia
- 93 **I'M BOUT IT**—Soundtrack—No Limit/Priority
- 94 **MAXWELL'S URBAN HANG SUITE**—Maxwell—Columbia
- 95 **BATMAN & ROBIN**—Soundtrack—Warner Sunset/Warner Bros.
- 96 **WHEN DISASTER STRIKES...**—Busta Rhymes—Elektra/EEG
- 97 **LOVE JONES: THE MUSIC**—Soundtrack—Columbia
- 98 **SAVAGE GARDEN**—Savage Garden—Columbia
- 99 **MY BEST FRIEND'S WEDDING**—Soundtrack—WORK/Epic
- 100 **HOUSE OF MUSIC**—Tony Toni Toné—Mercury
- 101 **THIRD EYE BLIND**—Third Eye Blind—Elektra/EEG
- 102 **THE GREATEST HITS COLLECTION**—Brooks & Dunn—Arista Nashville
- 103 **BORDERLINE**—Brooks & Dunn—Arista Nashville
- 104 **THIS FIRE**—Paula Cole—Imago/Warner Bros.
- 105 **MELLON COLLIE AND THE INFINITE SADNESS**—The Smashing Pumpkins—Virgin
- 106 **ROME**—Rome—Grand Jury/RCA
- 107 **ANTHOLOGY 3**—The Beatles—Apple/Capitol
- 108 **BEAVIS AND BUTT-HEAD DO AMERICA**—Soundtrack—Geffen
- 109 **THE COLOUR AND THE SHAPE**—Foo Fighters—Roswell/Capitol
- 110 **THE MIRROR HAS TWO FACES**—Soundtrack—Columbia
- 111 **HOURLASS**—James Taylor—Columbia
- 112 **CLUB MIX '97**—Various Artists—Cold Front/K-Tel
- 113 **E. 1999 ETERNAL**—Bone Thugs-N-Harmony—Ruthless/Relativity
- 114 **112—112**—Bad Boy/Arista
- 115 **THE VELVET ROPE**—Janet—Virgin
- 116 **DEATH ROW GREATEST HITS**—Various Artists—Death Row/Priority
- 117 **HARLEM WORLD**—Mase—Bad Boy/Arista

- 118 **BOOTY CALL**—Soundtrack—Jive
- 119 **NEW BEGINNING**—Tracy Chapman—Elektra/EEG
- 120 **DREAMIN' OUT LOUD**—Trace Adkins—Capitol Nashville
- 121 **FUSH YU MANG**—Smash Mouth—Interscope
- 122 **BE HERE NOW**—Oasis—Epic
- 123 **JOCK JAMS VOL. 1**—Various Artists—Tommy Boy
- 124 **LIE TO ME**—Jonny Lang—A&M
- 125 **MUDDY WATERS**—Redman—Def Jam/Mercury
- 126 **MEASURE OF A MAN**—Kevin Sharp—143/Asylum/EEG
- 127 **BRIDGES TO BABYLON**—The Rolling Stones—Virgin
- 128 **THE GREATEST HITS COLLECTION**—Alan Jackson—Arista Nashville
- 129 **YOUR SECRET LOVE**—Luther Vandross—LV/Epic
- 130 **BLUE CLEAR SKY**—George Strait—MCA Nashville
- 131 **THIS IS THE TIME - THE CHRISTMAS ALBUM**—Michael Bolton—Columbia
- 132 **LIFE IS PEACHY**—Korn—Immortal/Epic
- 133 **WATERBED HEV**—Heavy D—Uptown/Universal
- 134 **DISCIPLINED BREAKDOWN**—Collective Soul—Atlantic/AG
- 135 **JERRY MAGUIRE**—Soundtrack—Epic Soundtrax/Epic
- 136 **SPAWN - THE ALBUM**—Soundtrack—Immortal/Epic
- 137 **FIRST BAND ON THE MOON**—The Cardigans—Trampoline/Stockholm/Mercury
- 138 **FLAMING PIE**—Paul McCartney—MPL/Capitol
- 139 **GANG RELATED - THE SOUNDTRACK**—Soundtrack—Death Row/Priority
- 140 **STRAIGHT ON TILL MORNING**—Blues Traveler—A&M
- 141 **BACKSTREET BOYS**—Backstreet Boys—Jive
- 142 **STILL WATERS**—Bee Gees—Polydor/A&M
- 143 **GRIDLOCK'D**—Soundtrack—Death Row/Interscope
- 144 **TEN THOUSAND ANGELS**—Mindy McCready—BNA
- 145 **GARBAGE**—Garbage—Almo Sounds/Geffen
- 146 **EMANCIPATION**—NPG/EMI
- 147 **THE WOMAN IN ME**—Shania Twain—Mercury
- 148 **HELL ON EARTH**—Mobb Deep—Loud/RCA
- 149 **LOST HIGHWAY**—Soundtrack—Nothing/Interscope
- 150 **TUBTHUMPER**—Chumbawamba—Republic/Universal
- 151 **SHAMING OF THE SUN**—Indigo Girls—Epic
- 152 **DR. DRE PRESENTS... THE AFTERMATH**—Various Artists—Aftermath/Interscope
- 153 **ALL THAT I AM**—Joe—Jive
- 154 **HOWARD STERN PRIVATE PARTS: THE ALBUM**—Soundtrack—Warner Bros.
- 155 **AZ YET**—Az Yet—LaFace/Arista
- 156 **WHAT I DO THE BEST**—John Michael Montgomery—Atlantic/AG
- 157 **NOW IN A MINUTE**—Donna Lewis—Atlantic/AG
- 158 **EV3**—En Vogue—EastWest/EEG
- 159 **A FEW SMALL REPAIRS**—Shawn Colvin—Columbia

- 160 **TRANSISTOR**—311—Capricorn/Mercury
- 161 **1997 GRAMMY NOMINEES**—Various Artists—Grammy/Chronicles
- 162 **ULTRA**—Depeche Mode—Mute/Reprise/Warner Bros.
- 163 **YESTERDAY, TODAY, TOMORROW: THE GREATEST HITS OF KENNY LOGGINS**—Kenny Loggins—Columbia
- 164 **MY WAY**—Usher—LaFace/Arista
- 165 **SOMEWHERE MORE FAMILIAR**—Sister Hazel—Universal
- 166 **ALL WORLD**—LL Cool J—Def Jam/Mercury
- 167 **FREAK SHOW**—Silverchair—Epic
- 168 **GREATEST HITS VOLUME III**—Billy Joel—Columbia
- 169 **BLUE MOON SWAMP**—John Fogerty—Warner Bros.
- 170 **DIG YOUR OWN HOLE**—The Chemical Brothers—Astralwerks/Caroline
- 171 **DEF JAM'S HOW TO BE A PLAYER**—Soundtrack—Def Jam/Mercury
- 172 **T.H.U.G.S. TRUES HUMBLY UNITED GATHERIN' SOULS**—Flesh-N-Bone—Mo Thugs/Def Jam/Mercury
- 173 **HOW BIZARRE**—OMC—Huh!/Mercury
- 174 **BLUR**—Blur—Food/Parlophone/Virgin
- 175 **HERE'S YOUR SIGN**—Bill Engvall—Warner Bros.

- 192 **PURE DISCO**—Various Artists—Polydor/A&M
- 193 **THE SCORE**—Fugees—Ruffhouse/Columbia
- 194 **FUNKMASTER FLEX THE MIX TAPE VOLUME II: 60 MINUTES OF FUNK**—Various Artists—Loud/RCA
- 195 **COME ON OVER**—Shania Twain—Mercury
- 196 **LOVE ALWAYS**—K-Ci & Jojo—MCA
- 197 **THE FIRM - THE ALBUM**—NAS Escobar, Foxy Brown, AZ And Nature—Aftermath/Interscope
- 198 **THE HEART OF CHICAGO 1967-1997**—Chicago—Reprise/Warner Bros.
- 199 **MUCH AFRAID**—Jars Of Clay—Essential/Vivertone/Jive
- 200 **FEVER IN FEVER OUT**—Luscious Jackson—Grand Royal/Capitol

Top Billboard 200 Album Artists — Duo/Group

Pos. ARTIST (No. Of Charted Albums) Imprint/Label

- 1 **SPICE GIRLS** (2) Virgin
- 2 **NO DOUBT** (1) Trauma/Interscope
- 3 **THE WALLFLOWERS** (1) Interscope
- 4 **BUSH** (3) Trauma/Interscope
- 5 **HANSON** (1) Mercury



SPICE GIRLS: No. 1 Billboard 200 Group


- 176 **EVIL EMPIRE**—Rage Against The Machine—Epic
- 177 **CRYPTIC WRITINGS**—Megadeth—Capitol
- 178 **ESPN PRESENTS: JOCK JAMS VOLUME 3**—Various Artists—Tommy Boy
- 179 **NOTHING TO LOSE**—Soundtrack—Tommy Boy
- 180 **MASTER P PRESENTS...WEST COAST BAD BOYZ II**—Various Artists—No Limit/Priority
- 181 **GREATEST HITS**—Neal McCoy—Atlantic/AG
- 182 **FROM THE MUDDY BANKS OF THE WISHKAH**—Nirvana—DGC/Geffen
- 183 **CHRISTMAS ISLAND**—Jimmy Buffett—Marganitaville/MCA
- 184 **TAKE A LOOK OVER YOUR SHOULDER (REALITY)**—Warren G—G-Funk/Def Jam/Mercury
- 185 **BEHIND THE EYES**—Amy Grant—A&M
- 186 **UNLADY LIKE**—Mia X—No Limit/Priority
- 187 **OK COMPUTER**—Radiohead—Capitol
- 188 **PICTURE THIS**—Jim Brickman—Windham Hill
- 189 **LOVE, PEACE & NAPPINESS**—Lost Boyz—Universal
- 190 **DAYDREAM**—Mariah Carey—Columbia
- 191 **RUMOR HAS IT**—Clay Walker—Giant/Warner Bros.

- 6 **BLACKSTREET** (1) Interscope
- 7 **SUBLIME** (3) Gasoline Alley/MCA
- 8 **DAVE MATTHEWS BAND** (2) Bama Rags/RCA
- 9 **BONE THUGS-N-HARMONY** (2) Ruthless/Relativity
- 10 **MATCHBOX 20** (1) Lava/Atlantic/AG
- 11 **WU-TANG CLAN** (1) Loud/RCA
- 12 **311** (2) Capricorn/Mercury
- 13 **COUNTING CROWS** (1) DGC/Geffen
- 14 **PRODIGY** (1) Mute/XL
- 15 **FLEETWOOD MAC** (1) Reprise/Warner Bros.
- 16 **LIVE** (1) Radioactive/MCA
- 17 **BROOKS & DUNN** (2) Arista Nashville
- 18 **U2** (1) Island
- 19 **METALLICA** (2) Elektra/EEG
- 20 **AEROSMITH** (1) Columbia
- 21 **VAN HALEN** (1) Warner Bros.
- 22 **DRU HILL** (1) Island
- 23 **SUGAR RAY** (1) Lava/Atlantic/AG
- 24 **THE MIGHTY MIGHTY BOSSTONES** (1) Big Rig/Mercury
- 25 **WESTSIDE CONNECTION** (1) Lench Mob/Priority

top 200
albums



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VOISINE - AEROSMITH - TINA
TURNER - METALLICA - JAMES
TAYLOR - LORD OF THE DANCE -
STYX - RUSH - SANTANA - G3 -
BUSH - LIVE - NO DOUBT -
SUPERTRAMP - THE WHO -
SARAH McLACHLAN - ANDRÉ
RIEU - LARA FABIAN - ELVIS
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The YEAR In MUSIC

Top Billboard 200 Album Artists - Female

Pos. ARTIST (No. Of Charted Albums) Imprint/Label

- 1 LEANN RIMES (3) *Curb*
- 2 CELINE DION (2) *550 Music/Epic*
- 3 JEWEL (1) *Atlantic/AG*
- 4 TONI BRAXTON (1) *LaFace/Arista*
- 5 DEANA CARTER (1) *Capitol Nashville*
- 6 ERYKAH BADU (1) *Kedar/Universal*
- 7 ALANIS MORISSETTE (1) *Maverick/Reprise/Warner Bros.*
- 8 MARY J. BLIGE (1) *MCA*
- 9 SHERYL CROW (1) *A&M*
- 10 MARIAH CAREY (2) *Columbia*
- 11 FIONA APPLE (1) *Clean Slate/WORK/Epic*
- 12 FOXY BROWN (1) *Aftermath/Interscope (1) Violator/Def Jam/Mercury*
- 13 AALIYAH (1) *Blackground/Atlantic/AG*
- 14 SARAH McLACHLAN (1) *Arista*
- 15 TRISHA YEARWOOD (2) *MCA Nashville*
- 16 REBA McENTIRE (1) *MCA Nashville*
- 17 LIL' KIM (1) *Undeas/Atlantic/AG*
- 18 SHANIA TWAIN (2) *Mercury*
- 19 MEREDITH BROOKS (1) *Capitol*
- 20 MISSY "MISDEMEANOR" ELLIOTT (1) *EastWest/EEG*
- 21 PAULA COLE (1) *Imago/Warner Bros.*
- 22 JANET (1) *Virgin*
- 23 TRACY CHAPMAN (1) *Elektra/EEG*
- 24 MINDY McCREADY (1) *BNA (1) BNA/RCA*
- 25 DONNA LEWIS (1) *Atlantic/AG*

LEANN RIMES: No. 1 Billboard 200 Female Artist



Top Heatseeker Impact Imprints

Pos. IMPRINT (No. Of Charted Albums)

- 1 ATLANTIC (9)
- 2 REPRISE (6)
- 3 COLUMBIA (5)
- T4 WORD (4)
- T4 WARNER BROS. (4)
- T4 ISLAND (4)
- T4 ELEKTRA (4)



Top Heatseeker Impact Labels

Pos. LABEL (No. Of Charted Albums)

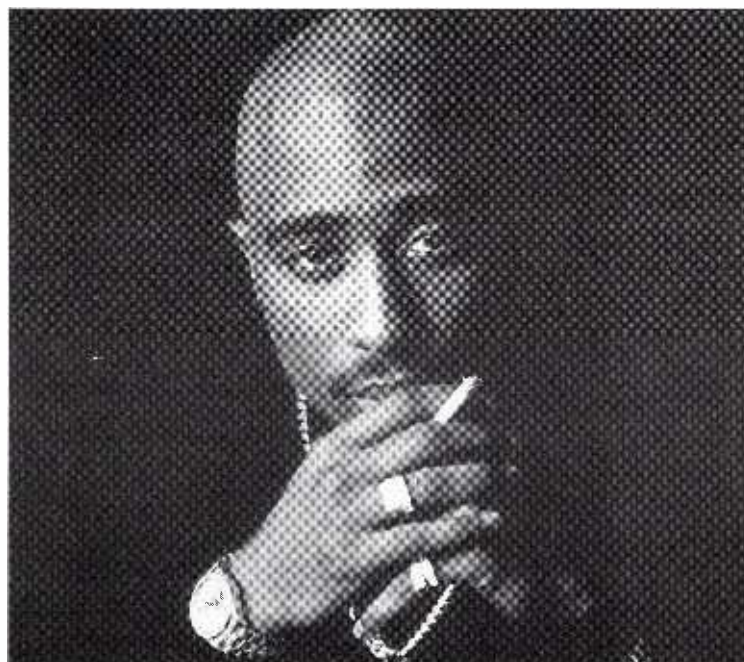
- 1 WARNER BROS. (15)
- T2 ATLANTIC GROUP (13)
- T2 EPIC (13)
- 4 MERCURY (9)
- T5 ELEKTRA ENTERTAINMENT (6)
- T5 UNIVERSAL (6)
- T5 COLUMBIA (6)



Top Billboard 200 Album Artists - Male

Pos. ARTIST (No. Of Charted Albums) Imprint/Label

- 1 2PAC (1) *Death Row/Interscope (1) Death Row/Interscope/Island (1) Interscope/Priority*
- 2 THE NOTORIOUS B.I.G. (1) *Bad Boy/Arista*
- 3 PUFF DADDY (1) *Bad Boy/Arista*
- 4 GEORGE STRAIT (3) *MCA Nashville*
- 5 ALAN JACKSON (2) *Arista Nashville*
- 6 KENNY G (2) *Arista*
- 7 TIM MCGRAW (2) *Curb*
- 8 BOB CARLISLE (1) *Diadem/Jive*
- 9 KEITH SWEAT (1) *Elektra/EEG*
- 10 MASTER P (2) *No Limit/Priority*
- 11 SNOOP DOGGY DOGG (1) *Death Row/Interscope*
- 12 GINUWINE (1) *550 Music/Epic*
- 13 ELTON JOHN (1) *MCA (1) Rocket/A&M*
- 14 BABYFACE (1) *Epic*
- 15 CLINT BLACK (2) *RCA*
- 16 BECK (1) *DGC/Geffen*
- 17 SCARFACE (1) *Rap-A-Lot/Noo Trybe/Virgin*
- 18 MAXWELL (2) *Columbia*
- 19 KIRK FRANKLIN (1) *B-Rite/Interscope (1) Gospo Centric*
- 20 ROD STEWART (1) *Warner Bros.*
- 21 TRU (1) *No Limit/Priority*
- 22 LL COOL J (3) *Def Jam/Mercury*



2PAC: No. 1 Billboard 200 Male Artist

- 23 BUSTA RHYMES (1) *Elektra/EEG*
- 24 LUTHER VANDROSS (2) *LV/Epic*
- 25 TRACE ADKINS (2) *Capitol Nashville*

Top Billboard 200 Album Imprints

Pos. IMPRINT (No. Of Charted Albums)

- 1 COLUMBIA (37)
- 2 ATLANTIC (31)
- 3 VIRGIN (20)

- 4 CURB (10)
- 5 ARISTA (17)
- 6 TRAUMA (5)
- 7 WARNER BROS. (24)
- 8 BAD BOY (4)
- 9 INTERSCOPE (7)
- 10 ELEKTRA (24)
- 11 550 MUSIC (7)
- 12 MERCURY (26)
- 13 DEATH ROW (8)
- 14 EPIC (24)
- 15 CAPITOL (18)

Top Billboard 200 Album Labels

Pos. LABEL (No. Of Charted Albums)

- 1 INTERSCOPE (23)
- 2 ARISTA (37)
- 3 ATLANTIC GROUP (39)
- 4 EPIC (56)
- 5 WARNER BROS. (64)



Top Billboard 200 Album Distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

- 1 WEA (157)
- 2 UNIVERSAL (104)
- 3 BMG (132)
- 4 SONY (106)
- 5 EMD (108)
- 6 PGD (107)
- 7 INDEPENDENTS (103)

top 200 albums

COLUMBIA

wea

Space Jam/*Soundtrack* ☆ Pieces Of You/*Jewel* ☆ Blue/*LeAnn Rimes*
 ☆ Unchained Melody-The Early Years/*LeAnn Rimes* ☆ Yourself Or
 Someone Like You/*Matchbox 20* ☆ Jagged Little Pill/*Alanis
 Morissette* ☆ Evita/*Soundtrack* ☆ Everywhere/*Tim McGraw* ☆ You
 Light Up My Life/*LeAnn Rimes* ☆ Keith Sweat/*Keith Sweat* ☆ The
 Dancel/*Fleetwood Mac* ☆ The Fat Of The Land/*Prodigy* ☆ One In
 A Million/*Aaliyah* ☆ Load/*Metallica* ☆ Best Of Volume 1/*Van
 Halen* ☆ Floored/
 Core/*Lil' Kim* ☆
Soundtrack ☆ If
 Tonight/*Rod Stewart*
 Missy "Misdemeanor"
 & Robin/*Soundtrack*
 Strikes.../*Busta
 Eye Blind*/*Third
 Fire*/*Paula Cole* ☆ New Beginning/*Tracy Chapman* ☆ Measure Of
 A Man/*Kevin Sharp* ☆ Disciplined Breakdown/*Collective Soul* ☆
 Howard Stern Private Parts/*Soundtrack* ☆ What I Do The Best/*John
 Michael Montgomery* ☆ Now In A Minute/*Donna Lewis* ☆ EV3/*En
 Vogue* ☆ Ultra/*Depeche Mode* ☆ Blue Moon Swamp/*John Fogerty* ☆
 Here's Your Sign/*Bill Engvall* ☆ Greatest Hits/*Neal McCoy* ☆
 Rumor Has It/*Clay Walker* ☆ The Heart Of Chicago 1967-1997/*Chicago*



Sugar Ray ☆ Hard
 Set It Off/
 We-Fall In Love
 ☆ Supa Dupa Fly/
 Elliott ☆ Batman
 ☆ When Disaster
 Rhymes ☆ Third
 Eye Blind ☆ This

The YEAR In MUSIC

Hot 100 Singles Artists

Pos. ARTIST (No. Of Charted Singles) Imprint/Label

- 1 ELTON JOHN (1) MCA
(1) Rocket/A&M
- 2 SPICE GIRLS (4) Virgin
- 3 TONI BRAXTON (3) LaFace/Arista
- 4 JEWEL (2) Atlantic
- 5 PUFF DADDY (3) Bad Boy/Arista
(1) RCA
(1) Undeas/Big Beat/Atlantic
- 6 R. KELLY (1) Jive
(1) Warner Sunset/Atlantic/Jive
- 7 112 (4) Bad Boy/Arista
(1) Track Masters/Crave
- 8 EN VOGUE (3) EastWest/EEG
- 9 LEANN RIMES (2) Curb
- 10 DRU HILL (3) Island
(1) Violator/Def Jam/Mercury
- 11 MASE (3) Bad Boy/Arista
(1) Mercury
- 12 MARK MORRISON (1) Atlantic
- 13 HANSON (2) Mercury
- 14 BACKSTREET BOYS (1) Jive
- 15 THE NOTORIOUS B.I.G. (3) Bad Boy/Arista
(1) Deff Trapp/Intersound
(1) Mergela/Solar/Hines
- 16 MONICA (1) Rowdy/Warner Sunset/Atlantic
- 17 SAVAGE GARDEN (2) Columbia
- 18 USHER (1) LaFace/Arista
- 19 MEREDITH BROOKS (1) Capitol
- 20 THIRD EYE BLIND (1) Elektra/EEG
- 21 DUNCAN SHEIK (1) Atlantic
- 22 ROME (2) Grand Jury/RCA
- 23 THE VERVE PIPE (1) RCA
- 24 WHITNEY HOUSTON (4) Arista
- 25 CELINE DION (2) 550 Music
- 26 ROBYN (2) RCA
- 27 AZ YET (2) LaFace/Arista
(1) River North
- 28 BABYFACE (2) Epic
(1) Roc-A-Fella/Def Jam/Mercury
- 29 SHERYL CROW (2) A&M
- 30 NO MERCY (4) Arista
- 31 KEITH SWEAT (3) Elektra/EEG
- 32 PAULA COLE (2) Imago/Warner Bros.
- 33 BOYZ II MEN (1) Motown
- 34 CHANGING FACES (2) Big Beat/Atlantic
- 35 MARIAH CAREY (1) Columbia
- 36 702 (2) Biv 10/Motown
(1) Biv 10/Motown/Capitol
- 37 FAITH EVANS (1) Bad Boy/Arista
- 38 FREAKNASTY (1) Hard Hood/Power/Triad
- 39 GINA G (2) Eternal/Warner Bros.
- 40 BONE THUGS-N-HARMONY (2)
Ruthless/Relativity
- 41 SISTER HAZEL (1) Universal
- 42 NEW EDITION (3) MCA
- 43 SHAWN COLVIN (1) Columbia
- 44 MERRIL BAINBRIDGE (2) Universal
- 45 98 DEGREES (1) Motown
- 46 MADONNA (2) Warner Bros.
- 47 DONNA LEWIS (3) Atlantic
- 48 ATHENA CAGE (1) Elektra/EEG
- 49 PETER CETERA (1) LaFace/Arista
(1) River North



ELTON JOHN: No. 1 Hot 100 Artist. "Candle In The Wind 1997"/"Something About The Way You Look Tonight" is the No. 1 Hot 100 Single.

- 50 MONTELL JORDAN (2) Def Jam/Mercury
- 51 MC LYTE (2) EastWest/EEG
- 52 BLACKSTREET (2) Interscope
- 53 DA BRAT (1) EastWest/EEG
(3) So So Def/Columbia
(1) Undeas/Atlantic/Tommy Boy
- 54 DR. DRE (1) Interscope
- 55 JOURNEY (1) Columbia
- 56 MINT CONDITION (2) Perspective/A&M
- 57 TIMBALAND AND MAGOO (1) Blackground/
Atlantic
- 58 U2 (3) Island
- 59 TOTAL (1) Bad Boy/Arista
(1) LaFace/Arista
- 60 GINUWINE (1) 550 Music
- 61 SARAH McLACHLAN (1) Arista
- 62 MARY J. BLIGE (2) MCA
- 63 WHITE TOWN (1) Brilliant!/Chrysalis/Virgin
- 64 AALIYAH (2) Blackground/Atlantic
- 65 WARREN G (2) G-Funk/Def Jam/Mercury
(1) Interscope
- 66 ERIC CLAPTON (1) Reprise
- 67 ALLURE (2) Track Masters/Crave
- 68 CHUMBAWAMBA (1) Republic/Universal
- 69 HEAVY D (1) Kedar/Universal
(1) Uptown/Universal
- 70 LIL' KIM (1) Jive
(1) Undeas/Atlantic/Tommy Boy
(1) Undeas/Big Beat/Atlantic
- 71 BRYAN ADAMS (1) A&M
(1) Columbia
- 72 BRUCE SPRINGSTEEN (1) Columbia
- 73 LOS DEL RIO (1) Ariola/BMG Latin
(1) RCA

- 74 SEAL (1) ZTT/Warner Sunset/Atlantic
- 75 AMBER (3) Tommy Boy
- 76 LE CLICK (3) Logic/RCA
- 77 JOHN MELLENCAMP (2) Mercury
- 78 LUSCIOUS JACKSON (1) Grand Royal/Capitol
- 79 FAITH HILL (1) Curb
- 79 TIM MCGRAW (1) Curb
- 81 ERYKAH BADU (1) Kedar/Universal
- 82 JOE (1) Jive
- 83 LL COOL J (2) Def Jam/Mercury
(1) Epic
(1) Geffen
- 84 JAY-Z (1) Big Beat/Atlantic
(1) Freeze/Roc-A-Fella/Priority
(1) Qwest/Warner Bros.
(1) Roc-A-Fella/Def Jam/Mercury
(1) Roc-A-Fella/Priority
(1) Violator/Def Jam/Mercury
- 85 MICHAEL BOLTON (1) Columbia
- 86 RAY J (2) EastWest/EEG
- 87 REAL MCGOY (1) Arista
- 88 SWV (3) RCA
(1) Jive
- 89 NEXT (1) Arista
- 90 MR. PRESIDENT (1) Warner Bros.
- 91 WESTSIDE CONNECTION (2) Lench Mob/
Priority
- 92 AQUA (1) MCA
- 93 DJ KOOL (1) CLR/American/Warner Bros.
- 94 FOXY BROWN (2) Violator/Def Jam/Mercury
(1) Roc-A-Fella/Def Jam/Mercury
- 95 THE BLACKOUT ALLSTARS (1) Columbia
- 96 MACK 10 (1) Buzz Tone/Priority
(1) Priority
- 97 TONY TONI TONE (1) Mercury
- 98 NAS (1) Columbia
(1) Track Masters/Crave
- 99 BEE GEES (1) Polydor/A&M
- 100 OUTKAST (3) LaFace/Arista

- 27 IN MY BED—Dru Hill—Island
- 28 SAY YOU'LL BE THERE—Spice Girls—Virgin
- 29 DO YOU KNOW (WHAT IT TAKES)—Robyn—
RCA
- 30 4 SEASONS OF LONELINESS—Boyz II Men—
Motown
- 31 G.H.E.T.T.O.U.T.—Changing Faces—Big
Beat/Atlantic
- 32 HONEY—Mariah Carey—Columbia
- 33 I BELIEVE IN YOU AND ME (FROM THE
PREACHER'S WIFE)—Whitney Houston—
Arista
- 34 DA' DIP—FreakNasty—Hard Hood/Power/
Triad
- 35 2 BECOME 1—Spice Girls—Virgin
- 36 ALL FOR YOU—Sister Hazel—Universal
- 37 CUPID—112—Bad Boy/Arista
- 38 WHERE HAVE ALL THE COWBOYS GONE?—
Paula Cole—Imago/Warner Bros.
- 39 SUNNY CAME HOME—Shawn Colvin—
Columbia
- 40 IT'S YOUR LOVE—Tim McGraw (With Faith
Hill)—Curb
- 41 OOH AAH... JUST A LITTLE BIT—Gina G—
Eternal/Warner Bros.
- 42 MOUTH—Merril Bainbridge—Universal
- 43 ALL CRIED OUT—Allure Featuring 112—
Track Masters/Crave
- 44 I'M STILL IN LOVE WITH YOU—New
Edition—MCA
- 45 INVISIBLE MAN—98 Degrees—Motown
- 46 NOT TONIGHT (FROM NOTHING TO LOSE)—
Lil' Kim Featuring Da Brat, Left Eye, Missy
Elliott & Angie Martinez—Undeas/Atlantic/
Tommy Boy
- 47 LOOK INTO MY EYES (FROM BATMAN &
ROBIN)—Bone Thugs-N-Harmony—
Ruthless/Relativity
- 48 GET IT TOGETHER—702—Biv 10/Motown
- 49 ALL BY MYSELF—Celine Dion—550 Music
- 50 IT'S ALL COMING BACK TO ME NOW—Celine
Dion—550 Music
- 51 MY LOVE IS THE SHHH!—Somethin' For The
People Featuring Trina & Tamara—Warner
Bros.
- 52 WHERE DO YOU GO—No Mercy—Arista
- 53 I FINALLY FOUND SOMEONE (FROM THE
MIRROR HAS TWO FACES)—Barbra Streisand
& Bryan Adams—Columbia
- 54 I'LL BE—Foxy Brown Featuring Jay-Z—
Violator/Def Jam/Mercury
- 55 IF IT MAKES YOU HAPPY—Sheryl Crow—
A&M
- 56 NEVER MAKE A PROMISE—Dru Hill—Island
- 57 WHEN YOU LOVE A WOMAN—Journey—
Columbia
- 58 UP JUMPS DA BOOGIE—Magoo And
Timbaland—Blackground/Atlantic
- 59 I DON'T WANT TO/I LOVE ME SOME HIM—
Toni Braxton—LaFace/Arista
- 60 EVERYDAY IS A WINDING ROAD—Sheryl
Crow—A&M
- 61 COLD ROCK A PARTY—MC Lyte—
EastWest/EEG
- 62 PONY—Ginuwine—550 Music
- 63 BUILDING A MYSTERY—Sarah McLachlan—
Arista
- 64 I LOVE YOU ALWAYS FOREVER—Donna
Lewis—Atlantic
- 65 YOUR WOMAN—White Town—Brilliant!/
Chrysalis/Virgin
- 66 C U WHEN U GET THERE (FROM NOTHING
TO LOSE)—Coolio Featuring 40 Thevz—
Tommy Boy
- 67 CHANGE THE WORLD (FROM
PHENOMENON)—Eric Clapton—Reprise
- 68 MY BABY DADDY—B-Rock & The Bizz—Tony
Mercedes/LaFace/Arista
- 69 TUBTHUMPING—Chumbawamba—
Republic/Universal
- 70 GOTHAM CITY (FROM BATMAN & ROBIN)—
R. Kelly—Jive
- 71 LAST NIGHT (FROM THE NUTTY
PROFESSOR)—Az Yet—LaFace/Arista
- 72 ESPN PRESENTS THE JOCK JAM—Various
Artists—Tommy Boy
- 73 BIG DADDY—Heavy D—Uptown/Universal
- 74 WHAT ABOUT US (FROM SOUL FOOD)—
Total—LaFace/Arista
- 75 SMILE—Scarface Featuring 2Pac &
Johnny P—Rap-A-Lot/Noo Trybe/Virgin

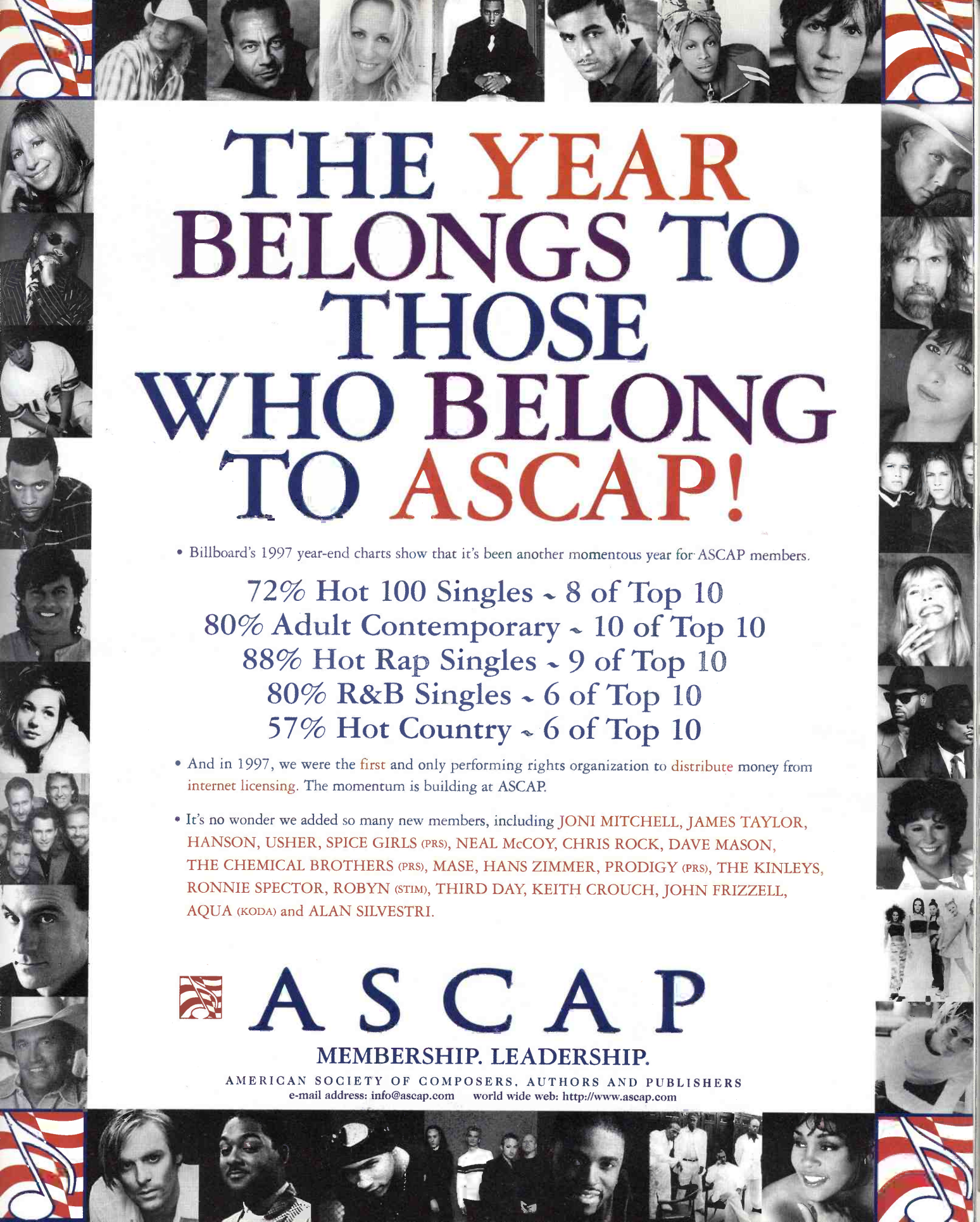
Hot 100 Singles

Pos. TITLE—Artist—Imprint/Label

- 1 CANDLE IN THE WIND 1997/SOMETHING
ABOUT THE WAY YOU LOOK TONIGHT—
Elton John—Rocket/A&M
- 2 YOU WERE MEANT FOR ME/FOOLISH
GAMES—Jewel—Atlantic
- 3 I'LL BE MISSING YOU—Puff Daddy & Faith
Evans (Featuring 112)—Bad Boy/Arista
- 4 UN-BREAK MY HEART—Toni Braxton—
LaFace/Arista
- 5 CAN'T NOBODY HOLD ME DOWN—Puff
Daddy (Featuring Mase)—Bad Boy/Arista
- 6 I BELIEVE I CAN FLY (FROM SPACE JAM)—
R. Kelly—Warner Sunset/Atlantic/Jive
- 7 DON'T LET GO (LOVE) (FROM SET IT OFF)—
En Vogue—EastWest/EEG
- 8 RETURN OF THE MACK—Mark Morrison—
Atlantic
- 9 HOW DO I LIVE—LeAnn Rimes—Curb
- 10 WANNABE—Spice Girls—Virgin
- 11 QUIT PLAYING GAMES (WITH MY HEART)—
Backstreet Boys—Jive
- 12 MMMBOP—Hanson—Mercury
- 13 FOR YOU I WILL (FROM SPACE JAM)—
Monica—Rowdy/Warner Sunset/Atlantic
- 14 YOU MAKE ME WANNA...—Usher—
LaFace/Arista
- 15 BITCH—Meredith Brooks—Capitol
- 16 NOBODY—Keith Sweat Featuring Athena
Cage—Elektra/EEG
- 17 SEMI-CHARMED LIFE—Third Eye Blind—
Elektra/EEG
- 18 BARELY BREATHING—Duncan Sheik—
Atlantic
- 19 HARD TO SAY I'M SORRY—Az Yet Featuring
Peter Cetera—LaFace/Arista
- 20 NO MONEY NO PROBLEMS—The Notorious
B.I.G. (Featuring Puff Daddy & Mase)—Bad
Boy/Arista
- 21 THE FRESHMEN—The Verve Pipe—RCA
- 22 I WANT YOU—Savage Garden—Columbia
- 23 NO DIGGITY—BLACKstreet (Featuring Dr.
Dre)—Interscope
- 24 I BELONG TO YOU (EVERY TIME I SEE YOUR
FACE)—Rome—Grand Jury/RCA
- 25 HYPNOTIZE—The Notorious B.I.G.—Bad
Boy/Arista
- 26 EVERY TIME I CLOSE MY EYES—Babyface—
Epic
- 52 WHERE DO YOU GO—No Mercy—Arista
- 53 I FINALLY FOUND SOMEONE (FROM THE
MIRROR HAS TWO FACES)—Barbra Streisand
& Bryan Adams—Columbia
- 54 I'LL BE—Foxy Brown Featuring Jay-Z—
Violator/Def Jam/Mercury
- 55 IF IT MAKES YOU HAPPY—Sheryl Crow—
A&M
- 56 NEVER MAKE A PROMISE—Dru Hill—Island
- 57 WHEN YOU LOVE A WOMAN—Journey—
Columbia
- 58 UP JUMPS DA BOOGIE—Magoo And
Timbaland—Blackground/Atlantic
- 59 I DON'T WANT TO/I LOVE ME SOME HIM—
Toni Braxton—LaFace/Arista
- 60 EVERYDAY IS A WINDING ROAD—Sheryl
Crow—A&M
- 61 COLD ROCK A PARTY—MC Lyte—
EastWest/EEG
- 62 PONY—Ginuwine—550 Music
- 63 BUILDING A MYSTERY—Sarah McLachlan—
Arista
- 64 I LOVE YOU ALWAYS FOREVER—Donna
Lewis—Atlantic
- 65 YOUR WOMAN—White Town—Brilliant!/
Chrysalis/Virgin
- 66 C U WHEN U GET THERE (FROM NOTHING
TO LOSE)—Coolio Featuring 40 Thevz—
Tommy Boy
- 67 CHANGE THE WORLD (FROM
PHENOMENON)—Eric Clapton—Reprise
- 68 MY BABY DADDY—B-Rock & The Bizz—Tony
Mercedes/LaFace/Arista
- 69 TUBTHUMPING—Chumbawamba—
Republic/Universal
- 70 GOTHAM CITY (FROM BATMAN & ROBIN)—
R. Kelly—Jive
- 71 LAST NIGHT (FROM THE NUTTY
PROFESSOR)—Az Yet—LaFace/Arista
- 72 ESPN PRESENTS THE JOCK JAM—Various
Artists—Tommy Boy
- 73 BIG DADDY—Heavy D—Uptown/Universal
- 74 WHAT ABOUT US (FROM SOUL FOOD)—
Total—LaFace/Arista
- 75 SMILE—Scarface Featuring 2Pac &
Johnny P—Rap-A-Lot/Noo Trybe/Virgin

Continued on page YE-34

hot. 100
singles



THE YEAR BELONGS TO THOSE WHO BELONG TO ASCAP!

- Billboard's 1997 year-end charts show that it's been another momentous year for ASCAP members.

72% Hot 100 Singles ~ 8 of Top 10
80% Adult Contemporary ~ 10 of Top 10
88% Hot Rap Singles ~ 9 of Top 10
80% R&B Singles ~ 6 of Top 10
57% Hot Country ~ 6 of Top 10

- And in 1997, we were the **first** and only performing rights organization to **distribute** money from **internet licensing**. The momentum is building at ASCAP.
- It's no wonder we added so many new members, including **JONI MITCHELL, JAMES TAYLOR, HANSON, USHER, SPICE GIRLS (PRS), NEAL McCOY, CHRIS ROCK, DAVE MASON, THE CHEMICAL BROTHERS (PRS), MASE, HANS ZIMMER, PRODIGY (PRS), THE KINLEYS, RONNIE SPECTOR, ROBYN (STIM), THIRD DAY, KEITH CROUCH, JOHN FRIZZELL, AQUA (KODA) and ALAN SILVESTRI.**



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The YEAR **In** MUSIC

HOT 100 SINGLES

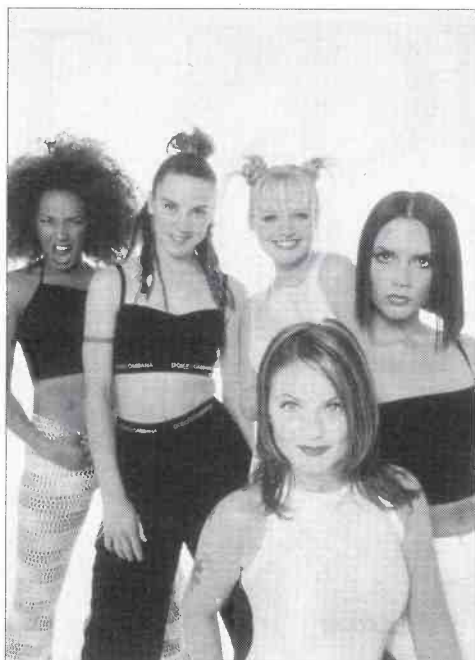
Continued from page YE-32

- 76 **WHAT'S ON TONIGHT**—Montell Jordan—Def Jam/Mercury
- 77 **SECRET GARDEN**—Bruce Springsteen—Columbia
- 78 **THE ONE I GAVE MY HEART TO**—Aaliyah—Blackground/Atlantic
- 79 **FLY LIKE AN EAGLE (FROM SPACE JAM)**—Seal—ZTT/Warner Sunset/Atlantic
- 80 **NO TIME**—Lil' Kim Featuring Puff Daddy—Undeas/Big Beat/Atlantic
- 81 **NAKED EYE**—Luscious Jackson—Grand Royal/Capitol
- 82 **MACARENA (BAYSIDE BOYS MIX)**—Los Del Rio—RCA
- 83 **ON & ON**—Erykah Badu—Kedar/Universal
- 84 **DON'T WANNA BE A PLAYER (FROM BOOTY CALL)**—Joe—Jive
- 85 **I SHOT THE SHERIFF**—Warren G—G-Funk/Def Jam/Mercury
- 86 **YOU SHOULD BE MINE (DON'T WASTE YOUR TIME)**—Brian McKnight Featuring Mase—Mercury
- 87 **DON'T CRY FOR ME ARGENTINA (FROM EVITA)**—Madonna—Warner Bros.
- 88 **SOMEONE**—SWV (Featuring Puff Daddy)—RCA
- 89 **GO THE DISTANCE (FROM HERCULES)**—Michael Bolton—Columbia
- 90 **ONE MORE TIME**—Real McCoy—Arista
- 91 **BUTTA LOVE**—Next—Arista
- 92 **COCO JAMBOO**—Mr. President—Warner Bros.
- 93 **TWISTED**—Keith Sweat—Elektra/EEG
- 94 **BARBIE GIRL**—Aqua—MCA
- 95 **WHEN YOU'RE GONE/FREE TO DECIDE**—The Cranberries—Island
- 96 **LET ME CLEAR MY THROAT**—DJ Kool—CLR/American/Warner Bros.
- 97 **I LIKE IT**—The Blackout Allstars—Columbia
- 98 **YOU'RE MAKIN' ME HIGH/LET IT FLOW**—Toni Braxton—LaFace/Arista
- 99 **YOU MUST LOVE ME (FROM EVITA)**—Madonna—Warner Bros.
- 100 **LET IT GO (FROM SET IT OFF)**—Ray J—EastWest/EEG

Hot 100 Singles Artists — Duo/Group

Pos. ARTIST (No. Of Charted Singles) Imprint/Label

- 1 **SPICE GIRLS** (4) Virgin
- 2 **112** (4) Bad Boy/Arista (1) Track Masters/Crave
- 3 **EN VOGUE** (3) EastWest/EEG
- 4 **DRU HILL** (3) Island (1) Violator/Def Jam/Mercury
- 5 **HANSON** (2) Mercury
- 6 **BACKSTREET BOYS** (1) Jive
- 7 **SAVAGE GARDEN** (2) Columbia
- 8 **THIRD EYE BLIND** (1) Elektra/EEG
- 9 **THE VERVE PIPE** (1) RCA
- 10 **AZ YET** (2) LaFace/Arista (1) River North

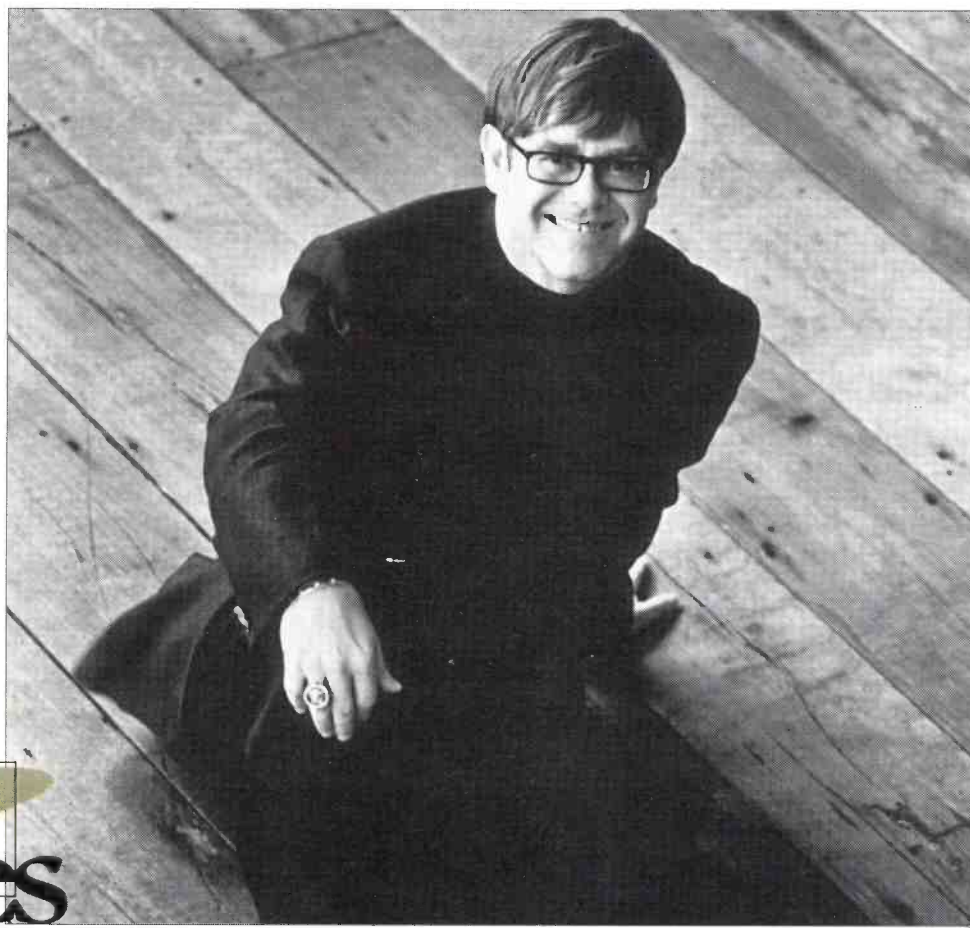


SPICE GIRLS: No. 1 Hot 100 Group

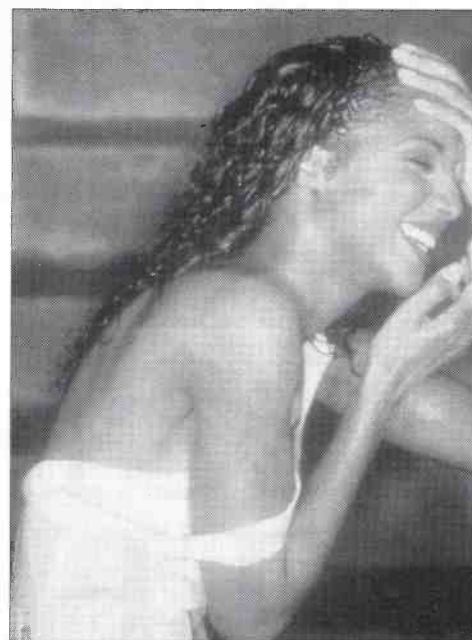
Hot 100 Singles Artists — Female

Pos. ARTIST (No. Of Charted Singles) Imprint/Label

- 1 **TONI BRAXTON** (3) LaFace/Arista
- 2 **JEWEL** (2) Atlantic
- 3 **LEANN RIMES** (2) Curb
- 4 **MONICA** (1) Rowdy/Warner Sunset/Atlantic
- 5 **MEREDITH BROOKS** (1) Capitol
- 6 **WHITNEY HOUSTON** (4) Arista
- 7 **CELINE DION** (2) 550 Music
- 8 **ROBYN** (2) RCA



ELTON JOHN: No. 1 Hot 100 Male Artist



TONI BRAXTON: No. 1 Hot 100 Female Artist

- 9 **SHERYL CROW** (2) A&M
- 10 **PAULA COLE** (2) Imago/Warner Bros.

Hot 100 Singles Artists — Male

Pos. ARTIST (No. Of Charted Singles) Imprint/Label

- 1 **ELTON JOHN** (1) MCA (1) Rocket/A&M
- 2 **PUFF DADDY** (3) Bad Boy/Arista (1) RCA (1) Undeas/Big Beat/Atlantic
- 3 **R. KELLY** (1) Jive (1) Warner Sunset/Atlantic/Jive
- 4 **MASE** (3) Bad Boy/Arista (1) Mercury
- 5 **MARK MORRISON** (1) Atlantic
- 6 **THE NOTORIOUS B.I.G.** (3) Bad Boy/Arista (1) Deff Trapp/Intersound (1) Mergela/Solar/Hines
- 7 **USHER** (1) LaFace/Arista
- 8 **DUNCAN SHEIK** (1) Atlantic
- 9 **ROME** (2) Grand Jury/RCA
- 10 **BABYFACE** (2) Epic (1) Roc-A-Fella/Def Jam/Mercury



DAVID FOSTER: No. 1 Hot 100 Producer

Hot 100 Singles Imprints

Pos. IMPRINT (No. Of Charted Singles)

- 1 **BAD BOY** (8)
- 2 **ATLANTIC** (14)
- 3 **LAFACE** (17)
- 4 **COLUMBIA** (18)
- 5 **ROCKET** (1)
- 6 **VIRGIN** (9)
- 7 **ARISTA** (19)
- 8 **EASTWEST** (13)
- 9 **RCA** (13)
- 10 **ELEKTRA** (11)
- 11 **MERCURY** (9)
- 12 **CURB** (4)
- 13 **ISLAND** (9)
- 14 **JIVE** (6)
- 15 **MCA** (12)



Hot 100 Singles Labels

Pos. LABEL (No. Of Charted Singles)

- 1 **ARISTA** (49)
- 2 **ATLANTIC** (28)
- 3 **ELEKTRA ENTERTAINMENT** (24)
- 4 **A&M** (14)
- 5 **COLUMBIA** (24)



Hot 100 Singles Producers

Pos. PRODUCER (No. Of Charted Singles)

- 1 **DAVID FOSTER** (8)
- 2 **SEAN "PUFFY" COMBS** (14)
- 3 **R. KELLY** (5)
- 4 **BABYFACE** (10)
- 5 **STEVIE J.** (9)
- 6 **CHRIS THOMAS** (2)
- 7 **GEORGE MARTIN** (1)
- 8 **ORGANIZED NOIZE** (3)
- 9 **JERMAINE DUPRI** (4)
- 10 **TIMBALAND** (7)
- 11 **DARYL SIMMONS** (2)
- 12 **KEITH SWEAT** (3)
- 13 **BEN KEITH** (2)
- 14 **CHARLES FISHER** (2)
- 15 **PETER COLLINS** (1)
- T16 **TERRY LEWIS** (9)
- T16 **JIMMY JAM** (9)
- 18 **MAX MARTIN** (3)
- 19 **STEPHAN JENKINS** (2)
- 20 **GEZA X** (1)
- 21 **RUPERT HINE** (1)
- 22 **SHERYL CROW** (2)
- 23 **PAULA COLE** (2)
- 24 **ABSOLUTE** (1)
- 25 **FREAKNASTY** (1)

hot. 100 singles

Look who had the hits in 1997

Billboard SSL Appearances on the 1997 Studio Action Chart*

Hot 100	98%	Modern Rock	64%
R&B Singles	100%	Mainstream Rock	68.4%
Country Singles	92%	Rap Singles	100%
Adult Contemporary	42.9%	Adult Top 40	40%

*SSL appearances indicated as a percentage of the total chart appearances in each category.
Example: SSL consoles used in the recording of 92% of the 46 country singles appearing on
the Studio Action Chart in 1997. For issue dates December 7th 1996 to November 22nd 1997.

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The YEAR **in** MUSIC

Hot 100 Singles Sales

Pos. TITLE—Artist—Imprint/Label

- 1 CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT—Elton John—Rocket/A&M
- 2 I'LL BE MISSING YOU—Puff Daddy & Faith Evans (Featuring 112)—Bad Boy/Arista
- 3 CAN'T NOBODY HOLD ME DOWN—Puff Daddy (Featuring Mase)—Bad Boy/Arista
- 4 UN-BREAK MY HEART—Toni Braxton—LaFace/Arista
- 5 I BELIEVE I CAN FLY—R. Kelly—Warner Sunset/Atlantic/Jive
- 6 HOW DO I LIVE—LeAnn Rimes—Curb
- 7 WANNABE—Spice Girls—Virgin
- 8 YOU MAKE ME WANNA...—Usher—LaFace/Arista
- 9 MMMBOP—Hanson—Mercury
- 10 RETURN OF THE MACK—Mark Morrison—Atlantic
- 11 IT'S YOUR LOVE—Tim McGraw (With Faith Hill)—Curb
- 12 NO MONEY MO PROBLEMS—The Notorious B.I.G. (Featuring Puff Daddy & Mase)—Bad Boy/Arista
- 13 IN MY BED—Dru Hill—Island
- 14 I BELONG TO YOU (EVERY TIME I SEE YOUR FACE)—Rome—Grand Jury/RCA
- 15 FOOLISH GAMES/YOU WERE MEANT FOR ME—Jewel—Atlantic
- 16 NOBODY—Keith Sweat Featuring Athena Cage—Elektra/EEG
- 17 HYPNOTIZE—The Notorious B.I.G.—Bad Boy/Arista
- 18 G.H.E.T.T.O.U.T.—Changing Faces—Big Beat/Atlantic
- 19 DON'T LET GO (LOVE)—En Vogue—EastWest/EEG
- 20 QUIT PLAYING GAMES (WITH MY HEART)—Backstreet Boys—Jive
- 21 I BELIEVE IN YOU AND ME—Whitney Houston—Arista
- 22 HARD TO SAY I'M SORRY—Az Yet Featuring Peter Cetera—LaFace/Arista
- 23 4 SEASONS OF LONELINESS—Boyz II Men—Motown
- 24 HONEY—Mariah Carey—Columbia
- 25 FOR YOU I WILL—Monica—Rowdy/Warner Sunset/Atlantic
- 26 BITCH—Meredith Brooks—Capitol
- 27 DA' DIP—FreakNasty—Hard Hood/Power/Triad
- 28 LOOK INTO MY EYES—Bone Thugs-N-Harmony—Ruthless/Relativity
- 29 CUPID—112—Bad Boy/Arista
- 30 NO DIGGITY—BLACKstreet (Featuring Dr. Dre)—Interscope
- 31 SAY YOU'LL BE THERE—Spice Girls—Virgin
- 32 NOT TONIGHT—Lil' Kim Featuring Da Brat, Left Eye, Missy Elliott & Angie Martinez—Undeas/Atlantic/Tommy Boy
- 33 GET IT TOGETHER—702—Biv 10/Motown
- 34 COLD ROCK A PARTY—MC Lyte—EastWest/EEG



ELTON JOHN: "Candle In The Wind 1997"/"Something About The Way You Look Tonight" is the No. 1 Hot 100 Single (Sales).

- 35 UP JUMPS DA BOOGIE—Magoo And Timbaland—Blackground/Atlantic
- 36 I'LL BE—Foxy Brown Featuring Jay-Z—Violator/Def Jam/Mercury
- 37 EVERY TIME I CLOSE MY EYES—Babyface—Epic
- 38 C U WHEN U GET THERE—Coolio Featuring 40 Thevz—Tommy Boy
- 39 NEVER MAKE A PROMISE—Dru Hill—Island
- 40 MY LOVE IS THE SHHH!—Somethin' For The People Featuring Trina & Tamara—Warner Bros.
- 41 I'M STILL IN LOVE WITH YOU—New Edition—MCA
- 42 MY BABY DADDY—B-Rock & The Bizz—Tony Mercedes/LaFace/Arista
- 43 ALL CRIED OUT—Allure Featuring 112—Track Masters/Crave
- 44 DO YOU KNOW (WHAT IT TAKES)—Robyn—RCA
- 45 MACARENA (BAYSIDE BOYS MIX)—Los Del Rio—RCA
- 46 SEMI-CHARMED LIFE—Third Eye Blind—Elektra/EEG
- 47 THE FRESHMEN—The Verve Pipe—RCA
- 48 GOTHAM CITY—R. Kelly—Jive
- 49 I WANT YOU—Savage Garden—Columbia
- 50 NO TIME—Lil' Kim Featuring Puff Daddy—Undeas/Big Beat/Atlantic
- 51 2 BECOME 1—Spice Girls—Virgin
- 52 WHAT'S ON TONIGHT—Montell Jordan—Def Jam/Mercury
- 53 I DON'T WANT TO/I LOVE ME SOME HIM—Toni Braxton—LaFace/Arista
- 54 INVISIBLE MAN—98 Degrees—Motown
- 55 I SHOT THE SHERIFF—Warren G—G-Funk/Def Jam/Mercury
- 56 LAST NIGHT—Az Yet—LaFace/Arista
- 57 LET ME CLEAR MY THROAT—DJ Kool—CLR/American/Warner Bros.

- 58 BIG DADDY—Heavy D—Uptown/Universal
- 59 SMILE—Scarface Featuring 2Pac & Johnny P—Rap-A-Lot/Noo Trybe/Virgin
- 60 SOMEONE—SWV (Featuring Puff Daddy)—RCA
- 61 LET IT GO—Ray J—EastWest/EEG
- 62 WHAT ABOUT US—Total—LaFace/Arista
- 63 BUTTA LOVE—Next—Arista
- 64 DON'T WANNA BE A PLAYER—Joe—Jive
- 65 THE ONE I GAVE MY HEART TO—Aaliyah—Blackground/Atlantic
- 66 I FINALLY FOUND SOMEONE—Barbra Streisand & Bryan Adams—Columbia
- 67 YOU SHOULD BE MINE (DON'T WASTE YOUR TIME)—Brian McKnight Featuring Mase—Mercury
- 68 MOUTH—Merril Bainbridge—Universal
- 69 ALL BY MYSELF—Celine Dion—550 Music
- 70 THINKING OF YOU—Tony Toni Tone—Mercury
- 71 ON & ON—Erykah Badu—Kedar/Universal
- 72 ESPN PRESENTS THE JOCK JAM—Various Artists—Tommy Boy
- 73 I MISS MY HOMIES—Master P Featuring Pimp C And The Shocker—No Limit/Priority
- 74 PONY—Ginuwine—550 Music
- 75 WHERE HAVE ALL THE COWBOYS GONE?—Paula Cole—Imago/Warner Bros.

- 21 PUSH—Matchbox 20—Lava/Atlantic
- 22 MEN IN BLACK—Will Smith—Columbia
- 23 I BELIEVE I CAN FLY—R. Kelly—Warner Sunset/Atlantic/Jive
- 24 BITCH—Meredith Brooks—Capitol
- 25 MMMBOP—Hanson—Mercury
- 26 WHERE HAVE ALL THE COWBOYS GONE?—Paula Cole—Imago/Warner Bros.
- 27 EVERYDAY IS A WINDING ROAD—Sheryl Crow—A&M
- 28 HEAD OVER FEET—Alanis Morissette—Maverick/Reprise
- 29 A LONG DECEMBER—Counting Crows—DGC/Geffen
- 30 NO MONEY MO PROBLEMS—The Notorious B.I.G. (Featuring Puff Daddy & Mase)—Bad Boy/Arista
- 31 2 BECOME 1—Spice Girls—Virgin
- 32 WANNABE—Spice Girls—Virgin
- 33 EVERY TIME I CLOSE MY EYES—Babyface—Epic
- 34 DO YOU KNOW (WHAT IT TAKES)—Robyn—RCA
- 35 SAY YOU'LL BE THERE—Spice Girls—Virgin
- 36 HARD TO SAY I'M SORRY—Az Yet Featuring Peter Cetera—LaFace/Arista
- 37 IF YOU COULD ONLY SEE—Tonic—Polydor/A&M
- 38 OOH AAH... JUST A LITTLE BIT—Gina G—Eternal/Warner Bros.
- 39 DON'T LEAVE ME—BLACKstreet—Interscope
- 40 HOW DO I LIVE—LeAnn Rimes—Curb
- 41 NOBODY—Keith Sweat Featuring Athena Cage—Elektra/EEG
- 42 NO DIGGITY—BLACKstreet (Featuring Dr. Dre)—Interscope
- 43 BUILDING A MYSTERY—Sarah McLachlan—Arista
- 44 I LOVE YOU ALWAYS FOREVER—Donna Lewis—Atlantic
- 45 I GO BLIND—Hootie & The Blowfish—Reprise
- 46 THE IMPRESSION THAT I GET—The Mighty Mighty Bosstones—Big Rig/Mercury
- 47 IT'S ALL COMING BACK TO ME NOW—Celine Dion—550 Music
- 48 I DON'T WANT TO WAIT—Paula Cole—Imago/Warner Bros.
- 49 WALKIN' ON THE SUN—Smash Mouth—Interscope
- 50 YOUR WOMAN—White Town—Brilliant!/Chrysalis/Virgin
- 51 MOUTH—Merril Bainbridge—Universal
- 52 IF IT MAKES YOU HAPPY—Sheryl Crow—A&M
- 53 WHERE DO YOU GO—No Mercy—Arista
- 54 TUBTHUMPING—Chumbawamba—Republic/Universal
- 55 CHANGE THE WORLD—Eric Clapton—Reprise
- 56 ALL BY MYSELF—Celine Dion—550 Music
- 57 DON'T CRY FOR ME ARGENTINA—Madonna—Warner Bros.
- 58 HONEY—Mariah Carey—Columbia
- 59 WHEN YOU LOVE A WOMAN—Journey—Columbia
- 60 A CHANGE WOULD DO YOU GOOD—Sheryl Crow—A&M
- 61 YOU MAKE ME WANNA...—Usher—LaFace/Arista
- 62 4 SEASONS OF LONELINESS—Boyz II Men—Motown
- 63 ALL CRIED OUT—Allure Featuring 112—Track Masters/Crave
- 64 INVISIBLE MAN—98 Degrees—Motown
- 65 BUTTERFLY KISSES—Bob Carlisle—Diadem/Jive
- 66 TWISTED—Keith Sweat—Elektra/EEG
- 67 SECRET GARDEN—Bruce Springsteen—Columbia
- 68 HYPNOTIZE—The Notorious B.I.G.—Bad Boy/Arista
- 69 THE DIFFERENCE—The Wallflowers—Interscope
- 70 YOU'RE MAKIN' ME HIGH—Toni Braxton—LaFace/Arista
- 71 I'M STILL IN LOVE WITH YOU—New Edition—MCA
- 72 THIS IS YOUR NIGHT—Amber—Tommy Boy
- 73 STARING AT THE SUN—U2—Island
- 74 COUNTING BLUE CARS—Dishwalla—A&M
- 75 DA' DIP—FreakNasty—Hard Hood/Power/Triad

Hot 100 Airplay

Pos. TITLE—Artist—Imprint/Label

- 1 DON'T SPEAK—No Doubt—Trauma/Interscope
- 2 YOU WERE MEANT FOR ME—Jewel—Atlantic
- 3 LOVEFOOL—The Cardigans—Trampoline/Stockholm/Mercury



NO DOUBT: "Don't Speak" is the No. 1 Hot 100 Single (Airplay).

- 4 UN-BREAK MY HEART—Toni Braxton—LaFace/Arista
- 5 ONE HEADLIGHT—The Wallflowers—Interscope
- 6 BARELY BREATHING—Duncan Sheik—Atlantic
- 7 SUNNY CAME HOME—Shawn Colvin—Columbia
- 8 SEMI-CHARMED LIFE—Third Eye Blind—Elektra/EEG
- 9 DON'T LET GO (LOVE)—En Vogue—EastWest/EEG
- 10 QUIT PLAYING GAMES (WITH MY HEART)—Backstreet Boys—Jive
- 11 HOW BIZARRE—OMC—Huh!/Mercury
- 12 FOR YOU I WILL—Monica—Rowdy/Warner Sunset/Atlantic
- 13 RETURN OF THE MACK—Mark Morrison—Atlantic
- 14 I WANT YOU—Savage Garden—Columbia
- 15 ALL FOR YOU—Sister Hazel—Universal
- 16 THE FRESHMEN—The Verve Pipe—RCA
- 17 FLY—Sugar Ray—Lava/Atlantic
- 18 FOOLISH GAMES—Jewel—Atlantic
- 19 I'LL BE MISSING YOU—Puff Daddy & Faith Evans (Featuring 112)—Bad Boy/Arista
- 20 CRASH INTO ME—Dave Matthews Band—RCA

hot 100 singles

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The YEAR in MUSIC



DRU HILL: No. 1 R&B Artists, New R&B Artists and R&B Group

Top R&B Artists

Pos. ARTIST (No. Of Charted Singles & Albums) Imprint/Label

- 1 DRU HILL (4) Island
(1) Violator/Def Jam/Mercury
- 2 TONI BRAXTON (4) LaFace/Arista
- 3 112 (5) Bad Boy/Arista
(1) Track Masters/Crave
- 4 2PAC (2) Death Row/Interscope
(2) Deff Trapp/Intersound
(1) Death Row/Interscope/Island
(1) Interscope/Priority
(1) Mergela/Solar/Hines
(1) Rap-A-Lot/Noo Trybe/Virgin
- 5 ERYKAH BADU (3) Kedar/Universal
- 6 ROME (3) Grand Jury/RCA
- 7 MARY J. BLIGE (3) MCA
- 8 PUFF DADDY (4) Bad Boy/Arista
(1) RCA
(1) Undeas/Big Beat/Atlantic
- 9 THE NOTORIOUS B.I.G. (4) Bad Boy/Arista
(1) Deff Trapp/Intersound
(1) Mergela/Solar/Hines
- 10 LIL' KIM (1) Jive
(1) Undeas/Atlantic/AG
(1) Undeas/Big Beat/Atlantic
(1) Undeas/Tommy Boy/Atlantic
- 11 702 (3) Biv 10/Motown
(1) Biv 10/Capitol/Motown
- 12 MAXWELL (4) Columbia
- 13 GINUWINE (2) 550 Music/Epic
- 14 FOXY BROWN (3) Violator/Def Jam/Mercury
(1) Aftermath/Interscope
(1) Roc-A-Fella/Def Jam/Mercury
- 15 BLACKSTREET (3) Interscope
- 16 AALIYAH (2) Blackground/Atlantic
(1) Blackground/Atlantic/AG
- 17 BABYFACE (3) Epic
(1) Roc-A-Fella/Def Jam/Mercury
- 18 KENNY LATTIMORE (3) Columbia
- 19 CHANGING FACES (2) Big Beat/Atlantic
(1) Big Beat/Atlantic/AG

- 20 HEAVY D (2) Uptown/Universal
(1) Kedar/Universal
- 21 R. KELLY (3) Jive
(1) Warner Sunset/Atlantic/Jive
- 22 TONY TONI TONE (3) Mercury
- 23 EN VOGUE (4) EastWest/EEG
- 24 MINT CONDITION (3) Perspective/A&M
- 25 MASTER P (6) No Limit/Priority
(1) Buzz Tone/Priority
- 26 NEW EDITION (4) MCA
- 27 MONTELL JORDAN (3) Def Jam/Mercury
(1) Relativity
- 28 KEITH SWEAT (4) Elektra/EEG
(1) Island
- 29 MASE (4) Bad Boy/Arista
(1) Mercury
- 30 BONE THUGS-N-HARMONY (4)
Ruthless/Relativity
- 31 TRU (3) No Limit/Priority
- 32 LUTHER VANDROSS (4) LV/Epic
- 33 MARK MORRISON (2) Atlantic
(1) Atlantic/AG
- 34 USHER (2) LaFace/Arista
- 35 JOE (2) Jive
- 36 SCARFACE (2) Rap-A-Lot/Noo Trybe/Virgin
- 37 LOST BOYZ (5) Universal
- 38 WESTSIDE CONNECTION (3) Lench Mob/
Priority
- 39 THE ISLEY BROTHERS (3) T-Neck/Island
- 40 SWV (5) RCA
(1) Jive
(1) Noo Trybe/EMI/Virgin



TONI BRAXTON: No. 1 R&B Female Artist

- 41 REDMAN (4) Def Jam/Mercury
- 42 MARIAH CAREY (3) Columbia
- 43 PATTI LABELLE (3) MCA
- 44 AZ YET (3) LaFace/Arista
- 45 KIRK FRANKLIN (2) Gospo Centric
(1) B-Rite/Interscope
- 46 JAY-Z (2) Freeze/Roc-A-Fella/Priority
(2) Roc-A-Fella/Def Jam/Mercury
(1) Big Beat/Atlantic
(1) Qwest/Warner Bros.
(1) Roc-A-Fella/Priority
(1) Violator/Def Jam/Mercury
- 47 MONICA (2) Rowdy/Arista
(1) Rowdy/Warner Sunset/Atlantic
- 48 BROWNSTONE (3) MJJ/WORK/Epic
- 49 DA BRAT (4) So So Def/Columbia
(1) EastWest/EEG
(1) Undeas/Tommy Boy/Atlantic
- 50 LL COOL J (5) Def Jam/Mercury
(1) Epic
(1) Geffen

Top New R&B Artists

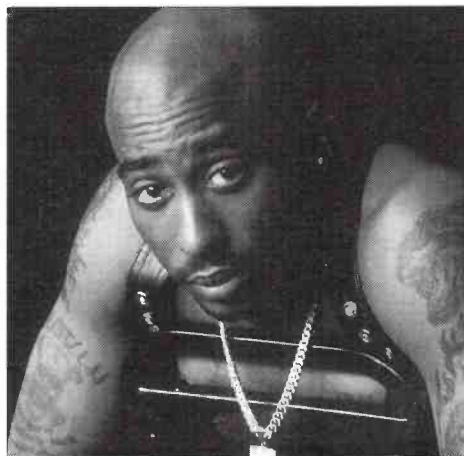
Pos. ARTIST (No. Of Charted Singles & Albums) Imprint/Label

- 1 DRU HILL (4) Island
(1) Violator/Def Jam/Mercury
- 2 ERYKAH BADU (3) Kedar/Universal
- 3 ROME (3) Grand Jury/RCA
- 4 PUFF DADDY (4) Bad Boy/Arista
(1) RCA
(1) Undeas/Big Beat/Atlantic
- 5 LIL' KIM (1) Jive
(1) Undeas/Atlantic/AG
(1) Undeas/Big Beat/Atlantic
(1) Undeas/Tommy Boy/Atlantic
- 6 702 (3) Biv 10/Motown
(1) Biv 10/Capitol/Motown
- 7 GINUWINE (2) 550 Music/Epic
- 8 FOXY BROWN (3) Violator/Def Jam/Mercury
(1) Aftermath/Interscope
(1) Roc-A-Fella/Def Jam/Mercury
- 9 MASE (4) Bad Boy/Arista
(1) Mercury
- 10 MARK MORRISON (2) Atlantic
(1) Atlantic/AG

Top R&B Artists — Duo/Group

Pos. ARTIST (No. Of Charted Singles & Albums) Imprint/Label

- 1 DRU HILL (4) Island
(1) Violator/Def Jam/Mercury
- 2 112 (5) Bad Boy/Arista
(1) Track Masters/Crave
- 3 702 (3) Biv 10/Motown
(1) Biv 10/Capitol/Motown
- 4 BLACKSTREET (3) Interscope
- 5 CHANGING FACES (2) Big Beat/Atlantic
(1) Big Beat/Atlantic/AG
- 6 TONY TONI TONE (3) Mercury
- 7 EN VOGUE (4) EastWest/EEG
- 8 MINT CONDITION (3) Perspective/A&M
- 9 NEW EDITION (4) MCA
- 10 BONE THUGS-N-HARMONY (4)
Ruthless/Relativity



2PAC: No. 1 R&B Male Artist

Top R&B Artists — Female

Pos. ARTIST (No. Of Charted Singles & Albums) Imprint/Label

- 1 TONI BRAXTON (4) LaFace/Arista
- 2 ERYKAH BADU (3) Kedar/Universal
- 3 MARY J. BLIGE (3) MCA
- 4 LIL' KIM (1) Jive
(1) Undeas/Atlantic/AG
(1) Undeas/Big Beat/Atlantic
(1) Undeas/Tommy Boy/Atlantic
- 5 FOXY BROWN (3) Violator/Def Jam/Mercury
(1) Aftermath/Interscope
(1) Roc-A-Fella/Def Jam/Mercury
- 6 AALIYAH (2) Blackground/Atlantic
(1) Blackground/Atlantic/AG
- 7 MARIAH CAREY (3) Columbia
- 8 PATTI LABELLE (3) MCA
- 9 MONICA (2) Rowdy/Arista
(1) Rowdy/Warner Sunset/Atlantic
- 10 DA BRAT (4) So So Def/Columbia
(1) EastWest/EEG
(1) Undeas/Tommy Boy/Atlantic

Top R&B Artists — Male

Pos. ARTIST (No. Of Charted Singles & Albums) Imprint/Label

- 1 2PAC (2) Death Row/Interscope
(2) Deff Trapp/Intersound
(1) Death Row/Interscope/Island
(1) Interscope/Priority
(1) Mergela/Solar/Hines
(1) Rap-A-Lot/Noo Trybe/Virgin
- 2 ROME (3) Grand Jury/RCA
- 3 PUFF DADDY (4) Bad Boy/Arista
(1) RCA
(1) Undeas/Big Beat/Atlantic
- 4 THE NOTORIOUS B.I.G. (4) Bad Boy/Arista
(1) Deff Trapp/Intersound
(1) Mergela/Solar/Hines
- 5 MAXWELL (4) Columbia
- 6 GINUWINE (2) 550 Music/Epic
- 7 BABYFACE (3) Epic
(1) Roc-A-Fella/Def Jam/Mercury
- 8 KENNY LATTIMORE (3) Columbia
- 9 HEAVY D (2) Uptown/Universal
(1) Kedar/Universal
- 10 R. KELLY (3) Jive
(1) Warner Sunset/Atlantic/Jive

Top R&B Imprints

Pos. IMPRINT (No. Of Charted Singles & Albums)

- 1 LAFACE (28)
- 2 BAD BOY (13)
- 3 MCA (26)
- 4 COLUMBIA (19)
- 5 NO LIMIT (18)
- 6 DEF JAM (39)
- 7 EASTWEST (23)
- 8 ATLANTIC (19)
- 9 ISLAND (10)
- 10 JIVE (21)
- 11 DEATH ROW (11)
- 12 ARISTA (18)
- 13 LOUD (24)
- 14 INTERSCOPE (7)
- 15 MERCURY (13)



Top R&B Labels

Pos. LABEL (No. Of Charted Singles & Albums)

- 1 ARISTA (64)
- 2 MERCURY (57)
- 3 PRIORITY (47)
- 4 COLUMBIA (33)
- 5 EPIC (40)



The YEAR In MUSIC

Top R&B Album Artists

Pos. ARTIST (No. Of Charted Albums) Imprint/Label

- 1 THE NOTORIOUS B.I.G. (1) *Bad Boy/Arista*
- 2 2PAC (1) *Death Row/Interscope*
(1) *Death Row/Interscope/Island*
(1) *Interscope/Priority*
- 3 ERYKAH BADU (2) *Kedar/Universal*
- 4 MARY J. BLIGE (1) *MCA*
- 5 PUFF DADDY (1) *Bad Boy/Arista*
- 6 FOXY BROWN (1) *Aftermath/Interscope*
(1) *Violator/Def Jam/Mercury*
- 7 MASTER P (2) *No Limit/Priority*
- 8 BLACKSTREET (1) *Interscope*
- 9 WU-TANG CLAN (2) *Loud/RCA*
- 10 AALIYAH (1) *Blackground/Atlantic/AG*
- 11 LIL' KIM (1) *Undeas/Atlantic/AG*
- 12 SCARFACE (1) *Rap-A-Lot/Noo Trybe/Virgin*
- 13 TONI BRAXTON (1) *LaFace/Arista*
- 14 DRU HILL (1) *Island*
- 15 MAXWELL (2) *Columbia*
- 16 TRU (2) *No Limit/Priority*
- 17 BONE THUGS-N-HARMONY (2)
Ruthless/Relativity
- 18 KIRK FRANKLIN (2) *Gospo Centric*
(1) *B-Rite/Interscope*
- 19 GINUWINE (1) *550 Music/Epic*
- 20 SNOOP DOGGY DOGG (1) *Death Row/Interscope*
- 21 REDMAN (1) *Def Jam/Mercury*
- 22 BUSTA RHYMES (1) *Elektra/EEG*
- 23 TONY TONI TONE (2) *Mercury*
- 24 KEITH SWEAT (1) *Elektra/EEG*
- 25 MISSY "MISDEMEANOR" ELLIOTT (1)
EastWest/EEG
- 26 GOD'S PROPERTY (1) *B-Rite/Interscope*
- 27 HEAVY D (1) *Uptown/Universal*
- 28 ROME (1) *Grand Jury/RCA*
- 29 BABYFACE (1) *Epic*
- 30 MOBB DEEP (1) *Loud/RCA*
- 31 WESTSIDE CONNECTION (1) *Lench Mob/Priority*
- 32 112 (1) *Bad Boy/Arista*
- 33 MIA X (1) *No Limit/Priority*
- 34 LUTHER VANDROSS (2) *LV/Epic*
- 35 JOE (1) *Jive*
- 36 LOST BOYZ (2) *Universal*
- 37 PEGGY SCOTT-ADAMS (2) *Miss Butch/Mardi Gras*
- 38 MARIAH CAREY (2) *Columbia*
- 39 BOYZ II MEN (1) *Motown*
- 40 MASE (1) *Bad Boy/Arista*
- 41 NEW EDITION (1) *MCA*
- 42 TELA (1) *Suave House/Relativity*
- 43 702 (1) *Biv 10/Motown*
- 44 KENNY LATTIMORE (1) *Columbia*
- 45 THE ISLEY BROTHERS (1) *T-Neck/Island*
- 46 JANET (1) *Virgin*
- 47 KENNY G (2) *Arista*
- 48 USHER (1) *LaFace/Arista*
- 49 LL COOL J (3) *Def Jam/Mercury*
- 50 JAY-Z (1) *Freeze/Roc-A-Fella/Priority*
(1) *Roc-A-Fella/Def Jam/Mercury*

Top R&B Albums

Pos. TITLE—Artist—Imprint/Label

- 1 LIFE AFTER DEATH—The Notorious B.I.G.—*Bad Boy/Arista*
- 2 BADUIZM—Erykah Badu—*Kedar/Universal*
- 3 THE DON KILLUMINATI: THE 7 DAY THEORY—Makaveli—*Death Row/Interscope*
- 4 SHARE MY WORLD—Mary J. Blige—*MCA*
- 5 NO WAY OUT—Puff Daddy & The Family—*Bad Boy/Arista*
- 6 ILL NA NA—Foxy Brown—*Violator/Def Jam/Mercury*
- 7 GOD'S PROPERTY—God's Property From Kirk Franklin's Nu Nation—*B-Rite/Interscope*
- 8 ANOTHER LEVEL—BLACKstreet—*Interscope*
- 9 WU-TANG FOREVER—Wu-Tang Clan—*Loud/RCA*
- 10 ONE IN A MILLION—Aaliyah—*Blackground/Atlantic/AG*
- 11 HARD CORE—Lil' Kim—*Undeas/Atlantic/AG*
- 12 THE UNTOUCHABLE—Scarface—*Rap-A-Lot/Noo Trybe/Virgin*
- 13 GHETTO D—Master P—*No Limit/Priority*
- 14 SECRETS—Toni Braxton—*LaFace/Arista*

- 15 SPACE JAM—Soundtrack—*Warner Sunset/Atlantic/AG*
- 16 DRU HILL—*Dru Hill—Island*
- 17 THE PREACHER'S WIFE—Soundtrack—*Arista*
- 18 TRU 2 DA GAME—Tru—*No Limit/Priority*
- 19 I'M BOUT IT—Soundtrack—*No Limit/Priority*
- 20 LOVE JONES: THE MUSIC—Soundtrack—*Columbia*
- 21 GINUWINE... THE BACHELOR—*Ginuwine—550 Music/Epic*
- 22 MAXWELL'S URBAN HANG SUITE—*Maxwell—Columbia*
- 23 THA DOGGFATHER—*Snoop Doggy Dogg—Death Row/Interscope*
- 24 MUDDY WATERS—*Redman—Def Jam/Mercury*
- 25 THE ART OF WAR—*Bone Thugs-N-Harmony—Ruthless/Relativity*
- 26 WHEN DISASTER STRIKES...—*Busta Rhymes—Elektra/EEG*
- 27 SOUL FOOD—Soundtrack—*LaFace/Arista*
- 28 HOUSE OF MUSIC—*Tony Toni Toné—Mercury*
- 29 KEITH SWEAT—*Keith Sweat—Elektra/EEG*



NOTORIOUS B.I.G.: No. 1 R&B Album Artist. "Life After Death" is the No. 1 R&B Album.

- 30 BOOTY CALL—Soundtrack—*Jive*
- 31 SUPA DUPA FLY—Missy "Misdemeanor" Elliott—*EastWest/EEG*
- 32 WATERBED HEV—*Heavy D—Uptown/Universal*
- 33 ROME—*Rome—Grand Jury/RCA*
- 34 THE DAY—*Babyface—Epic*
- 35 HELL ON EARTH—*Mobb Deep—Loud/RCA*
- 36 BOW DOWN—*Westside Connection—Lench Mob/Priority*
- 37 112—*112—Bad Boy/Arista*
- 38 WYCLEF JEAN PRESENTS THE CARNIVAL FEATURING REFUGEE ALLSTARS—*Wyclef Jean Featuring Refugee Allstars—Ruffhouse/Columbia*
- 39 UNLADY LIKE—*Mia X—No Limit/Priority*
- 40 ALL THAT I AM—*Jive*
- 41 GANG RELATED - THE SOUNDTRACK—*Soundtrack—Death Row/Priority*
- 42 MEN IN BLACK - THE ALBUM—*Soundtrack—Columbia*
- 43 SET IT OFF—*Soundtrack—EastWest/EEG*
- 44 HELP YOURSELF—*Peggy Scott-Adams—Miss Butch/Mardi Gras*
- 45 EVOLUTION—*Boyz II Men—Motown*
- 46 HARLEM WORLD—*Mase—Bad Boy/Arista*
- 47 GRIDLOCK'D—*Soundtrack—Death Row/Interscope*
- 48 HOME AGAIN—*New Edition—MCA*
- 49 ALL EYEZ ON ME—*2Pac—Death Row/Interscope/Island*
- 50 MASTER P PRESENTS...WEST COAST BAD BOYZ II—*Various Artists—No Limit/Priority*
- 51 YOUR SECRET LOVE—*Luther Vandross—LV/Epic*
- 52 PIECE OF MIND—*Tela—Suave House/Relativity*
- 53 FUNKMASTER FLEX THE MIX TAPE VOLUME II: 60 MINUTES OF FUNK—*Various Artists—Loud/RCA*
- 54 NO DOUBT—*702—Biv 10/Motown*
- 55 KENNY LATTIMORE—*Kenny Lattimore—Columbia*
- 56 LOVE, PEACE & HAPPINESS—*Lost Boyz—Universal*

- 57 WHATCHA LOOKIN' 4—*Kirk Franklin And The Family—Gospo Centric*
- 58 BUTTERFLY—*Mariah Carey—Columbia*
- 59 THE FIRM - THE ALBUM—*NAS Escobar, Foxy Brown, AZ And Nature—Aftermath/Interscope*
- 60 MISSION TO PLEASE—*The Isley Brothers—T-Neck/Island*
- 61 DEF JAM'S HOW TO BE A PLAYER—*Soundtrack—Def Jam/Mercury*
- 62 THE VELVET ROPE—*Janet—Virgin*

- 90 MORE...—*Montell Jordan—Def Jam/Mercury*
- 91 AZ YET—*Az Yet—LaFace/Arista*
- 92 UPTOWN SATURDAY NIGHT—*Camp Lo—Profile*
- 93 T.H.U.G.S. TRUES HUMBLY UNITED GATHERIN' SOULS—*Flesh-N-Bone—Mo Thugs/Def Jam/Mercury*
- 94 MONEY TALKS - THE ALBUM—*Soundtrack—Arista*
- 95 BASED ON A TRUE STORY—*Mack 10—Priority*
- 96 DANGEROUS GROUND—*Soundtrack—Jive*
- 97 SPRUNG—*Soundtrack—Qwest/Warner Bros.*
- 98 BIG THANGS—*Ant Banks—Priority*
- 99 FOR THE PEOPLE—*Boot Camp Click—Duck Down/Priority*
- 100 UNPREDICTABLE—*Mystikal—No Limit/Jive*

Top R&B Album Imprints

Pos. IMPRINT (No. Of Charted Albums)

- 1 BAD BOY (4)
- 2 NO LIMIT (13)
- 3 DEATH ROW (8)
- 4 COLUMBIA (10)
- 5 DEF JAM (17)
- 6 MCA (10)
- 7 LAFACE (9)
- 8 LOUD (11)
- 9 ATLANTIC (12)
- 10 JIVE (10)
- 11 KEDAR (3)
- 12 ARISTA (8)
- 13 INTERSCOPE (4)
- 14 EASTWEST (7)
- 15 ELEKTRA (4)



Top R&B Album Labels

Pos. LABEL (No. Of Charted Albums)

- 1 ARISTA (22)
- 2 PRIORITY (30)
- 3 INTERSCOPE (12)
- 4 MERCURY (28)
- 5 ATLANTIC GROUP (16)



Top R&B Album Distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

- 1 BMG (59)
- 2 UNIVERSAL (37)
- 3 EMD (54)
- 4 PGD (54)
- 5 WEA (45)
- 6 SONY (33)
- 7 INDEPENDENTS (89)



- 83 NEW WORLD ORDER—*Curtis Mayfield—Warner Bros.*
- 84 ADRENALINE RUSH—*Twista—Creator's Way/Atlantic/AG*
- 85 IN MY LIFETIME, VOL. 1—*Jay-Z—Roc-A-Fella/Def Jam/Mercury*
- 86 DEFINITION OF A BAND—*Mint Condition—Perspective/A&M*
- 87 NOTHING TO LOSE—*Soundtrack—Tommy Boy*
- 88 I'M HERE FOR YOU—*Ann Nesby—Perspective/A&M*
- 89 RELEASE SOME TENSION—*SWV—RCA*

The YEAR in MUSIC

Hot R&B Singles Artists

Pos. ARTIST (No. Of Charted Singles) Imprint/Label

- 1 DRU HILL (3) Island
(1) Violator/Def Jam/Mercury
- 2 112 (4) Bad Boy/Arista
(1) Track Masters/Crave
- 3 PUFF DADDY (3) Bad Boy/Arista
(1) RCA
(1) Undeas/Big Beat/Atlantic
- 4 ROME (2) Grand Jury/RCA
- 5 TONI BRAXTON (3) LaFace/Arista
- 6 R. KELLY (2) Jive
(1) Warner Sunset/Atlantic/Jive
- 7 CHANGING FACES (2) Big Beat/Atlantic
- 8 MASE (3) Bad Boy/Arista
(1) Mercury
- 9 702 (2) Biv 10/Motown
(1) Biv 10/Capitol/Motown
- 10 USHER (1) LaFace/Arista
- 11 EN VOGUE (3) EastWest/EEG
- 12 MINT CONDITION (2) Perspective/A&M
- 13 THE NOTORIOUS B.I.G. (3) Bad Boy/Arista
(1) Deff Trapp/Intersound
(1) Mergela/Solar/Hines
- 14 MARY J. BLIGE (2) MCA
- 15 MONTELL JORDAN (2) Def Jam/Mercury
(1) Relativity
- 16 ERYKAH BADU (1) Kedar/Universal
- 17 MARK MORRISON (2) Atlantic
- 18 HEAVY D (1) Kedar/Universal
(1) Uptown/Universal
- 19 MONICA (1) Rowdy/Arista
(1) Rowdy/Warner Sunset/Atlantic
- 20 KENNY LATTIMORE (2) Columbia
- 21 WHITNEY HOUSTON (4) Arista
- 22 BABYFACE (2) Epic
(1) Roc-A-Fella/Def Jam/Mercury
- 23 TOTAL (1) Bad Boy/Arista
(1) LaFace/Arista
- 24 NEW EDITION (3) MCA
- 25 MC LYTE (2) EastWest/EEG
- 26 BOYZ II MEN (1) Motown
- 27 TIMBALAND AND MAGOO (1)
Background/Atlantic
- 28 DA BRAT (3) So So Def/Columbia
(1) EastWest/EEG
(1) Undeas/Tommy Boy/Atlantic
- 29 LIL' KIM (1) Jive
(1) Undeas/Big Beat/Atlantic
(1) Undeas/Tommy Boy/Atlantic
- 30 GINUWINE (1) 550 Music/Epic
- 31 JAY-Z (1) Big Beat/Atlantic
(1) Freeze/Roc-A-Fella/Priority
(1) Qwest/Warner Bros.
(1) Roc-A-Fella/Def Jam/Mercury
(1) Roc-A-Fella/Priority
(1) Violator/Def Jam/Mercury
- 32 FAITH EVANS (1) Bad Boy/Arista
(1) Jive
(1) Motown
(1) Rap-A-Lot/Noo Trybe/Virgin
- 33 KEITH SWEAT (3) Elektra/EEG
(1) Island
- 34 BROWNSTONE (2) MJJ/WORK/Epic
- 35 MARIAH CAREY (1) Columbia
- 36 AZ YET (2) LaFace/Arista
- 37 JOE (1) Jive



DRU HILL: No. 1 R&B Singles Artists. "In My Bed" is the No. 1 R&B Single.

- 38 TONY TONI TONE (1) Mercury
- 39 NEXT (1) Arista
- 40 FREAKNASTY (1) Hard Hood/Power/Triad
- 41 LUTHER VANDROSS (2) LV/Epic
- 42 SWV (3) RCA
(1) Jive
(1) Noo Trybe/EMI/Virgin
- 43 FOXY BROWN (2) Violator/Def Jam/Mercury
(1) Roc-A-Fella/Def Jam/Mercury
- 44 BONE THUGS-N-HARMONY (2) Ruthless/Relativity
- 45 ZHANE (2) Illtown/Motown
- 46 K-CI (2) MCA
(1) MCA Soundtracks/MCA
(1) Sick Wid' It/Jive
- 47 THE ISLEY BROTHERS (2) T-Neck/Island
- 48 AALIYAH (2) Background/Atlantic
- 49 ATHENA CAGE (1) Elektra/EEG
- 50 JOJO (2) MCA
(1) MCA Soundtracks/MCA
- 51 NOBODY—Keith Sweat Featuring Athena Cage—Elektra/EEG
- 52 MO MONEY MO PROBLEMS—The Notorious B.I.G. (Featuring Puff Daddy & Mase)—Bad Boy/Arista
- 53 I CARE 'BOUT YOU (FROM SOUL FOOD)—Milestone—LaFace/Arista
- 54 LOOK INTO MY EYES (FROM BATMAN & ROBIN)—Bone Thugs-N-Harmony—Ruthless/Relativity
- 55 I CAN MAKE IT BETTER—Luther Vandross—LV/Epic
- 56 LAST NIGHT (FROM THE NUTTY PROFESSOR)—Az Yet—LaFace/Arista
- 57 KNOCKS ME OFF MY FEET/YOU SHOULD KNOW—Donell Jones—LaFace/Arista
- 58 MY BODY—LSG—EastWest/EEG
- 59 DO YOU LIKE THIS—Rome—Grand Jury/RCA
- 60 HARD TO SAY I'M SORRY—Az Yet Featuring Peter Cetera—LaFace/Arista
- 61 THIS IS FOR THE LOVER IN YOU—Babyface Featuring LL Cool J, Howard Hewett, Jody Watley & Jeff Daniels—Epic
- 62 GOTHAM CITY (FROM BATMAN & ROBIN)—R. Kelly—Jive
- 63 TELL ME (FROM EDDIE)—Dru Hill—Island
- 64 LET ME CLEAR MY THROAT—DJ Kool—CLR/American/Warner Bros.
- 65 BIG BAD MAMMA (FROM DEF JAM'S HOW TO BE A PLAYER)—Foxy Brown Featuring Dru Hill—Violator/Def Jam/Mercury
- 66 I'M NOT FEELING YOU—Yvette Michele—Loud
- 67 STEELO—702—Biv 10/Motown
- 68 WHEN YOU TALK ABOUT LOVE—Patti LaBelle—MCA
- 69 FULL OF SMOKE—Christion—Roc-A-Fella/Def Jam/Mercury
- 70 THE THEME (IT'S PARTY TIME)—Tracey Lee—ByStorm/Universal
- 71 REQUEST LINE—Zhane—Illtown/Motown
- 72 LET IT GO (FROM SET IT OFF)—Ray J—EastWest/EEG
- 73 THE ONE I GAVE MY HEART TO—Aaliyah—Background/Atlantic
- 74 SOCK IT 2 ME/THE RAIN (SUPA DUPA FLY)—Missy "Misdemeanor" Elliott Featuring Da Brat—EastWest/EEG
- 75 COME SEE ME—112—Bad Boy/Arista
- 76 FALLING—Montell Jordan—Def Jam/Mercury
- 77 IT'S YOUR BODY—Johnny Gill Featuring Roger Troutman—Motown
- 78 TAKE IT TO THE STREETS—Rampage Featuring Billy Lawrence—Violator/Elektra/EEG
- 79 WE TRYING TO STAY ALIVE—Wyclef Jean Featuring Refugee Allstars—Ruffhouse/Columbia
- 80 HEAD OVER HEELS—Allure Featuring NAS—Track Masters/Crave/Epic
- 81 GHETTO LOVE—Da Brat Featuring T-Boz—So So Def/Columbia
- 82 I MISS MY HOMIES—Master P Featuring Pimp C And The Shocker—No Limit/Priority
- 83 I SHOT THE SHERIFF—Warren G—G-Funk/Def Jam/Mercury
- 84 WHAT'S STOPPING YOU—The O'Jays—Global Soul/Volcano/Freeworld
- 85 LUCHINI AKA (THIS IS IT)—Camp Lo—Profile
- 86 FEEL SO GOOD (FROM MONEY TALKS)—Mase—Bad Boy/Arista
- 87 WHATEVER—En Vogue—EastWest/EEG
- 88 MISSING YOU (FROM SET IT OFF)—Brandy, Tamia, Gladys Knight & Chaka Khan—EastWest/EEG
- 89 AFTER 12, BEFORE 6—Sam Salter—LaFace/Arista
- 90 STREET DREAMS—NAS—Columbia
- 91 THINGS JUST AIN'T THE SAME (FROM MONEY TALKS)—Deborah Cox—Arista
- 92 NOTHIN' BUT THE CAVI HIT (FROM RHYME & REASON)—Mack 10 & Tha Dogg Pound—Buzz Tone/Priority
- 93 COME ON—Billy Lawrence Featuring MC Lyte—EastWest/EEG
- 94 STEP INTO A WORLD (RAPTURE'S DELIGHT)—KRS-One—Jive
- 95 WHATEVA MAN—Redman—Def Jam/Mercury
- 96 SUMTHIN' SUMTHIN' (FROM LOVE JONES)—Maxwell—Columbia
- 97 THEY LIKE IT SLOW—H-Town—Relativity
- 98 LAST NIGHT'S LETTER—K-Ci & Jojo—MCA
- 99 BACKYARD BOOGIE—Mack 10—Priority
- 100 WATCH ME DO MY THING (FROM ALL THAT)—Immature Featuring Smooth And Ed From Good Burger—Loud

Hot R&B Singles

Pos. TITLE—Artist—Imprint/Label

- 1 IN MY BED—Dru Hill—Island
- 2 I'LL BE MISSING YOU—Puff Daddy & Faith Evans (Featuring 112)—Bad Boy/Arista
- 3 G.H.E.T.T.O.U.T.—Changing Faces—Big Beat/Atlantic
- 4 CAN'T NOBODY HOLD ME DOWN—Puff Daddy (Featuring Mase)—Bad Boy/Arista
- 5 YOU MAKE ME WANNA...—Usher—LaFace/Arista
- 6 I BELONG TO YOU (EVERY TIME I SEE YOUR FACE)—Rome—Grand Jury/RCA
- 7 I BELIEVE I CAN FLY (FROM SPACE JAM)—R. Kelly—Warner Sunset/Atlantic/Jive
- 8 CUPID—112—Bad Boy/Arista
- 9 ON & ON—Erykah Badu—Kedar/Universal
- 10 GET IT TOGETHER—702—Biv 10/Motown
- 11 NEVER MAKE A PROMISE—Dru Hill—Island
- 12 DON'T LET GO (LOVE) (FROM SET IT OFF)—En Vogue—EastWest/EEG
- 13 RETURN OF THE MACK—Mark Morrison—Atlantic
- 14 FOR YOU I WILL (FROM SPACE JAM)—Monica—Rowdy/Warner Sunset/Atlantic
- 15 FOR YOU—Kenny Lattimore—Columbia
- 16 BIG DADDY—Heavy D—Uptown/Universal
- 17 MY LOVE IS THE SHHH!—Somethin' For The People Featuring Trina & Tamara—Warner Bros.
- 18 UN-BREAK MY HEART—Toni Braxton—LaFace/Arista
- 19 HYPNOTIZE—The Notorious B.I.G.—Bad Boy/Arista
- 20 4 SEASONS OF LONELINESS—Boyz II Men—Motown
- 21 EVERY TIME I CLOSE MY EYES—Babyface—Epic
- 22 WHAT ABOUT US (FROM SOUL FOOD)—Total—LaFace/Arista
- 23 UP JUMPS DA BOOGIE—Magoo And Timbaland—Background/Atlantic
- 24 I BELIEVE IN YOU AND ME/SOMEBODY BIGGER THAN YOU AND I (FROM THE PREACHER'S WIFE)—Whitney Houston—Arista
- 25 PONY—Ginuwine—550 Music/Epic
- 26 I CAN LOVE YOU/LOVE IS ALL WE NEED—Mary J. Blige—MCA
- 27 I'LL BE—Foxy Brown Featuring Jay-Z—Violator/Def Jam/Mercury
- 28 I LOVE ME SOME HIM/I DON'T WANT TO—Toni Braxton—LaFace/Arista
- 29 COLD ROCK A PARTY—MC Lyte—EastWest/EEG
- 30 YOU SHOULD BE MINE (DON'T WASTE YOUR TIME)—Brian McKnight Featuring Mase—Mercury
- 31 NO TIME—Lil' Kim Featuring Puff Daddy—Undeas/Big Beat/Atlantic
- 32 HONEY—Mariah Carey—Columbia
- 33 DON'T WANNA BE A PLAYER (FROM BOOTY CALL)—Joe—Jive
- 34 YOU DON'T HAVE TO WORRY/I'M STILL IN LOVE WITH YOU—New Edition—MCA
- 35 THINKING OF YOU/LET'S GET DOWN—Tony Toni Tóné—Mercury
- 36 BUTTA LOVE—Next—Arista
- 37 DA' DIP—FreakNasty—Hard Hood/Power/Triad
- 38 NO DIGGITY—BLACKstreet (Featuring Dr. Dre)—Interscope
- 39 5 MILES TO EMPTY—Brownstone—MJJ/WORK/Epic
- 40 SOMEONE—SWV (Featuring Puff Daddy)—RCA
- 41 EVERYTHING—Mary J. Blige—MCA
- 42 YOU BRING ME UP—K-Ci & Jojo—MCA
- 43 MY BABY DADDY—B-Rock & The Bizz—Tony Mercedes/LaFace/Arista
- 44 SMILE—Scarface Featuring 2Pac & Johnny P—Rap-A-Lot/Noo Trybe/Virgin
- 45 ALL CRIED OUT—Allure Featuring 112—Track Masters/Crave
- 46 YOU DON'T HAVE TO HURT NO MORE—Mint Condition—Perspective/A&M
- 47 TEARS—The Isley Brothers—T-Neck/Island



Hot R&B Singles Imprints

Pos. IMPRINT (No. Of Charted Singles)

- 1 BAD BOY (9)
- 2 LAFACE (19)
- 3 EASTWEST (16)
- 4 ISLAND (6)
- 5 MCA (16)
- 6 DEF JAM (22)
- 7 COLUMBIA (9)
- 8 BIG BEAT (14)
- 9 ARISTA (10)
- 10 ATLANTIC (7)
- 11 GRAND JURY (2)
- 12 JIVE (11)
- 13 WARNER BROS. (12)
- 14 PERSPECTIVE (4)
- 15 BIV 10 (3)



Hot R&B Singles Labels

Pos. LABEL (No. Of Charted Singles)

- 1 ARISTA (42)
- 2 ATLANTIC (25)
- 3 MERCURY (29)
- 4 ELEKTRA ENTERTAINMENT (20)
- 5 ISLAND (18)



Hot R&B Singles Producers

Pos. PRODUCER (No. Of Charted Singles)

- 1 R. KELLY (6)
- 2 SEAN "PUFFY" COMBS (18)
- 3 DARYL SIMMONS (5)
- 4 STEVIE J. (13)
- 5 BABYFACE (9)
- 6 TIMBALAND (7)
- 7 DAVID FOSTER (4)
- 8 JERMAINE DUPRI (5)
- 9 VICTOR MERRITT (5)
- 10 TERRY LEWIS (8)
- 11 JIMMY JAM (8)
- 12 MINT CONDITION (2)
- 13 ORGANIZED NOIZE (5)
- 14 POKE & TONE (5)
- 15 BARRY J. EASTMOND (2)
- 16 ARNOLD HENNINGS (1)
- 17 GERALD BAILLERGEAU (3)
- 18 DONELL JONES (1)
- 19 KEITH SWEAT (3)
- 20 RASHAD SMITH (6)
- 21 SOMETHIN' FOR THE PEOPLE (2)
- 22 RODNEY JERKINS (5)
- 23 DEVAANTE (1)
- 24 RON LAWRENCE (5)
- 25 DERIC ANGELETTIE (4)



PUFF DADDY & FAITH EVANS: "I'll Be Missing You" is the No. 1 R&B Single (Sales).

Hot R&B Singles Sales

Pos. TITLE—Artist—Imprint/Label

- 1 I'LL BE MISSING YOU—Puff Daddy & Faith Evans (Featuring 112)—Bad Boy/Arista
- 2 CAN'T NOBODY HOLD ME DOWN—Puff Daddy (Featuring Mase)—Bad Boy/Arista
- 3 YOU MAKE ME WANNA...—Usher—LaFace/Arista
- 4 I BELIEVE I CAN FLY—R. Kelly—Warner Sunset/Atlantic/Jive
- 5 IN MY BED—Dru Hill—Island
- 6 G.H.E.T.T.O.U.T.—Changing Faces—Big Beat/Atlantic
- 7 I BELONG TO YOU (EVERY TIME I SEE YOUR FACE)—Rome—Grand Jury/RCA
- 8 MY LOVE IS THE SHHH!—Somethin' For The People Featuring Trina & Tamara—Warner Bros.
- 9 RETURN OF THE MACK—Mark Morrison—Atlantic
- 10 CUPID—112—Bad Boy/Arista
- 11 UN-BREAK MY HEART—Toni Braxton—LaFace/Arista
- 12 GET IT TOGETHER—702—Biv 10/Motown
- 13 NEVER MAKE A PROMISE—Dru Hill—Island
- 14 COLD ROCK A PARTY—MC Lyte—EastWest/EEG
- 15 4 SEASONS OF LONELINESS—Boyz II Men—Motown
- 16 FOR YOU I WILL—Monica—Rowdy/Warner Sunset/Atlantic
- 17 I'LL BE—Foxy Brown Featuring Jay-Z—Violator/Def Jam/Mercury
- 18 HYPNOTIZE—The Notorious B.I.G.—Bad Boy/Arista
- 19 DON'T LET GO (LOVE)—En Vogue—EastWest/EEG
- 20 UP JUMPS DA BOOGIE—Magoo And Timbaland—Blackground/Atlantic
- 21 NOT TONIGHT—Lil' Kim Featuring Da Brat, Left Eye, Missy Elliott & Angie Martinez—Undeas/Tommy Boy/Atlantic
- 22 NO TIME—Lil' Kim Featuring Puff Daddy—Undeas/Big Beat/Atlantic
- 23 WHAT'S ON TONIGHT—Montell Jordan—Def Jam/Mercury
- 24 NOBODY—Keith Sweat Featuring Athena Cage—Elektra/EEG
- 25 BIG DADDY—Heavy D—Uptown/Universal
- 26 MO MONEY MO PROBLEMS—The Notorious B.I.G. (Featuring Puff Daddy & Mase)—Bad Boy/Arista
- 27 ON & ON—Erykah Badu—Kedar/Universal
- 28 DA' DIP—FreakNasty—Hard Hood/Power/Triad
- 29 YOU SHOULD BE MINE (DON'T WASTE YOUR TIME)—Brian McKnight Featuring Mase—Mercury
- 30 I BELIEVE IN YOU AND ME/SOMEBODY BIGGER...—Whitney Houston—Arista
- 31 BUTTA LOVE—Next—Arista
- 32 HARD TO SAY I'M SORRY—Az Yet Featuring Peter Cetera—LaFace/Arista
- 33 LET ME CLEAR MY THROAT—DJ Kool—CLR/American/Warner Bros.
- 34 HONEY—Mariah Carey—Columbia
- 35 MY BABY DADDY—B-Rock & The Bizz—Tony Mercedes/LaFace/Arista

The YEAR in MUSIC

- 36 I LOVE ME SOME HIM/I DON'T WANT TO—Toni Braxton—LaFace/Arista
- 37 EVERY TIME I CLOSE MY EYES—Babyface—Epic
- 38 WHAT ABOUT US—Total—LaFace/Arista
- 39 DON'T WANNA BE A PLAYER—Joe—Jive
- 40 THINKING OF YOU/LET'S GET DOWN—Tony Toni Toné—Mercury
- 41 SOMEONE—SWV (Featuring Puff Daddy)—RCA
- 42 FOR YOU—Kenny Lattimore—Columbia
- 43 LOOK INTO MY EYES—Bone Thugs-N-Harmony—Ruthless/Relativity
- 44 MY BODY—LSG—EastWest/EEG
- 45 FULL OF SMOKE—Christian—Roc-A-Fella/Def Jam/Mercury
- 46 ALL CRIED OUT—Allure Featuring 112—Track Masters/Crave
- 47 5 MILES TO EMPTY—Brownstone—MJJ/WORK/Epic
- 48 YOU BRING ME UP—K-Ci & JoJo—MCA
- 49 SMILE—Scarface Featuring 2Pac & Johnny P—Rap-A-Lot/Noo Trybe/Virgin
- 50 YOU DON'T HAVE TO WORRY/I'M STILL IN LOVE WITH YOU—New Edition—MCA
- 51 YOU DON'T HAVE TO HURT NO MORE—Mint Condition—Perspective/A&M
- 52 NO DIGGITY—BLACKstreet (Featuring Dr. Dre)—Interscope
- 53 THE THEME (IT'S PARTY TIME)—Tracey Lee—ByStorm/Universal
- 54 I CARE 'BOUT YOU—Milestone—LaFace/Arista
- 55 PONY—Ginuwine—550 Music/Epic
- 56 I SHOT THE SHERIFF—Warren G—G-Funk/Def Jam/Mercury
- 57 GHETTO LOVE—Da Brat Featuring T-Boz—So So Def/Columbia
- 58 THE ONE I GAVE MY HEART TO—Aaliyah—Blackground/Atlantic
- 59 KNOCKS ME OFF MY FEET/YOU SHOULD KNOW—Donell Jones—LaFace/Arista
- 60 LET IT GO—Ray J—EastWest/EEG
- 61 GOTHAM CITY—R. Kelly—Jive
- 62 LAST NIGHT—Az Yet—LaFace/Arista
- 63 LUCHINI AKA (THIS IS IT)—Camp Lo—Profile
- 64 WHAT KIND OF MAN WOULD I BE—Mint Condition—Perspective/A&M
- 65 DO YOU LIKE THIS—Rome—Grand Jury/RCA
- 66 TEARS—The Isley Brothers—T-Neck/Island
- 67 I CAN LOVE YOU/LOVE IS ALL WE NEED—Mary J. Blige—MCA
- 68 I MISS MY HOMIES—Master P Featuring Pimp C And The Shocker—No Limit/Priority
- 69 TAKE IT TO THE STREETS—Rampage Featuring Billy Lawrence—Violator/Elektra/EEG
- 70 I'M NOT FEELING YOU—Yvette Michele—Loud
- 71 FALLING—Montell Jordan—Def Jam/Mercury
- 72 HEAD OVER HEELS—Allure Featuring NAS—Track Masters/Crave/Epic
- 73 THIS IS FOR THE LOVER IN YOU—Babyface—Epic
- 74 NOTHING BUT THE CAVI HIT—Mack 10 & Tha Dogg Pound—Buzz Tone/Priority
- 75 IT'S YOUR BODY—Johnny Gill Featuring Roger Troutman—Motown



DRU HILL: "In My Bed" is the No. 1 R&B Single (Airplay).

- 4 MO MONEY MO PROBLEMS—The Notorious B.I.G. (Featuring Puff Daddy & Mase)—Bad Boy/Arista
- 5 STOMP—God's Property—B-Rite/Interscope
- 6 CAN WE—SWV—Jive
- 7 NEXT LIFETIME—Erykah Badu—Kedar/Universal
- 8 THE SWEETEST THING—Refugee Camp All-Stars Featuring Lauryn Hill—Columbia
- 9 FOR YOU I WILL—Monica—Rowdy/Warner Sunset/Atlantic
- 10 ONE IN A MILLION—Aaliyah—Blackground/Atlantic
- 11 ON & ON—Erykah Badu—Kedar/Universal
- 12 YOU MAKE ME WANNA...—Usher—LaFace/Arista
- 13 FOR YOU—Kenny Lattimore—Columbia
- 14 I BELONG TO YOU (EVERY TIME I SEE YOUR FACE)—Rome—Grand Jury/RCA
- 15 NEVER MAKE A PROMISE—Dru Hill—Island
- 16 WHAT KIND OF MAN WOULD I BE—Mint Condition—Perspective/A&M
- 17 CUPID—112—Bad Boy/Arista
- 18 EVERYTHING—Mary J. Blige—MCA
- 19 BIG DADDY—Heavy D—Uptown/Universal
- 20 I BELIEVE I CAN FLY—R. Kelly—Warner Sunset/Atlantic/Jive
- 21 I CAN LOVE YOU—Mary J. Blige—MCA
- 22 GET IT TOGETHER—702—Biv 10/Motown
- 23 DON'T LET GO (LOVE)—En Vogue—EastWest/EEG
- 24 I'LL BE MISSING YOU—Puff Daddy & Faith Evans (Featuring 112)—Bad Boy/Arista
- 25 HYPNOTIZE—The Notorious B.I.G.—Bad Boy/Arista
- 26 LET'S GET DOWN—Tony Toni Toné—Mercury
- 27 NOBODY—Keith Sweat Featuring Athena Cage—Elektra/EEG
- 28 I LOVE ME SOME HIM—Toni Braxton—LaFace/Arista
- 29 IT'S ALL ABOUT THE BENJAMINS—Puff Daddy & The Family (Featuring The Notorious B.I.G., Lil' Kim & The Lox)—Bad Boy/Arista
- 30 PUT YOUR HANDS WHERE MY EYES COULD SEE—Busta Rhymes—Elektra/EEG
- 31 NOT TONIGHT—Lil' Kim Featuring Da Brat, Left Eye, Missy Elliott & Angie Martinez—Undeas/Tommy Boy/Atlantic

Continued on page YE-42

Hot R&B Airplay

Pos. TITLE—Artist—Imprint/Label

- 1 IN MY BED—Dru Hill—Island
- 2 DON'T LEAVE ME—BLACKstreet—Interscope
- 3 G.H.E.T.T.O.U.T.—Changing Faces—Big Beat/Atlantic



The YEAR in MUSIC

HOT R&B AIRPLAY

Continued from page YE-41

- 32 **UN-BREAK MY HEART**—Toni Braxton—*LaFace/Arista*
- 33 **PONY**—Ginuwine—*550 Music/Epic*
- 34 **EVERY TIME I CLOSE MY EYES**—Babyface—*Epic*
- 35 **RETURN OF THE MACK**—Mark Morrison—*Atlantic*
- 36 **CAN'T NOBODY HOLD ME DOWN**—Puff Daddy (Featuring Mase)—*Bad Boy/Arista*
- 37 **WHAT ABOUT US**—Total—*LaFace/Arista*
- 38 **WHAT'S ON TONIGHT**—Montell Jordan—*Def Jam/Mercury*
- 39 **LOVE IS ALL WE NEED**—Mary J. Blige—*MCA*
- 40 **CRUSH ON YOU**—Lil' Kim Featuring Lil' Cease—*Undeas/Big Beat/Atlantic*
- 41 **THE LOVE SCENE**—Joe—*Jive*
- 42 **MY LOVE IS THE SHHH!**—Somethin' For The People Featuring Trina & Tamara—*Warner Bros.*
- 43 **THE RAIN (SUPA DUPA FLY)**—Missy "Misdemeanor" Elliott—*EastWest/EEG*
- 44 **I BELIEVE IN YOU AND ME**—Whitney Houston—*Arista*
- 45 **BIG BAD MAMMA**—Foxy Brown Featuring Dru Hill—*Violator/Def Jam/Mercury*
- 46 **GET ME HOME**—Foxy Brown Featuring BLACKstreet—*Violator/Def Jam/Mercury*
- 47 **4 SEASONS OF LONELINESS**—Boyz II Men—*Motown*
- 48 **THINKING OF YOU**—Tony Toni Toné—*Mercury*
- 49 **HONEY**—Mariah Carey—*Columbia*
- 50 **DON'T WANNA BE A PLAYER**—Joe—*Jive*
- 51 **NO DIGGITY**—BLACKstreet (Featuring Dr. Dre)—*Interscope*
- 52 **I'M STILL IN LOVE WITH YOU**—New Edition—*MCA*
- 53 **GOT 'TIL IT'S GONE**—Janet (Featuring Q-Tip And Joni Mitchell)—*Virgin*
- 54 **4 PAGE LETTER**—Aaliyah—*Blackground/Atlantic*
- 55 **WHEN YOU TALK ABOUT LOVE**—Patti LaBelle—*MCA*
- 56 **5 MILES TO EMPTY**—Brownstone—*MJJ/WORK/Epic*
- 57 **SUMTHIN' SUMTHIN'**—Maxwell—*Columbia*
- 58 **YOU SHOULD BE MINE (DON'T WASTE YOUR TIME)**—Brian McKnight Featuring Mase—*Mercury*
- 59 **UP JUMPS DA BOOGIE**—Magoo And Timbaland—*Blackground/Atlantic*
- 60 **MEN IN BLACK**—Will Smith—*Columbia*
- 61 **I'LL DO ANYTHING/I'M SORRY**—Ginuwine—*550 Music/Epic*
- 62 **HOPELESS**—Dionne Farris—*Columbia*
- 63 **TELL ME DO U WANNA**—Ginuwine—*550 Music/Epic*
- 64 **LOVIN' YOU TONIGHT**—The Notorious B.I.G. (Featuring R. Kelly)—*Bad Boy/Arista*
- 65 **TEARS**—The Isley Brothers—*T-Neck/Island*
- 66 **I CAN MAKE IT BETTER**—Luther Vandross—*LV/Epic*
- 67 **WHATEVER**—En Vogue—*EastWest/EEG*
- 68 **SMILE**—Scarface Featuring 2Pac & Johnny P—*Rap-A-Lot/Noo Trybe/Virgin*
- 69 **SOMEONE**—SWV (Featuring Puff Daddy)—*RCA*
- 70 **YOU DON'T HAVE TO HURT NO MORE**—Mint Condition—*Perspective/A&M*
- 71 **FEEL SO GOOD**—Mase—*Bad Boy/Arista*
- 72 **HAIL MARY**—Makaveli—*Death Row/Interscope*
- 73 **NO TIME**—Lil' Kim Featuring Puff Daddy—*Undeas/Big Beat/Atlantic*
- 74 **I'LL BE**—Foxy Brown Featuring Jay-Z—*Violator/Def Jam/Mercury*
- 75 **BUTTA LOVE**—Next—*Arista*

Hot Rap Artists

Pos. ARTIST (No. Of Charted Singles) Imprint/Label

- 1 **PUFF DADDY** (3) *Bad Boy/Arista*
(1) *Undeas/Atlantic/AG*
- 2 **MASE** (3) *Bad Boy/Arista*
- 3 **THE NOTORIOUS B.I.G.** (4) *Bad Boy/Arista*
(2) *Deff Trapp/Intersound*
(1) *Mergela/Solar/Hines*
(1) *Undeas/Big Beat/AG*
- 4 **MC LYTE** (1) *EastWest/EEG*
- 5 **FAITH EVANS** (1) *Bad Boy/Arista*
(1) *Jive*
(1) *Rap-A-Lot/Noo Trybe/Virgin*
- 6 **TIMBALAND AND MAGOO** (1) *Blackground/Atlantic/AG*
- 7 **112** (1) *Bad Boy/Arista*
- 8 **HEAVY D** (1) *Uptown/Universal*
- 9 **FREAKNASTY** (2) *Hard Hood/Power/Triad*
- 10 **DJ KOOL** (2) *CLR/American/Warner Bros.*

Hot Rap Singles

Pos. TITLE—Artist—Imprint/Label

- 1 **I'LL BE MISSING YOU**—Puff Daddy & Faith Evans (Featuring 112)—*Bad Boy/Arista*
- 2 **CAN'T NOBODY HOLD ME DOWN**—Puff Daddy (Featuring Mase)—*Bad Boy/Arista*
- 3 **COLD ROCK A PARTY**—MC Lyte—*EastWest/EEG*
- 4 **I'LL BE**—Foxy Brown Featuring Jay-Z—*Violator/Def Jam/Mercury*
- 5 **HYPNOTIZE**—The Notorious B.I.G.—*Bad Boy/Arista*
- 6 **NO TIME**—Lil' Kim Featuring Puff Daddy—*Undeas/Atlantic/AG*
- 7 **UP JUMPS DA BOOGIE**—Magoo And Timbaland—*Blackground/Atlantic/AG*
- 8 **NOT TONIGHT (FROM NOTHING TO LOSE)**—Lil' Kim Featuring Da Brat, Left Eye, Missy Elliott & Angie Martinez—*Undeas/Tommy Boy/AG*
- 9 **BIG DADDY**—Heavy D—*Uptown/Universal*
- 10 **DA' DIP**—FreakNasty—*Hard Hood/Power/Triad*
- 11 **MO MONEY MO PROBLEMS**—The Notorious B.I.G. (Featuring Puff Daddy & Mase)—*Bad Boy/Arista*
- 12 **LET ME CLEAR MY THROAT**—DJ Kool—*CLR/American/Warner Bros.*
- 13 **MY BABY DADDY**—B-Rock & The Bizz—*Tony Mercedes/LaFace/Arista*
- 14 **LOOK INTO MY EYES (FROM BATMAN & ROBIN)**—Bone Thugs-N-Harmony—*Ruthless/Relativity*
- 15 **SMILE**—Scarface Featuring 2Pac & Johnny P—*Rap-A-Lot/Noo Trybe/Virgin*
- 16 **THE THEME (IT'S PARTY TIME)**—Tracey Lee—*ByStorm/Universal*
- 17 **I SHOT THE SHERIFF**—Warren G—*G-Funk/Def Jam/Mercury*
- 18 **GHETTO LOVE**—Da Brat Featuring T-Boz—*So So Def/Columbia*
- 19 **LUCHINI AKA (THIS IS IT)**—Camp Lo—*Profile*
- 20 **TAKE IT TO THE STREETS**—Rampage Featuring Billy Lawrence—*Violator/Elektra/EEG*



PUFF DADDY: No. 1 Rap Artist. "I'll Be Missing You" is the No. 1 Rap Single.

- 21 **I MISS MY HOMIES**—Master P Featuring Pimp C And The Shocker—*No Limit/Priority*
- 22 **NOTHIN' BUT THE CAVI HIT (FROM RHYME & REASON)**—Mack 10 & Tha Dogg Pound—*Buzz Tone/Priority*
- 23 **JAZZY BELLE**—Outkast—*LaFace/Arista*
- 24 **WHATEVA MAN**—Redman—*Def Jam/Mercury*
- 25 **WHAT THEY DO**—The Roots—*DGC/Geffen*
- 26 **FEEL SO GOOD (FROM MONEY TALKS)**—Mase—*Bad Boy/Arista*
- 27 **THINGS'LL NEVER CHANGE/RAPPER'S BALL**—E-40 Featuring Bo-Rock—*Sick Wid' It/Jive*
- 28 **STREET DREAMS**—NAS—*Columbia*
- 29 **IF I COULD CHANGE (FROM I'M BOUT IT)**—Master P Featuring Steady Mobb'n, Mia X, Mo B. Dick & O'Dell—*No Limit/Priority*
- 30 **GET UP**—Lost Boyz—*Universal*
- 31 **THAT'S RIGHT**—DJ Taz Featuring Raheem The Dream—*Breakaway/Success/Priority*
- 32 **I ALWAYS FEEL LIKE (SOMEBODY'S WATCHING ME)**—Tru Featuring Ice Cream Man (Master P)—*No Limit/Priority*
- 33 **BACKYARD BOOGIE**—Mack 10—*Priority*
- 34 **ATLIENS/WHEELZ OF STEEL**—Outkast—*LaFace/Arista*
- 35 **GANGSTAS MAKE THE WORLD GO ROUND**—Westside Connection—*Lench Mob/Priority*
- 36 **SMOKIN' ME OUT**—Warren G Featuring Ronald Isley—*G-Funk/Def Jam/Mercury*
- 37 **BOW DOWN**—Westside Connection—*Lench Mob/Priority*
- 38 **C U WHEN U GET THERE (FROM NOTHING TO LOSE)**—Coolio Featuring 40 Thevz—*Tommy Boy*
- 39 **WE TRYING TO STAY ALIVE**—Wyclef Jean Featuring Refugee Allstars—*Ruffhouse/Columbia*
- 40 **DO G'S GET TO GO TO HEAVEN?**—Richie Rich—*Oakland Hills 41510/Def Jam/Mercury*
- 41 **RUNNIN'**—2Pac, Notorious B.I.G., Radio, Dramacydal & Stretch—*Mergela/Solar/Hines*
- 42 **IF U STAY READY**—Suga Free—*Sheppard Lane/Unfadeable/Island*
- 43 **JUST ANOTHER CASE**—CRU Featuring Slick Rick—*Violator/Def Jam/Mercury*
- 44 **STOP THE GUNFIGHT**—Trapp Featuring 2pac, Notorious B.I.G.—*Deff Trapp/Intersound*
- 45 **T.O.N.Y. (TOP OF NEW YORK)**—Capone-N-Noreaga—*Penalty/Tommy Boy*
- 46 **SHO NUFF**—Tela Featuring Eightball & MJG—*Suave House/Relativity*
- 47 **HOW DO U WANT IT/CALIFORNIA LOVE**—2Pac (Featuring KC And JoJo)—*Death Row/Interscope/Island*

- 48 **HIP HOP DRUNKIES**—Tha Alkaholiks Featuring Ol' Dirty Bastard—*Loud/RCA*
- 49 **AVENUES (FROM MONEY TALKS)**—Refugee Camp All Stars Featuring Pras (With Ky-Mani)—*Arista*
- 50 **EMOTIONS**—Twista—*Creator's Way/Atlantic/AG*

Hot Rap Imprints

Pos. IMPRINT (No. Of Charted Singles)

- 1 **BAD BOY** (7)
- 2 **DEF JAM** (17)
- 3 **ATLANTIC** (6)
- 4 **EASTWEST** (1)
- 5 **LAFACE** (6)
- 6 **VIOLATOR** (7)
- 7 **NO LIMIT** (4)
- 8 **UNDEAS** (3)
- 9 **UPTOWN** (1)
- 10 **TOMMY BOY** (5)

Hot Rap Labels

Pos. LABEL (No. Of Charted Singles)

- 1 **ARISTA** (14)
- 2 **ATLANTIC GROUP** (12)
- 3 **MERCURY** (18)
- 4 **PRIORITY** (17)
- 5 **UNIVERSAL** (6)

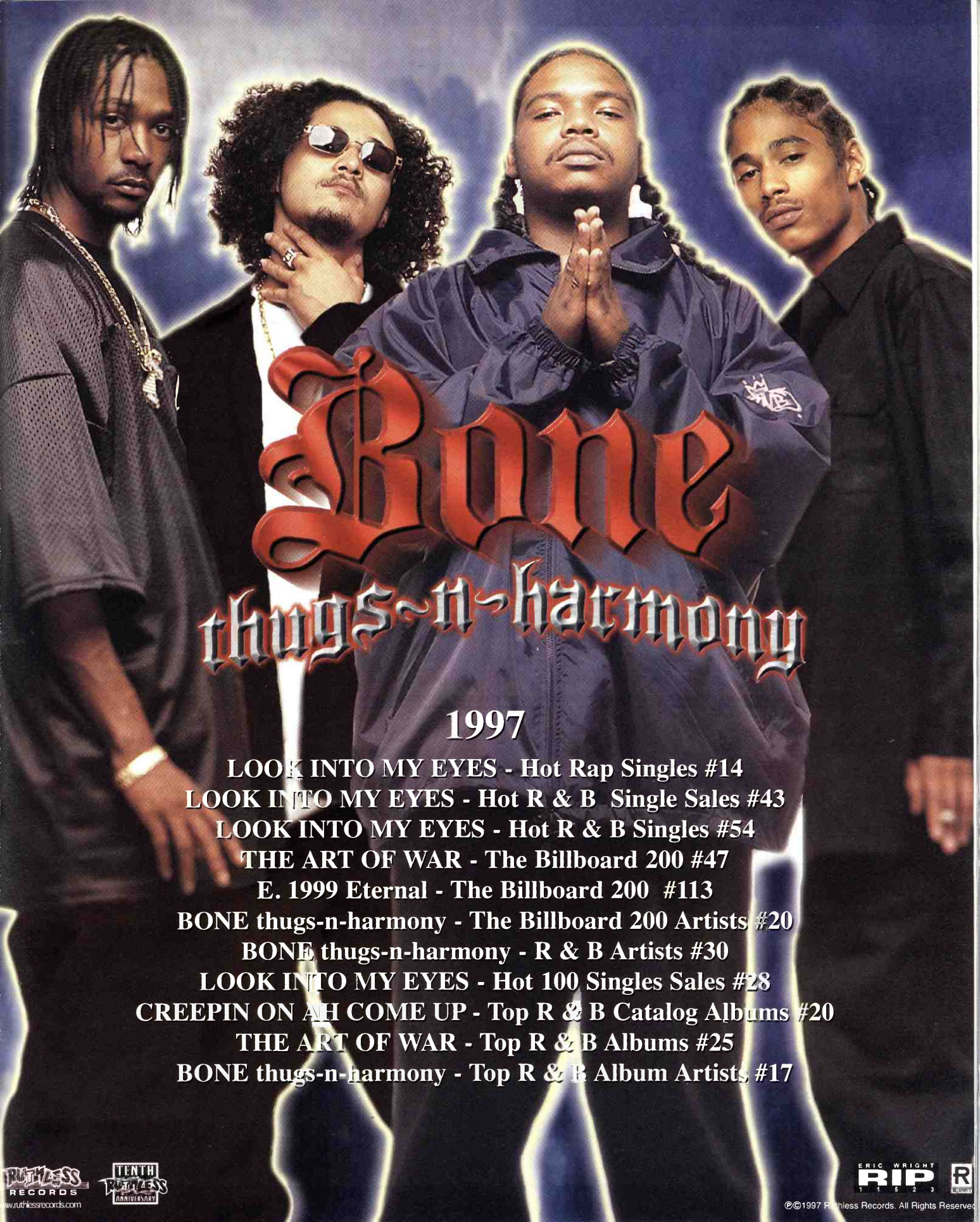
ARISTA

Hot Rap Distributors

Pos. DISTRIBUTOR (No. Of Charted Singles)

- 1 **BMG** (36)
- 2 **WEA** (27)
- 3 **INDEPENDENTS** (73)
- 4 **EMD** (25)
- 5 **PGD** (25)
- 6 **UNIVERSAL** (16)
- 7 **SONY** (7)

BMG
DISTRIBUTION



Bone thugs-n-harmony

1997

- LOOK INTO MY EYES - Hot Rap Singles #14
- LOOK INTO MY EYES - Hot R & B Single Sales #43
- LOOK INTO MY EYES - Hot R & B Singles #54
- THE ART OF WAR - The Billboard 200 #47
- E. 1999 Eternal - The Billboard 200 #113
- BONE thugs-n-harmony - The Billboard 200 Artists #20
- BONE thugs-n-harmony - R & B Artists #30
- LOOK INTO MY EYES - Hot 100 Singles Sales #28
- CREEPIN ON AH COME UP - Top R & B Catalog Albums #20
- THE ART OF WAR - Top R & B Albums #25
- BONE thugs-n-harmony - Top R & B Album Artists #17

The YEAR in MUSIC

CRITICS' POLL

Continued from page YE-23

- Kim Richey**, "Bitter Sweet" (Mercury). Confirms impression from preceding album debut that, as an artist, Richey's well on par with her estimable past country songwriting success.
- Greg Garing**, "Alone" (Paladin/Revolution). Trippy debut by former Nashville Lower Broadway scene-setter places his country influences within a riveting modern-rock context.
- Amy Grant**, "Behind The Eyes" (A&M/Myrrh). Intensely personal album from the Christian music goddess is a secular triumph.
- John Hiatt**, "Little Head" (Capitol). Typically top-notch songwriting aside, Hiatt's growth as a performer also stands out.
- Robert Earl Keen**, "Picnic" (Arista Austin). Down-and-out ditties by ace Texas singer/songwriter, marked by glistening roots country-rock productions.
- Song of the year (tie): **Chumbawamba**, "Tubthumping" (Republic/Universal). Intoxicating mix of boisterous male group chant with poignant female solo voice.
- Lenny Gomulka & The Chicago Push**, "Say Hello To Someone From Massachusetts" (Chicago Push). Adds the polka paragon, "Shake a hand, you'll make a fan in Massachusetts."



TONI BRAXTON: No. 1 Dance Club-Play Artist. "Un-Break My Heart" is the No. 1 Dance Club-Play Single.



DALET BRADY

Associate Director,
Special Issues

- Elvis Costello**, "Extreme Honey: The Very Best Of The Warner Bros. Years" (Warner Bros.).
- Smash Mouth**, "Walkin' On The Sun" single (Interscope).
- The Saw Doctors**, "Sing A Powerful Song" (Shamtown/Paradigm).
- U2**, April 25 in Las Vegas.
- Van Morrison**, "The Healing Game" (Exile Productions/PolyGram).
- Gipsy Kings**, "Compás" (Nonesuch).
- Gino D'Auri**, "Flamenco Passion & Soul" (World Class/Hearts Of Space).
- Aqua**, "Barbie Girl" single (MCA).
- "Evita" soundtrack (Warner Bros.).
- Elton John**, "The Big Picture" (Rocket).



FRED BRONSON

Chart Beat Columnist

- Lucy Lee**, "How Else Can This Story Go?" (West Pole). Love at first listen. Newly signed to Polydor, she'll be everybody's favorite in '98.
- Jalisse**, "Il Cerchio Magico Del Mondo" (Columbia Italy). Do whatever it takes to find this Italian duo's masterpiece.
- dayBehavior**, "Adored" (North Of No South/Sweden). From the land of Abba and the Cardigans, a worthy newcomer.
- Carol Deane**, "Johnny Get Angry" (Diamond/U.K.). Greatest hits from British '60s teen queen.
- Jai**, "Heaven" (RCA). Where his music takes you.

Continued on page YE-54

Hot Dance Club-Play Artists

Pos. ARTIST (No. Of Charted Singles) Imprint/Label

- TONI BRAXTON** (2) LaFace/Arista
- FAITHLESS** (2) Arista
- DAFT PUNK** (2) Soma/Virgin
- LISA STANSFIELD** (3) Arista
- JOI CARDWELL** (1) eightball (1) eightball/Lightyear
- URBAN SOUL** (3) King Street
- SASH!** (2) Ultra/FFRR/Island
- MADONNA** (2) Warner Bros.
- ERASURE** (2) Mute/Maverick/Warner Bros.
- JAMIROQUAI** (3) WORK
- PULSE FEATURING ANTOINETTE ROBERSON** (2) Jellybean
- KIM ENGLISH** (2) Nervous
- BYRON STINGILY** (3) Nervous
- FUNKY GREEN DOGS** (2) Twisted/MCA
- HANNAH JONES** (1) Ariola Dance/BMG
- ULTRA NATE** (2) Strictly Rhythm
- PET SHOP BOYS** (2) Atlantic
- SANDY B** (1) Champion (1) King Street
- VICTOR CALDERONE** (1) Empire State/eightball (1) Empire State/eightball/Lightyear
- KEVIN AVIANCE** (1) Wave
- AMBER** (2) Tommy Boy
- U2** (1) Island
- GINA G** (2) Eternal/Warner Bros.
- NUYORICAN SOUL** (3) Giant Step/Blue Thumb/GRP
- THE BRAXTONS** (1) Atlantic

Hot Dance Club-Play Singles

Pos. TITLE—Artist—Imprint/Label

- UN-BREAK MY HEART**—Toni Braxton—LaFace/Arista
- NO ONE CAN LOVE YOU MORE THAN ME**—Hannah Jones—Ariola Dance/BMG
- NEVER MISS THE WATER**—Chaka Khan Featuring Me'shell Ndegeocello—Reprise
- FREE**—Ultra Nate—Strictly Rhythm
- INSOMNIA**—Faithless—Arista
- DIN DA DA**—Kevin Aviance—Wave
- BLUE SKIES**—BT featuring Tori Amos—Perfecto/Kinetic/Reprise
- DISCOTHEQUE**—U2—Island
- THE BOSS**—The Braxtons—Atlantic
- I DON'T WANT TO**—Toni Braxton—LaFace/Arista
- GET UP**—Byron Stingily—Nervous
- SHADOWS OF THE PAST**—Pulse Featuring Antoinette Roberson—Jellybean
- THE WAY**—Funky Green Dogs—Twisted/MCA
- SOMETHING GOIN' ON**—Todd Terry Presents Martha Wash & Jocelyn Brown—Logic
- HAVANA**—Kenny G—Arista
- GET UP, STAND UP**—Phunky Phantom—Groovilicious/Strictly Rhythm
- RUNAWAY**—NuYorican Soul Featuring India—Giant Step/Blue Thumb/GRP
- THIS MAN**—Kellee—Moonshine
- AROUND THE WORLD**—Daft Punk—Soma/Virgin
- ENCORE UNE FOIS**—Sash!—Ultra/FFRR/Island

- STEP BY STEP**—Whitney Houston—Arista
- SHOW ME**—Urban Soul—King Street
- GIVE IT UP**—Victor Calderone—Empire State/eightball
- MUEVE LA CADERA (MOVE YOUR BODY)**—Reel 2 Real Featuring Proyecto Uno—Strictly Rhythm
- SUGAR IS SWEETER**—C.J. Bolland—FFRR/London/Island
- I'M ALIVE**—Stretch And Vern Present Maddog—Grandslam/Strictly Rhythm
- IT MUST BE LOVE**—Robin S.—Big Beat/Atlantic
- MUSIC IS PUMPING**—People Underground Featuring Sharon Williams—Nervous
- NOT OVER YET**—Grace—Perfecto/Kinetic/Reprise
- THAT SOUND**—Pump Friction—King Street
- SALVA MEA**—Faithless—Arista
- SO IN LOVE WITH YOU**—Duke—4 Play
- SPIN SPIN SUGAR**—Sneaker Pimps—Clean Up/Virgin Underground/Virgin
- ONE IN A MILLION**—Aaliyah—Blackground/Atlantic
- TO STEP ASIDE**—Pet Shop Boys—Atlantic
- REMEMBER ME**—Blue Boy—OM/Carport
- STAR PEOPLE**—George Michael—DreamWorks/Geffen
- IT'S ALRIGHT, I FEEL IT!**—NuYorican Soul Featuring Jocelyn Brown—Giant Step/Blue Thumb/GRP
- RUN TO YOU**—Joi Cardwell—eightball/Lightyear
- DON'T STOP MOVIN'**—Livin' Joy—Undiscovered/MCA
- ULTRA FLAVA**—Heller & Farley Project—DVB/A&M
- I MISS YOU**—Björk—Elektra/EEG
- IT'S JUST ANOTHER GROOVE**—The Mighty Dub Katz—Sm:)e/Profile
- WHEN YOU TALK ABOUT LOVE**—Patti LaBelle—MCA
- PEOPLE HOLD ON**—Lisa Stansfield—Arista
- HOUSE ON FIRE**—Arkarna—Kinetic/Reprise
- HELLO**—Poe—Modern/Atlantic
- IT'S NO GOOD**—Depeche Mode—Mute/Reprise
- NIGHTMARE**—Brainbug—Groovilicious/Strictly Rhythm
- SOUL TO BARE**—Joi Cardwell—eightball

Hot Dance Club-Play Imprints

Pos. IMPRINT (No. Of Charted Singles)

- ARISTA** (12)
- STRICTLY RHYTHM** (9)
- NERVOUS** (6)
- KING STREET** (5)
- JELLYBEAN** (9)
- LOGIC** (12)
- MOONSHINE** (8)
- ARIOLA DANCE** (7)
- MCA** (5)
- LAFACE** (2)
- ATLANTIC** (4)
- EIGHTBALL** (5)
- TWISTED** (6)
- WORK** (4)
- WARNER BROS.** (4)



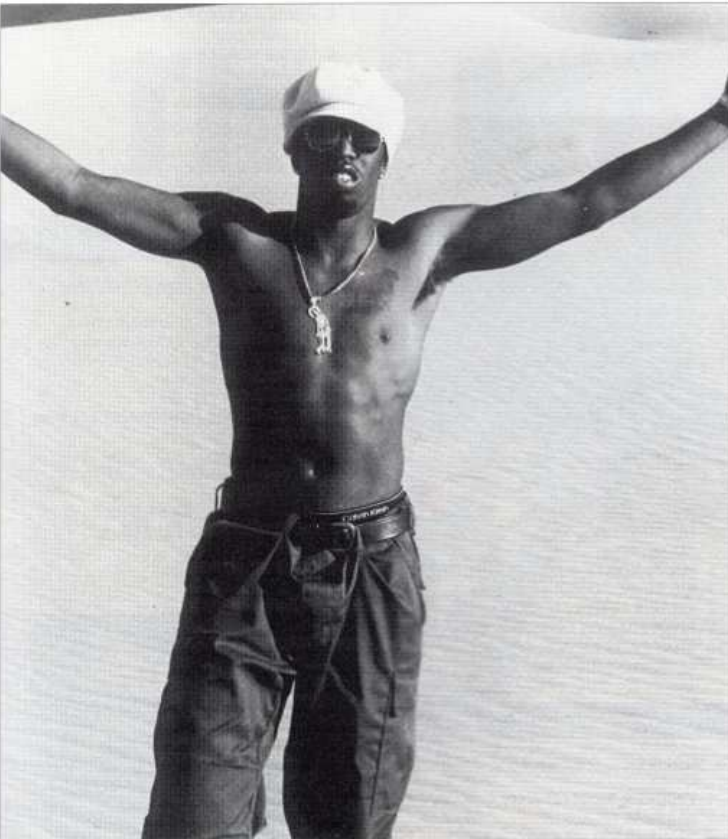
Hot Dance Club-Play Labels

Pos. LABEL (No. Of Charted Singles)

- ARISTA** (16)
- STRICTLY RHYTHM** (16)
- WARNER BROS.** (12)
- REPRISE** (8)
- MCA** (13)

dance

The YEAR in MUSIC



PUFF DADDY: No. 1 Dance Maxi-Singles Artist. "I'll Be Missing You" is the No. 1 Dance Maxi-Single.

- 22 SOMETHING GOIN' ON—Todd Terry Presents Martha Wash & Jocelyn Brown—Logic
- 23 SUGAR IS SWEETER—C.J. Bolland—FFRR/London/Island
- 24 I SAY A LITTLE PRAYER—Diana King—WORK/Epic
- 25 DA' DIP—FreakNasty—Hard Hood/Power/Triad
- 26 ON & ON—Erykah Badu—Kedar/Universal
- 27 DISCOTHEQUE—U2—Island
- 28 RUNAWAY—NuYorican Soul Featuring India—Giant Step/Blue Thumb/GRP
- 29 I DON'T WANT TO/I LOVE ME SOME HIM—Toni Braxton—LaFace/Arista
- 30 BIG BAD MAMMA—Foxy Brown Featuring Dru Hill—Violator/Def Jam/Mercury
- 31 I'LL BE—Foxy Brown Featuring Jay-Z—Violator/Def Jam/Mercury
- 32 I'M NOT FEELING YOU—Yvette Michele—Loud/RCA
- 33 WHO YOU WIT—Jay-Z—Qwest/Warner Bros.
- 34 SPIN SPIN SUGAR—Sneaker Pimps—Clean Up/Virgin Underground/Virgin
- 35 BIG DADDY—Heavy D—Uptown/Universal
- 36 YOU'RE NOT ALONE—Olive—RCA
- 37 BARBIE GIRL—Aqua—MCA
- 38 ONE MORE TIME—Real McCoy—Arista
- 39 SOMEONE—SWV (Featuring Puff Daddy)—RCA
- 40 WHERE DO YOU GO—No Mercy—Arista
- 41 PEACE TRAIN—Dolly Parton—Flip It/Ark 21
- 42 THAT'S HOW IT IS (IT'S LIKE THAT)—Redman Featuring K-Solo—Def Jam/Mercury
- 43 NEVER MAKE A PROMISE—Dru Hill—Island
- 44 GET UP—Lost Boyz—Universal
- 45 QUIT PLAYING GAMES (WITH MY HEART)—Backstreet Boys—Jive

Hot Dance Maxi-Singles Sales Labels

- Pos. LABEL (No. Of Charted Singles)
- 1 ARISTA (38)
 - 2 WARNER BROS. (22)
 - 3 MERCURY (22)
 - 4 RCA (22)
 - 5 JIVE (15)

Hot Dance Imprints

- Pos. IMPRINT (No. Of Charted Singles)
- 1 ARISTA (28)
 - 2 LAFACE (15)
 - 3 BAD BOY (8)
 - 4 STRICTLY RHYTHM (15)
 - 5 LOGIC (17)
 - 6 JIVE (15)
 - 7 ATLANTIC (17)
 - 8 MCA (14)
 - 9 EASTWEST (8)
 - 10 TWISTED (21)
 - 11 NERVOUS (11)
 - 12 COLUMBIA (11)
 - 13 DEF JAM (13)
 - 14 KING STREET (6)
 - 15 WARNER BROS. (8)

Hot Dance Maxi-Singles Sales Artists

- Pos. ARTIST (No. Of Charted Singles) Imprint/Label
- 1 PUFF DADDY (3) Bad Boy/Arista (1) RCA
 - (1) Undeas/Big Beat/AG
 - 2 112 (4) Bad Boy/Arista (1) Track Masters/Crave/Epic
 - 3 TONI BRAXTON (3) LaFace/Arista
 - 4 FAITH EVANS (1) Bad Boy/Arista (1) Jive
 - 5 KRS-ONE (3) Jive
 - 6 DJ KOOL (2) CLR/American/Warner Bros.
 - 7 JOCELYN ENRIQUEZ (2) Classified/Timber!/Tommy Boy
 - 8 MASE (2) Bad Boy/Arista (1) Mercury
 - 9 LE CLICK (2) Logic/RCA
 - 10 FAITHLESS (2) Arista
 - 11 ULTRA NATE (2) Strictly Rhythm
 - 12 MADONNA (1) Warner Bros.
 - 13 R. KELLY (1) Jive (1) Warner Sunset/Atlantic/Jive
 - 14 JAY-Z (1) Freeze/Roc-A-Fella/Priority (1) Qwest/Warner Bros. (1) Roc-A-Fella/Def Jam/Mercury (1) Roc-A-Fella/Priority (1) Violator/Def Jam/Mercury
 - 15 MARIAH CAREY (1) Columbia
 - 16 MARK MORRISON (1) Atlantic/AG
 - 17 FUNKY GREEN DOGS (2) Twisted/MCA
 - 18 MC LYTE (2) EastWest/EEG
 - 19 NO MERCY (4) Arista
 - 20 TRACEY LEE (1) ByStorm/Universal
 - 21 3RD PARTY (2) DV8/A&M
 - 22 REDMAN (3) Def Jam/Mercury
 - 23 DEBORAH COX (1) Arista
 - 24 DRU HILL (1) Island (1) Violator/Def Jam/Mercury
 - 25 DA BRAT (2) So So Def/Columbia (1) EastWest/EEG (1) Undeas/Tommy Boy/AG

Hot Dance Maxi-Singles Sales

- Pos. TITLE—Artist—Imprint/Label
- 1 I'LL BE MISSING YOU—Puff Daddy & Faith Evans (Featuring 112)—Bad Boy/Arista
 - 2 UN-BREAK MY HEART—Toni Braxton—LaFace/Arista
 - 3 STEP INTO A WORLD (RAPTURE'S DELIGHT)—KRS-One—Jive
 - 4 CAN'T NOBODY HOLD ME DOWN—Puff Daddy (Featuring Mase)—Bad Boy/Arista
 - 5 MO MONEY MO PROBLEMS—The Notorious B.I.G. (Featuring Puff Daddy & Mase)—Bad Boy/Arista
 - 6 LET ME CLEAR MY THROAT—DJ Kool—CLR/American/Warner Bros.
 - 7 A LITTLE BIT OF ECSTASY—Jocelyn Enriquez—Classified/Timber!/Tommy Boy
 - 8 INSOMNIA—Faithless—Arista
 - 9 FREE—Ultra Nate—Strictly Rhythm
 - 10 DON'T CRY FOR ME ARGENTINA—Madonna—Warner Bros.
 - 11 NOT TONIGHT/CRUSH ON YOU—Lil' Kim Featuring Da Brat, Left Eye, Missy Elliott & Angie Martinez—Undeas/Tommy Boy/AG
 - 12 HONEY—Mariah Carey—Columbia
 - 13 CALL ME—Le Click—Logic/RCA
 - 14 RETURN OF THE MACK—Mark Morrison—Atlantic/AG
 - 15 WE TRYING TO STAY ALIVE—Wyclef Jean Featuring Refugee Allstars—Ruffhouse/Columbia
 - 16 COLD ROCK A PARTY—MC Lyte—EastWest/EEG
 - 17 FIRED UP!—Funky Green Dogs—Twisted/MCA
 - 18 THE THEME (IT'S PARTY TIME)—Tracey Lee—ByStorm/Universal
 - 19 I BELIEVE I CAN FLY—R. Kelly—Warner Sunset/Atlantic/Jive
 - 20 THINGS JUST AIN'T THE SAME—Deborah Cox—Arista
 - 21 YOU MAKE ME WANNA...—Usher—LaFace/Arista

Hot Dance Labels

- Pos. LABEL (No. Of Charted Singles)
- 1 ARISTA (54)
 - 2 WARNER BROS. (34)
 - 3 MCA (39)
 - 4 STRICTLY RHYTHM (28)
 - 5 MERCURY (27)



Hot Dance Distributors

- Pos. DISTRIBUTOR (No. Of Charted Singles)
- 1 BMG (89)
 - 2 INDEPENDENTS (92)
 - 3 WEA (56)
 - 4 UNIVERSAL (49)
 - 5 PGD (40)
 - 6 SONY (30)
 - 7 EMD (22)



Hot Dance Maxi-Singles Sales Imprints

- Pos. IMPRINT (No. Of Charted Singles)
- 1 BAD BOY (8)
 - 2 ARISTA (16)
 - 3 LAFACE (13)
 - 4 JIVE (13)
 - 5 DEF JAM (13)
 - 6 ATLANTIC (13)
 - 7 LOGIC (5)
 - 8 LOUD (14)
 - 9 EASTWEST (6)
 - 10 COLUMBIA (6)
 - 11 MCA (9)
 - 12 TWISTED (15)
 - 13 VIOLATOR (8)
 - 14 WARNER BROS. (4)
 - 15 STRICTLY RHYTHM (6)



The YEAR in MUSIC

Top Country Artists

Pos. ARTIST (No. Of Charted Singles & Albums) Imprint/Label

- 1 LEANN RIMES (10) Curb
- 2 ALAN JACKSON (8) Arista Nashville
- 3 GEORGE STRAIT (12) MCA Nashville
- 4 DEANA CARTER (6) Capitol Nashville
- 5 BROOKS & DUNN (8) Arista Nashville
- 6 TRACE ADKINS (6) Capitol Nashville
- 7 REBA McENTIRE (8) MCA Nashville
- 8 CLINT BLACK (8) RCA
- 9 TIM MCGRAW (7) Curb
- 10 JOHN MICHAEL MONTGOMERY (5) Atlantic (3) Atlantic/AG (1) Warner Bros.
- 11 TRACY LAWRENCE (5) Atlantic (2) Atlantic/AG
- 12 VINCE GILL (6) MCA Nashville
- 13 KEVIN SHARP (4) 143/Asylum (1) 143/Asylum/EEG
- 14 COLLIN RAYE (5) Epic (3) Epic/Sony
- 15 BRYAN WHITE (4) Asylum (3) Asylum/EEG (1) Mercury
- 16 ALABAMA (9) RCA
- 17 KENNY CHESNEY (3) BNA (3) BNA/RCA
- 18 CLAY WALKER (4) Giant/Reprise (2) Giant/Warner Bros.
- 19 TRISHA YEARWOOD (6) MCA Nashville
- 20 TRAVIS TRITT (8) Warner Bros.
- 21 MARK CHESNUTT (4) Decca (2) Decca/MCA Nashville
- 22 MINDY McCREADY (3) BNA (2) BNA/RCA
- 23 TRACY BYRD (6) MCA Nashville
- 24 LORRIE MORGAN (4) BNA (3) BNA/RCA
- 25 PATTY LOVELESS (4) Epic (2) Epic/Sony
- 26 TOBY KEITH (5) Mercury
- 27 GARTH BROOKS (4) Capitol Nashville (1) Capitol/Capitol Nashville (1) MCA Nashville
- 28 DIAMOND RIO (6) Arista Nashville
- 29 NEAL McCOY (4) Atlantic (3) Atlantic/AG
- 30 TERRI CLARK (5) Mercury
- 31 PAM TILLIS (3) Arista Nashville
- 32 LONESTAR (5) BNA (2) BNA/RCA
- 33 LEE ANN WOMACK (3) Decca (1) Decca/MCA Nashville
- 34 SAWYER BROWN (4) Curb
- 35 DAVID KERSH (4) Curb
- 36 FAITH HILL (2) Warner Bros. (1) Curb
- 37 TY HERNDON (3) Epic (1) Epic/Sony
- 38 JOHN BERRY (5) Capitol Nashville
- 39 RICK TREVINO (3) Columbia (1) Columbia/Sony
- 40 BILL ENGVALL (3) Warner Bros.
- 41 MICHAEL PETERSON (2) Reprise (1) Reprise/Warner Bros.
- 42 SHANIA TWAIN (9) Mercury
- 43 RICOCHET (5) Columbia (2) Columbia/Sony



LEANN RIMES: No. 1 Country Artist and Country Female Artist

- 44 MARTINA McBRIDE (6) RCA (1) I.R.S./RCA (1) Windham Hill/RCA
- 45 SAMMY KERSHAW (7) Mercury
- 46 WYNONNA (3) Curb/MCA Nashville (2) Curb/Universal (1) Magnatone
- 47 MARY CHAPIN CARPENTER (4) Columbia (1) Columbia/Sony
- 48 GARY ALLAN (5) Decca (1) Decca/MCA Nashville
- 49 LILA McCANN (2) Asylum (1) Asylum/EEG
- 50 TANYA TUCKER (3) Capitol Nashville

Top New Country Artists

Pos. ARTIST (No. Of Charted Singles & Albums) Imprint/Label

- 1 LEE ANN WOMACK (3) Decca (1) Decca/MCA Nashville
- 2 MICHAEL PETERSON (2) Reprise (1) Reprise/Warner Bros.
- 3 LILA McCANN (2) Asylum (1) Asylum/EEG



BROOKS & DUNN: No. 1 Country Duo



LEE ANN WOMACK: No. 1 New Country Artist

- 4 SONS OF THE DESERT (2) Epic (1) Epic/Sony
- 5 THE KINLEYS (1) Epic (1) Epic/Sony
- 6 ROY D. MERCER (3) Capitol Nashville
- 7 BIG HOUSE (4) MCA Nashville
- 8 SHERRIE AUSTIN (3) Arista Nashville
- 9 RIVER ROAD (2) Capitol Nashville
- 10 BILLY YATES (3) Almo Sounds (1) Almo Sounds/Geffen

Top Country Artists – Duo/Group

Pos. ARTIST (No. Of Charted Singles & Albums) Imprint/Label

- 1 BROOKS & DUNN (8) Arista Nashville
- 2 ALABAMA (9) RCA
- 3 DIAMOND RIO (6) Arista Nashville
- 4 LONESTAR (5) BNA (2) BNA/RCA
- 5 SAWYER BROWN (4) Curb
- 6 RICOCHET (5) Columbia (2) Columbia/Sony
- 7 THE BUFFALO CLUB (4) Rising Tide
- 8 BLACKHAWK (5) Arista Nashville
- 9 SONS OF THE DESERT (2) Epic (1) Epic/Sony
- 10 THE KINLEYS (1) Epic (1) Epic/Sony

Top Country Artists – Female

Pos. ARTIST (No. Of Charted Singles & Albums) Imprint/Label

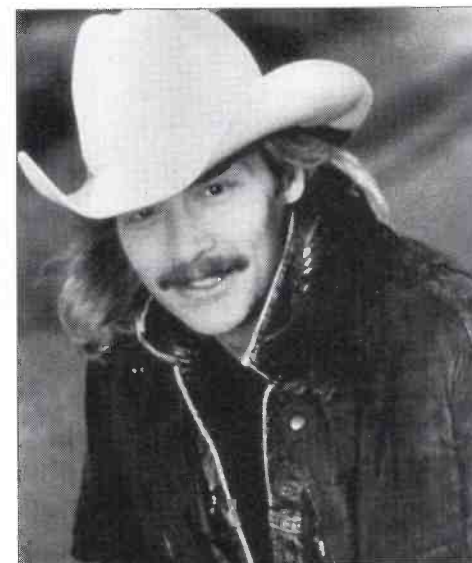
- 1 LEANN RIMES (10) Curb
- 2 DEANA CARTER (6) Capitol Nashville
- 3 REBA McENTIRE (8) MCA Nashville
- 4 TRISHA YEARWOOD (6) MCA Nashville

- 5 MINDY McCREADY (3) BNA (2) BNA/RCA
- 6 LORRIE MORGAN (4) BNA (3) BNA/RCA
- 7 PATTY LOVELESS (4) Epic (2) Epic/Sony
- 8 TERRI CLARK (5) Mercury
- 9 PAM TILLIS (3) Arista Nashville
- 10 LEE ANN WOMACK (3) Decca (1) Decca/MCA Nashville

Top Country Artists – Male

Pos. ARTIST (No. Of Charted Singles & Albums) Imprint/Label

- 1 ALAN JACKSON (8) Arista Nashville
- 2 GEORGE STRAIT (12) MCA Nashville
- 3 TRACE ADKINS (6) Capitol Nashville
- 4 CLINT BLACK (8) RCA
- 5 TIM MCGRAW (7) Curb
- 6 JOHN MICHAEL MONTGOMERY (5) Atlantic (3) Atlantic/AG (1) Warner Bros.
- 7 TRACY LAWRENCE (5) Atlantic (2) Atlantic/AG
- 8 VINCE GILL (6) MCA Nashville
- 9 KEVIN SHARP (4) 143/Asylum (1) 143/Asylum/EEG
- 10 COLLIN RAYE (5) Epic (3) Epic/Sony



ALAN JACKSON: No. 1 Country Male Artist

Top Country Imprints

Pos. IMPRINT (No. Of Charted Singles & Albums)

- 1 MCA NASHVILLE (59)
- 2 CURB (60)
- 3 ARISTA NASHVILLE (48)
- 4 CAPITOL NASHVILLE (42)
- 5 MERCURY (42)
- 6 ATLANTIC (31)
- 7 EPIC (39)
- 8 BNA (31)
- 9 RCA (36)
- 10 WARNER BROS. (30)
- 11 DECCA (19)
- 12 ASYLUM (13)
- 13 COLUMBIA (29)
- 14 GIANT (12)
- 15 REPRIS (15)

MCA
NASHVILLE

Top Country Labels

Pos. LABEL (No. Of Charted Singles & Albums)

- 1 MCA NASHVILLE (67)
- 2 RCA LABEL GROUP (69)
- 3 ARISTA NASHVILLE (48)
- 4 CURB (45)
- 5 SONY NASHVILLE (70)

country

The Magnificent



1991, 1992, 1993, 1994, 1995, 1996, 1997

**FOR SEVEN CONSECUTIVE YEARS MCA NASHVILLE HAS EARNED
THE HONOR OF BILLBOARD'S #1 TOP COUNTRY LABEL**

#1 TOP COUNTRY LABEL • #1 TOP COUNTRY IMPRINT • #1 TOP COUNTRY SINGLES & TRACKS LABEL • #1 HOT COUNTRY SINGLES & TRACKS IMPRINT • #1 HOT COUNTRY SINGLES & TRACKS PRODUCER/TONY BROWN

MCA
NASHVILLE
A UNIVERSAL MUSIC COMPANY

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The YEAR in MUSIC

Top Country Album Artists

Pos. ARTIST (No. Of Charted Albums) Imprint/Label

- 1 LEANN RIMES (3) Curb
- 2 GEORGE STRAIT (4) MCA Nashville
- 3 DEANA CARTER (1) Capitol Nashville
- 4 ALAN JACKSON (2) Arista Nashville
- 5 TIM MCGRAW (3) Curb
- 6 BROOKS & DUNN (3) Arista Nashville
- 7 CLINT BLACK (2) RCA
- 8 TRISHA YEARWOOD (2) MCA Nashville
- 9 REBA MCENTIRE (3) MCA Nashville
- 10 SHANIA TWAIN (2) Mercury
- 11 JOHN MICHAEL MONTGOMERY (3) Atlantic/AG
- 12 TRACE ADKINS (2) Capitol Nashville
- 13 COLLIN RAYE (3) Epic/Sony
- 14 MINDY MCCREADY (2) BNA/RCA
- 15 VINCE GILL (3) MCA Nashville
- 16 KEVIN SHARP (1) 143/Asylum/EEG
- 17 BRYAN WHITE (3) Asylum/EEG
- 18 ALABAMA (5) RCA
- 19 TRACY LAWRENCE (2) Atlantic/AG
- 20 GARTH BROOKS (2) Capitol Nashville
- 21 TRAVIS TRITT (2) Warner Bros.
- 22 KENNY CHESNEY (3) BNA/RCA
- 23 NEAL MCCOY (3) Atlantic/AG
- 24 BILL ENGVALL (1) Warner Bros.
- 25 TERRI CLARK (2) Mercury
- 26 JEFF FOXWORTHY (3) Warner Bros.
- 27 CLAY WALKER (2) Giant/Warner Bros.
- 28 PATTY LOVELESS (2) Epic/Sony
- 29 WYNONNA (2) Curb/MCA Nashville
- 30 MARY CHAPIN CARPENTER (1) Columbia/Sony
- 31 TRACY BYRD (2) MCA Nashville
- 32 MARK CHESNUTT (2) Decca/MCA Nashville
- 33 FAITH HILL (1) Warner Bros.
- 34 LORRIE MORGAN (3) BNA/RCA
- 35 PAM TILLIS (1) Arista Nashville
- 36 TOBY KEITH (2) Mercury
- 37 SAMMY KERSHAW (3) Mercury
- 38 SAWYER BROWN (2) Curb
- 39 KENNY ROGERS (2) Magnatone
- 40 LEE ANN WOMACK (1) Decca/MCA Nashville
- 41 JOHN BERRY (1) Capitol Nashville
- 42 CLEDUS T. JUDD (1) Razor & Tie
- 43 MARTINA MCBRIDE (2) RCA
- 44 LILA MCCANN (1) Asylum/EEG
- 45 DAVID KERSH (1) Curb
- 46 ALISON KRAUSS (2) Rounder
- 47 DIAMOND RIO (2) Arista Nashville
- 48 GARY ALLAN (1) Decca/MCA Nashville
- 49 TY HERNDON (1) Epic/Sony
- 50 LYLE LOVETT (1) Curb/MCA

Top Country Albums

Pos. TITLE—Artist—Imprint/Label

- 1 BLUE—LeAnn Rimes—Curb
- 2 DID I SHAVE MY LEGS FOR THIS?—Deana Carter—Capitol Nashville
- 3 UNCHAINED MELODY/THE EARLY YEARS—LeAnn Rimes—Curb

- 4 CARRYING YOUR LOVE WITH ME—George Strait—MCA Nashville
- 5 EVERYWHERE—Tim McGraw—Curb
- 6 YOU LIGHT UP MY LIFE - INSPIRATIONAL SONGS—LeAnn Rimes—Curb
- 7 EVERYTHING I LOVE—Alan Jackson—Arista Nashville
- 8 (SONGBOOK) A COLLECTION OF HITS—Trisha Yearwood—MCA Nashville
- 9 WHAT IF IT'S YOU—Reba McEntire—MCA Nashville
- 10 THE GREATEST HITS—Clint Black—RCA
- 11 BORDERLINE—Brooks & Dunn—Arista Nashville
- 12 THE GREATEST HITS COLLECTION—Brooks & Dunn—Arista Nashville
- 13 BLUE CLEAR SKY—George Strait—MCA Nashville
- 14 MEASURE OF A MAN—Kevin Sharp—143/Asylum/EEG
- 15 DREAMIN' OUT LOUD—Trace Adkins—Capitol Nashville
- 16 TEN THOUSAND ANGELS—Mindy McCready—BNA/RCA
- 17 WHAT I DO THE BEST—John Michael Montgomery—Atlantic/AG
- 18 THE GREATEST HITS COLLECTION—Alan Jackson—Arista Nashville
- 19 THE WOMAN IN ME—Shania Twain—Mercury
- 20 HERE'S YOUR SIGN—Bill Engvall—Warner Bros.
- 21 BETWEEN NOW AND FOREVER—Bryan White—Asylum/EEG
- 22 GREATEST HITS—Neal McCoy—Atlantic/AG
- 23 RUMOR HAS IT—Clay Walker—Giant/Warner Bros.

- 24 JUST THE SAME—Terri Clark—Mercury
- 25 COME ON OVER—Shania Twain—Mercury
- 26 I THINK ABOUT YOU—Collin Raye—Epic/Sony
- 27 ME AND YOU—Kenny Chesney—BNA/RCA
- 28 HIGH LONESOME SOUND—Vince Gill—MCA Nashville
- 29 FRESH HORSES—Garth Brooks—Capitol Nashville
- 30 A PLACE IN THE WORLD—Mary Chapin Carpenter—Columbia/Sony
- 31 THE COAST IS CLEAR—Tracy Lawrence—Atlantic/AG
- 32 IT MATTERS TO ME—Faith Hill—Warner Bros.
- 33 DANCIN' ON THE BOULEVARD—Alabama—RCA
- 34 THE RESTLESS KIND—Travis Tritt—Warner Bros.
- 35 GREATEST HITS—Pam Tillis—Arista Nashville
- 36 THE BEST OF COUNTRY SING THE BEST OF DISNEY—Various Artists—Walt Disney
- 37 CRANK IT UP - THE MUSIC ALBUM—Jeff Foxworthy—Warner Bros.
- 38 BIG LOVE—Tracy Byrd—MCA Nashville
- 39 SO LONG SO WRONG—Alison Krauss & Union Station—Rounder
- 40 NOTHIN' BUT THE TAILLIGHTS—Clint Black—RCA
- 41 GREATEST HITS—Mark Chesnutt—Decca/MCA Nashville
- 42 THE TROUBLE WITH THE TRUTH—Patty Loveless—Epic/Sony
- 43 SIX DAYS ON THE ROAD—Sawyer Brown—Curb
- 44 ALL I WANT—Tim McGraw—Curb
- 45 THE BEST OF COLLIN RAYE - DIRECT HITS—Collin Raye—Epic/Sony
- 46 LEE ANN WOMACK—Lee Ann Womack—Decca/MCA Nashville
- 47 TIME MARCHES ON—Tracy Lawrence—Atlantic/AG
- 48 SOUVENIRS—Vince Gill—MCA Nashville
- 49 FACES—John Berry—Capitol Nashville
- 50 I STOLED THIS RECORD—Cledus "T." Judd—Razor & Tie
- 51 THE HITS—Garth Brooks—Capitol Nashville
- 52 LILA—Lila McCann—Asylum/EEG

- 53 POLITICS, RELIGION AND HER—Sammy Kershaw—Mercury
- 54 GOODNIGHT SWEETHEART—David Kersh—Curb
- 55 STRAIT OUT OF THE BOX—George Strait—MCA Nashville
- 56 THE GIFT—Kenny Rogers—Magnatone
- 57 COLLECTION—Wynonna—Curb/MCA Nashville
- 58 USED HEART FOR SALE—Gary Allan—Decca/MCA Nashville
- 59 GREATEST HITS - FROM THE BEGINNING—Travis Tritt—Warner Bros.
- 60 GREATEST HITS—Diamond Rio—Arista Nashville
- 61 LIVING IN A MOMENT—Ty Herndon—Epic/Sony
- 62 EVERYBODY KNOWS—Trisha Yearwood—MCA Nashville
- 63 EVOLUTION—Martina McBride—RCA
- 64 THE ROAD TO ENSENADA—Lyle Lovett—Curb/MCA
- 65 LOVE TRAVELS—Kathy Mattea—Mercury
- 66 DREAM WALKIN'—Toby Keith—Mercury
- 67 CALM BEFORE THE STORM—Paul Brandt—Reprise/Warner Bros.
- 68 MICHAEL PETERSON—Michael Peterson—Reprise/Warner Bros.
- 69 GREATER NEED—Lorrie Morgan—BNA/RCA
- 70 THE RIGHT PLACE—Bryan White—Asylum/EEG
- 71 COMPLICATED—Tanya Tucker—Capitol Nashville
- 72 GREATEST HITS—John Michael Montgomery—Atlantic/AG
- 73 BLUE MOON—Toby Keith—Mercury
- 74 LOVE & GRAVITY—Blackhawk—Arista Nashville
- 75 I WILL STAND—Kenny Chesney—BNA/RCA

Top Country Album Imprints

Pos. IMPRINT (No. Of Charted Albums)

- 1 CURB (21)
- 2 MCA NASHVILLE (20)
- 3 ARISTA NASHVILLE (16)
- 4 CAPITOL NASHVILLE (13)
- 5 MERCURY (15)
- 6 RCA (16)
- 7 ATLANTIC (9)
- 8 WARNER BROS. (10)
- 9 BNA (12)
- 10 EPIC (14)
- 11 ASYLUM (5)
- 12 COLUMBIA (10)
- 13 DECCA (4)
- 14 GIANT (3)
- 15 REPRISE (5)

CURB
ALBUMS

Top Country Album Labels

Pos. LABEL (No. Of Charted Albums)

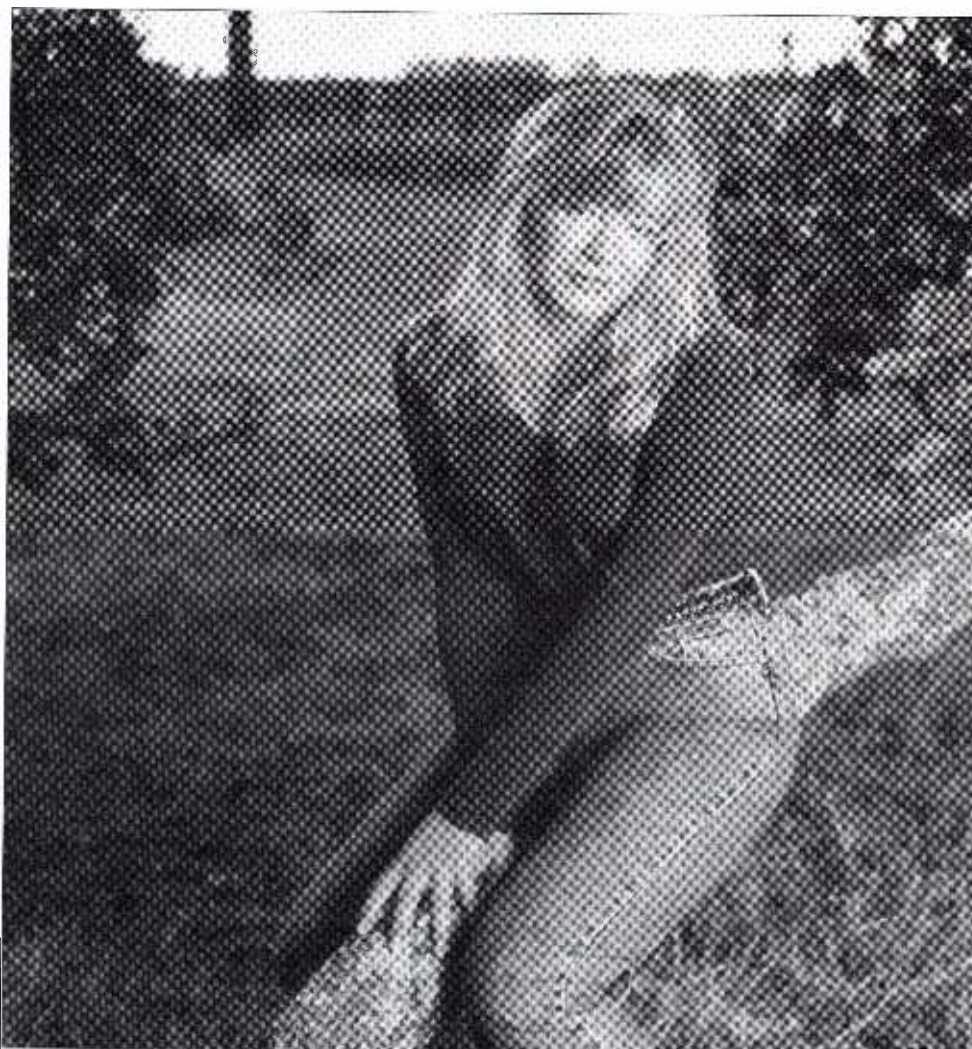
- 1 CURB (15)
- 2 MCA NASHVILLE (26)
- 3 ARISTA NASHVILLE (16)
- 4 CAPITOL NASHVILLE (13)
- 5 RCA (28)

Top Country Album Distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

- 1 WEA (49)
- 2 BMG (44)
- 3 UNIVERSAL (35)
- 4 EMD (16)
- 5 PGD (18)
- 6 SONY (25)
- 7 INDEPENDENTS (14)

wea



LEANN RIMES: No. 1 Country Album Artist. "Blue" is the No. 1 Country Album.

COUNTRY



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and it's worth its weight
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LeAnn Rimes



#1 Top Billboard Pop Artist
#1 Top Billboard 200 Album Artist
#1 Top Billboard 200 Album Artist
- Female

LeAnn Rimes



#1 Top Billboard Country Singles Sales Artist
#1 Top Billboard Country Singles Sales
"How Do I Live"
#1 Top Billboard Country Album Artist
#1 Top Billboard Country Artist
#1 Top Billboard Country Female Artist
#1 Top Billboard Country Album

- * "You Light Up My Life," debuted #1 on three album charts, Pop, Country, & Christian.
- * "Unchained Melody," debuted #1 Billboard Top 200 Chart & Country Album Chart

A GRAND SLAM YEAR!!!

CURB

R E C O R D S

4 MAJOR BILLBOARD AWARDS

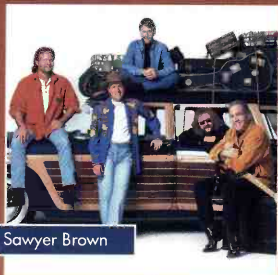
Curb #1 Top Country Album Imprint
Curb #1 Top Country Album Label
Curb #1 Top Country Singles Sales Imprint
Curb #1 Top Country Singles Sales Label



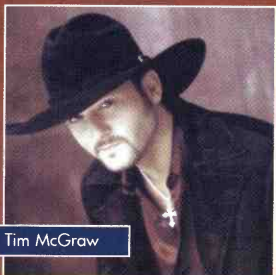
Tim McGraw

- "Its Your Love"
#1 Billboard Hot Country Singles & Tracks single of the year, 1997
#1 R&R Single of the Year
#1 Six Weeks Billboard Hot Country Singles & Tracks
* "Everywhere," 11 Weeks #1 Billboard Country Album Chart

Thank you to the artists who helped make Curb Records Billboard's #1 Country Album and Singles Sales Label, 1997.



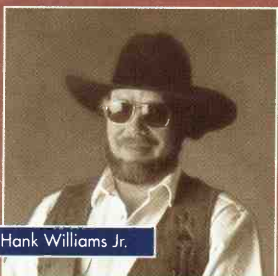
Sawyer Brown



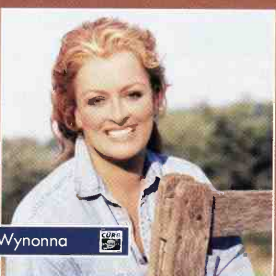
Tim McGraw



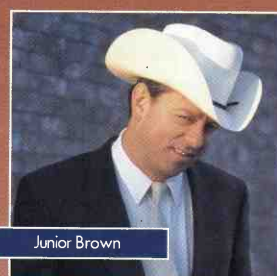
LeAnn Rimes



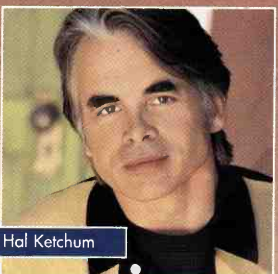
Hank Williams Jr.



Wynonna



Junior Brown



Hal Ketchum



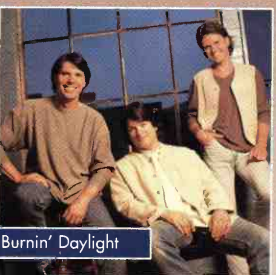
Jo Dee Messina



David Kersh



Blake & Brian



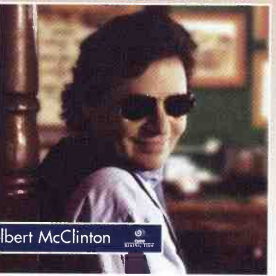
Burnin' Daylight



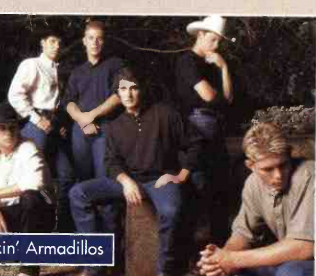
Jeff Carson



Lyle Lovett



Delbert McClinton



Smokin' Armadillos

CURB
RECORDS

The YEAR in MUSIC



ALAN JACKSON: No. 1 Country Singles & Tracks Artist

Hot Country Singles & Tracks Artists

Pos. ARTIST (No. Of Charted Singles) Imprint/Label

- 1 ALAN JACKSON (6) Arista Nashville
- 2 GEORGE STRAIT (8) MCA Nashville
- 3 DEANA CARTER (5) Capitol Nashville
- 4 TRACY LAWRENCE (5) Atlantic
- 5 REBA McENTIRE (5) MCA Nashville
- 6 TRACE ADKINS (4) Capitol Nashville
- 7 JOHN MICHAEL MONTGOMERY (5) Atlantic (1) Warner Bros.
- 8 LEANN RIMES (7) Curb
- 9 VINCE GILL (3) MCA Nashville
- 10 BROOKS & DUNN (5) Arista Nashville
- 11 KEVIN SHARP (4) 143/Asylum
- 12 TRISHA YEARWOOD (4) MCA Nashville
- 13 BRYAN WHITE (4) Asylum (1) Mercury
- 14 TIM MCGRAW (4) Curb
- 15 MARK CHESNUTT (4) Decca
- 16 COLLIN RAYE (5) Epic
- 17 CLAY WALKER (4) Giant/Reprise
- 18 CLINT BLACK (6) RCA
- 19 TRACY BYRD (4) MCA Nashville
- 20 DIAMOND RIO (4) Arista Nashville
- 21 ALABAMA (4) RCA
- 22 KENNY CHESNEY (3) BNA
- 23 PATTY LOVELESS (4) Epic
- 24 TOBY KEITH (3) Mercury
- 25 LONESTAR (5) BNA
- 26 TRAVIS TRITT (6) Warner Bros.
- 27 LORRIE MORGAN (4) BNA
- 28 DAVID KERSH (3) Curb
- 29 RICK TREVINO (3) Columbia
- 30 TY HERNDON (3) Epic
- 31 JOHN BERRY (4) Capitol Nashville
- 32 PAM TILLIS (2) Arista Nashville
- 33 MICHAEL PETERSON (2) Reprise
- 34 SAWYER BROWN (2) Curb
- 35 LEE ANN WOMACK (3) Decca
- 36 MINDY MCCREADY (3) BNA
- 37 FAITH HILL (1) Curb (1) Warner Bros.

- 38 RICOCHET (5) Columbia
- 39 TERRI CLARK (3) Mercury
- 40 NEAL McCOY (4) Atlantic
- 41 GARTH BROOKS (2) Capitol Nashville (1) Capitol/Capitol Nashville (1) MCA Nashville
- 42 THE BUFFALO CLUB (3) Rising Tide
- 43 MARTINA McBRIDE (4) RCA (1) I.R.S./RCA (1) Windham Hill/RCA
- 44 MARK WILLS (2) Mercury
- 45 DARYLE SINGLETARY (4) Giant/Reprise
- 46 SONS OF THE DESERT (2) Epic
- 47 TANYA TUCKER (2) Capitol Nashville
- 48 SAMMY KERSHAW (4) Mercury
- 49 GARY ALLAN (5) Decca
- 50 SHANIA TWAIN (7) Mercury

Hot Country Singles & Tracks

Pos. TITLE—Artist—Imprint/Label

- 1 IT'S YOUR LOVE—Tim McGraw (With Faith Hill)—Curb
- 2 ONE NIGHT AT A TIME—George Strait—MCA Nashville
- 3 CARRYING YOUR LOVE WITH ME—George Strait—MCA Nashville
- 4 ON THE VERGE—Collin Raye—Epic
- 5 HOW YOUR LOVE MAKES ME FEEL—Diamond Rio—Arista Nashville
- 6 RUMOR HAS IT—Clay Walker—Giant/Reprise
- 7 (THIS AIN'T) NO THINKIN' THING—Trace Adkins—Capitol Nashville
- 8 BETTER MAN, BETTER OFF—Tracy Lawrence—Atlantic
- 9 SHE'S GOT IT ALL—Kenny Chesney—BNA
- 10 I LEFT SOMETHING TURNED ON AT HOME—Trace Adkins—Capitol Nashville
- 11 COME CRYIN' TO ME—Lonestar—BNA
- 12 SAD LOOKIN' MOON—Alabama—RCA
- 13 A LITTLE MORE LOVE—Vince Gill—MCA Nashville
- 14 I'D RATHER RIDE AROUND WITH YOU—Reba McEntire—MCA Nashville
- 15 HOW WAS I TO KNOW—Reba McEntire—MCA Nashville
- 16 DRINK, SWEAR, STEAL & LIE—Michael Peterson—Reprise
- 17 THERE GOES—Alan Jackson—Arista Nashville
- 18 HOW DO I LIVE (FROM CON AIR)—Trisha Yearwood—MCA Nashville
- 19 SITTIN' ON GO—Bryan White—Asylum
- 20 WHO'S CHEATIN' WHO—Alan Jackson—Arista Nashville
- 21 WE DANCED ANYWAY—Deana Carter—Capitol Nashville
- 22 EVERYWHERE—Tim McGraw—Curb
- 23 HOW DO I GET THERE—Deana Carter—Capitol Nashville
- 24 WE WERE IN LOVE—Toby Keith—Mercury
- 25 SHE'S SURE TAKING IT WELL—Kevin Sharp—143/Asylum
- 26 A MAN THIS LONELY—Brooks & Dunn—Arista Nashville
- 27 HOW A COWGIRL SAYS GOODBYE—Tracy Lawrence—Atlantic
- 28 ALL THE GOOD ONES ARE GONE—Pam Tillis—Arista Nashville
- 29 THE LIGHT IN YOUR EYES—LeAnn Rimes—Curb
- 30 COUNT ME IN—Deana Carter—Capitol Nashville
- 31 PRETTY LITTLE ADRIANA—Vince Gill—MCA Nashville
- 32 HOW WAS I TO KNOW—John Michael Montgomery—Atlantic
- 33 LOVED TOO MUCH—Ty Herndon—Epic
- 34 THE FOOL—Lee Ann Womack—Decca
- 35 SHE DREW A BROKEN HEART—Patty Loveless—Epic
- 36 IS THAT A TEAR—Tracy Lawrence—Atlantic
- 37 DON'T TAKE HER SHE'S ALL I GOT—Tracy Byrd—MCA Nashville
- 38 SHE'S TAKEN A SHINE—John Berry—Capitol Nashville
- 39 WHAT THE HEART WANTS—Collin Raye—Epic
- 40 WHEN I CLOSE MY EYES—Kenny Chesney—BNA
- 41 A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO)—Mindy McCready—BNA
- 42 GO AWAY—Lorrie Morgan—BNA
- 43 ME TOO—Toby Keith—Mercury
- 44 I MISS YOU A LITTLE—John Michael Montgomery—Atlantic
- 45 DANCIN', SHAGGIN' ON THE BOULEVARD—Alabama—RCA
- 46 WHERE CORN DON'T GROW—Travis Tritt—Warner Bros.
- 47 RUNNING OUT OF REASONS TO RUN—Rick Trevino—Columbia
- 48 HALF WAY UP—Clint Black—RCA
- 49 GOOD AS I WAS TO YOU—Lorrie Morgan—BNA
- 50 IF YOU LOVE SOMEBODY—Kevin Sharp—143/Asylum
- 51 NOBODY KNOWS—Kevin Sharp—143/Asylum
- 52 ANOTHER YOU—David Kersh—Curb
- 53 IT'S A LITTLE TOO LATE—Mark Chesnutt—Decca
- 54 EVERYBODY KNOWS—Trisha Yearwood—MCA Nashville
- 55 HOLDIN'—Diamond Rio—Arista Nashville
- 56 LOVE IS THE RIGHT PLACE—Bryan White—Asylum
- 57 THE SHAKE—Neal McCoy—Atlantic
- 58 IN ANOTHER'S EYES—Trisha Yearwood And Garth Brooks—MCA Nashville
- 59 FRIENDS—John Michael Montgomery—Atlantic
- 60 WHY WOULD I SAY GOODBYE—Brooks & Dunn—Arista Nashville
- 61 YOU AND YOU ALONE—Vince Gill—MCA Nashville
- 62 I ONLY GET THIS WAY WITH YOU—Rick Trevino—Columbia
- 63 LITTLE BITTY—Alan Jackson—Arista Nashville
- 64 UNCHAINED MELODY—LeAnn Rimes—Curb
- 65 AMEN KIND OF LOVE—Daryle Singletary—Giant/Reprise
- 66 THANK GOD FOR BELIEVERS—Mark Chesnutt—Decca
- 67 HONKY TONK TRUTH—Brooks & Dunn—Arista Nashville
- 68 PLACES I'VE NEVER BEEN—Mark Wills—Mercury
- 69 THIS NIGHT WON'T LAST FOREVER—Sawyer Brown—Curb
- 70 LITTLE THINGS—Tanya Tucker—Capitol Nashville
- 71 EVERYTHING I LOVE—Alan Jackson—Arista Nashville
- 72 EMOTIONAL GIRL—Terri Clark—Mercury
- 73 LET IT RAIN—Mark Chesnutt—Decca



TIM MCGRAW: "It's Your Love" is the No. 1 Country Single.

- 74 ONE WAY TICKET (BECAUSE I CAN)—LeAnn Rimes—Curb
- 75 SOMETHING THAT WE DO—Clint Black—RCA

Hot Country Singles & Tracks Imprints

Pos. IMPRINT (No. Of Charted Singles)

- 1 MCA NASHVILLE (39)
- 2 ARISTA NASHVILLE (32)
- 3 CURB (39)
- 4 CAPITOL NASHVILLE (29)
- 5 EPIC (25)
- 6 ATLANTIC (22)
- 7 BNA (19)
- 8 MERCURY (27)
- 9 RCA (20)
- 10 DECCA (15)
- 11 COLUMBIA (19)
- 12 WARNER BROS. (20)
- 13 GIANT (9)
- 14 ASYLUM (8)
- 15 143 (4)



Hot Country Singles & Tracks Labels

Pos. LABEL (No. Of Charted Singles)

- 1 MCA NASHVILLE (40)
- 2 ARISTA NASHVILLE (32)
- 3 CAPITOL NASHVILLE (30)
- 4 CURB (30)
- 5 EPIC (25)



TONY BROWN: No. 1 Country Producer

Hot Country Singles & Tracks Producers

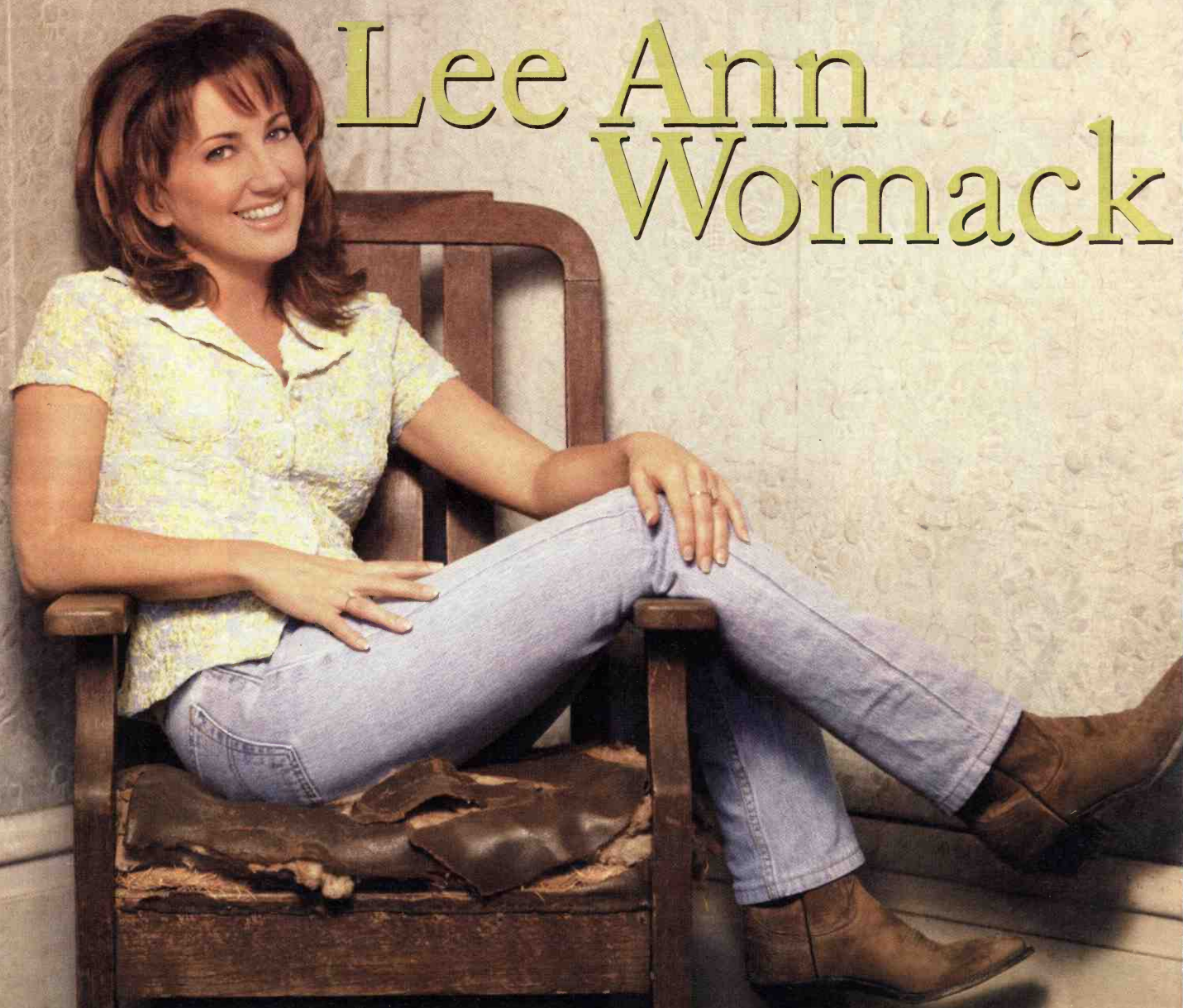
Pos. PRODUCER (No. Of Charted Singles)

- 1 TONY BROWN (32)
- 2 KEITH STEGALL (18)
- 3 CHRIS FARRIN (12)
- 4 JAMES STROUD (31)
- 5 DON COOK (22)
- 6 DOUG JOHNSON (13)
- 7 SCOTT HENDRICKS (8)
- 8 CSABA PETOCZ (6)
- 9 MARK WRIGHT (11)
- 10 CHUCK HOWARD (13)
- 11 BARRY BECKETT (12)
- 12 KYLE LEHNING (8)
- 13 EMORY GORDY, JR. (10)
- 14 BILLY JOE WALKER, JR. (11)
- 15 WILBUR C. RIMES (7)
- 16 PAT McMakin (3)
- 17 ED SEAY (12)
- 18 REBA McENTIRE (5)
- 19 GEORGE STRAIT (7)
- 20 JOHN GUESS (4)
- 21 ALLEN REYNOLDS (4)
- 22 DAVID MALLOY (6)
- 23 NORRO WILSON (4)
- 24 BYRON GALLIMORE (8)
- 25 JOSH LEO (6)

country

A GOLDEN YEAR

Lee Ann Womack



BILLBOARD'S TOP NEW COUNTRY ARTIST OF 1997

BILLBOARD'S TOP NEW FEMALE COUNTRY ARTIST OF 1997

BRITISH COUNTRY MUSIC AWARD FOR BEST INTERNATIONAL ALBUM OF 1997

CMA HORIZON AWARD NOMINATION

#1 HIT SINGLE "THE FOOL"

SELF TITLED DEBUT ALBUM GOLD

Lee Ann, Congratulations on a fantastic year! Your Decca Family

DECCA
RECORDS
A UNIVERSAL MUSIC COMPANY

The YEAR In MUSIC

CRITICS' POLL

Continued from page YE-44

6. **Jo-Ann Campbell**, "That Real Gone Gal" (Westside/U.K.). But not real forgotten.
7. Various Artists, "This Is . . . Eurovision" (Virgin/U.K.). The guiltiest pleasures are the best.
8. **Sarah Cracknell**, "Lipslide" (Gut/U.K.) St. Etienne star's solo flight.
9. **Nicky Holland**, "Sense And Sensuality" (Epic). Her overlooked gem.
10. **Dusty Springfield**, "Anthology" (Mercury Chronicles). At last, a U.S. boxed set.



THOM DUFFY

International Deputy Editor

1. **Bob Dylan**, "Time Out Of Mind" (Columbia).
2. **U2**, "Pop" (Island).
3. **Paul Kelly**, "It Started With A Kiss" single (White/Mushroom).
4. **Hanson**, "MMMBop" single (Mercury).
5. **Paul McCartney**, "Flaming Pie" (Capitol/EMI).
6. **Oasis**, "Stand By Me" (Creation/Sony).
7. **Adam F**, "Circles" single (Positiva).
8. **Suede**, "Saturday Night" single (Nude/Sony).
9. **Spiderbait**, "Buy Me A Pony" single (Polydor Australia).
10. **Elton John**, "Candle In the Wind 1997" single (London).



LARRY FLICK

Dance Music/
Single Reviews Editor

1. **Sylvia Powell**, "Revue" (deConstruction U.K.). Every so-called soul diva in the States had better quake in fear of this unique stylist's imminent invasion of these shores.
2. **Janet Jackson**, "The Velvet Rope" (Virgin). The best American album of the year is also among the most cathartic and empowering of her last five.
3. **Mary J. Blige**, "Share My World" (MCA). Proof that "My Life" was no fluke. In fact, it was merely the prelude to this epic exploration of spirituality and love.
4. **Hanson**, "Middle Of Nowhere" (Mercury). An act that revived a nearly forgotten, yet utterly essential, element of pop music . . . fun.
5. **Ultra Nate**, "Free" (Strictly Rhythm). What great dance music should be— infectious, inspirational, and intelligent.
6. **Indigo Girls**, "Shaming Of The Sun" (Epic). Who knew that cranking up the guitars would actually sharpen the emotional force of their lyrics?
7. **Yvette Michelle**, "I'm Not Feeling You" (Loud/PMP/RCA). Brothers, gird your loins!
8. **Cyndi Lauper**, "Sisters Of Avalon" (Epic). How tragic that her cartoonish past deafened ears to this invigorating pop/funk adventure.
9. **Kylie Minogue**, "Some Kind Of Bliss" (deConstruction U.K.). Stock Aitken Who? Ms. Minogue has been reborn as an alterna-pop vixen to be reckoned with.

Continued on page YE-66



LEANN RIMES: No. 1 Country Singles-Sales Artist. "How Do I Live?" is the No. 1 Country Single (Sales).

Top Country Singles Sales Artists

Pos. ARTIST (No. Of Charted Singles) Imprint/Label

- 1 **LEANN RIMES** (3) Curb
- 2 **TIM McGRAW** (2) Curb
- 3 **FAITH HILL** (1) Curb
- 4 **RAYBON BROS.** (1) MCA Nashville
- 5 **SHANIA TWAIN** (4) Mercury
- 6 **TRISHA YEARWOOD** (1) MCA Nashville
- 7 **JOHN MICHAEL MONTGOMERY** (3) Atlantic/AG
- 8 **TRAVIS TRITT** (2) Warner Bros.
- 9 **BILL ENGVALL** (2) Warner Bros.
- 10 **ALAN JACKSON** (2) Arista Nashville

Top Country Singles Sales

Pos. TITLE—Artist—Imprint/Label

- 1 **HOW DO I LIVE**—LeAnn Rimes—Curb
- 2 **IT'S YOUR LOVE**—Tim McGraw (With Faith Hill)—Curb
- 3 **HERE'S YOUR SIGN (GET THE PICTURE)**—Bill Engvall With Special Guest Travis Tritt—Warner Bros.
- 4 **BUTTERFLY KISSES**—Raybon Bros.—MCA Nashville
- 5 **HOW DO I LIVE**—Trisha Yearwood—MCA Nashville
- 6 **LOVE GETS ME EVERY TIME**—Shania Twain—Mercury
- 7 **YOU LIGHT UP MY LIFE**—LeAnn Rimes—Curb
- 8 **THE LIGHT IN YOUR EYES/BLUE**—LeAnn Rimes—Curb



- 9 **FRIENDS**—John Michael Montgomery—Atlantic/AG
- 10 **ONE NIGHT AT A TIME**—George Strait—MCA Nashville
- 11 **LITTLE BITTY**—Alan Jackson—Arista Nashville
- 12 **WE DANCED ANYWAY**—Deana Carter—Capitol Nashville
- 13 **A BROKEN WING/VALENTINE**—Martina McBride—RCA
- 14 **A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO)/MAYBE HE'LL NOTICE HER NOW**—Mindy McCready—BNA/RCA
- 15 **GOD BLESS THE CHILD**—Shania Twain—Mercury
- 16 **PLEASE**—The Kinleys—Epic/Sony
- 17 **DRINK, SWEAR, STEAL & LIE**—Michael Peterson—Reprise/Warner Bros.
- 18 **ANOTHER YOU, ANOTHER ME**—Brady Seals—Reprise/Warner Bros.
- 19 **THIS NIGHT WON'T LAST FOREVER/SIX DAYS ON THE ROAD**—Sawyer Brown—Curb
- 20 **EVERY LIGHT IN THE HOUSE**—Trace Adkins—Capitol Nashville
- 21 **I MISS YOU A LITTLE**—John Michael Montgomery—Atlantic/AG
- 22 **BETTER MAN, BETTER OFF**—Tracy Lawrence—Atlantic/AG
- 23 **I'D BE WITH YOU/DADDY'S LITTLE GIRL**—Kippi Brannon—Curb/Universal
- 24 **GO AWAY**—Lorrie Morgan—BNA/RCA
- 25 **MACARENA (COUNTRY VERSION)**—The GrooveGrass Boyz—Imprint

Top Country Singles Sales Imprints

Pos. IMPRINT (No. Of Charted Singles)

- 1 **CURB** (10)
- 2 **MCA NASHVILLE** (7)
- 3 **MERCURY** (11)
- 4 **WARNER BROS.** (4)
- 5 **CAPITOL NASHVILLE** (11)
- 6 **ATLANTIC** (8)
- 7 **ARISTA NASHVILLE** (9)
- 8 **BNA** (8)
- 9 **REPRISE** (3)
- 10 **EPIC** (6)



Top Country Singles Sales Labels

Pos. LABEL (No. Of Charted Singles)

- 1 **CURB** (8)
- 2 **MCA NASHVILLE** (12)
- 3 **WARNER BROS.** (7)
- 4 **MERCURY** (11)
- 5 **CAPITOL NASHVILLE** (11)

Top Country Singles Sales Distributors

Pos. DISTRIBUTOR (No. Of Charted Singles)

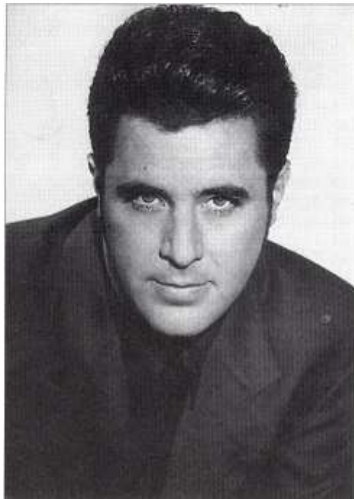
- 1 **WEA** (24)
- 2 **UNIVERSAL** (14)
- 3 **BMG** (21)
- 4 **PGD** (13)
- 5 **EMD** (12)
- 6 **SONY** (9)
- 7 **INDEPENDENTS** (2)



Hot Country Singles Songwriters

Pos. SONGWRITER (No. Of Charted Singles)

- 1 VINCE GILL (4)
- 2 STEPHONY SMITH (5)
- 3 CRAIG WISEMAN (6)
- 4 ALAN JACKSON (2)
- 5 RICK BOWLES (7)
- 6 MARK D. SANDERS (11)
- 7 MATRACA BERG (6)
- 8 TREY BRUCE (5)
- 9 MICHAEL DULANEY (2)
- 10 DIANE WARREN (2)
- 11 MARK ALAN SPRINGER (3)
- 12 CLINT BLACK (6)
- 13 HUGH PRESTWOOD (2)
- 14 TOM T. HALL (2)
- 15 TIM NICHOLS (4)
- 16 DEANA CARTER (3)
- 17 JERRY HAYES (1)
- 18 DON SCHLITZ (5)
- 19 DAN TYLER (1)
- 20 CHUCK CANNON (2)
- 21 CATHY MAJESKI (4)
- 22 CHRIS FARRIN (3)
- 23 GARY NICHOLSON (7)
- 24 BILLY LIVSEY (3)
- 25 KENT ROBBINS (2)



VINCE GILL: No. 1 Country Songwriter

Hot Country Publishing Corporations

Pos. PUBLISHING CORPORATION (No. Of Charted Singles)

- 1 EMI MUSIC (57)
- 2 WARNER/CHAPPELL MUSIC (64)
- 3 SONY/ATV MUSIC (62)
- 4 ALMO/IRVING MUSIC (23)
- 5 BMG MUSIC (31)

Hot Country Singles & Tracks Publishers

Pos. PUBLISHER (No. Of Charted Singles)

- 1 EMI BLACKWOOD, BMI (24)
- 2 WARNER-TAMERLANE, BMI (34)
- 3 BENEFIT, BMI (4)
- 4 SONY/ATV TREE, BMI (38)
- 5 MCA, ASCAP (16)
- 6 SONY/ATV CROSS KEYS, ASCAP (27)
- 7 MAYPOP, BMI (6)
- 8 EMI APRIL, ASCAP (20)
- 9 WB, ASCAP (19)
- 10 SONGS OF POLYGRAM INTERNATIONAL, BMI (20)
- 11 CAREERS-BMG, BMI (10)
- 12 BLACKENED, BMI (5)
- 13 IRVING, BMI (14)
- 14 LOG RHYTHM, BMI (3)
- 15 ALMO, ASCAP (11)
- 16 TOM COLLINS, BMI (5)
- 17 LONGITUDE, BMI (11)
- 18 REALSONGS, ASCAP (2)
- 19 STARSTRUCK ANGEL, BMI (9)
- 20 STARSTRUCK WRITERS GROUP, ASCAP (12)
- 21 ACUFF-ROSE, BMI (13)
- 22 BMG, ASCAP (10)
- 23 MURRAH, BMI (3)
- 24 DADDY RABBIT, ASCAP (6)
- 25 MOTA, ASCAP (1)
- 26 MARK D., ASCAP (10)
- 27 EMDAR, ASCAP (9)
- 28 TEXAS WEDGE, ASCAP (9)
- 29 YEE HAW, ASCAP (2)
- 30 FULL KEEL, ASCAP (7)
- 31 HAMSTEIN CUMBERLAND, BMI (17)
- 32 HALLNOTE, BMI (1)
- 33 POLYGRAM INTERNATIONAL, ASCAP (13)
- 34 FRANK, ASCAP (1)
- 35 ENSIGN, BMI (4)
- 36 MIKE CURB, BMI (9)
- 37 ZOMBA, ASCAP (11)
- 38 MAJOR BOB, ASCAP (7)
- 39 AUGUST WIND, BMI (6)
- 40 GREAT BROAD, BMI (6)
- 41 WHY WALK, ASCAP (4)
- 42 FAMOUS, ASCAP (10)
- 43 POST OAK, BMI (4)
- 44 NEW HAYES, ASCAP (6)
- 45 ALL AROUND TOWN, ASCAP (3)
- 46 NEW DON, ASCAP (5)
- 47 HUGH PRESTWOOD, BMI (2)
- 48 REYNSONG, BMI (4)
- 49 FARRENUFF, ASCAP (3)
- 50 ZOMBA, BMI (3)

Hot 100 Singles Songwriters

Pos. SONGWRITER (No. Of Charted Singles)

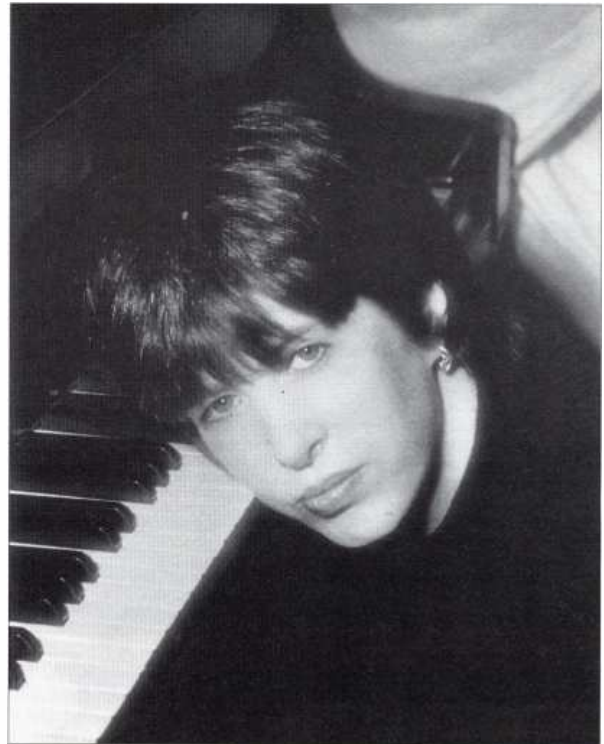
- 1 DIANE WARREN (8)
- 2 R. KELLY (5)
- T3 BERNIE TAUPIN (2)
- T3 ELTON JOHN (2)
- 5 BABYFACE (9)
- 6 MARK MORRISON (1)
- 7 JEWEL (2)
- 8 SPICE GIRLS (4)
- 9 STEVE POLTZ (1)
- 10 STEPHAN JENKINS (1)
- 11 DUNCAN SHEIK (1)
- T12 TERRY LEWIS (11)
- T12 JAMES HARRIS III (11)
- 14 BRIAN VANDER ARK (1)
- 15 MAX MARTIN (3)
- 16 PAULA COLE (2)
- 17 FREAKNASTY (2)
- 18 FAITH EVANS (2)
- T19 STING (1)
- T19 TODD GAITHER (1)
- 21 DARYL SIMMONS (2)
- 22 KEITH SWEAT (4)
- 23 HERBERT CRICHLAW (1)
- 24 STEPHONY SMITH (2)
- 25 STEVEN JORDAN (8)

Hot 100 Singles Publishers

Pos. PUBLISHER (No. Of Charted Singles)

- 1 REALSONGS, ASCAP (8)
- 2 WB, ASCAP (57)
- 3 EMI APRIL, ASCAP (66)
- 4 EMI BLACKWOOD, BMI (31)
- 5 WARNER-TAMERLANE, BMI (44)
- 6 ZOMBA, BMI (15)
- 7 POLYGRAM INTERNATIONAL, ASCAP (20)
- 8 R. KELLY, BMI (5)
- 9 ZOMBA, ASCAP (24)
- 10 ECAF, BMI (10)
- 11 FULL KEEL, ASCAP (8)
- 12 SONGS OF POLYGRAM INTERNATIONAL, BMI (12)
- 13 MIKE'S RAP, BMI (4)
- 14 BMG, ASCAP (23)
- 15 MCA, ASCAP (20)
- 16 FLYTE TYME, ASCAP (11)

The YEAR in MUSIC



DIANE WARREN: No. 1 Hot 100 Songwriter

- 17 CAREERS-BMG, BMI (11)
- 18 WINDSWEEP PACIFIC, ASCAP (4)
- T19 WILLIAM A. BONG, PRS (2)
- T19 WRETCHED, ASCAP (2)
- 21 SONY/ATV SONGS, BMI (15)
- 22 HEAVY HARMONY (2)
- 23 JUSTIN COMBS, ASCAP (14)
- 24 JAM N' BREAD, ASCAP (2)
- 25 WIGGLY TOOTH, ASCAP (2)
- 26 ROUGH CUT/EMI AUSTRALIA, APRA (2)
- 27 ALMO, ASCAP (9)
- T28 THIRD STORY, BMI (1)
- T28 POLIO BOY, BMI (1)
- 30 SONY/ATV, BMI (5)
- 31 3EB, BMI (1)
- 32 MCA (5)
- 33 ENSIGN, BMI (6)
- 34 SID FLIPS, ASCAP (1)
- 35 WARNER/CHAPPELL, ASCAP (6)
- T36 GEMA (1)
- T36 PERFECT, BMI (1)
- T36 SPZ, BMI (1)
- T39 CREATIVE, ASCAP (1)
- T39 MEGASONGS, ASCAP (1)
- 41 HINGFACE, BMI (2)
- 42 LONGITUDE, BMI (6)
- 43 FAR M.V., ASCAP (3)
- 44 HITCO, BMI (6)
- 45 ERIC TIMMONS (2)
- 46 MUSIC CORP. OF AMERICA, BMI (6)
- 47 MASON BETHA, ASCAP (3)
- 48 EMI, ASCAP (3)
- 49 VIRGINIA BEACH, ASCAP (7)
- 50 HAPP DOG, BMI (1)



Hot 100 Singles Publishing Corporations

Pos. PUBLISHING CORPORATION (No. Of Charted Singles)

- 1 EMI MUSIC (140)
- 2 WARNER/CHAPPELL MUSIC (131)
- 3 REALSONGS MUSIC (8)
- 4 ZOMBA MUSIC (38)
- 5 POLYGRAM MUSIC (36)



songwriters & publishers

The YEAR in MUSIC



R. KELLY: No. 1 R&B Songwriter

Hot R&B Singles Songwriters

Pos. SONGWRITER (No. Of Charted Singles)

- 1 R. KELLY (6)
- 2 DIANE WARREN (5)
- 3 BABYFACE (13)
- 4 DARYL SIMMONS (4)
- 5 DONELL JONES (2)
- 6 MARK MORRISON (2)
- 7 K. LERUM (1)
- 8 MISSY ELLIOTT (8)
- 9 JAMES HARRIS III (10)
- 10 SEAN "PUFFY" COMBS (11)
- 11 LAWRENCE WADDELL (1)
- 12 TERRY LEWIS (9)
- 13 STEVEN JORDAN (9)
- 14 ROLAND BROWN (4)
- T15 J. WOODS (1)
- T15 GERALD BAILLERGEAU (1)
- 17 TIM MOSLEY (4)
- 18 RALPH B. STACY (1)
- 19 FAITH EVANS (3)
- 20 FREAKNASTY (2)
- 21 TODD GAITHER (2)
- 22 STING (1)
- 23 JERMAINE DUPRI (4)
- 24 KEITH SWEAT (4)
- T25 JOBORNE JAMAL (1)
- T25 ERYKAH BADU (1)

Hot R&B Singles Publishers

Pos. PUBLISHER (No. Of Charted Singles)

- 1 EMI APRIL, ASCAP (67)
- 2 WB, ASCAP (53)
- 3 ZOMBA, BMI (21)
- 4 WARNER-TAMERLANE, BMI (42)
- 5 MIKE'S RAP, BMI (5)
- 6 REALSONGS, ASCAP (5)
- 7 R.KELLY, BMI (6)
- 8 EMI BLACKWOOD, BMI (31)
- 9 ECAF, BMI (14)
- 10 JUSTIN COMBS, ASCAP (17)
- 11 FLYTE TYME, ASCAP (9)
- 12 BOOBIE-LOO, BMI (4)
- 13 SONY/ATV, BMI (12)
- 14 ZOMBA, ASCAP (28)
- 15 VIRGINIA BEACH, ASCAP (7)
- 16 MINT FACTORY, ASCAP (2)
- 17 ALMO, ASCAP (10)
- 18 SONY/ATV SONGS, BMI (16)
- 19 MASS CONFUSION, ASCAP (7)
- 20 HITCO, BMI (8)
- 21 UNICHAPPELL, BMI (6)
- T22 COLOUR'D, ASCAP (1)
- T22 PSO, ASCAP (1)
- 24 CHRYSALIS, ASCAP (13)
- 25 BMG, ASCAP (15)
- T26 CHECK MAN, ASCAP (2)
- T26 NESS, NITTY & CAPONE, ASCAP (2)
- 28 WB, BMI (3)

songwriters & publishers

- 29 DYNATONE, BMI (6)
- 30 MASON BETHA, ASCAP (3)
- 31 POLYGRAM INTERNATIONAL, ASCAP (12)
- 32 POETRY IN MOTION, BMI (2)
- 33 SECOND DECADE, BMI (4)
- 34 MCA, ASCAP (15)
- T35 GEMA (2)
- T35 PERFECT, BMI (2)
- T35 SPZ, BMI (2)
- 38 SO SO DEF, ASCAP (4)
- 39 LONGITUDE, BMI (5)
- 40 SONY/ATV TUNES, ASCAP (11)
- 41 JUNKIE FUNK, BMI (2)
- 42 CAREERS-BMG, BMI (13)
- 43 TAM-CAT, BMI (1)
- 44 AMANI, ASCAP (5)
- 45 MUSIC CORP. OF AMERICA, BMI (7)
- 46 WARNER/CHAPPELL, ASCAP (3)
- 47 ERIC TIMMONS (2)
- T48 STAGEOO, BMI (1)
- T48 BROWN LACE, BMI (1)
- T48 BMG SONGS, ASCAP (1)
- T48 SLACK A.D., ASCAP (1)
- T48 UR IV, ASCAP (1)



Hot R&B Publishing Corporations

Pos. PUBLISHING CORPORATION (No. Of Charted Singles)

- 1 EMI MUSIC (152)
- 2 WARNER/CHAPPELL MUSIC (121)
- 3 ZOMBA MUSIC (50)
- 4 SONY/ATV MUSIC (51)
- 5 REALSONGS MUSIC (5)

Hot Latin Tracks Songwriters

Pos. SONGWRITER (No. Of Charted Tracks)

- 1 MARCO ANTONIO SOLIS (11)
- 2 JUAN GABRIEL (9)
- 3 TEODORO BELLO (5)
- 4 MARIO QUINTERO LARA (4)
- 5 RAFAEL PEREZ-BOTIJA (2)
- 6 JOSE GUADALUPE ESPARZA (5)
- 7 MASSIAS (2)
- 8 ENRIQUE IGLESIAS (2)
- 9 JOSE VACA FLORES (1)
- 10 KIKE SANTANDER (3)
- 11 JORGE LUIS PILOTO (3)
- 12 VINCE CLARKE (1)
- 13 ARMANDO MANZANERO (1)
- 14 MANUEL EDUARDO CASTRO (4)
- 15 PAZ MARTINEZ (1)
- 16 JORGE MEJIA AVANTE (3)
- 17 VALENZI (1)
- 18 RUDY PEREZ (3)
- 19 ALICIA VILLAREAL (1)
- T20 ENRIQUE VALENCIA (2)
- T20 CHEIN GARCIA ALONSO (3)
- 22 GUSTAVO ANGEL ALVA (2)
- 23 MANUEL ALEJANDRO (2)
- 24 ROBERTO CANTORAL (1)
- 25 TINY MORRIE (2)
- 1 BMG SONGS, ASCAP (15)
- 2 FONOMUSIC, SESAC (13)
- 3 TN EDICIONES, BMI (8)
- 4 EDIMONSA, ASCAP (13)
- 5 EMI BLACKWOOD, BMI (7)
- 6 FIPP, BMI (6)
- 7 FLAMINGO (3)
- 8 SONY DISCOS, ASCAP (15)
- 9 CRISMA, SESAC (6)
- 10 VANDER, ASCAP (8)
- 11 MARSOSA, SESAC (2)
- 12 ZOMBA GOLDEN SANDS, ASCAP (3)
- 13 SONY/ATV SONGS, BMI (2)
- 14 TILLANDSIA, ASCAP (1)
- 15 UNIMUSICA, ASCAP (9)
- 16 LANFRANCO, ASCAP (3)
- 17 LATIN TEDDY SONGS, SESAC (1)
- 18 JKMC (1)
- 19 PEERMUSIC, BMI (3)
- 20 DE LUNA, BMI (5)
- 21 HUINA (1)
- 22 SONY LATIN, BMI (4)
- 23 STRIKING, BMI (3)
- 24 PEER INTERNATIONAL, BMI (3)
- 25 RIGHTSONGS, BMI (2)
- 26 KAREN, ASCAP (1)
- 27 MAS LATIN, SESAC (3)
- 28 ADG, SESAC (2)
- 29 PMC, ASCAP (1)
- 30 EMI APRIL, ASCAP (7)
- 31 ALBERSAN (3)
- 32 NEW EMOA, SESAC (1)
- 33 INSIGNIA-FAMOUS, ASCAP (3)
- 34 M.A.M.P., BMI (2)
- 35 BELLO MUSICAL (1)
- 36 ERNESTO MUSICAL (1)
- 37 ANAHI MAGIC, ASCAP (2)
- 38 IRMAOS VITALE, BMI (1)
- 39 VIORLI, ASCAP (1)
- 40 SABROSURA (1)
- 41 LIDA SOCAP, ASCAP (1)
- 42 SONGS OF POLYGRAM INTERNATIONAL, BMI (1)
- 43 ERIC CARMEN, BMI (1)
- 44 SONY MUSIC, ASCAP (1)
- 45 JUAN ANTONIO CASTRO, BMI (1)
- 46 MORRO, BMI (1)
- 47 2000 AMOR (1)
- 48 FERMATA, ASCAP (2)
- 49 HEY CHUBBY, ASCAP (1)
- 50 PEERMUSIC, ASCAP (3)



MARCO ANTONIO SOLIS: No. 1 Latin Songwriter

Hot Latin Tracks Publishers

Pos. PUBLISHER (No. Of Charted Tracks)

- 1 BMG SONGS, ASCAP (15)
- 2 FONOMUSIC, SESAC (13)
- 3 TN EDICIONES, BMI (8)
- 4 EDIMONSA, ASCAP (13)
- 5 EMI BLACKWOOD, BMI (7)
- 6 FIPP, BMI (6)
- 7 FLAMINGO (3)
- 8 SONY DISCOS, ASCAP (15)
- 9 CRISMA, SESAC (6)
- 10 VANDER, ASCAP (8)
- 11 MARSOSA, SESAC (2)
- 12 ZOMBA GOLDEN SANDS, ASCAP (3)
- 13 SONY/ATV SONGS, BMI (2)
- 14 TILLANDSIA, ASCAP (1)
- 15 UNIMUSICA, ASCAP (9)
- 16 LANFRANCO, ASCAP (3)
- 17 LATIN TEDDY SONGS, SESAC (1)
- 18 JKMC (1)
- 19 PEERMUSIC, BMI (3)
- 20 DE LUNA, BMI (5)
- 21 HUINA (1)
- 22 SONY LATIN, BMI (4)
- 23 STRIKING, BMI (3)
- 24 PEER INTERNATIONAL, BMI (3)
- 25 RIGHTSONGS, BMI (2)
- 26 KAREN, ASCAP (1)
- 27 MAS LATIN, SESAC (3)
- 28 ADG, SESAC (2)
- 29 PMC, ASCAP (1)
- 30 EMI APRIL, ASCAP (7)
- 31 ALBERSAN (3)
- 32 NEW EMOA, SESAC (1)
- 33 INSIGNIA-FAMOUS, ASCAP (3)
- 34 M.A.M.P., BMI (2)
- 35 BELLO MUSICAL (1)
- 36 ERNESTO MUSICAL (1)
- 37 ANAHI MAGIC, ASCAP (2)
- 38 IRMAOS VITALE, BMI (1)
- 39 VIORLI, ASCAP (1)
- 40 SABROSURA (1)
- 41 LIDA SOCAP, ASCAP (1)
- 42 SONGS OF POLYGRAM INTERNATIONAL, BMI (1)
- 43 ERIC CARMEN, BMI (1)
- 44 SONY MUSIC, ASCAP (1)
- 45 JUAN ANTONIO CASTRO, BMI (1)
- 46 MORRO, BMI (1)
- 47 2000 AMOR (1)
- 48 FERMATA, ASCAP (2)
- 49 HEY CHUBBY, ASCAP (1)
- 50 PEERMUSIC, ASCAP (3)



Hot Latin Tracks Publishing Corporations

Pos. PUBLISHING CORPORATION (No. Of Charted Tracks)

- 1 SONY/ATV MUSIC (28)
- 2 BMG MUSIC (15)
- 3 FONOMUSIC (13)
- 4 EMI MUSIC (21)
- 5 TN EDICIONES MUSICALES (8)



The YEAR in MUSIC



ENRIQUE IGLESIAS: No. 1 Latin 50 Album Artist and Hot Latin Tracks Artist



JULIO IGLESIAS: "Tango" is the No. 1 Latin 50 Album.

Top Billboard Latin 50 Artists

Pos. ARTIST (No. Of Charted Albums) Imprint/Label

- 1 ENRIQUE IGLESIAS (2) Fonovisa
- 2 LUIS MIGUEL (5) WEA Latina
- 3 JULIO IGLESIAS (1) Columbia/Sony
(1) Sony Latin/Sony
- 4 SELENA (4) EMI Latin
(1) EMI/EMI Latin
- 5 GIPSY KINGS (2) Nonesuch/AG
(1) Elektra/EEG
- 6 GRUPO LIMITE (3) PolyGram Latino
- 7 LOS TUCANES DE TIJUANA (7) EMI Latin
- 8 ALEJANDRO FERNANDEZ (2) Sony
Discos/Sony
(1) Sony Latin/Sony
- 9 SHAKIRA (1) Sony Latin/Sony
- 10 LOS TIGRES DEL NORTE (2) Fonovisa
- 11 LOS DEL RIO (1) Ariola/BMG
- 12 MICHAEL SALGADO (4) Joey
- 13 OLGA TANON (2) WEA Latina
- 14 PEDRO FERNANDEZ (3) PolyGram Latino
- 15 CHARLIE ZAA (1) Sonolux/Sony
- 16 BRONCO (2) Fonovisa
- 17 MARC ANTHONY (2) RMM
- 18 THALIA (2) EMI Latin
- 19 MARCO ANTONIO SOLIS (2) Fonovisa
- 20 BOBBY PULIDO (2) EMI Latin
- 21 LOS MISMOS (2) EMI Latin
- 22 MANA (1) WEA Latina
- 23 FEY (1) Sony Latin/Sony
- 24 ROCIO DURCAL (1) Ariola/BMG
(1) RCA/BMG
- 25 JUAN GABRIEL (1) Ariola/BMG

Top Billboard Latin 50 Albums

Pos. TITLE—Artist—Imprint/Label

- 1 TANGO—Julio Iglesias—Columbia/Sony
- 2 ROMANCES—Luis Miguel—WEA Latina
- 3 VIVIR—Enrique Iglesias—Fonovisa
- 4 SIEMPRE SELENA—Selena—EMI Latin
- 5 PARTIENDOME EL ALMA—Grupo Limite—
PolyGram Latino
- 6 ENRIQUE IGLESIAS—Enrique Iglesias—
Fonovisa
- 7 DREAMING OF YOU—Selena—EMI/EMI Latin
- 8 PIES DESCALZOS—Shakira—Sony Latin/Sony
- 9 MACARENA NON STOP—Los Del Rio—
Ariola/BMG
- 10 COMPAS—Gipsy Kings—Nonesuch/
Atlantic/AG
- 11 THE BEST OF THE GIPSY KINGS—Gipsy
Kings—Nonesuch/AG
- 12 NADA ES IGUAL...—Luis Miguel—WEA Latina
- 13 JUNTOS OTRA VEZ—Juan Gabriel/Rocio
Dúrcal—Ariola/BMG

latin 50
albums

Top Billboard Latin 50 Imprints

Pos. IMPRINT (No. Of Charted Albums)

- 1 FONOVISA (33)
- 2 EMI LATIN (37)
- 3 WEA LATINA (14)
- 4 ARIOLA (11)
- 5 COLUMBIA (1)
- 6 SONY LATIN (9)
- 7 POLYGRAM LATINO (7)
- 8 NONESUCH (5)
- 9 SONY DISCOS (9)
- 10 SONY TROPICAL (9)



Top Billboard Latin 50 Labels

Pos. LABEL (No. Of Charted Albums)

- 1 SONY (42)
- 2 EMI LATIN (45)
- 3 FONOVISA (33)
- 4 WEA LATINA (17)
- 5 BMG (19)

Top Billboard Latin 50 Distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

- 1 SONY (42)
- 2 INDEPENDENTS (44)
- 3 EMD (46)
- 4 WEA (23)
- 5 BMG (19)
- 6 PGD (12)
- 7 UNIVERSAL (10)

Sony
LATIN

Hot Latin Tracks Artists

Pos. ARTIST (No. Of Charted Tracks) Imprint/Label

- 1 ENRIQUE IGLESIAS (5) Fonovisa
- 2 MARCO ANTONIO SOLIS (5) Fonovisa
- 3 LOS TIGRES DEL NORTE (7) Fonovisa
- 4 LUIS MIGUEL (4) WEA Latina
- 5 LOS TEMERARIOS (4) Fonovisa
- 6 GRUPO LIMITE (4) PolyGram Latino
- 7 JUAN GABRIEL (3) Ariola/BMG
- 8 LOS TUCANES DE TIJUANA (4) EMI Latin
- 9 ALEJANDRO FERNANDEZ (4) Sony
Discos/Sony
- 10 BRONCO (4) Fonovisa

Hot Latin Tracks

Pos. TITLE—Artist—Imprint/Label

- 1 TE SIGO AMANDO—Juan Gabriel—
Ariola/BMG
- 2 EL DESTINO—Juan Gabriel/Rocio
Dúrcal—Ariola/BMG
- 3 YA ME VOY PARA SIEMPRE—Los
Temerarios—Fonovisa
- 4 ENAMORADO POR PRIMERA VEZ—
Enrique Iglesias—Fonovisa



JUAN GABRIEL: "Te Sigo Amando" is the No. 1 Hot Latin Track.

- 5 PIENSA EN MI—Grupo Mojado—Fonovisa
- 6 SOLO EN TI—Enrique Iglesias—Fonovisa
- 7 ASI COMO TE CONOCI—Marco Antonio
Solís—Fonovisa
- 8 POR DEBAJO DE LA MESA—Luis Miguel—
WEA Latina
- 9 DESESPERADAMENTE ENAMORADO—Jordi—
Fonovisa
- 10 JUGUETE—Grupo Limite—PolyGram Latino
- 11 NO PUDE ENAMORARME MAS—Los Tigres Del
Norte—Fonovisa
- 12 SI TU SUPERAS—Alejandro Fernández—
Sony Latin/Sony
- 13 QUIEN PIERDE MAS—Bronco—Fonovisa
- 14 PALOMITA BLANCA—Michael Salgado—Joey
- 15 O SOY O FUI—Marco Antonio Solís—Fonovisa
- 16 MIENTE—Enrique Iglesias—Fonovisa
- 17 LO MEJOR DE MI—Cristian—Ariola/BMG
- 18 EL TUCANAZO—Los Tucanes De Tijuana—EMI
Latin
- 19 SOLO CONTIGO—Grupo Limite—PolyGram
Latino
- 20 NO PRETENDO—Gloria Estefan—Epic/Sony
- 21 SECUESTRO DE AMOR—Los Tucanes De
Tijuana—EMI Latin
- T22 MI ULTIMO ADIOS—Marco Antonio Solís—
Fonovisa
- T22 TRAPECISTA—Enrique Iglesias—Fonovisa
- 24 ACEPTA MI ERROR—Los Temerarios—
Fonovisa
- 25 EL MOJADO ACAUDALADO—Los Tigres Del
Norte—Fonovisa
- 26 ENAMORADA—La Mafía—Sony Discos/Sony
- 27 MOTIVOS—Mojado—Fonovisa
- 28 EL BAILLE DE LA BOTELLA—Joe Luciano—
Fonovisa
- 29 MI SANGRE PRISIONERA—Los Tigres Del
Norte—Fonovisa

Continued on page YE-58

hot latin
tracks

The YEAR in MUSIC

HOT LATIN TRACKS

Continued from page YE-57

- 30 **COMO TE VOY A OLVIDAR**—Los Angeles Azules—Disa/EMI Latin
- 31 **EL RELOJ**—Luis Miguel—WEA Latina
- 32 **EL PRINCIPE**—Grupo Limite—PolyGram Latino
- 33 **VOLVERAS**—Ricky Martin—Sony Latin/Sony
- 34 **QUE TU TE VAS**—Luis Miguel—WEA Latina
- 35 **LA QUIERO A MORIR**—DLG—Sony Tropical/Sony
- 36 **EL NO TE QUIERE**—Lorenzo Antonio—Fonovisa
- 37 **LA VENIA BENDITA**—Marco Antonio Solís—Fonovisa
- 38 **SOLA OTRA VEZ**—Celine Dion—550 Music/Sony
- 39 **ES VERDAD**—Los Tucanes De Tijuana—EMI Latin
- 40 **TU Y YO**—Bronco—Fonovisa

Hot Latin Tracks Imprints

Pos. IMPRINT (No. Of Charted Tracks)

- 1 FONOVisA (79)
- 2 EMI LATIN (42)
- 3 ARIOLA (11)
- 4 WEA LATINA (19)
- 5 POLYGRAM LATINO (16)
- 6 SONY LATIN (16)
- 7 SONY DISCOS (19)
- 8 SONY TROPICAL (21)
- 9 DISA (13)
- 10 RMM (5)

Hot Latin Tracks Labels

Pos. LABEL (No. Of Charted Tracks)

- 1 FONOVisA (87)
- 2 SONY (68)
- 3 EMI LATIN (56)
- 4 BMG (19)
- 5 POLYGRAM LATINO (19)

Hot Latin Tracks Producers

Pos. PRODUCER (No. Of Charted Singles)

- 1 RAFAEL PEREZ-BOTIJA (6)
- 2 MARCO ANTONIO SOLIS (12)
- 3 ADOLFO ANGEL ALBA (4)
- 4 JESUS CARRILLO (4)
- 5 JUAN GABRIEL (4)
- 6 LUIS MIGUEL (4)
- 7 GUSTAVO FELIX (3)
- 8 EDUARDO HERNANDEZ (3)
- 9 LUIS LOZANO (3)
- 10 BRONCO (4)
- 11 PEDRO RAMIREZ (8)
- 12 SERGIO GEORGE (8)
- 13 TN INC. (4)
- 14 LOS MISMOS (5)
- 15 KIKE SANTANDER (4)
- 16 DYANGO (2)
- 17 JOE S. LOPEZ (2)
- 18 JOSE LUIS AYALA (4)
- 19 EMILIO ESTEFAN JR. (3)
- 20 RUDY PEREZ (1)
- 21 ENRIQUE OKAMURA (2)
- 22 GERMAN LIZARRAGA (5)
- 23 MANDO LICHTENBERGER JR. (5)
- 24 TINY MORRIE (3)
- 25 JAVIER MARTINEZ (2)



GRUPO LIMITE: No. 1 Regional Mexican Album Artists. "Partiéndome El Alma" is the No. 1 Regional Mexican Album.

Top Regional Mexican Album Artists

Pos. ARTIST (No. Of Charted Albums) Imprint/Label

- 1 GRUPO LIMITE (3) PolyGram Latino
- 2 SELENA (3) EMI Latin
- 3 LOS TUCANES DE TIJUANA (4) EMI Latin
- 4 LOS TIGRES DEL NORTE (2) Fonovisa
- 5 MICHAEL SALGADO (4) Joey
- 6 PEDRO FERNANDEZ (3) PolyGram Latino
- 7 BRONCO (2) Fonovisa
- 8 ALEJANDRO FERNANDEZ (2) Sony Discos/Sony
- 9 BOBBY PULIDO (2) EMI Latin
- 10 LOS MISMOS (2) EMI Latin

Top Regional Mexican Albums

Pos. TITLE—Artist—Imprint/Label

- 1 PARTIENDOME EL ALMA—Grupo Limite—PolyGram Latino
- 2 SIEMPRE SELENA—Selena—EMI Latin
- 3 JEFE DE JEFES—Los Tigres Del Norte—Fonovisa
- 4 TUCANES DE ORO—Los Tucanes De Tijuana—EMI Latin
- 5 DESEOS Y DELIRIOS—Pedro Fernández—PolyGram Latino
- 6 JUNTOS OTRA VEZ—Juan Gabriel/Rocío Dúrcal—Ariola/BMG
- 7 MUY DENTRO DE MI CORAZON—Alejandro Fernández—Sony Discos/Sony
- 8 TUCANES DE PLATA—Los Tucanes De Tijuana—EMI Latin
- 9 LA ULTIMA HUELLA—Bronco—Fonovisa
- 10 POR PURO AMOR—Grupo Limite—PolyGram Latino
- 11 DE BUENAS RAICES—Michael Salgado—Joey
- 12 EXITOS Y RECUERDOS—Selena—EMI Latin

regional
mexican



LOS TIGRES DEL NORTE: No. 1 Regional Mexican Tracks Artists

- 13 RECUERDO ESPECIAL—Michael Salgado—Joey
- 14 ENSENAME—Bobby Pulido—EMI Latin
- 15 IV—Intocable—EMI Latin

Top Regional Mexican Album Imprints

Pos. IMPRINT (No. Of Charted Albums)

- 1 EMI LATIN (18)
- 2 POLYGRAM LATINO (6)
- 3 FONOVisA (18)
- 4 SONY DISCOS (8)
- 5 JOEY (4)



Top Regional Mexican Album Labels

Pos. LABEL (No. Of Charted Albums)

- 1 EMI LATIN (21)
- 2 POLYGRAM LATINO (6)
- 3 FONOVisA (18)
- 4 SONY (8)
- 5 BMG (2)

Hot Regional Mexican Tracks Artists

Pos. ARTIST (No. Of Charted Tracks) Imprint/Label

- 1 LOS TIGRES DEL NORTE (7) Fonovisa
- 2 LOS TEMERARIOS (4) Fonovisa
- 3 MARCO ANTONIO SOLIS (5) Fonovisa
- 4 GRUPO LIMITE (4) PolyGram Latino
- 5 ENRIQUE IGLESIAS (5) Fonovisa
- 6 LOS TUCANES DE TIJUANA (3) EMI Latin (1) Fonovisa
- 7 BRONCO (4) Fonovisa
- 8 ALEJANDRO FERNANDEZ (3) Sony Discos/Sony (1) Sony Latin/Sony
- 9 INTOCABLE (3) EMI Latin
- 10 JUAN GABRIEL (3) Ariola/BMG



LOS TEMERARIOS: "Ya Me Voy Para Siempre" is the No. 1 Regional Mexican Track.

Hot Regional Mexican Tracks

Pos. TITLE—Artist—Imprint/Label

- 1 YA ME VOY PARA SIEMPRE—Los Temerarios—Fonovisa
- 2 PIENSA EN MI—Grupo Mojado—Fonovisa
- 3 NO PUDE ENAMORARME MAS—Los Tigres Del Norte—Fonovisa
- 4 ACEPTA MI ERROR—Los Temerarios—Fonovisa
- 5 JUGUETE—Grupo Limite—PolyGram Latino
- 6 PALOMITA BLANCA—Michael Salgado—Joey Solís—Fonovisa
- 7 ASI COMO TE CONOCI—Marco Antonio Solís—Fonovisa
- 8 TE SIGO AMANDO—Juan Gabriel—Ariola/BMG
- 9 ENAMORADO POR PRIMERA VEZ—Enrique Iglesias—Fonovisa
- 10 QUIEN PIERDE MAS—Bronco—Fonovisa
- 11 SOLO CONTIGO—Grupo Limite—PolyGram Latino
- 12 EL TUCANAZO—Los Tucanes De Tijuana—EMI Latin
- 13 MI ULTIMO ADIOS—Marco Antonio Solís—Fonovisa
- 14 ES VERDAD—Los Tucanes De Tijuana—EMI Latin
- 15 EL MOJADO ACAUDALADO—Los Tigres Del Norte—Fonovisa

Hot Regional Mexican Tracks Imprints

Pos. IMPRINT (No. Of Charted Tracks)

- 1 FONOVisA (66)
- 2 EMI LATIN (23)
- 3 SONY DISCOS (13)
- 4 POLYGRAM LATINO (5)
- 5 DISA (12)



Hot Regional Mexican Tracks Labels

Pos. LABEL (No. Of Charted Tracks)

- 1 FONOVisA (72)
- 2 EMI LATIN (35)
- 3 SONY (14)
- 4 POLYGRAM LATINO (5)
- 5 BMG (4)

The YEAR in MUSIC

Top Latin Pop Album Artists

Pos. ARTIST (No. Of Charted Albums) Imprint/Label

- 1 ENRIQUE IGLESIAS (2) Fonovisa
- 2 JULIO IGLESIAS (1) Columbia/Sony (1) Sony Latin/Sony
- 3 LUIS MIGUEL (3) WEA Latina
- 4 GIPSY KINGS (2) Nonesuch/AG (1) Nonesuch/Atlantic/AG
- 5 SELENA (1) EMI/EMI Latin
- 6 SHAKIRA (1) Sony Latin/Sony
- 7 LOS DEL RIO (1) Ariola/BMG
- 8 FEY (1) Sony Latin/Sony
- 9 MARCO ANTONIO SOLIS (2) Fonovisa
- 10 THALIA (2) EMI Latin

Top Latin Pop Albums

Pos. TITLE—Artist—Imprint/Label

- 1 TANGO—Julio Iglesias—Columbia/Sony
- 2 VIVIR—Enrique Iglesias—Fonovisa
- 3 ROMANCE—Luis Miguel—WEA Latina
- 4 ENRIQUE IGLESIAS—Enrique Iglesias—Fonovisa
- 5 DREAMING OF YOU—Selena—EMI/EMI Latin
- 6 PIES DESCALZOS—Shakira—Sony Latin/Sony
- 7 MACARENA NON-STOP—Los Del Rio—Ariola/BMG
- 8 THE BEST OF GIPSY KINGS—Gipsy Kings—Nonesuch/AG
- 9 COMPAS—Gipsy Kings—Nonesuch/Atlantic/AG
- 10 NADA ES IGUAL...—Luis Miguel—WEA Latina
- 11 TIERNA LA NOCHE—Fey—Sony Latin/Sony
- 12 MACARENA MIX—Various Artists—Ariola/BMG
- 13 ME ESTOY ENAMORANDO—Alejandro Fernández—Sony Latin/Sony
- 14 TE SIGO AMANDO—Various Artists—Ariola/BMG
- 15 LAS COSAS QUE VIVES—Laura Pausini—WEA Latina



LUIS MIGUEL: "Por Debajo De La Mesa" is the No. 1 Latin Pop Track.

Hot Latin Pop Tracks

Pos. TITLE—Artist—Imprint/Label

- 1 POR DEBAJO DE LA MESA—Luis Miguel—WEA Latina
- 2 DESESPERADAMENTE ENAMORADO—Jordi—Fonovisa
- 3 ENAMORADO POR PRIMERA VEZ—Enrique Iglesias—Fonovisa
- 4 NO PRETENDO—Gloria Estefan—Epic/Sony
- 5 TE SIGO AMANDO—Juan Gabriel—Ariola/BMG
- 6 SOLA OTRA VEZ—Celine Dion—550 Music/Sony
- 7 LO MEJOR DE MI—Cristian—Ariola/BMG
- 8 SOLO EN TI—Enrique Iglesias—Fonovisa
- 9 SE QUE YA NO VOLVERAS—Diego Torres—RCA/BMG
- 10 VOLVERAS—Ricky Martin—Sony Latin/Sony
- 11 LAS COSAS QUE VIVES—Laura Pausini—WEA Latina
- 12 EL DESTINO—Juan Gabriel/Rocio Dúrcal—Ariola/BMG
- 13 SI TU SUPIERAS—Alejandro Fernández—Sony Latin/Sony
- 14 MIENTE—Enrique Iglesias—Fonovisa
- 15 AMANDOLO—Jon Secada—SBK/EMI Latin

Top Latin Pop Album Imprints

Pos. IMPRINT (No. Of Charted Albums)

- 1 FONOVISA (5)
- 2 WEA LATINA (8)
- 3 COLUMBIA (1)
- 4 ARIOLA (10)
- 5 SONY LATIN (7)



Top Latin Pop Album Labels

Pos. LABEL (No. Of Charted Albums)

- 1 SONY (11)
- 2 FONOVISA (5)
- 3 WEA LATINA (8)
- 4 BMG (11)
- 5 ATLANTIC GROUP (3)

Hot Latin Pop Tracks Artists

Pos. ARTIST (No. Of Charted Tracks) Imprint/Label

- 1 ENRIQUE IGLESIAS (5) Fonovisa
- 2 LUIS MIGUEL (4) WEA Latina
- 3 EDNITA NAZARIO (5) EMI Latin
- 4 LAURA PAUSINI (3) WEA Latina
- 5 CHAYANNE (3) Sony Latin/Sony
- 6 FEY (3) Sony Latin/Sony
- 7 JUAN GABRIEL (2) Ariola/BMG
- 8 RICKY MARTIN (4) Sony Latin/Sony (1) Globo/Sony
- 9 DIEGO TORRES (3) RCA/BMG
- 10 CRISTIAN (2) Fonovisa (1) Ariola/BMG



Hot Latin Pop Tracks Labels

Pos. LABEL (No. Of Charted Tracks)

- 1 SONY (57)
- 2 WEA LATINA (17)
- 3 FONOVISA (18)
- 4 BMG (16)
- 5 EMI LATIN (16)



ENRIQUE IGLESIAS: No. 1 Latin Pop Album Artist and Latin Pop Tracks Artist



JULIO IGLESIAS: "Tango" is the No. 1 Latin Pop Album.

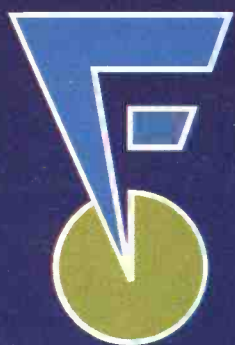
latin pop

THE SPOTLIGHT SHINES

CONGRATULATIONS TO OUR ARTISTS

AND FRIENDS WHO HAVE MADE

1997 A YEAR FULL OF TRIUMPHS



FONOVISA



ON OUR BRIGHTEST STARS

ENRIQUE IGLESIAS

TOP BILLBOARD LATIN 50 ARTISTS
TOP POP LATIN ARTIST
TOP POP LATIN ALBUMS
TOP LATIN TRACKS ARTISTS
HOT LATIN POP ARTISTS
(LATIN POP AIRPLAY)

MARCO ANTONIO SOLIS

TOP LATIN TRACKS ARTISTS
HOT LATIN TRACK PRODUCERS
HOT LATIN TRACKS SONGWRITERS

LOS TEMERARIOS

HOT REGIONAL/MEXICAN ARTISTS
REGIONAL MEXICAN TRACKS
HOT REGIONAL MEXICAN TRACKS

LOS TIGRES DEL NORTE

HOT REGIONAL/MEXICAN ARTISTS
REGIONAL MEXICAN TRACKS

GRUPO MOJADO

HOT REGIONAL MEXICAN TRACKS

JORDI

HOT LATIN POP TRACKS

TOP BILLBOARD LATIN 50 IMPRINTS

TOP POP LATIN LABELS
TOP POP LATIN IMPRINTS
HOT LATIN TRACKS IMPRINTS
HOT LATIN TRACKS LABELS
HOT REGIONAL MEXICAN IMPRINTS

HOT LATIN TRACKS PUBLISHERS
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The YEAR In MUSIC

Top Tropical/Salsa Album Artists

Pos. ARTIST (No. Of Charted Albums)

- 1 CHARLIE ZAA (1) Sonolux/Sony
- 2 MARC ANTHONY (2) RMM
- 3 GLORIA ESTEFAN (2) Epic/Sony
- 4 OLGA TANON (1) WEA Latina
- 5 INDIA (2) RMM
- 6 GRUPO MANIA (2) Sony Tropical/Sony
- 7 VICTOR MANUELLE (2) Sony Tropical/Sony
- 8 GILBERTO SANTA ROSA (1) Sony Tropical/Sony
- 9 MANNY MANUEL (2) Merengazo/RMM
- 10 DLG (1) Sir George/Sony
- 11 (1) Sony Tropical/Sony

Top Tropical/Salsa Albums

Pos. TITLE—Artist—Imprint/Label

- 1 SENTIMIENTOS—Charlie Zaa—Sonolux/Sony
- 2 LLEVAME CONTIGO—Olga Tañón—WEA Latina
- 3 ABRIENDO PUERTAS—Gloria Estefan—Epic/Sony
- 4 TODO A SU TIEMPO—Marc Anthony—RMM
- 5 ESTA DE MODA—Grupo Manía—Sony Tropical/Sony
- 6 ESENCIA—Gilberto Santa Rosa—Sony Tropical/Sony
- 7 A PESAR DE TODO—Victor Manuelle—Sony Tropical/Sony
- 8 SOBRE EL FUEGO—India—RMM
- 9 CONTRA LA CORRIENTE—Marc Anthony—RMM
- 10 MERENCON—Various Artists—WEA Latina
- 11 AUTENTICO—Manny Manuel—Merengazo/RMM
- 12 BUENA VISTA SOCIAL CLUB—Buena Vista Social Club—World Circuit/Nonesuch/AG
- 13 MERENHITS '97—Various Artists—J&N/EMI Latin
- 14 Y ES FACIL?—Los Hermanos Rosario—Karen/PolyGram Latino
- 15 SWING ON—DLG—Sony Tropical/Sony

Top Tropical/Salsa Album Imprints

Pos. IMPRINT (No. Of Charted Albums)

- 1 SONY TROPICAL (11)
- 2 RMM (8)
- 3 WEA LATINA (5)
- 4 SONOLUX (1)
- 5 J&N (7)

Top Tropical/Salsa Album Labels

Pos. LABEL (No. Of Charted Albums)

- 1 SONY (24)
- 2 RMM (11)



CHARLIE ZAA: No. 1 Tropical/Salsa Album Artist. "Sentimientos" is the No. 1 Tropical/Salsa Album.

Hot Tropical/Salsa Tracks Artists

Pos. ARTIST (No. Of Charted Tracks) Imprint/Label

- 1 GILBERTO SANTA ROSA (4) Sony Tropical/Sony
- 2 VICTOR MANUELLE (4) Sony Tropical/Sony
- 3 FRANKIE NEGRON (2) WEAcariibe/WEA Latina
- 4 GRUPO MANIA (5) Sony Tropical/Sony
- 5 JERRY RIVERA (5) Sony Tropical/Sony
- 6 MICHAEL STUART (4) RMM
- 7 OLGA TANON (3) WEA Latina
- 8 LUIS DAMON (4) WEA Latina
- 9 TITO ROJAS (4) M.P.
- 10 MANNY MANUEL (4) Merengazo/RMM

Hot Tropical/Salsa Tracks

Pos. TITLE—Artist—Imprint/Label

- 1 INOLVIDABLE—Frankie Negrón—WEAcariibe/WEA Latina
- 2 DILE A ELLA—Victor Manuelle—Sony Tropical/Sony
- 3 HOY ME HE VUELTO A ENAMORAR—Frankie Negrón—WEAcariibe/WEA Latina



FRANKIE NEGRON: "Inolvidable" is the No. 1 Tropical/Salsa Track.

- 10 LLORARE—Jerry Rivera—Sony Tropical/Sony
- 11 PERSONA IDEAL—Adolescent's Orquesta—Sony Tropical/Sony
- 12 HE TRARADO—Victor Manuelle—Sony Tropical/Sony
- 13 NO QUIERO NA' REGALA'O—Gilberto Santa Rosa—Sony Tropical/Sony
- 14 AMOR A PRIMERA VISTA—Michael Stuart—RMM
- 15 ME CANSE DE SER LA OTRA—India—RMM

Hot Tropical/Salsa Tracks Imprints

Pos. IMPRINT (No. Of Charted Tracks)

- 1 SONY TROPICAL (31)
- 2 RMM (21)
- 3 WEA LATINA (20)
- 4 WEACARIBE (4)
- 5 EMI LATIN (14)

Hot Tropical/Salsa Tracks Labels

Pos. LABEL (No. Of Charted Tracks)

- 1 SONY (50)
- 2 WEA LATINA (24)
- 3 RMM (27)
- 4 BMG (20)
- 5 EMI LATIN (17)

Sony
TROPICAL



GILBERTO SANTA ROSA: No. 1 Tropical/Salsa Tracks Artist

tropical/
salsa

#1 Top Billboard Latin 50 Albums: Julio Iglesias

#1 Top Billboard Latin 50 Labels: Sony

#1 Top Billboard Latin 50 Distributors: Sony

#1 Top Pop Latin Albums: Julio Iglesias

#1 Top Pop Latin Labels: Sony

#1 Top Tropical/Salsa Artists: Charlie Zaa

#1 Top Tropical/Salsa Albums: Charlie Zaa

#1 Top Tropical/Salsa Imprints: Sony Tropical

#1 Top Tropical/Salsa Labels: Sony

#1 Hot Latin Track Publishing Corp.: Sony/ATV Music

#1 Hot Tropical/Salsa Artists: Gilberto SantaRosa

#1 Hot Tropical/Salsa Imprints: Sony Tropical

#1 Hot Tropical/Salsa Labels: Sony

#1 Hot Latin Pop Imprints: Sony Latin

**THANKS TO
OUR ARTISTS FOR
CREATING A BEAT
THAT COULDN'T
BE IGNORED.**

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DISCOS

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of fourteen #1 "Year in Music" awards.*

Sony Music International

The YEAR in MUSIC

Top Classical Crossover Albums

Pos. TITLE—Artist—Imprint/Label

- 1 SHINE—Soundtrack—Philips/PolyGram Classics
- 2 STAR WARS: A NEW HOPE—London Symphony (Williams)—RCA Victor/BMG Classics
- 3 STAR WARS: THE EMPIRE STRIKES BACK—London Symphony (Williams)—RCA Victor/BMG Classics
- 4 STAR WARS: RETURN OF THE JEDI—London Symphony (Williams)—RCA Victor/BMG Classics
- 5 DIANA PRINCESS OF WALES - BBC RECORDING OF THE FUNERAL—Various Artists—London/PolyGram Classics
- 6 PAVAROTTI & FRIENDS FOR WAR CHILD—Various Artists—London/PolyGram Classics
- 7 RUNNIN' WILD—Boston Pops Orchestra (Lockhart)—RCA Victor/BMG Classics
- 8 ORINOCO FLOW: THE MUSIC OF ENYA—The Taliesin Orchestra (Sayre)—Intersound
- 9 A CELEBRATION OF CHRISTMAS—Jose Carreras/Natalie Cole/Placido Domingo—Erato/AG
- 10 US AND THEM: SYMPHONIC PINK FLOYD—London Philharmonic (Scholes)—Point Music/PolyGram Classics
- 11 CINEMA SERENADE—John Williams/Itzhak Perlman—Sony Classical
- 12 THE VIOLIN PLAYER—Vanessa-Mae—Angel/Angel Records
- 13 CHIP DAVIS' HOLIDAY MUSIK—Various Artists—American Gramophone
- 14 LEANING INTO THE NIGHT—Ottmar Liebert—Sony Classical
- 15 A DIFFERENT MOZART—Various Artists—Imaginary Road/PolyGram Classics



JOHN WILLIAMS: No. 1 Classical Crossover Artist

Top Classical Artists

Pos. ARTIST (No. Of Charted Albums) Imprint/Label

- 1 DAVID HELFGOTT (2) RCA Victor/BMG Classics
- 2 ANDRE RIEU (3) Philips/PolyGram Classics (1) Koch Classics/Koch International
- 3 BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS (3) Angel/Angel Records
- 4 CECILIA BARTOLI (3) London/PolyGram Classics (1) DG/PolyGram Classics
- 5 VANESSA-MAE (2) Angel/Angel Records
- 6 WYNTON MARSALIS (2) Sony Classical
- 7 YO-YO MA (3) Sony Classical (1) Teldec/AG
- 8 EDGAR MEYER (2) Sony Classical
- 9 MARK O'CONNOR (1) Sony Classical
- 10 KATHLEEN BATTLE (2) Sony Classical



DAVID HELFGOTT: No. 1 Classical Artist. "David Helfgott Plays Rachmaninov" is the No. 1 Classical Album.

Top Classical Albums

Pos. TITLE—Artist—Imprint/Label

- 1 DAVID HELFGOTT PLAYS RACHMANINOV—David Helfgott—RCA Victor/BMG Classics
- 2 APPALACHIA WALTZ—Ma/Meyer/O'Connor—Sony Classical
- 3 THE VIENNA I LOVE—Andre Rieu—Philips/PolyGram Classics
- 4 IN GABRIEL'S GARDEN—Wynton Marsalis—Sony Classical
- 5 THE CLASSICAL ALBUM—Vanessa-Mae—Angel/Angel Records
- 6 CHANT D'AMOUR—Cecilia Bartoli—London/PolyGram Classics
- 7 FROM HOLLAND WITH LOVE—Andre Rieu—Philips/PolyGram Classics
- 8 GRACE—Kathleen Battle—Sony Classical
- 9 IN CONCERT—Carreras, Domingo, Pavarotti (Mehta)—London/PolyGram Classics
- 10 PAUL MCCARTNEY'S STANDING STONE—London Symphony Orchestra (Foster)—MPL/EMI Classics/Angel Records
- 11 CHANT III—Benedictine Monks Of Santo Domingo De Silos—Angel/Angel Records
- 12 THE 3 TENORS IN CONCERT 1994—Carreras, Domingo, Pavarotti (Mehta)—Atlantic/AG
- 13 THE MOZART SESSIONS—Saint Paul Chamber Orchestra (McFerrin)—Sony Classical
- 14 THE THREE SOPRANOS—Cassello, Esperian, Lawrence—Atlantic/AG
- 15 CHANT—Benedictine Monks Of Santo Domingo De Silos—Angel/Angel Records

- 4 LONDON (9)
- 5 PHILIPS (7)

Top Classical Labels

Pos. LABEL (No. Of Charted Albums)

- 1 SONY CLASSICAL (18)
- 2 POLYGRAM CLASSICS (26)
- 3 ANGEL RECORDS (14)
- 4 BMG CLASSICS (6)
- 5 ATLANTIC GROUP (9)



Top Classical Crossover Artists

Pos. ARTIST (No. Of Charted Albums) Imprint/Label

- 1 JOHN WILLIAMS (5) Sony Classical (3) RCA Victor/BMG Classics (1) Philips/PolyGram Classics
- 2 LONDON SYMPHONY ORCHESTRA (3) RCA Victor/BMG Classics (1) Sony Classical (1) Telarc
- 3 THE BOSTON POPS ORCHESTRA (2) RCA Victor/BMG Classics (1) Philips/PolyGram Classics (1) Sony Classical
- 4 KEITH LOCKHART (2) RCA Victor/BMG Classics
- 5 ITZHAK PERLMAN (2) Angel/Angel Records (1) Sony Classical
- 6 VANESSA-MAE (1) Angel/Angel Records
- 7 CHARLES SAYRE (2) Intersound
- 7 THE TALIESIN ORCHESTRA (2) Intersound
- 9 OTTMAR LIEBERT (1) Sony Classical
- T10 PETER SCHOLES (2) Point Music/PolyGram Classics
- T10 LONDON PHILHARMONIC ORCHESTRA (2) Point Music/PolyGram Classics

Top Classical Crossover Imprints

Pos. IMPRINT (No. Of Charted Albums)

- 1 RCA VICTOR (7)
- 2 PHILIPS (3)
- 3 SONY CLASSICAL (18)
- 4 LONDON (7)
- 5 ANGEL (5)

RCA VICTOR

Top Classical Crossover Labels

Pos. LABEL (No. Of Charted Albums)

- 1 POLYGRAM CLASSICS (15)
- 2 BMG CLASSICS (7)
- 3 SONY CLASSICAL (18)
- 4 ATLANTIC GROUP (7)
- 5 ANGEL RECORDS (5)

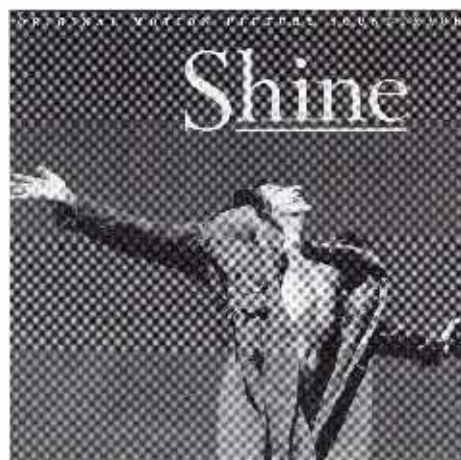
POLYGRAM
CLASSICS
& JAZZ

Top Combined Classical Imprints

Pos. IMPRINT (No. Of Charted Albums)

- 1 RCA VICTOR (23)
- 2 SONY CLASSICAL (46)
- 3 PHILIPS (22)
- 4 LONDON (20)
- 5 ANGEL (14)
- 6 PILZ (55)
- 7 INTERSOUND (6)
- 8 ERATO (5)
- 9 LASERLIGHT (5)
- 10 POINT MUSIC (2)

classical



"Shine" is the No. 1 Classical Crossover Album.

The YEAR in MUSIC



PLACIDO DOMINGO: No. 1 Mid-Price Classical Artist

Top Combined Classical Labels

Pos. LABEL (No. Of Charted Albums)

- 1 POLYGRAM CLASSICS (62)
- 2 BMG CLASSICS (27)
- 3 SONY CLASSICAL (47)
- 4 ANGEL RECORDS (22)
- 5 ATLANTIC GROUP (18)

Top Combined Classical Distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

- 1 PGD (62)
- 2 BMG (28)
- 3 SONY (47)
- 4 INDEPENDENTS (109)
- 5 EMD (23)
- 6 WEA (18)
- 7 UNIVERSAL (3)



Top Mid-Price Classical Artists

Pos. ARTIST (No. Of Charted Albums) Imprint/Label

- 1 PLACIDO DOMINGO (4) Sony Classical (1) RCA Victor/BMG Classics
- T2 LUCIANO PAVAROTTI (3) Sony Classical (1) RCA Victor/BMG Classics
- T2 JOSE CARRERAS (3) Sony Classical (1) RCA Victor/BMG Classics
- T4 ARTHUR FIEDLER (2) RCA Victor/BMG Classics (2) RCA/BMG Classics
- T4 THE BOSTON POPS ORCHESTRA (2) RCA Victor/BMG Classics (2) RCA/BMG Classics

Top Mid-Price Classical Albums

Pos. TITLE—Artist—Imprint/Label

- 1 MOZART IN THE MORNING—Various Artists—Philips/PolyGram Classics
- 2 CHRISTMAS FAVORITES—Carreras, Domingo, Pavarotti—Sony Classical
- 3 MOZART FOR YOUR MIND—Various Artists—Philips/PolyGram Classics
- 4 ONLY CLASSICAL CD YOU NEED—Various Artists—RCA Victor/BMG Classics
- 5 PACHELBEL CANON—Various Artists—RCA Victor/BMG Classics
- 6 CHRISTMAS FESTIVAL—Boston Pops (Fiedler)—RCA Victor/BMG Classics
- 7 SHINE: THE COMPLETE CLASSICS—Various Artists—Philips/PolyGram Classics
- 8 BRIDE'S GUIDE TO WEDDING MUSIC—Various Artists—Angel/Angel Records



"Mozart In The Morning" is the No. 1 Mid-Price Classical Album.

Top Mid-Price Classical Imprints

Pos. IMPRINT (No. Of Charted Albums)

- 1 PHILIPS (18)
- 2 RCA VICTOR (20)
- 3 SONY CLASSICAL (20)
- 4 ANGEL (1)
- 5 RCA (4)

PHILIPS

Top Mid-Price Classical Labels

Pos. LABEL (No. Of Charted Albums)

- 1 POLYGRAM CLASSICS (23)
- 2 BMG CLASSICS (24)
- 3 SONY CLASSICAL (20)
- 4 ANGEL RECORDS (5)
- 5 K-TEL (1)



Never miss a

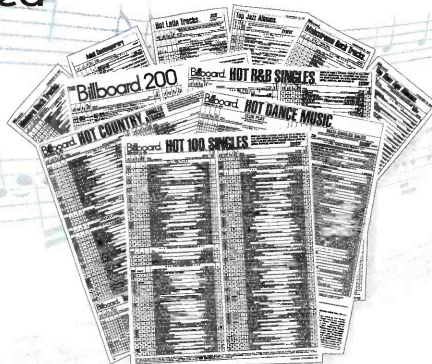
Billboard

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all charts not shown

BILLBOARD'S JANUARY 3 CHARTS ARE FOR SALE

- The Billboard 200
- Hot 100 Singles
- Hot 100 Singles Sales & Airplay
- Bubbling Under Hot 100
- Hot Adult Contemporary/Adult Top 40
- Mainstream Rock/Modern Rock Tracks
- Billboard Latin 50
- Hot Latin Tracks
- Dance/Maxi-Singles Sales
- Top R&B Albums
- Hot R&B Singles
- Hot R&B Singles Sales & Airplay
- Bubbling Under R&B Singles
- Hot Rap Singles
- Top Country Albums/Country Catalog Albums
- Hot Country Singles & Tracks/Country Singles Sales
- Heatseekers
- Top World Music/Blues/Reggae Albums
- Top Pop Catalog Albums
- Top Kid Audio
- Top Gospel Albums
- Top Contemporary Christian Albums
- Top Music Videos
- Top Christmas Albums

Each line represents an individual chart

The YEAR In MUSIC

CRITICS' POLL

Continued from page YE-54

10. **Carmen Jones**, "Mrs. Jones" (200 Proof Productions/demo). Delicious jeep-soul from a charismatic ingenue destined for stardom. Unsigned, but not for long.



CHET FLIPPO

Nashville Bureau Chief

1. **Bob Dylan**, "Time Out Of Mind" (Columbia).
2. **Buddy Miller**, "Poison

Love" (HighTone).

3. **Patty Loveless**, "Long Stretch Of Lonesome" (Epic).
4. **Delbert McClinton**, "One Of The Fortunate Few" (Rising Tide).
5. **"Lee Ann Womack"** (Decca).
6. **Sara Evans**, "Three Chords And The Truth" (RCA).
7. **Mark Chesnutt**, "Thank God For Believers" (Decca).
8. **Matraca Berg**, "Sunday Morning To Saturday Night" (Rising Tide).
9. **Ricky Skaggs**, "Bluegrass Rules!" (Skaggs Family/Rounder).
10. **John Fogerty**, "Blue Moon Swamp" (Warner Bros.).



MARILYN A. GILLEN

News Editor

1. **Bob Dylan**, "Time Out Of Mind" (Columbia).
2. **The Bottle Rockets**, "24

Hours A Day" (Atlantic).

3. **The Geraldine Fibbers**, "Butch" (Virgin).
4. **John Hiatt**, "Little Head" (Capitol).
5. **Sleater-Kinney**, "Dig Me Out" (Kill Rock Stars).
6. **Cornershop**, "When I Was Born For The 7th Time" (Luaka Bop/Warner Bros.).
7. **Kim Richey**, "Bitter Sweet" (Mercury).
8. **Eric Matthews**, "The Lateness Of The Hour" (Sub Pop).
9. **Whiskeytown**, "Stranger's Almanac" (Outpost/Geffen).
10. **Belle & Sebastian**, "If You're Feeling Sinister" (The Enclave).



PORTER HALL

Coordinator, Special Issues

1. **The Folk Implosion**, "Dare To Be Surprised" (The Communion Label).

High marks in every category. I'll be listening to this for years to come.

2. **"Portishead"** (Go! Beat/London). Like a soundtrack to some phantom spy movie that everybody's heard of but nobody's seen.
3. **Petra Haden**, "Imaginaryland" (Win). Brilliant, beautiful and quite unlike anything else.
4. **Paul Weller**, "Heavy Soul" (Island). The Brit-pop godfather rocks on while his contemporaries plan comebacks.
5. **Eric Matthews**, "The Lateness Of The Hour" (Sub Pop). Filled with highly polished pop gems. "My Morning Parade" makes me stop and listen every time.
6. **Ben Folds Five**, "Whatever And Ever Amen" (550 Music). This album circum-

vents the sophomore curse with melodies that are at times delicate, at others crushing.

7. **The New Birth Brass Band**, "D-Boy" (Nyno). An inventive Mardi Gras sound.
8. **The Chemical Brothers**, "Dig Your Own Hole" (Astralwerks/Caroline). It lived up to its own gargantuan hype.
9. **Foo Fighters**, "The Colour And The Shape" (Roswell/Capitol). "Everlong" was my favorite radio song of the summer.
10. **"Pulsars"** (Almo Sounds). They cure early-'80s new-wave/techno nostalgia. They should open for Manowar.



BILL HOLLAND

Washington Bureau Chief

1. **Dave Holland**, "Dream Of The Elders" (ECM). Gentle, hypnotic.

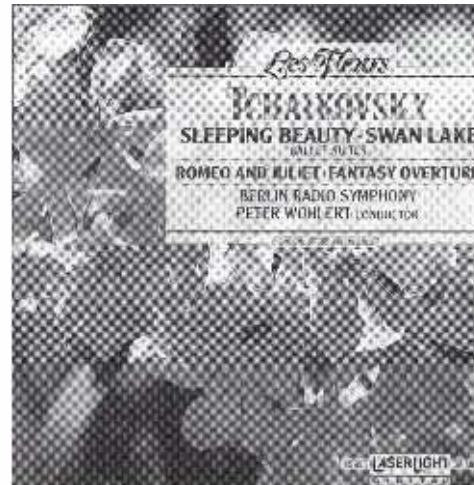
2. **Joe Locke**, "Sound Tracks" (Milestone). Deep jazz versions, from "English Patient" to "Cinema Paradiso."
3. **Vince Mendoza**, "Sketches" (ACT/Blue Jackel). Especially his arrangement of (and Charlie Mariano's solo on) Ravel's "Pavane."
4. **Charlie Haden & Pat Metheny**, "Beyond The Missouri Sky (Short Stories)" (Verve). Shhhh.
5. **Horace Silver Quintet**, "Further Explorations" (Blue Note). New to CD, definitive hard-bop album.
6. **George Mraz**, "My Foolish Heart" (Milestone). Mraz, bassist Richie Bierach and drummer Billy Hart interpret tunes Bill Evans loved.
7. **Bobby Hutcherson**, "Dialogue" (Blue Note). Another burnin' reissue, featuring tunes (and piano) from Andrew Hill.
8. **Cubanismo**, "Malembe" (Hannibal). Mambo to the real thing!
9. **Joe Henderson**, "Porgy And Bess" (Verve). Can this stand alongside the interpretations by Pops & Ella and Miles? Yes!
10. **Miles Davis**, "Kind Of Blue" (Columbia/Legacy). No question, this new version sounds and look better. Hats off again to Legacy's updates of not-so-hot '80s-era CDs.



DON JEFFREY

Merchants & Marketing Editor

1. **Kronos Quartet**, "Early Music" (Nonesuch).
2. **Charles Mingus**, "Mingus Plays Piano" (Impulse).
3. **Kenny Garrett**, "Songbook" (Warner Bros.).
4. **Kathleen Battle**, "Grace" (Sony Classical).
5. **John Fogerty**, "Blue Moon Swamp" (Warner Bros.).
6. **Steve Earle**, "El Corazón" (Warner Bros.).
7. **David Byrne**, "Feelings" (Luaka Bop/Warner Bros.).
8. **Joe Henderson**, "Porgy And Bess" (Verve).
9. **David Bowie**, "Earthling" (Virgin).
10. **Morphine**, "Like Swimming" (DreamWorks).



PETER WOHLERT and the BERLIN SYMPHONY ORCHESTRA are the No. 1 Budget Classical Artists.

Top Budget Classical Artists

Pos. ARTIST (No. Of Charted Albums) Imprint/Label

- T1 **PETER WOHLERT** (1) *Laserlight*
- T1 **BERLIN SYMPHONY ORCHESTRA** (1) *Laserlight*
- 3 **JOHN BAYLESS** (1) *Intersound*
- 4 **THE CHOIR OF VIENNA** (1) *Special/Essex Entertainment*
- 5 **JOHN WILLIAMS** (1) *Sony Classical*
- 6 **MARY JANE NEWMAN** (1) *Vox Classics/Essex Entertainment*
- 7 **ANONYMOUS 4** (1) *Harmonia Mundi (France)/Harmonia Mundi*
- T8 **CAMBRIDGE SINGERS** (1) *Collegium*
- T8 **JOHN RUTTER** (1) *Collegium*
- T10 **PLACIDO DOMINGO** (1) *RCA Victor/BMG Classics*
- T10 **MARIO LANZA** (1) *RCA Victor/BMG Classics*
- T10 **THE CANADIAN BRASS** (1) *RCA Victor/BMG Classics*

Top Budget Classical Albums

Pos. TITLE—Artist—Imprint/Label

- 1 **ROMANCE & ROSES**—Various—*Intersound*
- 2 **CLASSICAL FAVORITES**—Various—*Madacy*
- 3 **TCHAIKOVSKY: THE NUTCRACKER**—*Berlin Symphony (Wohlert)—Laserlight*
- 4 **PIANO BY CANDLELIGHT**—Various—*Madacy*
- 5 **HANDEL: MESSIAH**—Various—*Laserlight*
- 6 **BEATLES' GREATEST HITS**—*John Bayless—Intersound*
- 7 **CLASSICAL TREASURES**—Various—*Madacy*
- 8 **ROMANTIC EVENING MUSIC: VOL. 10**—Various—*Laserlight*
- 9 **CLASSICAL MASTERPIECES**—Various—*Madacy*
- 10 **GERSHWIN: AN AMERICAN IN PARIS**—Various—*Madacy*

- 11 **NUTCRACKER CHRISTMAS**—Various—*Intersound*
- 12 **CHRISTMAS AT THE POPS**—Various—*Intersound*
- 13 **BEETHOVEN: GREATEST HITS**—Various—*Reference Gold*
- 14 **MYSTICAL CHANTS**—*The Choir Of Vienna—Special/Essex Entertainment*
- 15 **CLASSICAL CHRISTMAS FAVORITES**—Various—*Infinity Digital/Sony Classical*

Top Budget Classical Imprints

Pos. IMPRINT (No. Of Charted Albums)

- 1 **PILZ** (55)
- 2 **INTERSOUND** (9)
- 3 **MADACY** (14)
- 4 **LASERLIGHT** (6)
- 5 **VOX CAMEO** (6)

Top Budget Classical Labels

Pos. LABEL (No. Of Charted Albums)

- 1 **PILZ** (55)
- 2 **INTERSOUND** (9)
- 3 **MADACY** (14)
- 4 **LASERLIGHT** (6)
- 5 **ESSEX ENTERTAINMENT** (9)



"Romance & Roses" is the No. 1 Budget Classical Album.

classical

Continued on page YE-74

LASERLIGHT
DIGITAL

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The YEAR in MUSIC

Top Jazz Artists

Pos. ARTIST (No. Of Charted Albums) Imprint/Label

- 1 TONY BENNETT (3) Columbia
- 2 DIANA KRALL (2) Impulse!/GRP
- 3 PAT METHENY (1) Geffen (1) Verve
- 4 CASSANDRA WILSON (2) Blue Note/Capitol
- 5 LOUIS ARMSTRONG (2) Laserlight (1) GRP (1) RCA Victor (1) Verve
- 6 THE MANHATTAN TRANSFER (1) Atlantic/AG
- 7 DAVE GRUSIN (1) GRP (1) N2K Encoded
- 8 ROSEMARY CLOONEY (1) Concord (1) Concord Jazz/Concord
- 9 ROYAL CROWN REVUE (1) Surfdog/ULG (1) Warner Bros.
- 10 GLENN MILLER (2) RCA Victor

Top Jazz Albums

Pos. TITLE—Artist—Imprint/Label

- 1 TONY BENNETT ON HOLIDAY - A TRIBUTE TO BILLIE HOLIDAY—Tony Bennett—Columbia
- 2 BEYOND THE MISSOURI SKY (SHORT STORIES)—Charlie Haden & Pat Metheny—Verve
- 3 QUARTET—Pat Metheny Group—Geffen
- 4 NEW MOON DAUGHTER—Cassandra Wilson—Blue Note/Capitol
- 5 LEAVING LAS VEGAS—Soundtrack—Pangaea/Capitol
- 6 ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)—Diana Krall—Impulse!/GRP
- 7 LOVE SCENES—Diana Krall—Impulse!/GRP
- 8 SWING—The Manhattan Transfer—Atlantic/AG
- 9 GREATEST HITS—Louis Armstrong—RCA Victor
- 10 MUGZY'S MOVE—Royal Crown Revue—Warner Bros.
- 11 WHITE CHRISTMAS—Rosemary Clooney—Concord
- 12 TWO FOR THE ROAD - THE MUSIC OF HENRY MANCINI—Dave Grusin—GRP
- 13 THE GUITAR TRIO—Paco De Lucia/Al Di Meola/John McLaughlin—Verve
- 14 LIVE IN AUSTRALIA, 1959—Frank Sinatra With The Red Norvo Quintet—Blue Note/Capitol
- 15 FREEDOM IN THE GROOVE—Joshua Redman—Warner Bros.
- 16 TELL ME SOMETHING - THE SONGS OF MOSE ALLISON—Van Morrison/Georgie Fame/Mose Allison/Ben Sidran—Verve
- 17 THE LOST RECORDINGS—Glenn Miller—RCA Victor
- 18 PRICELESS JAZZ SAMPLER—Various Artists—GRP
- 19 TO SEE YOU—Harry Connick, Jr.—Columbia



TONY BENNETT: No. 1 Jazz Artist. "Tony Bennett On Holiday - A Tribute To Billie Holiday" is the No. 1 Jazz Album.

- 20 THE BRIDGES OF MADISON COUNTY—Soundtrack—Malpaso/Warner Bros.
- 21 1 + 1—Herbie Hancock & Wayne Shorter—Verve
- 22 HERE'S TO THE LADIES—Tony Bennett—Columbia
- 23 PRESENTS WEST SIDE STORY—Dave Grusin—N2K Encoded
- 24 HABANA—Roy Hargrove's Crisol—Verve
- 25 BLUES FOR SCHUUR—Diane Schuur—GRP

Top Jazz Imprints

Pos. IMPRINT (No. Of Charted Albums)

- 1 VERVE (25)
- 2 COLUMBIA (8)
- 3 BLUE NOTE (13)
- 4 IMPULSE! (6)
- 5 GRP (7)
- 6 RCA VICTOR (6)
- 7 WARNER BROS. (5)
- 8 GEFEN (1)
- 9 ATLANTIC (4)
- 10 PANGAEA (1)



Top Jazz Labels

Pos. LABEL (No. Of Charted Albums)

- 1 VERVE (26)
- 2 GRP (13)
- 3 CAPITOL (14)
- 4 COLUMBIA (15)
- 5 WARNER BROS. (7)

Top Contemporary Jazz Artists

Pos. ARTIST (No. Of Charted Albums) Imprint/Label

- 1 KENNY G (2) Arista
- 2 BONEY JAMES (3) Warner Bros.
- 3 KEIKO MATSUI (1) Countdown/ULG
- 4 GATO BARBIERI (1) Columbia
- 5 GROVER WASHINGTON, JR. (1) Columbia
- 6 PETER WHITE (1) Columbia
- 7 INCOGNITO (1) Talkin Loud/Verve Forecast/Verve
- 8 RICK BRAUN (1) Bluemoon/AG
- 9 AL JARREAU (1) Warner Bros.
- 10 DAVE KOZ (2) Capitol

Top Contemporary Jazz Albums

Pos. TITLE—Artist—Imprint/Label

- 1 THE MOMENT—Kenny G—Arista
- 2 SWEET THING—Boney James—Warner Bros.
- 3 DREAM WALK—Keiko Matsui—Countdown/ULG
- 4 QUE PASA—Gato Barbieri—Columbia
- 5 A TWIST OF JOBIM—Various Artists—i.e. music/Verve
- 6 SOULFUL STRUT—Grover Washington, Jr.—Columbia
- 7 BREATHLESS—Kenny G—Arista
- 8 CARAVAN OF DREAMS—Peter White—Columbia
- 9 BENEATH THE SURFACE—Incognito—Talkin Loud/Verve Forecast/Verve
- 10 BODY AND SOUL—Rick Braun—Bluemoon/AG
- 11 BEST OF AL JARREAU—Al Jarreau—Warner Bros.
- 12 THE BEST OF FOURPLAY—Fourplay—Warner Bros.
- 13 SONGS FROM THE NIGHT BEFORE—David Sanborn—Elektra/EEG
- 14 OFF THE BEATEN PATH—Dave Koz—Capitol
- 15 NUYORICAN SOUL—NuYorican Soul—Giant Step/Blue Thumb/GRP
- 16 BLACK DIAMOND—The Rippingtons Featuring Russ Freeman—Peak/Windham Hill Jazz
- 17 THAT'S RIGHT—George Benson—GRP
- 18 HARDCASTLE 2—Paul Hardcastle—JVC
- 19 SHACK-MAN—Medeski Martin And Wood—Gramavision/Rykodisc
- 20 IMAGINARY DAY—Pat Metheny Group—Warner Bros.
- 21 Q'S JOOK JOINT—Quincy Jones—Qwest/Warner Bros.

- 22 20/20—Spyro Gyra—GRP
- 23 PLEASURE SEEKER—Paul Taylor—Countdown/ULG
- 24 LAY YOUR HANDS ON ME—Art Porter—Verve Forecast/Verve
- 25 SAMPLE THIS—Joe Sample—Warner Bros.

Top Contemporary Jazz Imprints

Pos. IMPRINT (No. Of Charted Albums)

- 1 ARISTA (2)
- 2 WARNER BROS. (15)
- 3 COLUMBIA (5)
- 4 GRP (10)
- 5 COUNTDOWN (3)
- 6 I.E. MUSIC (2)
- 7 BLUEMOON (3)
- 8 VERVE FORECAST (4)
- 9 CAPITOL (2)
- 10 ELEKTRA (1)

Top Contemporary Jazz Labels

Pos. LABEL (No. Of Charted Albums)

- 1 ARISTA (2)
- 2 WARNER BROS. (16)
- 3 COLUMBIA (5)
- 4 GRP (12)
- 5 VERVE (7)



Top Combined Jazz Imprints

Pos. IMPRINT (No. Of Charted Albums)

- 1 ARISTA (2)
- 2 WARNER BROS. (20)
- 3 COLUMBIA (13)
- 4 VERVE (25)
- 5 GRP (17)
- 6 BLUE NOTE (14)
- 7 COUNTDOWN (3)
- 8 IMPULSE! (6)
- 9 I.E. MUSIC (2)
- 10 RCA VICTOR (6)

Top Combined Jazz Labels

Pos. LABEL (No. Of Charted Albums)

- 1 ARISTA (2)
- 2 WARNER BROS. (23)
- 3 VERVE (33)
- 4 COLUMBIA (20)
- 5 GRP (25)

Top Combined Jazz Distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

- 1 BMG (13)
- 2 WEA (46)
- 3 PGD (39)
- 4 UNIVERSAL (28)
- 5 INDEPENDENTS (36)
- 6 SONY (20)
- 7 EMD (18)



JAZZ



KENNY G: No. 1 Contemporary Jazz Artist. "The Moment" is the No. 1 Contemporary Jazz Album.

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Doc Cheatham & Nicholas Payton

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The Guitar Trio

ELLA FITZGERALD
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CHARLIE HADEN & PAT METHENY
Beyond the Missouri Sky

HERBIE HANCOCK
The New Standard

HERBIE HANCOCK & WAYNE SHORTER
1+1

ROY HARGROVE'S CRISOL
Habana

JOE HENDERSON
Joe Henderson Big Band
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Who Used to Dance

McBRIDE, PAYTON, & WHITFIELD
Fingerpainting: The music of Herbie Hancock

JOHN McLAUGHLIN
The Heart of Things

VAN MORRISON
How Long Has This Been Going On
Tell Me Something — The Songs of Mose Allison

VARIOUS ARTISTS
Nova Bossa: Red Hot on Verve
Jazz For Joy — a Verve Christmas album

MARK WHITFIELD
Forever Love



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The YEAR **in** MUSIC



METALLICA: No. 1 Pop Catalog Artists



BOB MARLEY: No. 1 R&B Catalog Album



GARTH BROOKS: No. 1 Country Catalog Album



"Grease" is the No. 1 Pop Catalog Album.



GIPSY KINGS: No. 1 Latin Catalog Album

Top Pop Catalog Artists

Pos. ARTIST (No. Of Charted Albums) Imprint/Label

- 1 METALLICA (3) Elektra/EEG (1) Megaforce/EEG
- 2 MANNHEIM STEAMROLLER (3) American Gramophone
- 3 KENNY G (2) Arista
- 4 PINK FLOYD (1) Capitol (1) Columbia
- 5 BOB MARLEY AND THE WAILERS (1) Tuff Gong/Island
- 6 ENIGMA (2) Charisma/Virgin
- 7 MARIAH CAREY (2) Columbia
- 8 BEASTIE BOYS (1) Def Jam/Mercury
- 9 GARTH BROOKS (4) Capitol Nashville
- 10 SUBLIME (1) Gasoline Alley/MCA

Top Pop Catalog Albums

Pos. TITLE—Artist—Imprint/Label

- 1 GREASE—Soundtrack—Polydor/A&M
- 2 MIRACLES - THE HOLIDAY ALBUM—Kenny G—Arista
- 3 CHRISTMAS IN THE AIRE—Mannheim Steamroller—American Gramophone
- 4 LEGEND—Bob Marley And The Wailers—Tuff Gong/Island
- 5 METALLICA—Metallica—Elektra/EEG
- 6 DARK SIDE OF THE MOON—Pink Floyd—Capitol
- 7 MERRY CHRISTMAS—Mariah Carey—Columbia
- 8 LICENSED TO ILL—Beastie Boys—Def Jam/Mercury

- 9 40 OZ. TO FREEDOM—Sublime—Gasoline Alley/MCA
- 10 GREATEST HITS—Bob Seger & The Silver Bullet Band—Capitol
- 11 GREATEST HITS—James Taylor—Warner Bros.
- 12 SONGS YOU KNOW BY HEART—Jimmy Buffett—MCA
- 13 JOURNEY'S GREATEST HITS—Journey—Columbia
- 14 FUMBLING TOWARDS ECSTASY—Sarah McLachlan—Nettwerk/Arista
- 15 ...AND JUSTICE FOR ALL—Metallica—Elektra/EEG
- 16 HELL FREEZES OVER—Eagles—Geffen
- 17 THE WALL—Pink Floyd—Columbia
- 18 THE ULTIMATE EXPERIENCE—Jimi Hendrix—MCA
- 19 SIXTEEN STONE—Bush—Trauma/Interscope
- 20 MCMXC A.D.—Enigma—Charisma/Virgin
- 21 THE COLOUR OF MY LOVE—Celine Dion—550 Music/Epic
- 22 GREATEST HITS—Tom Petty And The Heartbreakers—MCA
- 23 THE BEST OF VAN MORRISON—Van Morrison—Polydor/A&M
- 24 THE HITS—Garth Brooks—Capitol Nashville
- 25 RIDE THE LIGHTNING—Metallica—Megaforce/EEG
- 26 MASTER OF PUPPETS—Metallica—Elektra/EEG
- 27 UNDER THE TABLE AND DREAMING—Dave Matthews Band—RCA
- 28 GREATEST HITS—Elton John—Rocket/A&M
- 29 THE WOMAN IN ME—Shania Twain—Mercury
- 30 GOLD—Abba—Polydor/A&M
- 31 A FRESH AIRE CHRISTMAS—Mannheim Steamroller—American Gramophone
- 32 GREATEST HITS—Queen—Hollywood
- 33 CHRISTMAS—Mannheim Steamroller—American Gramophone
- 34 WATERMARK—Enya—Reprise/Warner Bros.
- 35 WHEN MY HEART FINDS CHRISTMAS—Harry Connick, Jr.—Columbia
- 36 TOP GUN—Soundtrack—Columbia
- 37 ME AGAINST THE WORLD—2Pac—Interscope/Priority
- 38 GREATEST HITS 1974-78—Steve Miller Band—Capitol

- 39 RAGE AGAINST THE MACHINE—Rage Against The Machine—Epic
- 40 BEST OF SADE—Sade—Epic
- 41 GREATEST HITS—Fleetwood Mac—Warner Bros.
- 42 IT'S CHRISTMAS TIME—Crosby, Sinatra, Cole—Lasertlight
- 43 THE CHRISTMAS SONG—Nat King Cole—Capitol
- 44 GREATEST HITS—Janis Joplin—Columbia
- 45 JOCK JAMS VOL. 1—Various Artists—Tommy Boy
- 46 PHANTOM OF THE OPERA HIGHLIGHTS—Original London Cast—Polydor/A&M
- 47 THIS IS CHRISTMAS—Luther Vandross—LV/Epic
- 48 A VERY SPECIAL CHRISTMAS—Various Artists—A&M
- 49 BEE GEES' GREATEST—Bee Gees—Polydor/A&M
- 50 HOME FOR CHRISTMAS—Amy Grant—A&M

Top Pop Catalog Imprints

Pos. IMPRINT (No. Of Charted Albums)

- 1 COLUMBIA (21)
- 2 POLYDOR (10)
- 3 CAPITOL (9)
- 4 ELEKTRA (6)
- 5 MCA (8)
- 6 AMERICAN GRAMPHONE (3)
- 7 ARISTA (3)
- 8 WARNER BROS. (6)
- 9 TUFF GONG (1)
- 10 A&M (7)

COLUMBIA

Top Pop Catalog Labels

Pos. LABEL (No. Of Charted Albums)

- 1 A&M (19)
- 2 COLUMBIA (21)
- 3 MCA (13)
- 4 ELEKTRA ENTERTAINMENT (8)
- 5 CAPITOL (10)



Top Pop Catalog Distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

- 1 PGD (34)
- 2 WEA (24)
- 3 SONY (37)
- 4 EMD (27)
- 5 UNIVERSAL (26)
- 6 INDEPENDENTS (24)
- 7 BMG (23)



Top R&B Catalog Albums

Pos. TITLE—Artist—Imprint/Label

- 1 LEGEND—Bob Marley And The Wailers—Tuff Gong/Island
- 2 READY TO DIE—The Notorious B.I.G.—Bad Boy/Arista
- 3 ME AGAINST THE WORLD—2Pac—Interscope/Priority
- 4 THE BEST OF SADE—Sade—Epic
- 5 ENTER THE WU-TANG (36 CHAMBERS)—Wu-Tang Clan—Loud/RCA
- 6 LICENSED TO ILL—Beastie Boys—Def Jam/Mercury
- 7 KIRK FRANKLIN AND THE FAMILY—Kirk Franklin And The Family—Gospo Centric
- 8 VOLUME I—Thug Life—Death Row/Interscope/Priority
- 9 GHETTO'S TRYING TO KILL ME—Master P—No Limit/Priority
- 10 KIND OF BLUE—Miles Davis—Legacy/Columbia
- 11 MAKE IT LAST FOREVER—Keith Sweat—Vintertainment/EEG

- 12 EVERY GREAT MOTOWN HIT—Marvin Gaye—Motown
- 13 ISLEYS' GREATEST HITS VOL. 1—The Isley Brothers—T-Neck/Columbia
- 14 MY LIFE—Mary J. Blige—MCA
- 15 ALL TIME GREATEST HITS—Barry White—Mercury
- 16 GREATEST HITS—Al Green—The Right Stuff
- 17 TICAL—Method Man—Def Jam/Mercury
- 18 I'M STILL IN LOVE WITH YOU—Al Green—The Right Stuff
- 19 TRUE—Tru—No Limit/Priority
- 20 CREEPIN ON AH COME UP (EP)—Bone Thugs-N-Harmony—Ruthless/Relativity
- 21 99 WAYS TO DIE—Master P—No Limit/Priority
- 22 2PACALYPSE NOW—2Pac—Death Row/Interscope/Priority
- 23 PURPLE RAIN—Prince & The New Power Generation—Warner Bros.
- 24 STRICTLY 4 MY N.I.G.G.A.Z.....—2Pac—Death Row/Interscope/Priority
- 25 MASTER P PRESENTS WEST COAST BAD BOYZ VOL. 1—Various Artists—No Limit/Priority

Top Country Catalog Albums

Pos. TITLE—Artist—Imprint/Label

- 1 THE HITS—Garth Brooks—Capitol Nashville
- 12 GREATEST HITS—Patsy Cline—MCA Nashville
- 3 THE WOMAN IN ME—Shania Twain—Mercury
- 4 GREATEST HITS, VOL. 1—Hank Williams, Jr.—Curb
- 5 NOT A MOMENT TOO SOON—Tim McGraw—Curb
- 6 SUPER HITS—Willie Nelson—Columbia/Sony
- 7 SUPER HITS—Charlie Daniels—Epic/Sony
- 8 NO FENCES—Garth Brooks—Capitol Nashville
- 9 PURE COUNTRY (SOUNDTRACK)—George Strait—MCA Nashville
- 10 WHEN LOVE FINDS YOU—Vince Gill—MCA Nashville
- 11 24 OF HANK WILLIAMS' GREATEST HITS—Hank Williams—Mercury
- 12 LET THERE BE PEACE ON EARTH—Vince Gill—MCA Nashville
- 13 THE PATSY CLINE STORY—Patsy Cline—MCA Nashville
- 14 SUPER HITS—George Jones—Epic/Sony
- 15 A DECADE OF HITS—The Charlie Daniels Band—Epic/Sony
- 16 GREATEST HITS VOLUME TWO—Reba McEntire—MCA Nashville
- 17 GREATEST HITS VOL. III—Alabama—RCA
- 18 NOW THAT I'VE FOUND YOU: A COLLECTION—Alison Krauss—Rounder
- 19 NO ORDINARY MAN—Tracy Byrd—MCA Nashville
- 20 BEYOND THE SEASON—Garth Brooks—Capitol Nashville
- 21 COME ON COME ON—Mary Chapin Carpenter—Columbia/Sony
- 22 GREATEST HITS VOLUME 2—George Strait—MCA Nashville
- 23 SHANIA TWAIN—Shania Twain—Mercury
- 24 BRAND NEW MAN—Brooks & Dunn—Arista Nashville
- 25 BRYAN WHITE—Bryan White—Asylum/EEG

Top Billboard Latin 50 Catalog Albums

Pos. TITLE—Artist—Imprint/Label

- 1 THE BEST OF THE GIPSY KINGS—Gipsy Kings—Nonesuch/AG
- 2 AMOR PROHIBIDO—Selena—EMI Latin
- 3 DREAMING OF YOU—Selena—EMI/EMI Latin
- 4 MI TIERRA—Gloria Estefan—Epic/Sony
- 5 LIVE!—Selena—EMI Latin
- 6 THE MAMBO KINGS—Soundtrack—Elektra/EEG
- 7 12 SUPER EXITOS—Selena—EMI Latin
- 8 ROMANCE—Luis Miguel—WEA Latina
- 9 SEGUNDO ROMANCE—Luis Miguel—WEA Latina
- 10 DONDE JUGARAN LOS NINOS—Maná—WEA Latina



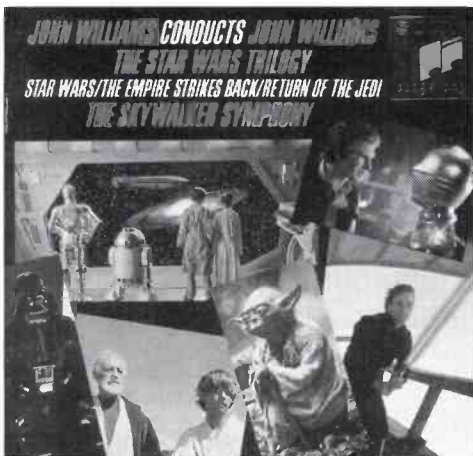


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a rock star doesn't have
the heart to trash.*

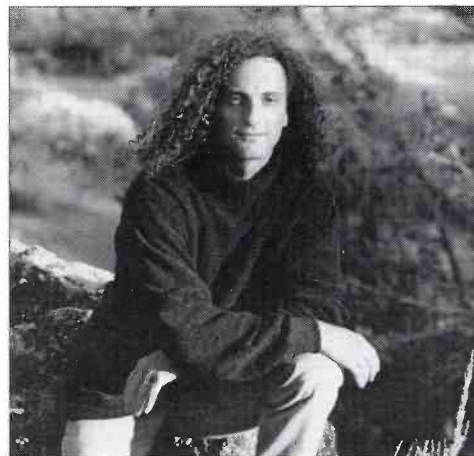
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The YEAR in MUSIC



JOHN WILLIAMS: No. 1 Classical Catalog Album



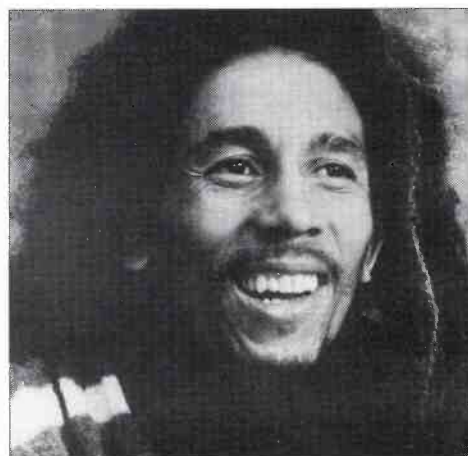
KENNY G: No. 1 Jazz Catalog Album



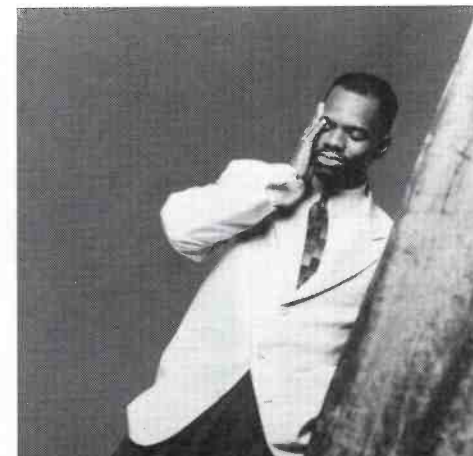
ENYA: No. 1 New Age Catalog Album



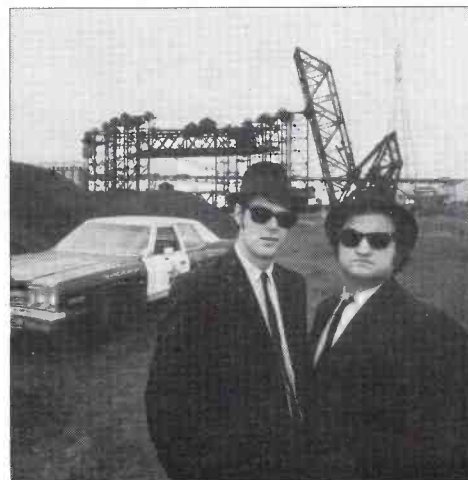
JARS OF CLAY: No. 1 Contemporary Christian Catalog Album



BOB MARLEY: No. 1 Reggae Catalog Album



KIRK FRANKLIN: No. 1 Gospel Catalog Album



BLUES BROTHERS: No. 1 Blues Catalog Album



GIPSY KINGS: No. 1 World Music Catalog Album

- 3 HOUSE OF LOVE—Amy Grant—Myrrh/Word
- 4 THE COLLECTION—Amy Grant—Myrrh/Word
- 5 THE WHOLE TRUTH—Point Of Grace—Word
- 6 THE CONCERT OF A LIFETIME—Ray Boltz—Word
- 7 AMERICA'S 25 FAVORITE PRAISE & WORSHIP VOLUME 1—Don Marsh—Brentwood/Provident
- 8 MY UTMOST FOR HIS HIGHEST—Various Artists—Word
- 9 THE ABSOLUTE BEST—Carman—Sparrow/Chordant
- 10 GREAT WOMEN OF GOSPEL—Various Artists—Sparrow/Chordant

Top Full-Price Classical Catalog Albums

Pos. TITLE—Artist—Imprint/Label

- 1 STAR WARS - THE TRILOGY—Boston Pops (Williams)—Sony Classical
- 2 IN CONCERT—Carreras, Domingo, Pavarotti (Mehta)—London/PolyGram Classics
- 3 CHANT—Benedictine Monks Of Santo Domingo De Silos—Angel/Angel Records
- 4 THE 3 TENORS IN CONCERT 1994—Carreras, Domingo, Pavarotti (Mehta)—Atlantic/AG
- 5 IMMORTAL BELOVED—Soundtrack—Sony Classical

Top Jazz Catalog Albums

Pos. TITLE—Artist—Imprint/Label

- 1 BREATHLESS—Kenny G—Arista
- 2 KIND OF BLUE—Miles Davis—Columbia
- 3 TIME OUT—Dave Brubeck—Columbia
- 4 ALL TIME GREATEST HITS—Louis Armstrong—MCA
- 5 BLUE TRAIN—John Coltrane—Blue Note/Capitol
- 6 LIVE—Kenny G—Arista
- 7 THE BEST OF THE SONGBOOKS—Ella Fitzgerald—Verve
- 8 MIRACLES - THE HOLIDAY ALBUM—Kenny G—Arista
- 9 DUOTONES—Kenny G—Arista
- 10 SILHOUETTE—Kenny G—Arista

- 4 THE LONG BLACK VEIL—The Chieftains—RCA Victor
- 5 GREETINGS FROM HAWAII—Various Artists—Laserlight

Top New Age Catalog Albums

Pos. TITLE—Artist—Imprint/Label

- 1 WATERMARK—Enya—Reprise/Warner Bros.
- 2 SHEPHERD MOONS—Enya—Reprise/Warner Bros.
- 3 THE CELTS—Enya—Reprise/Warner Bros.
- 4 LIVE AT THE ACROPOLIS—Yanni—Private Music/Windham Hill
- 5 NOUVEAU FLAMENCO—Ottmar Liebert—Higher Octave/Virgin

Top Reggae Catalog Albums

Pos. TITLE—Artist—Imprint/Label

- 1 LEGEND—Bob Marley And The Wailers—Tuff Gong/Island
- 2 EXODUS—Bob Marley And The Wailers—Tuff Gong/Island

Top Blues Catalog Albums

Pos. TITLE—Artist—Imprint/Label

- 1 BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
- 2 KEB' MO'—Keb' Mo'—Okeh/Epic
- 3 FROM THE CRADLE—Eric Clapton—Duck/Reprise/Warner Bros.
- 4 BLUES—Jimi Hendrix—MCA
- 5 BEST OF B.B. KING—B.B. King—MCA

Top Contemporary Christian Catalog Albums

Pos. TITLE—Artist—Imprint/Label

- 1 JARS OF CLAY—Jars Of Clay—Essential/Provident
- 2 KIRK FRANKLIN AND THE FAMILY—Kirk Franklin And The Family—Gospo Centric/Chordant

Top Gospel Catalog Albums

Pos. TITLE—Artist—Imprint/Label

- 1 KIRK FRANKLIN AND THE FAMILY—Kirk Franklin And The Family—Gospo Centric
- 2 SHOW UP!—The New Life Community Choir Featuring John P. Kee—Verity
- 3 THE CALL—Anointed—Word/Epic
- 4 THE INNER COURT—Fred Hammond & Radical For Christ—Benson
- 5 THE LIVE EXPERIENCE—Helen Baylor—Word/Epic
- 6 GOSPEL'S GREATEST HITS—Various Artists—CGI
- 7 IT REMAINS TO BE SEEN...—Mississippi Mass Choir—Malaco
- 8 LIVE IN MEMPHIS—The Canton Spirituals—Blackberry/Malaco
- 9 ON TIME GOD—Dottie Peoples—Atlanta International
- 10 KIRK FRANKLIN AND THE FAMILY CHRISTMAS—Kirk Franklin And The Family—Gospo Centric

catalog

Hot Mainstream Rock Artists

Pos. ARTIST (No. Of Charted Tracks) Imprint/Label

- 1 METALLICA (5) Elektra/EEG
- 2 AEROSMITH (4) Columbia
- 3 COLLECTIVE SOUL (3) Atlantic
- 4 THE WALLFLOWERS (4) Interscope
- 5 TONIC (3) Polydor/A&M
- 6 LIVE (4) Radioactive/MCA
- 7 THE OFFSPRING (3) Columbia
- 8 MATCHBOX 20 (3) Lava/Atlantic
- 9 BUSH (3) Trauma/Interscope
- (1) Trauma/Interscope/Hollywood
- 10 SAMMY HAGAR (3) The Track Factory/MCA



METALLICA: No. 1 Mainstream Rock Artists

Hot Mainstream Rock Tracks

Pos. TITLE—Artist—Imprint/Label

- 1 IF YOU COULD ONLY SEE—Tonic—Polydor/A&M
- 2 GONE AWAY—The Offspring—Columbia
- 3 ONE HEADLIGHT—The Wallflowers—Interscope
- 4 PUSH—Matchbox 20—Lava/Atlantic
- 5 PRECIOUS DECLARATION—Collective Soul—Atlantic
- 6 LAKINI'S JUICE—Live—Radioactive/MCA
- 7 FALLING IN LOVE (IS HARD ON THE KNEES)—Aerosmith—Columbia
- 8 TOUCH, PEEL AND STAND—Days Of The New—Outpost/Geffen
- 9 LISTEN—Collective Soul—Atlantic
- 10 PINK—Aerosmith—Columbia

- 11 KING NOTHING—Metallica—Elektra/EEG
- 12 HERO OF THE DAY—Metallica—Elektra/EEG
- 13 BLOW UP THE OUTSIDE WORLD—Soundgarden—A&M
- 14 THE DIFFERENCE—The Wallflowers—Interscope
- 15 GREEDY FLY—Bush—Trauma/Interscope
- 16 TRUST—Megadeth—Capitol
- 17 SIGN OF THE TIMES—Queensryche—EMI/Virgin
- 18 LADY PICTURE SHOW—Stone Temple Pilots—Atlantic
- 19 STARING AT THE SUN—U2—Island
- 20 LITTLE WHITE LIE—Sammy Hagar—The Track Factory/MCA
- 21 BLEEDING ME—Metallica—Elektra/EEG
- 22 VOLCANO GIRLS—Veruca Salt—Minty Fresh/Outpost/Geffen
- 23 ABUSE ME—Silverchair—Epic
- 24 THE FRESHMEN—The Verve Pipe—RCA
- 25 CAROLINA BLUES—Blues Traveler—A&M
- 26 LIVE THROUGH THIS (FIFTEEN STORIES)—Mighty Joe Plum—Atlantic
- 27 SWALLOWED—Bush—Trauma/Interscope
- 28 ME WISE MAGIC—Van Halen—Warner Bros.
- 29 DESPERATELY WANTING—Better Than Ezra—Swell/Elektra/EEG



TONIC: "If You Could Only See" is the No. 1 Mainstream Rock Track.

- 30 EVERLONG—Foo Fighters—Roswell/Capitol
- 31 I CHOOSE—The Offspring—Columbia
- 32 TURN MY HEAD—Live—Radioactive/MCA
- 33 HOLE IN MY SOUL—Aerosmith—Columbia
- 34 MONKEY WRENCH—Foo Fighters—Roswell/Capitol
- 35 HAVE YOU SEEN MARY—Sponge—Columbia
- 36 MY OWN PRISON—Creed—Wind-up
- 37 JUST ANOTHER DAY—John Mellencamp—Mercury
- 38 LIE TO ME—Jonny Lang—A&M
- 39 ANYBODY SEEN MY BABY?—The Rolling Stones—Virgin
- 40 LAST CUP OF SORROW—Faith No More—Slash/Reprise

The YEAR in MUSIC

Hot Mainstream Rock Imprints

Pos. IMPRINT (No. Of Charted Tracks)

- 1 COLUMBIA (22)
- 2 ATLANTIC (10)
- 3 ELEKTRA (11)
- 4 INTERSCOPE (7)
- 5 A&M (12)
- 6 WARNER BROS. (10)
- 7 POLYDOR (3)
- 8 RADIOACTIVE (4)
- 9 LAVA (4)
- 10 ISLAND (5)

COLUMBIA

Hot Mainstream Rock Labels

Pos. LABEL (No. Of Charted Tracks)

- 1 ATLANTIC (18)
- 2 COLUMBIA (22)
- 3 A&M (16)
- 4 INTERSCOPE (12)
- 5 MCA (13)



Hot Modern Rock Artists

Pos. ARTIST (No. Of Charted Tracks) Imprint/Label

- 1 SUBLIME (4) Gasoline Alley/MCA
- 2 LIVE (4) Radioactive/MCA
- 3 THE WALLFLOWERS (4) Interscope
- 4 BUSH (3) Trauma/Interscope
- (1) Trauma/Interscope/Hollywood
- 5 THIRD EYE BLIND (3) Elektra/EEG
- 6 THE SMASHING PUMPKINS (2) Virgin
- (1) Nothing/Interscope
- (1) Warner Sunset/Warner Bros.
- 7 THE MIGHTY MIGHTY BOSSTONES (2) Big Rig/Mercury
- 8 U2 (4) Island
- 9 311 (4) Capricorn/Mercury
- 10 FOO FIGHTERS (2) Roswell/Capitol



SUBLIME: No. 1 Modern Rock Artists

Hot Modern Rock Tracks

Pos. TITLE—Artist—Imprint/Label

- 1 SEMI-CHARMED LIFE—Third Eye Blind—Elektra/EEG
- 2 FLY—Sugar Ray—Lava/Atlantic
- 3 THE IMPRESSION THAT I GET—The Mighty Mighty Bosstones—Big Rig/Mercury
- 4 WALKIN' ON THE SUN—Smash Mouth—Interscope
- 5 PUSH—Matchbox 20—Lava/Atlantic
- 6 ONE HEADLIGHT—The Wallflowers—Interscope
- 7 IF YOU COULD ONLY SEE—Tonic—Polydor/A&M
- 8 THE FRESHMEN—The Verve Pipe—RCA
- 9 SANTERIA—Sublime—Gasoline Alley/MCA
- 10 WRONG WAY—Sublime—Gasoline Alley/MCA
- 11 #1 CRUSH—Garbage—Capitol
- 12 NOT AN ADDICT—K's Choice—550 Music
- 13 EVERLONG—Foo Fighters—Roswell/Capitol
- 14 SONG 2—Blur—Food/Parlophone/Virgin
- 15 6 UNDERGROUND—Sneaker Pimps—Clean Up/Virgin



THIRD EYE BLIND: "Semi-Charmed Life" is the No. 1 Modern Rock Track.

- 16 LAKINI'S JUICE—Live—Radioactive/MCA
- 17 VOLCANO GIRLS—Veruca Salt—Minty Fresh/Outpost/Geffen
- 18 GREEDY FLY—Bush—Trauma/Interscope
- 19 TURN MY HEAD—Live—Radioactive/MCA
- 20 BUILDING A MYSTERY—Sarah McLachlan—Arista
- 21 ALL MIXED UP—311—Capricorn/Mercury

- 22 THIRTY-THREE—The Smashing Pumpkins—Virgin
- 23 THE DIFFERENCE—The Wallflowers—Interscope
- 24 GONE AWAY—The Offspring—Columbia
- 25 CRASH INTO ME—Dave Matthews Band—RCA
- 26 CRIMINAL—Fiona Apple—Clean Slate/WORK
- 27 STARING AT THE SUN—U2—Island
- 28 IT'S NO GOOD—Depeche Mode—Mute/Reprise
- 29 DESPERATELY WANTING—Better Than Ezra—Swell/Elektra/EEG
- 30 A LONG DECEMBER—Counting Crows—DGC/Geffen
- 31 BITCH—Meredith Brooks—Capitol
- 32 YOUR WOMAN—White Town—Brilliant!/Chrysalis/EMI
- 33 DON'T SPEAK—No Doubt—Trauma/Interscope
- 34 SELL OUT—Reel Big Fish—Mojo/Universal
- 35 SWALLOWED—Bush—Trauma/Interscope
- 36 ABUSE ME—Silverchair—Epic
- 37 TUBTHUMPING—Chumbawamba—Republic/Universal
- 38 THE NEW POLLUTION—Beck—DGC/Geffen
- 39 D' YOU KNOW WHAT I MEAN?—Oasis—Epic
- 40 EVERYTHING TO EVERYONE—Everclear—Capitol

Hot Modern Rock Imprints

Pos. IMPRINT (No. Of Charted Tracks)

- 1 INTERSCOPE (6)
- 2 DGC (11)
- 3 TRAUMA (6)
- 4 COLUMBIA (8)
- 5 LAVA (3)
- 6 GASOLINE ALLEY (4)
- 7 ELEKTRA (6)
- 8 CAPITOL (6)
- 9 RCA (5)
- 10 EPIC (8)



Hot Modern Rock Labels

Pos. LABEL (No. Of Charted Tracks)

- 1 INTERSCOPE (15)
- 2 ATLANTIC (13)
- 3 MCA (10)
- 4 GEFLEN (17)
- 5 MERCURY (10)



The YEAR in MUSIC

CRITICS' POLL

Continued from page YE-66



JOHN LANNERT

Latin American/Caribbean
Bureau Chief

Argentina: **Andrés Calamaro**, "Alta

Suciedad" (Warner Bros.); **Soledad**, "Poncho Al Viento" (Sony).

Brazil: **"Thalma"** (Sony), **Titãs**, "Acústico" (Warner Bros.).

Colombia: Various Artists, "100 Años De Vallenato" (MTM).

Mexico: **Control Machete**, "Mucho Barato..." (Manicomio/PolyGram); **Maná**, "Sueños Líquidos" (Warner Bros.).

Spain: **Pedro Guerra**, "Tan Cerca De Mí" (BMG); **Ana Belén**, "Mírame" (BMG).

U.S./Puerto Rico: **"Alabina"** (Astor Place); **Millie**, "Emociones" (EMI Latin); **Los Tigres Del Norte**, "Jefe De Jefes"

(Fonovisa); **Rubén González**, "Introducing..." (World Circuit/Nonesuch/AG).

Performance: **Alejandro Fernández**, June 16, Santo Domingo, Dominican Republic (Sony Discos).

Remix: **Arnaldo Antunes**, "O Silêncio" (BMG Brazil); **Celia Cruz**, "Bemba Colora" (Protel/Sony); **Shakira**, "Un Poco De Amor" (Sony Latin/Sony).

Left Field: **Charlie Zaa**, "Sentimientos" (Sonolux/Sony).

English: **Edwya Collins**, "I'm Not Following You" (Setanta/Epic).



LARRY LEBLANC

Canadian Correspondent

1. **Sarah McLachlan**, "Surfacing" (Nettwerk/Arista).

Canada's leading diva made her long-awaited breakthrough internationally with an album displaying remarkable poise and immense songwriting skills.

2. **Loreena McKennitt**, "Book Of Secrets" (Quinlan Road/Warner Bros.). The extraordinary and unique McKennitt continues to amaze us with her scope of musical vision and immense musicality.

3. **Bryan Adams**, "Unplugged" (A&M). Kid from Vancouver ain't Wonder Bread anymore. Terrific, rootsy album.

4. **Puff Daddy & The Family**, "No Way Out" (Bad Boy/Arista). After repeated plays, this release continues to be impressive.

5. **John Fogerty**, "Blue Moon Swamp" (Warner Bros.). Despite some songs bordering on parody, Fogerty's musical genius shines through on this album. A pure pleasure.

6. **Delbert McClinton**, "One Of The Fortunate Few" (Rising Tide/MCA). Like the Energizer Bunny, McClinton just keeps going and going. Great patented drop-dead vocal chops.

7. **"Buena Vista Social Club"** (World Circuit/Nonesuch). Listening to this release is like hearing a world you didn't know existed. Then you wonder how you could have lived without hearing it.

8. **Great Big Sea**, "Play" (WEA/Warner Music Canada). Imagine the Pogues being

sober and highly skilled musicians. A Celtic-styled masterpiece.

9. **Paul Rogers**, "Now" (Velvet/Eaglerock). An unexpected treat by one of the best hard-rock singers in the world.

10. **The Ennis Sisters**, "Red Is The Rose" (Cabot). A powerful and robust Celtic-based debut album from St. John's, Newfoundland, trio that features sisters Maureen, Karen and Teresa. Best new folk group in Canada.



STEVE MCCLURE

Japan Bureau Chief

1. **Ua**, "11" (Speedstar/Victor Entertainment). Sophisticated production,

cool songs and a unique voice.

2. **Cornelius**, "Fantasma" (Trattoria Menu/Polystar). Keigo Oyamada goes crazy in the studio and comes up with uncategorizable but excellent music.

3. **Pizzicato Five**, "Happy End Of The World" (readymade records/Triad/Nippon Columbia). Tongue-in-chic music for the jaded post-modernite.

4. **Yosui Inoue and Tamio Okuda**, "Shopping" (Sony Records/For Life Records). Great songwriting and a nice relaxed vibe.

5. **Radiohead**, "OK Computer" (Toshiba-EMI). Darkly beautiful.

6. **"Buena Vista Social Club"** (World Circuit/Nonesuch). A great introduction to a great musical tradition.

7. **Kronos Quartet**, "Early Music" (Nonesuch). An inspired look into some musical treasures from the far-distant past.

8. **Pugs**, "Pugs Bite The Red Knee" (Casual Tonalities/Prime Disk/Chibari Records). Mind-bending intro to one of Japan's most interesting bands.

9. **Ulfu**, "Let's Go" (Toshiba-EMI). Rock with guts and humor.

10. Best live show: **Reichi Nakaido**, Hibiya Ya-on, Aug. 24, 1997. A passionate show by a veteran rocker.



MOIRA MCCORMICK

Children's Contributor

1. **Björk**, "Homogenic" (Elektra).

2. **"Brigid Boden"** (A&M).

3. **Chemical Brothers**, "Dig Your Own Hole" (Astralwerks).

4. **Cornershop**, "When I Was Born For The 7th Time" (Luaka Bop/Warner Bros.).

5. **Foo Fighters**, "The Colour And The Shape" (Roswell/Capitol).

6. "Original Soundtrack: The Pillow Book" (La Bande Son).

7. **Seahorses**, "Do It Yourself" (Geffen).

8. **That Dog**, "Retreat From The Sun" (DGC/Geffen).

9. **Eric Wood**, "Letters From The Earth" (Tangible Music Group).

10. Fave single: **Smash Mouth**, "Walkin' On The Sun" (Interscope). Fave concert: **Beck** at the H.O.R.D.E. Festival, Tinley Park, Ill., Aug. 3.

Continued on page YE-81



BARNEY: No. 1 Kids Artist

Top Kid Artists

Pos. ARTIST (No. Of Charted Titles) Imprint/Label

- 1 **BARNEY** (2) Barney Music/Lyrick Studios (2) Barney Music/SBK/EMI (1) Barney Publishing
- 2 **THE SIMPSONS** (1) Rhino
- 3 **MICHAEL JORDAN** (1) Kid Rhino/Rhino
- 4 **ALVIN & THE CHIPMUNKS** (1) Sony Wonder/Epic
- 5 **KENNY LOGGINS** (1) Sony Wonder/Columbia
- 6 **KATHIE LEE GIFFORD** (1) Walt Disney
- 7 **SPACE GHOST** (1) Kid Rhino/Rhino
- 8 **JOHN DENVER** (1) Sony Wonder
- 9 **ART GARFUNKEL** (1) Sony Wonder/Columbia
- 10 **LINDA RONSTADT** (1) Elektra/EEG

Top Kid Audio Series

Pos. SERIES (No. Of Charted Titles) Imprint/Label

- 1 **READ-ALONG** (17) Walt Disney
- 2 **SING-ALONG** (7) Walt Disney
- 3 **CEDARMONT KIDS CLASSICS** (9) Benson
- 4 **MY FIRST READ-ALONG** (1) Walt Disney
- 5 **DANCE-ALONG** (1) Walt Disney

Top Kid Audio

Pos. TITLE—Artist—Imprint/Label

- 1 **CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC**—Various Artists—Walt Disney
- 2 **DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1**—Various Artists—Walt Disney
- 3 **WINNIE THE POOH**—Sing-Along—Walt Disney
- 4 **CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC**—Various Artists—Walt Disney
- 5 **CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC**—Various Artists—Walt Disney
- 6 **101 DALMATIANS (LIVE ACTION)**—Read-Along—Walt Disney
- 7 **BARNEY'S FAVORITES VOLUME 1**—Barney—Barney Music/SBK/EMI
- 8 **SONGS IN THE KEY OF SPRINGFIELD**—The Simpsons—Rhino
- 9 **TOY STORY**—Read-Along—Walt Disney



"Classic Disney Vol. 1 - 60 Years Of Musical Magic" is the No. 1 Kid Audio.

- 10 **DISNEY'S PRINCESS COLLECTION**—Various Artists—Walt Disney
- 11 **HERCULES**—Read-Along—Walt Disney
- 12 **101 DALMATIANS (LIVE ACTION)**—Sing-Along—Walt Disney
- 13 **THE LION KING**—Read-Along—Walt Disney
- 14 **HALLOWEEN SONGS AND SOUNDS**—Various Artists—Walt Disney
- 15 **DISNEY CHILDREN'S FAVORITES VOLUME 2**—Various Artists—Walt Disney
- 16 **WINNIE THE POOH: TAKE MY HAND/SONGS FROM THE 100 ACRE WOOD**—Various Artists—Walt Disney
- 17 **20 SIMPLY SUPER SINGABLE SILLY SONGS**—Various Artists—Walt Disney
- 18 **SPACE JAM: AN AUDIO ACTION-ADVENTURE**—Michael Jordan—Kid Rhino/Rhino
- 19 **RETURN OF THE JEDI**—Read-Along—Walt Disney
- 20 **TOY STORY**—Sing-Along—Walt Disney
- 21 **ACTION BIBLE SONGS**—Cedarmont Kids Classics—Benson
- 22 **CLUB CHIPMUNK - THE DANCE MIXES**—Alvin & The Chipmunks—Sony Wonder/Epic
- 23 **RETURN TO POOH CORNER**—Kenny Loggins—Sony Wonder/Columbia
- 24 **101 DALMATIANS**—Read-Along—Walt Disney
- 25 **TODDLER TUNES**—Cedarmont Kids Classics—Benson

Top Kid Imprints

Pos. IMPRINT (No. Of Charted Titles)

- 1 **WALT DISNEY** (48)
- 2 **BENSON** (9)
- 3 **SONY WONDER** (5)
- 4 **KID RHINO** (5)
- 5 **RHINO** (1)



Top Kid Labels

Pos. LABEL (No. Of Charted Titles)

- 1 **WALT DISNEY** (48)
- 2 **BENSON** (9)
- 3 **RHINO** (6)
- 4 **EMI** (2)
- 5 **EPIC** (2)

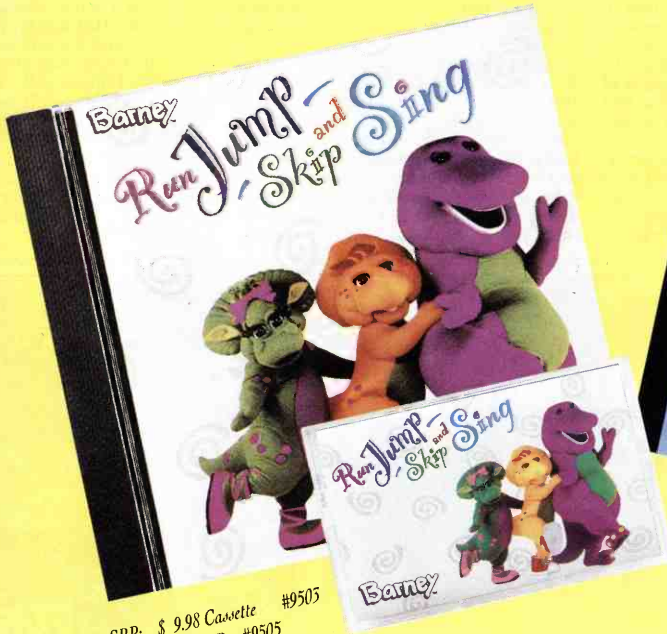
Top Kid Distributors

Pos. DISTRIBUTOR (No. Of Charted Titles)

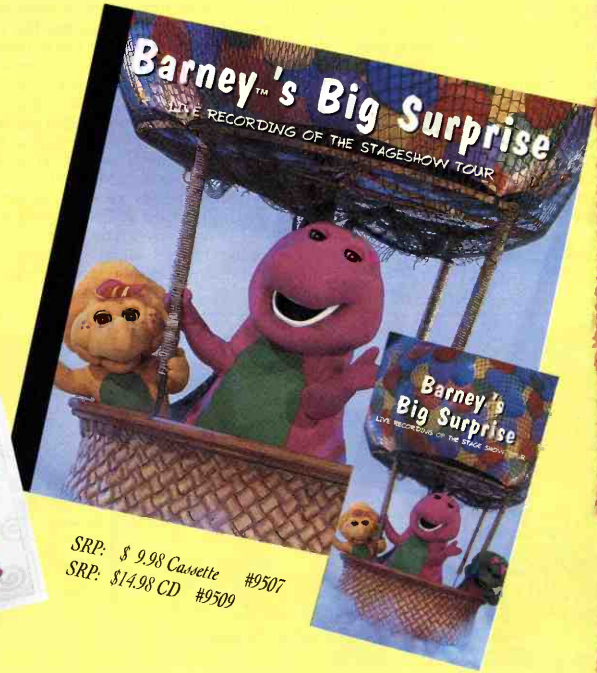
- 1 **INDEPENDENTS** (63)
- 2 **WEA** (6)
- 3 **EMD** (2)
- 4 **SONY** (5)
- 5 **BMG** (1)
- 6 **UNIVERSAL** (1)

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The YEAR in MUSIC

THE YEAR IN NEW AGE

High-Flying Melodies And Air Fare

BY JOHN DILIBERTO

If environmental recycling advocates had the success of Private Music/Windham Hill, there wouldn't be a scrap of trash on the planet. Five of Yanni's six charting albums in 1997, "In The Mirror," "Devotion," "Port Of Mystery," "In My Time" and "Nightbird," simply recycle music that's appeared on earlier platinum collections like "Reflections Of Passion." But that's good enough to make the Greek keyboardist the best-selling New Age Artist of the year. In fact, Yanni is one of a handful of new age artists to crack the upper reaches of the Billboard 200 album charts, with "Devotion" and "In The Mirror."

As goes Yanni, so goes the rest of the New Age Artist chart in 1997. Following him in the top 10 are seven musicians with multiple charting releases: Jim Brickman (4), Enya (3), John Tesh (5), George Winston (2), Secret Garden (2), Kitaro (2), Ottmar Liebert (4) and Jesse Cook (2). Far from being "New,"

the New Age chart is becoming fossilized. Only three of the top 10 recordings, Jim Brickman's "Picture This," Windham Hill's "The Carols Of Christmas" and John Tesh's "Avalon," consist of newly recorded material. Of the top 25, only eight had music new to 1997, and four of those were collections.

Perhaps even more distressing is the absence of a single new artist on the entire chart, unless you count Tuatara, the offshoot group of R.E.M.'s Peter Buck; they're way down at No. 46. But the real story of the New Age chart in 1997 is the increasing homogenization of the music it reflects. In the past, the New Age chart was the home of the weird and wonderful: Steve Roach's techno-tribal excursions, Tangerine Dream's spacescapes and Michael Hedges' quirky guitar mutations. In 1997, however, artists on the periphery find themselves shuffled even further into the nether regions of the charts. Instead, we find a lush, romantic sound that extols classical elegance



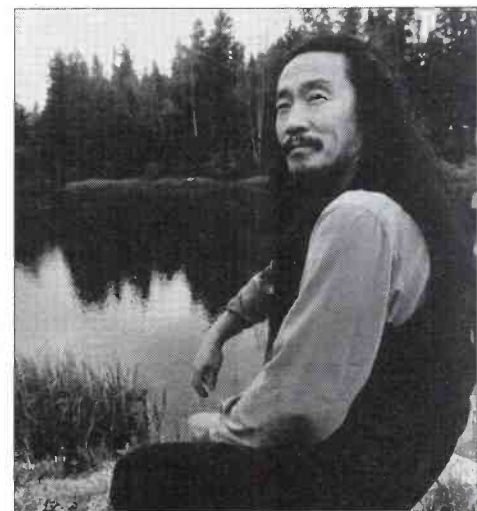
Enya

and lyrical melodies bathed in velvet orchestrations and melodramatic bombast. Both Yanni and Tesh traded in faux classicism, adding orchestras to their music to lend a sweeping cinematic expanse to steroid-charged melodies. And they are followed closely behind by musicians with the same symphonic aspirations, only they put even less coffee in their sugar.

Secret Garden's Celtic-tinged orchestrations clocked in at No. 6 of the top 10 artists and No. 14 and No. 23 of the top 25 albums. Karl Jenkins, the composer responsible for those baroque-like soundtracks to the De Beers diamond ads, brings that same classical consciousness to his Adiemus project. Its debut of hybrid chorale singing and grand orchestrations, "Songs Of Sanctuary," finished just below the top 25. Although two

years old, it hit the chart this year on the wings of a Delta Airlines TV campaign and the "Pure Moods" collection, both of which used the group's signature piece.

The only thing better than having your music on a commercial is having a PBS spe-



Kitaro

cial. Continued television repeats of live performances by Yanni, Tesh, Winston and Kitaro helped stoke their chart presence. Being on a major label doesn't hurt either. Windham Hill was more like a mountain this year, and few independents could compete. Its 19 charting titles made it the No. 1 New Age imprint of the year. Private Music, Reprise, GTSP and Dancing Cat all tumble down the hillside in order, getting to the top five on the strength of one artist each. Besides Windham Hill, only Narada, Higher Octave and Real Music shared the wealth of their respective sixth-, eighth- and tenth-place finishes among several artists and titles. ■

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Billboard Bulletin

DAILY NEWS FOR THE INTERNATIONAL MUSIC INDUSTRY

Musician Sales Down In April

Musicland Stores Corp. reports that comparable store sales were down 0.8% for the four weeks ended May 3. With fewer stores, total sales for the month fell 7.5% to \$101.9 million, vs. \$110.2 million for the same period last year. Sales were down in both divisions of the 1,392-store chain. At superstores (Mega Play and On Cue), comp-store sales decreased 0.7%, and total sales fell 12.2% to \$34.6 million, vs. \$39.5 million in April 1996. At mall stores (Smart Goodie/Musicland and Suncoast/Melon Picture Co.), comp-store sales fell 1.2% to \$66.3 million, vs. \$66.7 million last April. For the 17 weeks ended May 3, Musicland's comp-store sales fell 0.1%. Total sales fell 0.7% to \$424.1 million, vs. \$503 million in the same period last year.

V2 To Open In Oz

V2 Records plans to open an Australian division in June. Local label manager Greg Johnson (formerly a product manager at Sony) is finalizing a distribution deal with a major label.

—Chris Fisher, Melbourne

Will Smith To Sign Fresh Deal With Columbia

Acting recording artist Will Smith is about to sign a multi-year worldwide deal with Columbia Records that will split off later this month with the release of the title track from Columbia Pictures' summer blockbuster "Men In Black." The film, directed as a sci-fi adventure comedy, stars Smith and Tommy Lee Jones. Columbia Records plans a July 14 U.S. release of the film's soundtrack which also includes tracks by Mariah Carey featuring Trey Lorenz, Scoop DeVoo, Diddy featuring Da Brat, the Roots featuring D'Angelo, Tony Rich, Az Yet and Gnarls & the New Power Generation. The film's title track, a hip-hop by Smith with a guest appearance by SWV member Cole, goes to radio May 21. An accompanying video starring Smith is being produced by special-effects studio Industrial Light & Magic. Smith's first solo album for Columbia is due in spring 1998. He broke into the scene in 1988 as half of D.J. Jazzy Jeff & the Fresh Prince, one of the first rap acts to achieve pop prominence, which reached No. 4 on the Hot 100 and No. 1 on the R&B chart in 1991. Smith extended his popularity as the likable star of the TV sitcom "The Fresh Prince Of Bel-Air" and proved dance day.

Sony Music Shows Strong Fiscal-Year Performance

Sony Music Entertainment's global sales rose 14% to \$4.96 billion yen (\$4.7 billion) in the fiscal year ended May 31, reflecting strong results outside of Japan, where performance was weak. (Billboard Bulletin, May 9). The company does not reveal worldwide profit figures for music. However, global operating income from Sony's Entertainment division, which includes film activities from Columbia TriStar, Jemtronic, Pearl Jam, and Gloria Estefan, led fiscal year sales, according to Sony. The results—and the depreciation of the yen against major currencies—helped parent company Sony Corp. to a 157.1% rise in consolidated net income to a record 136.5 billion yen (\$1.125 billion) on sales of 5,950 billion yen (\$47.7 billion), up 23.3%.

—Lynnette Leggett, London

3 Tenors Can Go Home Again

Tenors Placido Domingo and Luciano Pavarotti will play Barcelona's 110,000-capacity Nou Camp stadium home to the Barcelona Football Club July 13. It will be their first appearance together in Carreras' home city, where he is a team supporter. The trip will mark the occasion with its first performance in the local language, Catalan. The tenors will play Pavarotti's hometown of Modena, Italy, on June 17 and Domingo's city of origin, Miami, Jan. 5. There are also planned a January concert in Mexico City and one in Paris to follow the 1998 World Cup soccer final.

EMI's Manos, Harris Upped Down Under

EMI Music Australia has promoted marketing director Michael Manos to GM and financial executive VP. Manos' appointment signals plans to increase investment in local A&R. Both report to Dirk de Vries, interim managing director of EMI Music Australia and VP of EMI International. EMI Australia has seen well over a managing director for more than six months.

—Lynnette Leggett, London

The YEAR in MUSIC



YANNI: No. 1 New Age Artist



JIM BRICKMAN: "Picture This" is the No. 1 New Age Album.

Top New Age Artists

Pos. ARTIST (No. Of Charted Albums) Imprint/Label

- 1 **YANNI** (2) Private Music
(2) Private Music/Windham Hill
(1) BMG Special Products
(1) Virgin
(1) Windham Hill
- 2 **JIM BRICKMAN** (4) Windham Hill
- 3 **ENYA** (3) Reprise/Warner Bros.
- 4 **JOHN TESH** (5) GTSP
- 5 **GEORGE WINSTON** (1) Dancing Cat/Windham Hill
(1) Windham Hill
- 6 **SECRET GARDEN** (2) Philips
- 7 **MANNHEIM STEAMROLLER** (1) American Gramophone
- 8 **KITARO** (2) Domo
- 9 **OTTMAR LIEBERT** (3) Epic
(1) Higher Octave
- 10 **JESSE COOK** (2) Narada

Top New Age Albums

Pos. TITLE—Artist—Imprint/Label

- 1 **PICTURE THIS**—Jim Brickman—Windham Hill
- 2 **IN THE MIRROR**—Yanni—Private Music/Windham Hill

- 3 **THE MEMORY OF TREES**—Enya—Reprise/Warner Bros.
- 4 **LINUS & LUCY - THE MUSIC OF VINCE GUARALDI**—George Winston—Dancing Cat/Windham Hill
- 5 **AVALON**—John Tesh—GTSP
- 6 **DEVOTION: THE BEST OF YANNI**—Yanni—Private Music/Windham Hill
- 7 **THE CAROLS OF CHRISTMAS**—Various Artists—Windham Hill
- 8 **PORT OF MYSTERY**—Yanni—Windham Hill
- 9 **SHEPHERD MOONS**—Enya—Reprise/Warner Bros.
- 10 **TRIBUTE**—Yanni—Virgin
- 11 **THE GIFT**—Jim Brickman—Windham Hill
- 12 **BY HEART**—Jim Brickman—Windham Hill
- 13 **CHRISTMAS LIVE**—Mannheim Steamroller—American Gramophone
- 14 **SONGS FROM A SECRET GARDEN**—Secret Garden—Philips
- 15 **PEACE ON EARTH**—Kitaro—Domo
- 16 **GYPSY PASSION NEW FLAMENCO**—Various Artists—Narada
- 17 **LIVE AT THE ACROPOLIS**—Yanni—Private Music
- 18 **SANCTUARY: 20 YEARS OF WINDHAM HILL**—Various Artists—Windham Hill
- 19 **GRAVITY**—Jesse Cook—Narada

Top New Age Labels

Pos. LABEL (No. Of Charted Albums)

- 1 **WINDHAM HILL** (22)
- 2 **WARNER BROS.** (4)
- 3 **GTSP** (5)
- 4 **VIRGIN** (10)
- 5 **NARADA** (12)

Top New Age Imprints

Pos. IMPRINT (No. Of Charted Albums)

- 1 **WINDHAM HILL** (19)
- 2 **PRIVATE MUSIC** (4)
- 3 **REPRISE** (4)
- 4 **GTSP** (5)
- 5 **DANCING CAT** (1)
- 6 **NARADA** (12)
- 7 **VIRGIN** (3)
- 8 **HIGHER OCTAVE** (9)
- 9 **PHILIPS** (2)
- 10 **REAL MUSIC** (12)

Top New Age Distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

- 1 **BMG** (26)
- 2 **PGD** (10)
- 3 **WEA** (5)
- 4 **INDEPENDENTS** (25)
- 5 **EMD** (11)
- 6 **UNIVERSAL** (12)
- 7 **SONY** (5)



new age



BALANCE HARMONY SHAKTI VEDAS ASTRAL ETHEREAL

HIGHER OCTAVE

Consciousness in the form of music

Craig Chaquico
Once in a Blue Universe
44638 CD + Cassette

Craig Chaquico (cha-key-so), whose first three solo albums earned him numerous awards including a Grammy nomination, Best Pop Instrumental Guitarist (*Guitar Player Magazine*) and *Billboard's* #1 Independent Adult Alternative Album of the Year, returns with the romantic and soulful **Once in a Blue Universe**. Combining jazz and rock influences, the former Jefferson Starship guitarist is joined by some of today's top instrumental performers: Richard Elliot, John Klemmer, Douglas Spotted Eagle, 3rd Force and Peter White.

In stores now.
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3rd Force
Vital Force
77591 CD Only

TOP 5 AT RADIO, TOP 10 AT BILLBOARD. Higher Octave's smooth jazz super trio, 3rd Force, has created a third album of inspired instrumentals that bridge the gap between continents and generations. Featuring special guests Peter White, Rick Braun and Craig Chaquico, **Vital Force** is an exciting synergy of smooth jazz, R&B, urban dance and ethnic influences. Catalog sales are nearing 100,000 units.

In stores now.
Also Available:
3rd Force 77558
Force Of Nature 77569

Jon Anderson & Vangelis
Page Of Life
45337 CD Only

Best known, respectively, as the lead singer of the famed progressive rock group Yes and the oscar winning synthesist/composer of the music for "Chariots of Fire" and "Blade Runner", Jon Anderson and Vangelis together create an intensely spiritual synergy.

In stores Feb. 24, 1998.
Also Available from Jon Anderson:
Angels Embrace 77572
The Promise Ring 77602

Brian Hughes
One 2 One
45334 CD Only

Hot on the heels of his world beat tinged Higher Octave jazz debut, **Straight To You**, award winning electric string sensation Brian Hughes continues to redefine the boundaries of contemporary jazz guitar. **One 2 One** blends his inimitable, Pat Metheny-influenced style with picture perfect pop-flavored melodies for a soulful yet exotic musical journey.

In stores Jan. 27, 1998.
Also Available:
Straight To You 77587

Yulara
Cosmic Tree
45338 CD Only

On **Cosmic Tree**, Yulara is joined by musicians from around the globe to celebrate the life of a single tree—a metaphor representing the interconnectedness of the planet. These songs weave spiritual musings, exotic instruments, soulful voice percussion and the sounds of nature into ambient grooves that bridge the gap between the earth's cultures.

In stores Jan. 27, 1998.
Also Available:
all is one 77575

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Nature • Spirit • Pride
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It's here, the CUSCO album everyone's been waiting for... An electrifying vision of spiritual mystery, sacred legends and proud heroes, CUSCO's mesmerizing flutes and tribal rhythms weave a powerful, contemporary tribute to Native American culture as their renowned Apurimac journey continues to North America. The first two in the series, **Apurimac** and **Apurimac II** have sold over 1 million copies worldwide and remain on the best seller list.

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The YEAR In MUSIC

THE YEAR IN WORLD MUSIC

Many Reasons To Rejoice

BY BRADLEY BAMBARGER

With the passing of qawwali master Nusrat Fateh Ali Khan this year, the world music community lost one of its prime spiritual totems. Beyond that loss, though, there was cause to rejoice. From Indian classical to Cuban son, from Argentine tango to traditional Persian sounds, there was wonderful music from just about every corner of the world. With just a cursory glance at Top World Music Albums, it's easy to tell that the Celtic craze is evergreen and the Gipsy Kings lord over the chart like no single act. The '97 year-end chart sees eight Celtic-flavored discs in the top 15, with the soundtracks to "Riverdance" and "Lord Of The Dance" occupying the top two slots. The stunning success of "Riverdance" and various compilations was enough to make Celtic Heartbeat this year's No. 1 World Music Label. The Gipsy Kings' latest effort, "Compas," finished the year at No. 6, while the Nonesuch group's best-of collection—which hasn't left the chart since it came in two years ago—ended '97 just a notch above that. Also, the Gipsy Kings' '96 album, "Tierra Gitana," is still very present.



Ravi Shankar

such's Cuban sojourn, which produced three glorious albums of songful groove: "Buena Vista Social Club," a spirited conclave of Cuba's greatest musicians, produced by intrepid guitar legend Ry Cooder; "Introducing...Ruben Gonzalez," the glittering solo debut of the 70-year-old pianistic genius whom Cooder has called a "cross between Thelonius Monk and Felix The Cat"; and "A Toda Cuba Le Gusta," a brassy effort by a group dubbed the Afro-Cuban All-Stars. An album for the ages, "Buena Vista Social Club" proved popular enough this year to notch a No. 29 slot in the extended Top World Music Albums tally.

TWO TO TANGO

The pioneering nuevo tango of the late Astor Piazzolla continued to be all the rage, as the year saw a stream of live recordings under his own name and proliferating interpretations of his music by world-renowned jazz and classical artists. Most notable among the latter is violinist Gidon Kremer's second stellar Nonesuch homage to Piazzolla, "El Tango" (an album that belongs technically to the classical chart). There is also cellist Yo-Yo Ma's "The Soul Of The Tango," a recent Sony Classical album aligned with the label's ambitious soundtrack to the new film "The Tango Lesson." The definitive Piazzolla live albums are coming out via Milan/BMG, and the label also put out a welcome compilation of Piazzolla's soundtrack work this year, "Tanguedia De Amor."

As international travel becomes easier for Iranian musicians, Persian classical music might be poised for a Renaissance. One of the richest catalogs of Persian classical music belongs to the Los Angeles-based Kereshmeh Records, which has issued such monumental recordings as Hossein Alizadeh's "Ney Nava," a brooding concerto for the ney flute. The label has sundry other vocal and instrumental discs, including the stirring "Abu-Ata Concert" with Mohammad Reza Shajarian on vocals and Mohammad Reza Lotfi on tar. One of the year's most absorbing albums features a young Persian artist, Kayhan Kalhor, teaming with Indian musicians Shujaat Hussain Khan and Swapan Chaudhuri for a rare inquiry into the common roots of the Persian and North Indian classical styles. "Ghazal: Lost Songs Of The Silk Road" is a dark pearl of inspired improvisations, with Kalhor on the fiddle-like kamancheh, Khan on sitar and Chaudhuri on tabla. Kalhor says the Shanachie album reflects "a path between two cultures"; indeed, it is a shining example of the communicative power of world music at its best. ■



MICHAEL FLATLEY'S

NEW BOSSA-NOVA SPIN

The year's other notable hits include the second straight smash by Cape Verdean songstress supreme Cesaria Evora. "Cabo Verde" featured more of the Nonesuch star's mellifluous morna stylings, with the album's sales buoyed by her seemingly nonstop touring. Also, the irresistible all-star compilation "Red Hot + Rio" put a new spin on the bossa nova in the name of charity and a new generation. Bubbling just below the year-end top 15 is Ravi Shankar's "Chants Of India," the best-selling disc among a number of great Indian classical titles this year—the 50th anniversary of Indian independence. Other great releases in Indian classical music range from sarod giant Ali Akbar Khan's collaboration with the late sitarist Nikhil Banerjee on the AMMP label to the reissue of the monolithic "Anthology Of Indian Classical Music" on the Unesco/Auvidis imprint. But labels all over the world highlighted North and South Indian classical sounds, including Moment!, Ocora, Nimbus, Navras, Real World, India Archive, Water Lily Acoustics and Magnasound/OML.

One of the most fruitful expeditions by any label this year is World Circuit/None-



BILL WHELAN: No. 1 World Music Artist. "Riverdance" is the No. 1 World Music Album.

Top World Music Artists

Pos. ARTIST (No. Of Charted Albums) Imprint/Label

- 1 BILL WHELAN (2) Celtic Heartbeat/Universal (1) Celtic Heartbeat/AG
- 2 GIPSY KINGS (2) Nonesuch/AG (1) Nonesuch/Atlantic/AG
- 3 RONAN HARDIMAN (1) Philips
- 4 LOREENA MCKENNITT (2) Warner Bros.
- 5 THE CHIEFTAINS (2) RCA Victor
- 6 CESARIA EVORA (2) Nonesuch/AG
- 7 COLUMN MacOIREACHTAIGH & THE IRISH CEILI BAND (1) Retro
- 8 ISRAEL KAMAKAWIWO'OLE (1) Big Boy
- 9 ANDREA BOCELLI (1) Philips
- 10 RAVI SHANKAR (1) Angel

Top World Music Albums

Pos. TITLE—Artist—Imprint/Label

- 1 RIVERDANCE—Bill Whelan—Celtic Heartbeat/AG
- 2 MICHAEL FLATLEY'S LORD OF THE DANCE—Ronan Hardiman—Philips
- 3 CELTIC CHRISTMAS II—Various Artists—Windham Hill
- 4 THE BOOK OF SECRETS—Loreena McKennitt—Warner Bros.
- 5 THE BEST OF THE GIPSY KINGS—Gipsy Kings—Nonesuch/AG
- 6 COMPAS—Gipsy Kings—Nonesuch/Atlantic/AG
- 7 RED HOT + RIO—Various Artists—Antilles/Verve
- 8 SANTIAGO—The Chieftains—RCA Victor
- 9 CELTIC PRIDE—Column MacOireachtaigh & The Irish Ceili Band—Retro
- 10 N DIS LIFE—Israel Kamakawiwo'ole—Big Boy
- 11 CABO VERDE—Cesaria Evora—Nonesuch/AG
- 12 LEGENDS—James Galway & Phil Coulter—RCA Victor
- 13 RIVERDANCE—Bill Whelan—Celtic Heartbeat/Universal
- 14 TIERRA GITANA—Gipsy Kings—Nonesuch/AG
- 15 ROMANZA—Andrea Bocelli—Philips

Top World Music Imprints

Pos. IMPRINT (No. Of Charted Albums)

- 1 CELTIC HEARTBEAT (4)
- 2 NONESUCH (8)
- 3 PHILIPS (2)
- 4 WINDHAM HILL (3)
- 5 RCA VICTOR (5)

CELTIC HEARTBEAT

Top World Music Labels

Pos. LABEL (No. Of Charted Albums)

- 1 ATLANTIC GROUP (11)
- 2 PHILIPS (2)
- 3 WARNER BROS. (5)
- 4 WINDHAM HILL (6)
- 5 RCA VICTOR (5)



Top World Music Distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

- 1 WEA (17)
- 2 BMG (14)
- 3 PGD (5)
- 4 INDEPENDENTS (34)
- 5 UNIVERSAL (7)
- 6 EMD (4)

wea

world.
music

The YEAR **in** MUSIC

THE YEAR IN BLUES

Student Youth And Road Scholars Kept It Robust

BY CHRIS MORRIS



JONNY LANG: No. 1 Blues Artist. "Lie To Me" is the No. 1 Blues Album.

Top Blues Artists

Pos. ARTIST (No. Of Charted Albums) Imprint/Label

- 1 JONNY LANG (1) A&M
- 2 STEVIE RAY VAUGHAN AND DOUBLE TROUBLE (2) Epic
- 3 PEGGY SCOTT-ADAMS (2) Miss Butch/Mardi Gras
- 4 KENNY WAYNE SHEPHERD (1) Giant/Warner Bros.
(1) Revolution/Warner Bros.
- 5 BOZ SCAGGS (1) Virgin
- 6 JOHNNIE TAYLOR (1) Malaco
- 7 KEB' MO' (2) Okeh/Epic
- 8 COREY STEVENS (2) Eureka/Discovery
- 9 JOHN LEE HOOKER (2) Pointblank/Virgin
- 10 ROBERT CRAY (2) Mercury

Top Blues Albums

Pos. TITLE—Artist—Imprint/Label

- 1 LIE TO ME—Jonny Lang—A&M
- 2 GREATEST HITS—Stevie Ray Vaughan And Double Trouble—Epic
- 3 HELP YOURSELF—Peggy Scott-Adams—Miss Butch/Mardi Gras
- 4 LIVE AT CARNEGIE HALL—Stevie Ray Vaughan And Double Trouble—Epic
- 5 COME ON HOME—Boz Scaggs—Virgin
- 6 GOOD LOVE!—Johnnie Taylor—Malaco
- 7 LEDBETTER HEIGHTS—Kenny Wayne Shepherd—Giant/Warner Bros.
- 8 JUST LIKE YOU—Keb' Mo'—Okeh/Epic
- 9 DON'T LOOK BACK—John Lee Hooker—Pointblank/Virgin
- 10 A TRIBUTE TO STEVIE RAY VAUGHAN—Various Artists—Epic
- 11 TROUBLE IS...—Kenny Wayne Shepherd Band—Revolution/Warner Bros.
- 12 SWEET POTATO PIE—The Robert Cray Band—Mercury
- 13 ROAD TO ZEN—Corey Stevens—Eureka/Discovery
- 14 LIVE FROM CHICAGO'S HOUSE OF BLUES—Blues Brothers And Friends—House Of Blues
- 15 SENOR BLUES—Taj Mahal—Private Music/Windham Hill

Top Blues Imprints

Pos. IMPRINT (No. Of Charted Albums)

- 1 A&M (1)
- 2 EPIC (3)
- 3 MISS BUTCH (3)
- 4 VIRGIN (1)
- 5 MALACO (3)



Top Blues Labels

Pos. LABEL (No. Of Charted Albums)

- 1 EPIC (5)
- 2 A&M (1)
- 3 MARDI GRAS (3)
- 4 VIRGIN (3)
- 5 WARNER BROS. (3)



Top Blues Distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

- 1 PGD (12)
- 2 SONY (5)
- 3 INDEPENDENTS (16)
- 4 WEA (6)
- 5 EMD (4)
- 6 BMG (7)
- 7 UNIVERSAL (4)



blues

And a little child shall lead them. During 1997, Billboard's Top Blues Albums chart bore the names of both legendary veterans and vaunted contenders, but the biggest splash of the year was made by a teenage guitar debutante who blew past all the competition—including the late Stevie Ray Vaughan, the axe-slinger who inspired him.

Jonny Lang was only 16 when his A&M Records debut, "Lie To Me," first hit the chart in February. The album, which featured the Minnesota youngster's prodigious axework and some crisply composed original songs, held sway at or near the top of the chart for most of the year. Lang's closest competition among instrumentalists in the year-end tally came from the late legend Vaughan and his band Double Trouble, whose "Greatest Hits" (Epic) proved a durable commodity throughout '97.

The blues youth movement was apparent in the presence of other gifted newcomers near the peak of the year-end chart: Guitarist Kenny Wayne Shepherd—at the age of 20, a veritable blues greybeard, compared to Lang—saw his 1996 Giant debut, "Ledbetter Heights," hold sway through the year (and wound things up with a strong entry for his sophomore Revolution set, "Trouble Is...," billed to the Kenny Wayne Shepherd Band). Acoustic bluesman Keb' Mo' also witnessed strong sales for his second, more pop-inflected Okeh release, "Just Like You." Farther down in the pack, but closing in on stardom, is up-and-coming guitar man Corey Stevens.

But if you think that the blues these days is strictly a young man's game, cock an eye at some of the road scholars whose latest releases lit up the chart. One of the major carryover hits from 1996 was "Help Yourself" (Miss Butch/Mardi Gras) by vocalist Peggy Scott-Adams, who notched her first R&B hits in the '60s and returned to fame with the steamy novelty "Bill." The indefatigable Boz Scaggs returned to the blues full-force with his recital "Come On Home" (Pointblank) and scored both a critical and commercial hit. John Lee Hooker, author of countless albums during a career spanning six decades, struck paydirt with his latest,

"Don't Look Back" (Pointblank). Soul-blues luminary Johnnie Taylor's megasmash "Good Love!" (Malaco), one of the abiding blues titles of 1996, rested near the top of the pack for '97 as well. And such venerated talents as Taj Mahal, Etta James, Buddy Guy, Tyrone Davis, Denise LaSalle and John Mayall (and quintessential '80s blues star Robert Cray) also made their mark.

Some of the year's most interesting blues recordings didn't leap to the summit of the Top Blues Albums chart, but these records do summon an idea of the expressive possibilities within the genre. They include guitarist Kelly Joe Phelps' "Roll Away The Stone" (Rykodisc), a gospeling exposition of pure acoustic-blues beauty; R.L. Burnside's "Mr. Wizard" (Fat Possum), on which the septuagenarian Mississippi bluesman again explores the loud left wing of the Delta-bred style; and Dave Hole's "Ticket To Chicago" (Alligator), where the phenomenal Australian slide guitarist is mated with some brazen practitioners of the Windy City style. The '97 catalog best-sellers serve as an



Stevie Ray Vaughan

indicator of the diversity of approaches to the blues: The Blues Brothers, Eric Clapton, Jimi Hendrix, B.B. King, ZZ Top and John Lee Hooker were among the artists topping the back catalog list.

In all, it was a year of mixed blessings for the blues. As Billboard reported in March, while some major labels appeared to be backing off from their commitment to the genre, it remains in robust health, thanks in no small part to an ongoing interest in young talents like '97's defining new star Lang. There was also room for striking career rebirths; the renaissance of guitarist Luther Allison, a close friend and mentor of Lang, was one of the most heartening stories of 1996-97. Sadly, Allison's sudden passing in August from cancer, at the height of his popularity, served as a som-



Peggy Scott-Adams

ber footnote for the year, which also saw the exit of such gifted bluesmen as Jack Owens, Johnny Copeland, Fenton Robinson and Jimmy Witherspoon, while Junior Wells and Johnny Adams were both stricken with serious illnesses. ■

The YEAR in MUSIC

THE YEAR IN REGGAE

High Hopes And Invaluable Experiences

BY ELENA OUMANO

The year began with high hopes in France at MIDEM '97, as Jamaica dominated the international annual music market. As the year progressed, though, reggae's commercial currency slid steadily downward.

Yet the MIDEM experience was invaluable. Lessons were learned, contacts made, burned bridges mended, information gathered and young careers jump-started, among them Anthony B, Jahmali, Gibby, Benji Myaz and Daddy Rings.

The year 1997 had its moments. Fresh releases came from veteran African reggae artists—South Africa's Lucky Dube ("Taxman," Shanachie) and Nigeria's Majek Fashek ("Rainmaker," Tuff Gong). Imaginative reggae-fusions from inside and outside Jamaica tinkered with borders between reggae and other genres and offered solutions to reggae's waning pop appeal. Shaggy and Maxi Priest's bubbly "That Girl" made a dent in worldwide charts. Late-'97 debuts from other artists working outside of Reggae Central crisscrossed musical identities without diffusing reggae's voltage. Jamaican singer/DJ Pancho Kryzal's relationship-themed Scratchie/Mercury Records debut album is a paragon of R&B dancehall style. New York-based Jr. Jazz's "My Turn" reveals him to be an impressively versatile singer who's keeping it Rasta-real. And U.K. sensation Finley Quaye debuted "Maverick A Strike" (550 Music/Sony), featuring an imaginative brew of roots music, including foundation reggae.

MASS POTENTIAL MOVEMENT

Back in Jamdown, the latter half of '97 saw Jamaica's rockers, punks, folkies and soulsters emerge to shake up the local scene with their own homegrown fusions.

And if sales of straight-no-chaser reggae were largely confined to diehard audiences, the upside of limited commercial appeal is that this music hasn't been lost to the masses. Luciano's galvanizing live shows continue to enthrall international audiences. This singer has the greatest potential to win the same markets that have made late Bob Marley a best-seller. But failure to tour new turf in support of his "Messenjah" sophomore Island Jamaica/V.P. release and the album's relatively subdued production have kept this powerfully magnetic artist in a holding pattern.

Out of the same Xterminator crew, hardcore culture chanter Sizzla is fast becoming a reggae obsession. Even on his uncompromising lyrical terms, Sizzla's flow is so awe-

some, it just might capture hip-hop ears.

Another Rasta warrior, the anarchistic Anthony B, fired fans with daggerlike rhymes bearing serrated edges. Tony Rebel's "Lallibella" compilation (released by his Flames label) spun off several singles that ran t'ings in the culture arena for several months, including Rebel's two tracks, Everton Blender's, and young American singer Ras Shiloh's shimmering love tune, "Are You Satisfied?"

OBSESSIVE SPINNING

Look for '98 to produce more Shiloh hits, along with those from another up-and-coming culture singer, Jahmali, who toured internationally with Buju Banton (at his most brilliant) at year's end.

As for dancehall escapism, producer/writer Dave Kelly's "Joyride" compilation matched an equally fine crew of singers and DJs [rappers] with the riddim title track to create the most heavily rotated collection of singles since the mid-'80s, when everyone rode on the sleng-teng riddim.

Look out for Tanya Stephens, a sublime singer who took a turn on the joyride, to unveil a more serious, roots side. Producer Danny Brownie's Main Street crew—Red Rat, Goofy, Buccaneer—was also a constant chart presence, as was

former Main Street member, the inventive DJ Degree. DJ Bounty Killer's commanding "My Xperience" (Blunt/VP), featuring combinations with the Fugees, Busta Rhymes and other hip-hopsters, made some headway into the Stateside R&B/rap audience. But the most impressive string of dancehall-dominators came from Beenie Man, who, along with singer Chevelle Franklin, got bigtime U.S. TV play for their "Dancehall Queen" duet. The chameleon-like ladies' choice is a shoo-in for Male Dancehall DJ Of The Year in any of the year's innumerable reggae-awards shows.

Beenie plays a Kingston DJ/promoter in Island Digital Media's first feature video release, the reggae-driven "Dancehall Queen," accompanied by a soundtrack album. An infectious energetic everywoman's fable, the video was intended for the home market and was still in limited theatrical release at year's end. The movie's appeal gives it great potential to repopularize dancehall reggae style. But Island president Chris Blackwell's departure from the label signals the end of an era. With the Jamaican-born Blackwell at the helm, Island nurtured innumerable reggae artists for nearly 40 years—more than the music's lifespan. Given today's chain store/mall approach to music, it looks like a bleak reggae future. ■



Luciano



UB40: No. 1 Reggae Artists

Top Reggae Artists

Pos. ARTIST (No. Of Charted Albums) Imprint/Label

- 1 **UB40** (3) Virgin
- 2 **BOB MARLEY** (1) Axiom/Island
(1) *Jad*
(1) *Prime Cuts*
(1) *Tuff Gong/Island*
- 3 **SHAGGY** (2) Virgin
- 4 **ZIGGY MARLEY & THE MELODY MAKERS**
(1) Elektra/EEG
(1) Virgin
- 5 **BOUNTY KILLER** (1) Blunt/VP/TVT
(1) Greensleeves
- 6 **MAXI PRIEST** (1) Virgin
- 7 **BUJU BANTON** (1) Loose Cannon/Island
- 8 **BORN JAMERICANS** (1) Delicious Vinyl/Red Ant
- 9 **BEENIE MAN** (1) VP
- 10 **DAMIAN JR. GONG MARLEY** (1) Tuff Gong/Lightyear

Top Reggae Albums

Pos. TITLE—Artist—Imprint/Label

- 1 **REGGAE GOLD 1997**—Various Artists—VP
- 2 **THE BEST OF VOLUME ONE**—UB40—Virgin
- 3 **THE BEST OF VOLUME TWO**—UB40—Virgin
- 4 **BOOMBASTIC**—Shaggy—Virgin
- 5 **MY XPERIENCE**—Bounty Killer—Blunt/VP/TVT
- 6 **NATURAL MYSTIC**—Bob Marley And The Wailers—Tuff Gong/Island
- 7 **GUNS IN THE GHETTO**—UB40—Virgin
- 8 **FALLEN IS BABYLON**—Ziggy Marley & The Melody Makers—Elektra/EEG
- 9 **STRICTLY THE BEST SEVENTEEN**—Various Artists—VP
- 10 **MAN WITH THE FUN**—Maxi Priest—Virgin
- 11 **'TIL SHILOH**—Buju Banton—Loose Cannon/Island
- 12 **MIDNIGHT LOVER**—Shaggy—Virgin
- 13 **SOUL ALMIGHTY- THE FORMATIVE YEARS VOL. 1**—Bob Marley—Jad
- 14 **YARDCORE**—Born Jamericans—Delicious Vinyl/Red Ant
- 15 **MAESTRO**—Beenie Man—VP

Top Reggae Imprints

Pos. IMPRINT (No. Of Charted Albums)

- 1 **VIRGIN** (7)
- 2 **VP** (11)
- 3 **TUFF GONG** (3)
- 4 **POW WOW** (2)
- 5 **ELEKTRA** (1)



Top Reggae Labels

Pos. LABEL (No. Of Charted Albums)

- 1 **VIRGIN** (7)
- 2 **VP** (10)
- 3 **ISLAND** (7)
- 4 **TVT** (1)
- 5 **ELEKTRA ENTERTAINMENT** (2)

Top Reggae Distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

- 1 **INDEPENDENTS** (24)
- 2 **EMD** (8)
- 3 **PGD** (7)
- 4 **WEA** (6)
- 5 **SONY** (2)



"Reggae Gold 1997" is the No. 1 Reggae Album.

reggae

CRITICS' POLL

Continued from page YE-74



CHRIS MORRIS
Senior Writer

1. **Johnny Dowd**, "Wrong Side Of Memphis" (no label). A moving man from Ithaca, N.Y., embarks on the scariest ride of the year in this home-made work of genius.

2. **"Portishead"** (Go! Beat/London). More sublimely frozen soul from Brighton's best.

3. **Bob Dylan**, "Time Out Of Mind" (Columbia). Blues about love and death—dark, poignant, overwhelming.

4. Various Artists, "Sacred Steel" (Arhoolie). Even an atheist will talk in tongues upon hearing this set of exceptional Pentecostal gospel-blues from Florida.

5. **"Buena Vista Social Club"** (World Circuit/Nonesuch). Ry Cooder and a host of Cuban vets cook it up hot in La Habana.

6. **Derek Bailey**, "Guitar, Drums & Bass" (Avant import). Experimental guitar guru moves deep into the jungle.

7. **Jim O'Rourke**, "Bad Timing" (Drag City). Sparkling picking in oft-droll arrangements from Chicago's guitar alchemist.

8. **Thurston Moore & Nels Cline**, "In Store" (W.D.T.C.H.C./Father Yod). The omnipresent L.A. guitar hero Cline (Geraldine Fibbers, Mike Watt, his own trio) flashes a hot axe in a fiery live duel with the Sonic Youthman.

9. **T-Model Ford**, "Pee Wee Get My Gun" (Fat Possum). Ultra-demented blues surrealism from the way-out Oxford, Miss., label.

10. **Harry Smith**, editor, "Anthology Of American Folk Music" (Smithsonian Folkways). Reissue of the year.



SUSAN NUNZIATA
Managing Editor

1. Various Artists, "Time And Love—The Music Of Laura Nyro" (Astor Place).

2. **Sarah McLachlan**, "Surfacing" (Arista).

3. **Mary J. Blige**, "Share My World" (MCA).

4. **Gipsy Kings**, "Compás" (Nonesuch).

5. **Delbert McClinton**, "One Of The Fortunate Few" (Rising Tide).

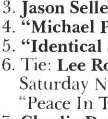
6. Tie: **A3**, "Exile On Coldharbor Lane" (Geffen); **Smash Mouth**, "Fush Yu Mang" (Interscope).

7. **Chumbawamba**, "Tubthumper" (Republic/Universal).

8. **Alana Davis**, "Blame It On Me" (Elektra).

9. **Laurie Sargent**, "Heads & Tails" (Reprise).

10. **The Velvet Underground**, "Loaded—Fully Loaded Edition" (Rhino).



DEBORAH EVANS PRICE
Associate Editor,
Country/Contemporary Christian

1. **The Bishops**, "You Can't Ask Too Much Of My God" (Homeland).

2. **Amy Grant**, "Behind The Eyes" (Myrrh/A&M).

3. **Jason Sellers**, "I'm Your Man" (BNA).

4. **"Michael Peterson"** (Reprise).

5. **"Identical Strangers"** (Damasus Road).

6. Tie: **Lee Roy Parnell**, "Every Night's A Saturday Night" (Arista); Various Artists, "Peace In The Valley" (Arista).

7. **Charlie Daniels**, "Blues Hat" (Blue Hat).

8. **Dale Ann Bradley**, "East Kentucky Morning" (Pine Castle).

9. Tie: **Chris Rice**, "Deep Enough To

The YEAR in MUSIC

Dream (Rocketown); **Wes King**, "A Room Full Of Stories" (Sparrow).
10: Best singles: **Billy Yates**, "Flowers" (Almo Sounds); **Blackhawk**, "Postmarked Birmingham" (Arista); **Diamond Rio**, "That's How Your Love Makes Me Feel" (Arista); **Royal Wade Kimes**, "Another Man's Sky" (Asylum). Best show: **John Fogerty's** "Blue Moon Swamp" tour.



DOMINIC PRIDE
International Music Editor

1. Tie: **"D*Note"** (Virgin); **Jhelia Anderson**, "Language Electric" (Dorado). Jhelia's intense epic or sister PY's vocals for D*Note's floaty masterpiece? You decide.

2. Tie: **Death In Vegas**, "Dead Elvis" (deConstruction/BMG); **Supercharger**, "Wall To Wall Moustache" (IndoChina/China). Call that dance music?

3. **GusGus**, "Polydistortion" (4AD/Beggars Banquet). Iceland doesn't know the meaning of "normal."

4. **Air**, "Moon Safari" (Source France/Virgin promo). Undeniably French.

5. **Chicane**, "Offshore," original version (stravaganza recordings). Instant beach.

Just add water.
6. **Apollo 440**, "Electraglide In Blue" (Stealth Sonic Recordings/Epic). Especially "Pain In Any Language," with the late and sadly missed Billy Mackenzie.
7. **Adam F**, "Circles" (Positiva/EMI). Melifluous drum'n'bass from Alvin Stardust's son.
8. **Indo Aminata**, "Greatest Dream" (Digit Italy/Mercury U.K.). Please, Mercury, put this OUT in '98!

9. **Talvin Singh**, "Anokh—Sounds Of The Asian Underground" (Island). How many more to sell before it's "overground"?

10. **Chumbawamba**, "Tubthumping" (EMI Germany). For anyone who ever got up again.



DOUG REECE
Heatseekers Features Editor

1. **Ben Folds Five**, "Whatever And Ever Amen" (550 Music).

2. **Radiohead**, "OK Computer" (Capitol).

3. **Dr. Octagon**, "Dr. Octagonecologist" (DreamWorks).

4. **OP8**, "Slush" (Thirsty Ear).

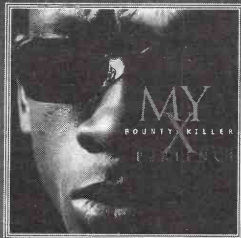
Continued on page YE-83

TAKING REGGAE TO NEWER HEIGHTS

BILLBOARDS #2 REGGAE LABEL



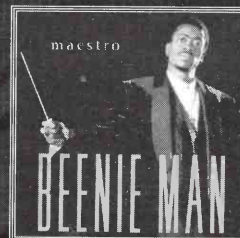
CHARTED #1
REGGAE GOLD 1997
VARIOUS ARTISTS
VP1509



CHARTED #5
MY EXPERIENCE
BOUNTY KILLER
VP1461



CHARTED #9
STRICTLY THE BEST 17
VARIOUS ARTISTS
VP1489



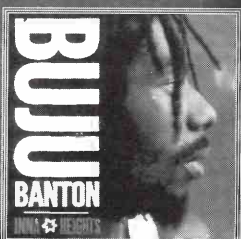
CHARTED #15
MAESTRO
BEENIE MAN
VP1486



NEW RELEASE
SHOWTIME
VARIOUS ARTISTS
VPX1 3109



#2 ON BILLBOARD'S REGGAE CHART
STRICTLY THE BEST
VARIOUS ARTISTS
VP1519



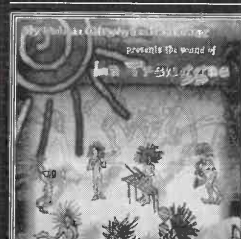
NEW RELEASE
INNA HEIGHTS
BUJU BANTON
VPPH 2068



NEW RELEASE
MANY MOODS OF MOSES
BEENIE MAN
VP1513



NEW RELEASE
UNIVERSAL STRUGGLE
ANTHONY B.
VP1510



NEW RELEASE
LA TRENGGAE
SLY & ROBBIE
VP2069



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The YEAR in MUSIC



TONI BRAXTON: No. 1 Adult Contemporary Artist. "Un-Break My Heart" is the No. 1 Adult Contemporary Single.

Hot Adult Contemporary Artists

Pos. ARTIST (No. Of Charted Singles) Imprint/Label

- 1 TONI BRAXTON (3) LaFace/Arista
- 2 CELINE DION (3) 550 Music
(1) 550 Music/Epic/Columbia
(1) MMI
- 3 JEWEL (2) Atlantic
- 4 BRYAN ADAMS (2) A&M
(1) Columbia
- 5 ERIC CLAPTON (1) Reprise
- 6 KENNY LOGGINS (2) Columbia
- 7 ELTON JOHN (2) Rocket/A&M
(1) MCA
- 8 JOURNEY (2) Columbia
- 9 WHITNEY HOUSTON (2) Arista
- 10 MICHAEL BOLTON (3) Columbia

Hot Adult Contemporary Singles & Tracks

Pos. TITLE—Artist—Imprint/Label

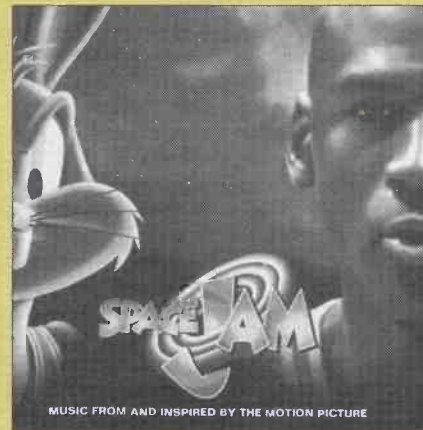
- 1 UN-BREAK MY HEART—Toni Braxton—LaFace/Arista
- 2 CHANGE THE WORLD—Eric Clapton—Reprise
- 3 YOU WERE MEANT FOR ME—Jewel—Atlantic
- 4 FOR THE FIRST TIME—Kenny Loggins—Columbia
- 5 WHEN YOU LOVE A WOMAN—Journey—Columbia
- 6 SUNNY CAME HOME—Shawn Colvin—Columbia
- 7 I FINALLY FOUND SOMEONE—Barbra Streisand & Bryan Adams—Columbia
- 8 HOW DO I LIVE—LeAnn Rimes—Curb

- 9 IF WE FALL IN LOVE TONIGHT—Rod Stewart—Warner Bros.
- 10 I'LL ALWAYS BE RIGHT THERE—Bryan Adams—A&M
- 11 I BELIEVE IN YOU AND ME—Whitney Houston—Arista
- 12 VALENTINE—Jim Brickman With Martina McBride—Windham Hill
- 13 ALL BY MYSELF—Celine Dion—550 Music
- 14 I BELIEVE I CAN FLY—R. Kelly—Warner Sunset/Atlantic/Jive
- 15 BUTTERFLY KISSES—Bob Carlisle—Diadem/Jive
- 16 GO THE DISTANCE—Michael Bolton—Columbia
- 17 HERE IN MY HEART—Chicago—Reprise
- 18 I LOVE YOU ALWAYS FOREVER—Donna Lewis—Atlantic
- 19 FOR YOU I WILL—Monica—Rowdy/Warner Sunset/Atlantic
- 20 QUIT PLAYING GAMES (WITH MY HEART)—Backstreet Boys—Jive
- 21 UNTIL I FIND YOU AGAIN—Richard Marx—Capitol
- 22 IT'S ALL COMING BACK TO ME NOW—Celine Dion—550 Music
- 23 SOMETHING ABOUT THE WAY YOU LOOK TONIGHT—Elton John—Rocket/A&M
- 24 I DON'T WANT TO—Toni Braxton—LaFace/Arista
- 25 LITTLE MORE TIME WITH YOU—James Taylor—Columbia

Hot Adult Contemporary Imprints

Pos. IMPRINT (No. Of Charted Singles)

- 1 COLUMBIA (18)
- 2 ATLANTIC (6)
- 3 REPRISE (7)
- 4 LAFACE (5)



"Space Jam" is the No. 1 Soundtrack Album.

Top Soundtrack Albums

Pos. TITLE—Imprint/Label

- 1 SPACE JAM—Warner Sunset/Atlantic/AG
- 2 ROMEO + JULIET—Capitol
- 3 THE PREACHER'S WIFE—Arista
- 4 MEN IN BLACK - THE ALBUM—Columbia
- 5 EVITA—Warner Bros.
- 6 SET IT OFF—EastWest/EEG
- 7 SELENA—EMI Latin
- 8 SOUL FOOD—LaFace/Arista
- 9 I'M BOUT IT—No Limit/Priority
- 10 BATMAN & ROBIN—Warner Sunset/Warner Bros.

Top Soundtrack Singles

Pos. TITLE—Artist—Imprint/Label

- 1 I BELIEVE I CAN FLY (FROM SPACE JAM)—R. Kelly—Warner Sunset/Atlantic/Jive

- 2 DON'T LET GO (LOVE) (FROM SET IT OFF)—En Vogue—EastWest/EEG
- 3 FOR YOU I WILL (FROM SPACE JAM)—Monica—Rowdy/Warner Sunset/Atlantic
- 4 FOOLISH GAMES (FROM BATMAN & ROBIN)—Jewel—Atlantic
- 5 I BELIEVE IN YOU AND ME (FROM THE PREACHER'S WIFE)—Whitney Houston—Arista
- 6 NOT TONIGHT (FROM NOTHING TO LOSE)—Lil' Kim Featuring Da Brat, Left Eye, Missy Elliott & Angie Martinez—Undeas/Atlantic/Tommy Boy
- 7 LOOK INTO MY EYES (FROM BATMAN & ROBIN)—Bone Thugs-N-Harmony—Ruthless/Relativity
- 8 I FINALLY FOUND SOMEONE (FROM THE MIRROR HAS TWO FACES)—Barbra Streisand & Bryan Adams—Columbia
- 9 C U WHEN U GET THERE (FROM NOTHING TO LOSE)—Coolio Featuring 40 Thevz—Tommy Boy
- 10 CHANGE THE WORLD (FROM PHENOMENON)—Eric Clapton—Reprise



R. KELLY: "I Believe I Can Fly" is the No. 1 Soundtrack Single.

soundtracks

- 5 ARISTA (9)
- 6 550 MUSIC (4)
- 7 A&M (6)
- 8 WARNER BROS. (4)
- 9 WINDHAM HILL (3)
- 10 CURB (1)

COLUMBIA

Hot Adult Contemporary Labels

Pos. LABEL (No. Of Charted Singles)

- 1 COLUMBIA (19)
- 2 ARISTA (14)
- 3 ATLANTIC (9)
- 4 REPRISE (9)
- 5 A&M (10)

adult contemporary

The YEAR in MUSIC



JEWEL: No. 1 Adult Top 40 Artist

Hot Adult Top 40 Artists

Pos. ARTIST (No. Of Charted Singles) Imprint/Label

- 1 JEWEL (3) Atlantic
- 2 SHERYL CROW (3) A&M
- 3 THE WALLFLOWERS (4) Interscope
- 4 DUNCAN SHEIK (2) Atlantic
- 5 PAULA COLE (2) Imago/Warner Bros.
- 6 SHAWN COLVIN (2) Columbia
- 7 NO DOUBT (2) Trauma/Interscope
- 8 SISTER HAZEL (1) Universal
- 9 SAVAGE GARDEN (3) Columbia
- 10 THIRD EYE BLIND (2) Elektra/EEG

Hot Adult Top 40 Imprints

Pos. IMPRINT (No. Of Charted Singles)

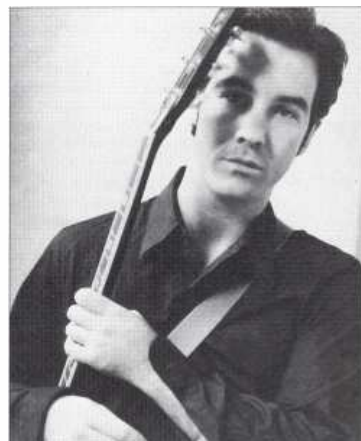
- 1 ATLANTIC (11)
- 2 COLUMBIA (14)
- 3 A&M (10)
- 4 INTERSCOPE (5)
- 5 RCA (5)
- 6 MERCURY (7)
- 7 IMAGO (2)
- 8 UNIVERSAL (3)
- 9 TRAUMA (2)
- 10 ARISTA (6)



Hot Adult Top 40 Labels

Pos. LABEL (No. Of Charted Singles)

- 1 ATLANTIC (17)
- 2 A&M (14)
- 3 COLUMBIA (15)
- 4 MERCURY (10)
- 5 INTERSCOPE (7)



DUNCAN SHEIK: "Barely Breathing" is the No. 1 Adult Top 40 Single.

adult
top 40

CRITICS' POLL

Continued from page YE-81

5. Stereolab, "Dots & Loops" (Elektra).
6. Catherine Wheel, "Adam & Eve" (Mercury).
7. Old 97's, "Too Far To Care" (Elektra).
8. David Holmes, "Let's Get Killed" (Go! Beat/1500).
9. Dandy Warhols, "The Dandy Warhols Come Down" (Capitol).
10. Fatboy Slim, "Better Living Through Chemistry" (Astralwerks).



CRAIG ROSEN
L.A. Bureau Chief

1. Mark Eitzel, "West" (Warner Bros.).
2. Belle & Sebastian, "If You're Feeling Sinister" (The Enclave).
3. Foo Fighters, "The Colour And The Shape" (Roswell/Capitol).
4. Underground Lovers, "Ways I Burn" (Mainstream/Rubber/BMG Australia).
5. Babybird, "Ugly Beautiful" (Atlantic).
6. Love Spit Love, "Trysome Eatone" (Maverick).
7. Tie: Ivy, "Apartment Life" (Atlantic); Green Day, "Nimrod" (Reprise).
8. Tie: Radiohead, "OK Computer" (Capitol); Polara, "C'est La Vie" (Interscope).
9. Dr. Octagon, "Dr. Octagonecologist" (DreamWorks).
10. Singles: the Verve, "Bittersweet Symphony" (Virgin); Cornershop, "Brimful Of Asha" (Luaka Bop/Warner Bros.); Smash Mouth, "Walking On The Sun" (Interscope); Aqua, "Barbie Girl" (MCA); Prodigy, "Firestarter" (Maverick); the Rolling Stones, "Anybody Seen My Baby?" (Virgin); David Bowie, "I'm Afraid Of Americans" (Virgin); Hanson, "MMMBop" (Mercury).



GENE SCULATTI
Director, Special Issues

1. Best single: Hanson, "MMMBop," (Mercury).
2. Coolest rock 'n' roll album: Swingin' Neckbreakers, "Kick Your Ass" (Telstar).
3. Best doowop-redux moves: Paul Simon, "Adios Hermanos" and "Bernadette," from "Songs From The Capeman" (Warner Bros.).
4. Best concept album: "The Go Nuts" (Planet Pimp).
5. Best A&R-ed album: "Park Central Squares" (Blueberry Hill/Fabius).
6. Most impressive comebacks: Tie: Bob Dylan, "Time Out Of Mind" (Columbia); Lou Christie, "Pledging My Love" (Varese Sarabande).
7. Best ongoing series: "Ultralounge" (Capitol).
8. Most overdue reissue: Conway Twitty, "The Rock 'N' Roll Years" (Bear Family import).
9. Best country reissue: Gary Stewart, "The Essential Gary Stewart" (RCA).
10. Most momentous passing: Al "Jazzbeaux" Collins, 1919-1997.



PAUL SEXTON
Contributing Editor, London

1. Prefab Sprout, "Andromeda Heights" (Kitchenware/Columbia).
- A glorious Paddy McAloon production, backdated to the days of lush romanticism.
2. The Rolling Stones, "Bridges To Babylon" (Virgin). Pound for pound, their most rounded album since the '70s.
 3. Radiohead, "OK Computer" (Parlophone). A staging post for millennial British rock.
 4. The Mutton Birds, "Envy Of Angels" (Virgin). Undervalued New Zealand jewel.
 5. Ron Sexsmith, "Other Songs" (Interscope). Fourteen more introspective bull's-eyes.
 6. The O'Jays, "Love You To Tears" (Volcano/Global Sound). After four decades, there's still no derailing that love train.
 7. James Taylor, "Hourglass" (Columbia). Crystalline originality from an American original.
 8. Mary J. Blige, "Share My World" (MCA). Coming-of-age album for the hip-hop queen.
 9. Boz Scaggs, "Fade Into Light" (Virgin, Japanese import). With his other 1997 album, "Come On Home," a double-decker Boz.
 10. Live memories: London shows by Ben Harper and Lewis Taylor; Matraca Berg at Green's Grocery, Nashville; and the outrageous opportunity to eavesdrop on the Rolling Stones in a Toronto rehearsal room.



DYLAN SIEGLER
Administrative/Research Assistant

1. Yo La Tengo, "I Can Hear The Heart Beating As One" (Matador).
- Georgia Hubley comes into her own as a drummer.
2. Will Oldham, "Joya" (Drag City). Rocks like "Viva Last Blues" while burning from within like "Arise Therefore."
 3. Elliott Smith, "Either/Or" (Kill Rock Stars). Lyrics as jaded as New York's Lower East Side, guitar work as innocent as Simon & Garfunkel.
 4. The Make-Up (Dischord). Phenomenal live New York shows in '97 "make up" for their so-so recordings.
 5. Palace Music, "Lost Blues" (Drag City). I never, ever tire of Will Oldham. "Riding" is an incredible track.
 6. Varnaline, "A Shot And A Beer" (Zero Hour). Cock-rock is a thing of the past on Anders Parker's first EP without the rest of the band.
 7. Tanya Donnelly, "Pretty Deep" (Reprise). Donnelly could release a collection of Hanson covers and I'd love it.
 8. "Songs: Ohia" (Secretly Canadian Records). The best country-rock album no one heard this year.
 9. Anonymous 4, "11,000 Virgins" (Harmonia Mundi). Scholarly, well-executed and so sexy.

Continued on page YE-88

The YEAR in MUSIC

Top Contemporary Christian Artists

Pos. ARTIST (No. Of Charted Albums) Imprint/Label

- 1 BOB CARLISLE (1) Diadem/Provident (1) Sparrow/Chordant
- 2 LEANN RIMES (1) Curb/WCD
- 3 JARS OF CLAY (2) Essential/Provident
- 4 DC TALK (2) Forefront/Chordant
- 5 POINT OF GRACE (2) Word
- 6 KIRK FRANKLIN AND THE FAMILY (2) Gospo Centric/Chordant
- 7 STEVEN CURTIS CHAPMAN (2) Sparrow/Chordant
- 8 AMY GRANT (2) Myrrh/Word
- 9 JACI VELASQUEZ (1) Myrrh/Word
- 10 RAY BOLTZ (3) Word



BOB CARLISLE: No. 1 Contemporary Christian Artist. "Shades Of Grace" is the No. 1 Contemporary Christian Album.

- 8 SIGNS OF LIFE—Steven Curtis Chapman—Sparrow/Chordant
- 9 MUCH AFRAID—Jars Of Clay—Essential/Provident
- 10 JARS OF CLAY—Jars Of Clay—Essential/Provident
- 11 HEAVENLY PLACE—Jaci Velasquez—Myrrh/Word
- 12 THE GIFT—Kenny Rogers—Magnatone/Word
- 13 TAKE ME TO YOUR LEADER—Newsboys—Star Song/Sparrow/Chordant
- 14 I SURRENDER ALL—30 CLASSIC HYMNS—Carman—Sparrow/Chordant
- 15 I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS—Andy Griffith—Sparrow/Chordant
- 16 BEAUTY FOR ASHES—Crystal Lewis—Myrrh/Word
- 17 PETRA PRAISE 2 WE NEED JESUS—Petra—Word
- 18 BLOOM—Audio Adrenaline—Forefront/Chordant

Top Contemporary Christian Albums

Pos. TITLE—Artist—Imprint/Label

- 1 SHADES OF GRACE—Bob Carlisle—Diadem/Provident
- 2 YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS—LeAnn Rimes—Curb/WCD
- 3 WOW-1997: THE YEAR'S TOP 30 CHRISTIAN ARTISTS AND SONGS—Various Artists—Sparrow/Chordant
- 4 WHATCHA LOOKIN' 4—Kirk Franklin And The Family—Gospo Centric/Chordant
- 5 LIFE LOVE & OTHER MYSTERIES—Point Of Grace—Word
- 6 BEHIND THE EYES—Amy Grant—Myrrh/Word
- 7 JESUS FREAK—dc Talk—Forefront/Chordant

Top Gospel Artists

Pos. ARTIST (No. Of Charted Albums) Imprint/Label

- 1 KIRK FRANKLIN (2) Gospo Centric (1) B-Rite/Interscope
- 2 GOD'S PROPERTY (1) B-Rite/Interscope
- 3 THE FAMILY (2) Gospo Centric
- 4 ANOINTED (2) Word/Epic
- 5 FRED HAMMOND (1) Benson (1) Verity
- 6 BEBE & CECE WINANS (1) Sparrow/EMI
- 7 T.D. JAKES (1) Integrity/Word/Epic
- 8 DONNIE McCLURKIN (1) Warner Alliance
- 9 CARLTON PEARSON (2) Warner Alliance
- 10 YOLANDA ADAMS (2) Verity

Top Gospel Albums

Pos. TITLE—Artist—Imprint/Label

- 1 THE PREACHER'S WIFE—Soundtrack—Arista
- 2 GOD'S PROPERTY—God's Property From Kirk Franklin's Nu Nation—B-Rite/Interscope
- 3 WHATCHA LOOKIN' 4—Kirk Franklin And The Family—Gospo Centric
- 4 UNDER THE INFLUENCE—Anointed—Word/Epic

- 5 GREATEST HITS—BeBe & CeCe Winans—Sparrow/EMI
- 6 THE SPIRIT OF DAVID—Fred Hammond & Radical For Christ—Verity
- 7 T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSED!—T.D. Jakes—Integrity/Word/Epic
- 8 DONNIE McCLURKIN—Donnie McClurkin—Warner Alliance
- 9 LIVE IN LONDON AT WEMBLEY—Hezekiah Walker & The Love Fellowship Crusade Choir—Verity
- 10 LIVE AT AZUSA 2 PRECIOUS MEMORIES—Carlton Pearson—Warner Alliance
- 11 YOLANDA LIVE IN WASHINGTON—Yolanda Adams—Verity
- 12 ADORATION: LIVE IN ATLANTA—Richard Smallwood With Vision—Verity
- 13 ALONE IN HIS PRESENCE—CeCe Winans—Sparrow
- 14 TODAY'S GOSPEL MUSIC COLLECTION—Various Artists—CGI
- 15 COME WALK WITH ME—Oleta Adams—Harmony
- 16 A MIRACLE IN HARLEM—Shirley Caesar—Word/Epic
- 17 I'LL SEE YOU IN THE RAPTURE—Mississippi Mass Choir—Malaco
- 18 VIRTUE—Virtue—Verity
- 19 GREATEST HITS—The Georgia Mass Choir—Savoy

Continued on page YE-86

Top Contemporary Christian Imprints

Pos. IMPRINT (No. Of Charted Albums)

- 1 SPARROW (33)
- 2 DIADEM (1)
- 3 CURB (2)
- 4 MYRRH (9)
- 5 WORD (9)
- 6 FOREFRONT (10)
- 7 ESSENTIAL (3)
- 8 REUNION (9)
- 9 GOSPO CENTRIC (2)
- 10 WARNER ALLIANCE (6)



Top Contemporary Christian Labels

Pos. LABEL (No. Of Charted Albums)

- 1 CHORDANT (57)
- 2 PROVIDENT (18)
- 3 WORD (36)
- 4 WARNER CHRISTIAN DISTRIBUTION (7)
- 5 WARNER ALLIANCE (8)



Top Contemporary Christian Distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

- 1 EMD (58)
- 2 INDEPENDENTS (51)
- 3 BMG (17)
- 4 WEA (15)
- 5 SONY (2)

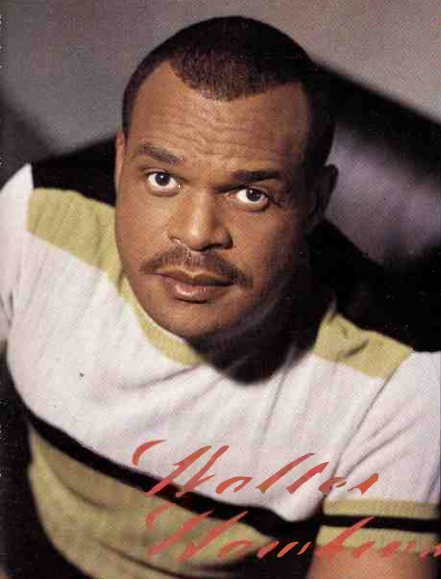


contemporary christian



KIRK FRANKLIN:
No. 1 Gospel Artist

gospel



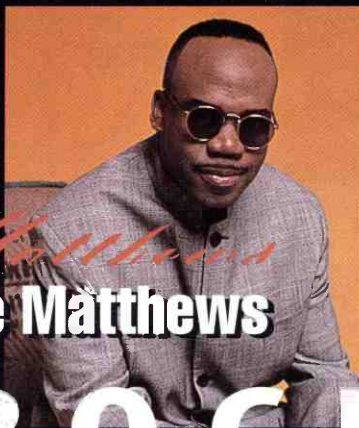
Walter Hawkins



A-1 SWIFT



Kurt Carr and the Kurt Carr Singers



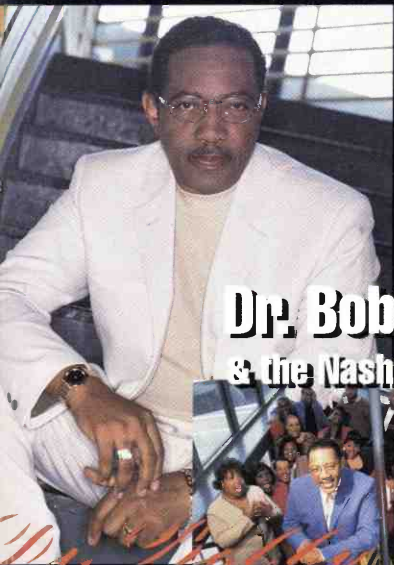
Lawrence Matthews

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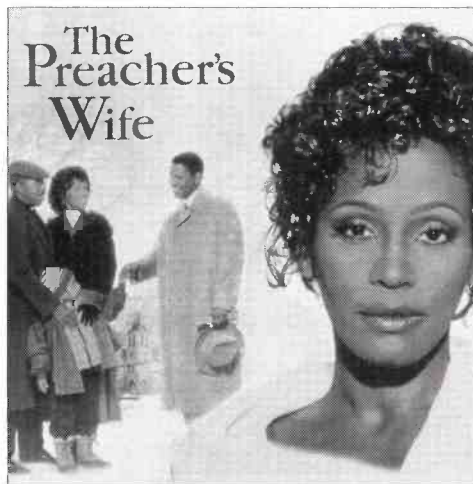
COMING SOON: Walter Hawkins Love Alive 5
The McClurkins • Rev. Jackie McCullough • Dalon Collins
Michael Fletcher and Michael Fletcher Chorale

The YEAR in MUSIC

TOP GOSPEL ALBUMS

Continued from page YE-84

- 20 **LIVING THE DREAM: LIVE IN WASHINGTON D.C.**—The Canton Spirituals—Verity
- 21 **NO ONE ELSE**—Kurt Carr Singers—Gospo Centric
- 22 **LIVE IN CHARLESTON**—Mighty Clouds Of Joy—Intersound
- 23 **ALL TO THE GLORY OF GOD**—Wanda Nero Butler—Sound Of Gospel
- 24 **LOVE BROUGHT ME BACK**—Helen Baylor—Word/Epic
- 25 **STAND!**—V.I.P. Music & Arts Seminar Mass Choir—Verity
- 26 **CELEBRATE GOSPEL 3**—Various Artists—Tribute/Diadem
- 27 **LIVE ON THE EAST COAST - LET EVERY EAR HEAR**—The Williams Sisters—First Lite
- 28 **THE REAL MEANING OF CHRISTMAS**—Various Artists—Benson
- 29 **STRENGTH**—The New Life Community Choir Featuring John P. Kee—New Life/Verity
- 30 **BEBE WINANS**—BeBe Winans—Atlantic/AG
- 31 **FAMILY & FRIENDS IV**—Ron Winans Presents Family & Friends—Selah
- 32 **PRAY**—Andrae Crouch—Qwest/Warner Bros.
- 33 **KIRK FRANKLIN AND THE FAMILY**—Kirk Franklin And The Family—Gospo Centric



"The Preacher's Wife" is the No. 1 Gospel Album.

- 34 **WORKED IT OUT**—Ricky Dillard's New Generation Chorale—Crystal Rose/Starsong
- 35 **GRACE AND MERCY**—Marvin Sapp—Word/Epic
- 36 **IRREPLACEABLE LOVE**—Commissioned—Verity
- 37 **LIVE IN DETROIT**—Vickie Winans—CGI
- 38 **STILL STANDING**—The Williams Brothers—Blackberry/Malaco

- 39 **TOMMY FORD PRESENTS: BRODERICK E. RICE ALIVE ALIVE ALIVE**—Broderick E. Rice—Born Again
- 40 **TESTIFY**—Dottie Peoples—Atlanta International

Top Gospel Imprints

Pos. IMPRINT (No. Of Charted Albums)

- 1 ARISTA (1)
- 2 B-RITE (1)
- 3 VERITY (15)
- 4 GOSPO CENTRIC (5)
- 5 WORD (11)
- 6 WARNER ALLIANCE (5)
- 7 SPARROW (4)
- 8 CGI (14)
- 9 MALACO (8)
- 10 HARMONY (4)

ARISTA

Top Gospel Labels

Pos. LABEL (No. Of Charted Albums)

- 1 ARISTA (1)
- 2 INTERSCOPE (1)
- 3 VERITY (18)
- 4 GOSPO CENTRIC (5)
- 5 EPIC (11)

BMG
DISTRIBUTION

Top Gospel Distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

- 1 BMG (19)
- 2 UNIVERSAL (1)
- 3 EMD (16)
- 4 INDEPENDENTS (52)
- 5 SONY (11)
- 6 WEA (8)
- 7 PGD (19)

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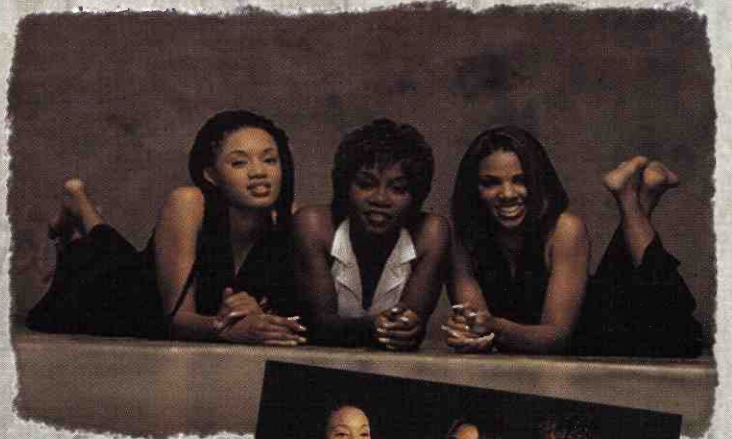
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The YEAR In MUSIC

CRITICS' POLL

Continued from page YE-83

10. **Julia Sweeney**, "God Said Ha!" (Warner Bros.). A far cry from the "SNL" character Pat—this one-woman spoken show is achingly funny.



DAVID SINCLAIR

Global Music Pulse editor

1. **Roni Size & Reprazent**, "Newforms" (Mercury). The record of the year

- of drum'n'bass.
2. **Jimi Tenor** at the 100 Club, London, 25 March. Wry, bravura display of lounge-core minimalism.
3. **The Rolling Stones**, "Bridges To Babylon" (Virgin). Especially "Flip The Switch" and "Low Down."
4. **Spice Girls**, "Spiceworld" (Virgin).
5. **G. Love & Special Sauce** at Glastonbury Festival, England, 28 June. It was all mud and misery until these guys showed up.
6. **Radiohead**, "OK Computer" (Parlophone). Another classic.
7. **Reef**, "Glow" (Sony S2). The New Stones. A U.K. No. 1, in case you'd forgotten.
8. **Cake**, "Fashion Nugget" (Capricorn).
9. **Squarepusher**, "Big Loada" (Warp). Gloriously outlandish drum'n'bass/electronica, unlike anything you've heard before.
10. **Mike Scott**, "Still Burning" (Chrysalis).



SHAWNEE SMITH

Staff Reporter

1. **Erykah Badu**, "Baduizm" (Kedar/Universal). Self-penned lyrics and original

- music breathe life into a recycled R&B market.
2. **Wyclef Jean featuring Refugee All-Stars**, "Wyclef Jean Presents The Carnival" (Ruffhouse/Columbia). One of the most inventive and underestimated hip-hop undertakings this year.
3. **God's Property From Kirk Franklin's Nu Nation** (B-Rite/Interscope). "Stomp" and "You Are The Only One" make God accessible and appealing to youth.
4. **Rakim**, "It's Been A Long Time" and "Guess Who's Back" (Universal). The true god in hip-hop continues to "move the crowd."
5. **Mary J. Blige featuring Lil' Kim**, "I Can Love You" (MCA).
6. Tie: **Erykah Badu**, "Next Lifetime" video and "Tyrone" (Kedar/Universal). Badu stages a coup of every hip-hop-loving female's dreams as the object of Method Man, Dre (OutKast) and Pete Rock's affections.
7. **The Notorious B.I.G.**, "Life After Death" (Bad Boy). R.I.P.
8. Tie: **Missy Elliott** (Elektra Records); **Timbaland** (Blackground Enterprises/Atlantic Records); **Busta Rhymes**, "Put Ya Hands Where My Eyes Can See" (Elektra). Missy & Timbaland set new standards in R&B and hip-hop, while Busta turned hip-hop on its ear by switching up his style.

9. **Puff Daddy & The Family**, "The Benjamins" (Bad Boy). Wanna bumble wit' the bee . . .

10. Tie: "Gang Related" (Death Row) and "Soul In The Hole" (Loud/RCA) soundtracks; **The Lox**, "We'll Always Love Big Poppa" (Bad Boy).



MARK SOLOMONS

International Editor, Billboard Bulletin

1. "Nuyorican Soul" (Talkin' Loud).

2. **Boogaloo**, "Dorian Gray" (Sonet).
3. **MC Solaar**, "Paradisique" (Polydor).
4. **Roni Size & Reprazent**, "New Forms" (Talkin' Loud/Mercury).
5. **Buckshot Le Fonque**, "Music Evolution" (Columbia).
6. **Prodigy**, "The Fat Of The Land" (XL Recordings).
7. **Jungle Brothers**, "Raw Deluxe" (Gee Street).
8. **Apollo 440**, "Electroglide In Blue" (Stealth Sonic/Epic).
9. **Ernest Ranglin**, "Memories Of Barber Mack" (Island Jamaica).
10. **Brigitte McWilliams**, "Too Much Woman" (Virgin Records America).



CHUCK TAYLOR

Radio Editor

1. **Chantal Kreviazuk**, "Surrounded" (Columbia). All the right

- moves: vocal, lyric, melody. A luminous musical moment.
2. **Shawn Colvin**, "Sunny Came Home" (Columbia). A tireless nugget that will traipse through the decade.
3. **Texas**, "White On Blonde" (Mercury). Depth, diversity and elegance. Where were you, radio?
4. **Kevin Sharp**, "She's Sure Taking It Well" (Asylum). Delicious slice of unflinching self-titled debut. Close calls: **Mindy McCready**, "10,000 Angels" (BNA); **Brady Seals**, "Another You, Another Me" (Reprise).
5. **Jon Secada**, "Too Late Too Soon" (EMI). Passionate, consummate, luscious. A premiere singer/songwriter.
6. **Robyn**, "Do You Know (What It Takes)" (RCA). In the under-20 battle, this dawning diva gets the chocolate bar.
7. **Sister Hazel**, "All For You" (Republic/Universal). Crisp harmonies reign with this king of the adult top 40 vibe.
8. Best live displays: **Luther Vandross**, Radio City, New York; **Elton John**, House Of Blues, New Orleans for "VHI Storytellers"; **James Taylor**, Madison Square Garden, New York; **Celine Dion** at the Oscars, covering Barbra Streisand's "I Finally Found Someone" after one day's practice when Natalie Cole called in sick.
9. Leg warmers: **Amber**, "One More Night" (Tommy Boy); **Donna Summer/Bruce Roberts**, "Whenever There Is Love" (Universal).
10. Girl Power: **Lauren Christy** (Mercury); **Amanda Marshall** (Epic); **Paula Cole** (Warner Bros.); **Sheryl Crow** (A&M);

Peach Union (Mute/Epic); **Puff Johnson** (Work).



PAUL VERNA

Reviews Editor; Pro Audio/Technology Editor

An informal survey of great world music from the

following places:

England: While others grooved to Oasis and Radiohead, a crop of highly imaginative, ground-breaking bands caught my ear.

They included **Space**, **Olive**, **Manbreak** and **Moloko**.

Scotland: **Belle & Sebastian**, "If You're Feeling Sinister" (The Enclave). Evocative of compatriot Donovan and Cat Stevens.

Canada: **Chantal Kreviazuk**, "Under These Rocks And Stones" (Columbia). Now there's a real diva.

India via the U.K.: **Cornershop**, "When I Was Born For The 7th Time" (Luaka Bop/Warner Bros.). Brimful of beautiful, boundary-leaping music.

U.S.: **Bob Dylan**, "Time Out Of Mind" (Columbia); **James Taylor**, "Hourglass" (Columbia). American icons who turned in their best work in years.

Iceland: **Björk**, "Telegram" (Elektra). She redefined the remix concept.

Ireland: **Mary Coughlan**, "After The Fall" (Big Cat/V2); **Brigid Boden** (A&M). Two terrible beauties.

Cuba: **"Buena Vista Social Club"** (World Circuit/Nonesuch). Ry Cooder again gets to the heart of the matter.

Outer Space: **Raymond Scott**, "Soothing Sounds For Baby" (Basta!). Mind-bending music from the late composer/band leader/entertainer/inventor.

The Past: **The Doors**, "The Doors Box Set" (Elektra); **Led Zeppelin**, "BBC Sessions" (Atlantic). A trip down Memory Lane's less-traveled side road.



DREW WHEELER

Associate Editorial Production Manager

1. **John Coltrane**, "The Complete 1961 Village

Recordings" (Impulse!/GRP). Vanguard dates in more ways than one, as Coltrane (plus MVPs Dolphy & Tyner) helped turn '60s jazz into the Land of the Free.

2. **Bob Dylan**, "Time Out Of Mind" (Columbia). Highly praised acoustic folk traditionalist goes electric and the people love it—who knew?
3. **Bill Evans**, "The Complete Bill Evans On Verve" (Verve). His heartbreaking lyricism and flexible harmonies will live forever—especially in this metal box, which is designed to withstand a nuclear direct hit.
4. **Kenny Garrett**, "Songbook" (Warner Bros.). Garrett has truly come into his own on this brutally swinging set.
5. **Kronos Quartet**, "Early Music (Lachrymae Antiquae)" (Nonesuch). Everything new is old again as Kronos broadens the category to include Cage, Partch and Tuvan throat singers.
6. **Metallica**, "Reload" (Elektra). Two great albums spread over two years—Metallica deserves to take a Load off.
7. **Sally Nyolo**, "Tribu" (Tinder). Cameroonian singer/songwriter takes off for more challenging musical terrain than she navigated in Zap Mama.
8. **The Ed Palermo Big Band**, "Plays The Music Of Frank Zappa" (Astor Place). Canny chartmaster Palermo realizes the fondest fantasies of jazzbo Zappaphiles everywhere.
9. **Jill Sobule**, "Happy Town" (Lava/Atlantic). Her enchanting popcraft is as sweet as her

luck with labels is sour.

10. **Frank Zappa**, "Frank Zappa's 200 Motels" (Rykodisc). At last, the return of the fabled, out-of-print soundtrack to Zappa's dark burlesque of America.



ADAM WHITE

International Editor In Chief

1. **Sounds Of Blackness**, "Time For Healing" (Perspective/A&M). Now

more than ever.

2. **Goodfellowz**, "Sugar Honey Ice Tea" (Avatar/Polydor). Never mind the acronym, feel the spirit.
3. **God's Property from Kirk Franklin's Nu Nation**, "Stomp" (B-Rite/Interscope). Dr. Funkenstein meets The Big G.
4. **Dwight Yoakam**, "Under The Covers" (Reprise). Old-school country music, by today's measure, but great song selection and fine execution.
5. **Coolio**, "C U When U Get There" (Tommy Boy). This dude understands how to reach the wider world.
6. **BLACKstreet**, "Don't Leave Me" (Interscope). A performance worthy of the Chi-Lites.
7. **Tony Toni Toné**, "Boys And Girls" (Mercury). Damn, why'd these guys have to split?
8. **The 5th Dimension**, "Up Up And Away: The Definitive Collection" (Arista Masters). Sublime. Now can we have "The Magic Garden" on CD?
9. **Yvette Michele**, "DJ Keep Playin' (Get Your Music On)" (Loud). Welcome back, Full Force.
10. **Robert Miles featuring Kathy Sledge**, "Freedom" (deConstruction). Anything to keep Kathy's voice on the scene.



TIMOTHY WHITE

Editor In Chief

Top 10 New Albums of 1997:

1. Tie: **Kim Richey**, "Bitter Sweet" (Mercury Nashville); **Jonatha Brooke**, "10-Cent Wings" (Refuge/MCA).
2. Tie: **Bob Marley**, "Dreams Of Freedom: Ambient Translations Of Bob Marley In Dub" (Axiom/Island); **Ravi Shankar**, "Chants Of India" (Dark Horse/Angel).
3. **James Taylor**, "Hourglass" (Columbia).
4. Tie: **Robyn**, "Robyn Is Here" (RCA); **"Mary Lee's Corvette"** (Leonora).
5. Tie: **Paul McCartney**, "Flaming Pie" (Capitol); **Paul Simon**, "Songs From The Capeman" (Warner Bros.).
6. **Bee Gees**, "Still Waters" (Polydor).
7. Tie: **Kami Lyle**, "Blue Cinderella" (MCA); **Dar Williams**, "End Of The Summer" (Razor & Tie).
8. Tie: **Coolbone**, "Brass-hop" (Hollywood); **Finley Quay**, "Maverick A Strike" (550 Music/Epic).
9. Tie: **Skeleton Key**, "Fantastic Spikes Through Balloon" (Capitol); **Rage Against The Machine**, "Live & Rare" (Sony Japan).
10. Various Artists, "The Songs of Jimmie Rodgers—A Tribute" (Egyptian/Columbia). ■

The Year In Video
First Issue of 1998
January 10

The YEAR in MUSIC

THE YEAR IN CHARTS

Continued from page YE-11

Bennett On Holiday—A Tribute To Billie Holiday” (Columbia). The veteran crooner with a career that spans five decades is the No. 1 jazz album artist for the fourth consecutive year. The top female, with two albums in the year-end top 10, is Impulse! artist Diana Krall. The top group is the Manhattan Transfer, which had its first No. 1 jazz album this year. As it was last year, Verve is the No. 1 jazz albums imprint and label, with 26 charted releases.

There's no surprise on the summary of the Top Contemporary Jazz Albums chart. For the seventh year in a row, the No. 1 title belongs to Kenny G. “The Moment” (Arista) was also No. 1 on the 1996 recap. This isn't the first time the same Kenny G album has been No. 1 two years in a row. “Breathless” led the list in 1993 and 1994 and has been showing up in the year-end top 10 ever since. Last year it was No. 3, and this year it is No. 7. Kenny G is the No. 1 artist—also for the seventh consecutive year. Arista is the top imprint for the fourth year in a row, and the top label for three years running. For the combined jazz charts, Arista is the leading imprint and label, while BMG is the leading distributing corporation.

POP CATALOG

The only soundtrack to reach No. 1 on the Top Pop Catalog Albums chart, “Grease” (Polydor) is No. 1 for 1997. Only two soundtracks appear in the year-end recap; “Top Gun” (Columbia) is the other movie title, ranking No. 36. Last year's leading catalog album, “Miracles—The Holiday Album” (Arista) by Kenny G, is No. 2 this year. Bob Marley & The Wailers' “Legend” (Tuff Gong), No. 1 in 1995 and No. 3 last year, is still No. 4 on the 1997 list. Metallica's 1991 “Metallica” album on Elektra is No. 5, followed by Pink Floyd's classic “Dark Side Of The Moon” (Capitol). Sales of the latter were fuelled by stories that one could cue the music to the MGM lion's roar on the film “The Wizard Of Oz” and allow the album to act as an alternate soundtrack to the 1939 motion picture. Metallica is the No. 1 catalog artist of 1997, followed by Mannheim Steamroller and Kenny G. Columbia is the top imprint, A&M the top label and PGD the top distributing corporation.

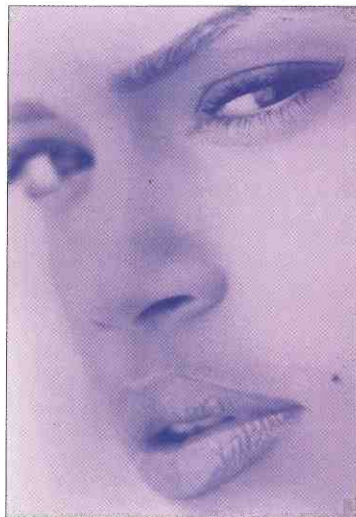
ROCK

Polydor's Tonic has come a long way from playing the Kibbitz Room at Canter's Delicatessen in Los Angeles. The group's breakthrough came with the third single from its “Lemon Parade” album, “If You Could Only See.” First a hit on Modern Rock, it crossed over to Mainstream Rock in a big way—it's the No. 1 song of the year. But while a new act captured the No. 1 position on the track listing, the top two artists of the year are veterans: Metallica ranks No. 1 and Aerosmith is No. 2. The top nine acts are groups, followed by Mainstream Rock's top male solo act of the year, Sammy Hagar. Columbia is the top imprint and Atlantic the top label, both repeating their wins from last year.

Third Eye Blind's irresistible “Semi-Charmed Life” (Elektra) is No. 1 on the Modern Rock Tracks recap, followed by Sugar Ray's “Fly” (Lava). Sublime, with two titles in the year-end top 10, is the top act, followed by Live. Interscope is the top imprint and label.

NEW AGE

Jim Brickman's fourth chart album, “Picture This” (Windham Hill), entered the Top New Age Albums list the week of Feb. 15, 1997, and remained in pole position for eight weeks. It never dipped below the top three spots during its first seven months on the chart, and it captures the No. 1 position on the year-end recap. Brickman also had two other albums on the 1997 list: “By Heart,” released in 1995, and “The Gift,” his newest effort.



Faith Evans joined Puff Daddy for the hit “I'll Be Missing You.”



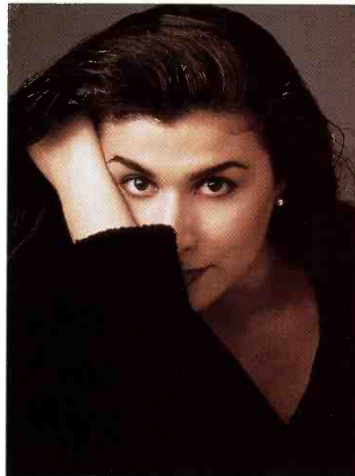
Popster Paul McCartney's “Standing Stone” broke into the top 10 of classical music.

Brickman's triumph means that neither Yanni nor Enya have the top new age album of the year. The former comes in second with “In The Mirror” (Private Music), and the latter is No. 3 with “The Memory Of Trees,” an album that has been on the chart for just over two years.

Yanni is the No. 1 artist, a title he reclaims after leading the list in 1995. Brickman is second, while Enya, in third place, is the top female. Norway's 1995 Eurovision Song Contest winner, Secret Garden, is the No. 1 group. Windham Hill is the top imprint and label and BMG the leading distributing corporation.

WORLD MUSIC

The top four albums on the World Music recap all hail from Ireland. American audiences have helped post “sold out” signs on the “Riverdance” tour wherever it appears, and Bill Whelan's album of the same name on the Celtic Heartbeat label is No. 1. The original male star of “Riverdance” when it was first staged as the interval entertainment for the 1994 Eurovision Song Contest was Michael Flatley, and his “Lord Of The Dance” album by Ronan Hardiman on Philips is the runner-



Cecilia Bartoli is still the top female classical artist.

up album of the year. Whelan is the No. 1 artist, followed by the Gipsy Kings, the top group. The leading female is Loreena McKennitt.

REGGAE

For the last two years, Shaggy's “Boombastic” (Virgin) was the No. 1 reggae album of the year. That title places fourth this year, as the British band UB40 takes the No. 2 and No. 3 positions with two volumes of greatest-hits collections and “Reggae Gold 1997” (VP), a various-artists collection, takes top honors. UB40 is the No. 1 reggae artist of 1997, followed by the man most responsible for the genre's popularity in the U.S., the late Bob Marley. As it was for the last two years, Virgin is the top imprint and label.



Gipsy Kings continue their world-music dominance.

Celtic Heartbeat is the No. 1 imprint, the Atlantic Group the No. 1 label and WEA the No. 1 distributing corporation.

ADULT CONTEMPORARY

Last year, the songwriting/producing team of Diane Warren and David Foster had the No. 2 Adult Contemporary song of the year

with Celine Dion's “Because I Loved You.” This year, Warren and Foster improved upon that position by capturing the No. 1 AC song of the year, “Un-Break My Heart” (LaFace) by Toni Braxton. The creation of the year's top AC song began with what Warren admits is an odd title. “It just flew into my head,” she says. “I've never heard it said that way in my life. Everything's been said, but if you can twist it around slightly and come up with a new slant on it, and if you write it with a great melody, you'll probably have a great song.” Warren brought “Un-Break My Heart” to Clive Davis, president of Arista Records, not so much to pitch the song but to get his opinion of it. The songwriter hadn't composed it for any particular artist, but Davis' immediate reaction was that it should be recorded by Braxton. He was right, and the song was No. 1 on the AC chart for 14 weeks.

The song that placed No. 7 on last year's recap is the No. 2 title of 1997. It helped that Eric Clapton's “Change The World” (Reprise) from the film “Phenomenon” set a longevity record for the AC chart. At press time, it was in its 77th chart week, far ahead of the previous record-holder, Sophie B. Hawkins' “As I Lay Me Down,” which was on the chart for a 67-week run and placed in the top 10 of 1996. “Change The World” is also the year's biggest AC soundtrack song.

Jewel's “You Were Meant For Me” (Atlantic) ranks third, while “Foolish Games” comes in at No. 31. Because the AC chart is airplay-based, these two titles, back-to-back on the same single, rank in separate positions. Kenny Loggins' “For The First Time,” an Oscar-nominated tune from the film “One Fine Day,” is the No. 4 AC song. Loggins is joined in the top 10 by labelmate Journey. “When You Love A Woman” was the reformed group's first studio recording to make the AC chart in 10 years.

Braxton is the year's top AC artist, followed by Dion and Jewel, giving women a sweep of the top three positions. The No. 4 artist, Bryan Adams, is the top male AC act. He had two titles in the year-end top 10: “I Finally Found Someone” (Columbia) with Barbra Streisand at No. 7, and his own “I'll Always Be Right There” (A&M) at No. 10. The top AC group is Journey. Columbia is the top imprint and the top label.

The Adult Top 40 recap is headed by Duncan Sheik's breakthrough single, “Barely Breathing” (Atlantic). Jewel is the top artist in this category, followed by Sheryl Crow. Sheik is the top male solo artist, and the Wallflowers are the top group. Atlantic, which enjoyed success with Sheik and Jewel as well as Hootie & The Blowfish and Donna Lewis, is the top imprint and label.

HEATSEEKERS

This is the fourth year that Billboard has tabulated the most successful imprints and labels to have albums impact from the Heatseekers chart to the top half of The Billboard 200. Atlantic is the leading imprint for the second year, and Warner Bros. is the top label, also for the second year. ■

Juan Gabriel



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COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE, 109 LATIN MUSIC STATIONS AIR ELECTRONICALLY MONITORED 6 AM TO 12 MIDNIGHT, 7 DAYS A WEEK

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
NO. 1/GREATEST GAINER					
1	2	2	4	ALEJANDRO FERNANDEZ FEAT. GLORIA ESTEFAN	◆ EN EL JARDIN
2	1	1	11	MARC ANTHONY	◆ HUBO ALGUIEN
3	3	3	15	ALEJANDRO FERNANDEZ	◆ SI TU SUPIERAS
4	4	4	12	VICENTE FERNANDEZ	NOS ESTORBO LA ROPA
5	13	9	8	ANA GABRIEL	◆ A PESAR DE TODOS
6	7	5	12	MARCO ANTONIO SOLIS	LA VENIA BENDITA
7	10	38	3	LUIS MIGUEL	CONTIGO (ESTAR CONTIGO)
8	8	16	30	JUAN GABRIEL	TE SIGO AMANDO
9	14	17	10	GRUPO LIMITE	HASTA MANANA
10	6	12	16	CRISTIAN	◆ LO MEJOR DE MI
11	17	18	23	BANDA EL LIMON	QUE SE TE OLVIDO
12	NEW	1	1	LOS TUCANES DE TIJUANA	RITMO NAVIDENO
13	5	7	8	GISSELLE	◆ QUIERO ESTAR CONTIGO
14	12	6	6	GRUPO MANIA	ME MIRAS Y TE MIRO
15	11	8	6	RICARDO MONTANER	◆ ES ASI
16	9	10	13	LUIS MIGUEL	EL RELOJ
17	20	21	3	CRISTIAN	◆ SI TU ME AMARAS
18	16	19	5	LA MAKINA	NADIE SE MUERE
19	29	—	2	ENRIQUE IGLESIAS	LLUVIA CAE
20	15	11	11	DOMINGO QUINONES	NO VOY A DEJARTE IR
21	19	37	3	VICTOR MANUELLE	◆ ASI ES LA MUJER
22	23	23	5	PEDRO FERNANDEZ	DESPUES DE TI
23	18	24	3	LOS TIGRES DEL NORTE	LA TEMPORADA ES BUENA
24	21	20	4	FEY	◆ SUBIDON
25	28	27	9	INTOCABLE	◆ DONDE ESTAS?
26	24	32	5	BANDA EL RECODO	COMO EL PRIMER DIA
27	33	35	3	DINASTIA NORTENA	ACABO DE ENTERARME
28	26	14	17	LOS TUCANES DE TIJUANA	ES VERDAD
29	27	26	5	DAYANARA	ANTIFAZ
30	22	15	22	LUIS MIGUEL	◆ POR DEBAJO DE LA MESA
31	32	29	7	BOBBY PULIDO	◆ LE PEDIRE
32	31	28	25	LOS TEMERARIOS	ACEPTA MI ERROR
33	RE-ENTRY	5	5	LOS BUKIS	NAVIDAD SIN TI
34	36	—	4	BANDA ARKANGEL R-15	VOY A PINTAR MI RAYA
35	RE-ENTRY	19	19	LOS ANGELES AZULES	COMO TE VOY A OLVIDAR
36	34	39	25	MARCO ANTONIO SOLIS	◆ O SOYO O FUI
37	NEW	1	1	CHICHI PERALTA + SON FAMILIA	ME ENAMORE
38	30	30	22	ALEJANDRO FERNANDEZ	◆ NUBE VIAJERA
39	NEW	1	1	GILBERTO SANTA ROSA	QUE SE LO LLEVE EL RIO
40	37	34	4	EROS RAMAZZOTTI	◆ CUANTO AMOR ME DAS

POP	TROPICAL/SALSA	MEXICAN
26 STATIONS	23 STATIONS	70 STATIONS
1 ALEJANDRO FERNANDEZ FEAT. GLORIA ESTEFAN	1 MARC ANTHONY R/M/M	1 MARCO ANTONIO SOLIS
2 LUIS MIGUEL WEA LATINA	2 Y HUBO ALGUIEN	2 GRUPO LIMITE POLYGRAM
3 RICARDO MONTANER WEA	3 GISELLE RCA/BMG	3 VICENTE FERNANDEZ SONY
4 CRISTIAN ARIOLA/BMG	4 QUIERO ESTAR CONTIGO	4 ANA GABRIEL SONY
5 CRISTIAN ARIOLA/BMG	5 LA MAKINA J&N/SONY	5 LOS TIGRES DEL NORTE
6 LUIS MIGUEL WEA LATINA	6 NADIE SE MUERE	6 ANA GABRIEL SONY
7 FEY SONY DISCOS/SONY	7 DOMINGO QUINONES R/M/M	7 LOS TIGRES DEL NORTE
8 LUIS MIGUEL WEA LATINA	8 NO VOY A DEJARTE IR	8 ALEJANDRO FERNANDEZ
9 JUAN GABRIEL ARIOLA/BMG	9 CRISTIAN ARIOLA/BMG	9 INTOCABLE EMI LATIN
10 GISELLE RCA/BMG	10 SI TU ME AMARAS	10 BANDA EL RECODO FONOVISA
11 DAYANARA TROPIC	11 ANA GABRIEL SONY	11 DINASTIA NORTENA PLATINO/FONOVISA
12 JUAN GABRIEL/ROCIO DURCAL	12 ALEJANDRO FERNANDEZ FEAT. GLORIA ESTEFAN	12 LOS TUCANES DE TIJUANA EMI LATIN
13 MARC ANTHONY R/M/M	13 ENRIQUE IGLESIAS R. PEREZ/BOTJIA	13 BOBBY PULIDO EMI LATIN
14 LUIS MIGUEL WEA LATINA	14 PEDRO FERNANDEZ POLYGRAM/LATINO	14 LOS TEMERARIOS FONOVISA
15 EROS RAMAZZOTTI	15 GILBERTO SANTA ROSA CAIMAN	15 LOS TEMERARIOS FONOVISA
	16 CHICHI PERALTA + SON FAMILIA	
	17 MELINA LEON TROPIC	
	18 DAYANARA TROPIC	
	19 TONO ROSARIO WEA LATINA	
	20 LOCO LOCO	

Fonovisa Captures Easy Lead In '97

ALONE, AT LAST: One year after trying EMI Latin in 1996's year-end categories, Fonovisa finally approached its formidable presence at radio with a strong showing at retail to win outright the most year-end label categories: 12.

As usual, the Los Angeles indie, owned by Mexican media giant Grupo Televisa, rolled at radio, winning eight of 16 categories. Because of the change of chart methodology in September from detections to audience impressions, the winners in the radio categories were selected on a points system based on a song's chart position.

More impressive, however, was Fonovisa's performance at retail. There, propelled by the label's star act **Enrique Iglesias**, Fonovisa triumphed in four categories, including the most important of all: Top Billboard Latin 50 Imprints.

In 1997, Fonovisa's sales of its titles on The Billboard Latin 50 zoomed 51%, from 541,000 units in 1996 to 818,500 units this year. Iglesias accounted for an astonishing 49% of all of the label's retail output.

In second, with six first-place tallies, was **Sony**. The label would have had 10 wins if its combined imprints—**Sony Latin**, **Sony Tropical**, and **Sony Discos**—had been consolidated during the measuring period of Dec. 7, 1996, to Nov. 29, 1997. Unfortunately, Sony



by John Lannert

1997★IN★REVIEW

merged the trio of labels in December.

Following Fonovisa and Sony in category triumphs were **Sony Tropical** (3), **Columbia** (2), **EMI Latin** (2), **PolyGram Latino** (2), **Sonolux** (2), **Ariola** (1), **Nonesuch** (1), **Sony Latin** (1), **Weacaribe** (1), and **WEA Latina** (1).

It must be noted that the combined sales of Sony's three former labels were up 29% (492,000 to 635,000) in 1997, thanks to several hot dance/tropical compilations, as well as to a host of veteran acts hitting new sales levels, such as **Alejandro Fernández**, **Grupo Mania**, **Gilberto Santa Rosa**, **Fey**, **Los Tiranos Del Norte**, **Victor Manuelle**, and **Ana Gabriel**.

EMI Latin was the big loser in the various category wars this year—dropping from eight wins to two—and its sales were down 20% (842,500 to 690,500) from 1996. Still, EMI's sales performance, which included the doubling of the figures of star *norteno*

THE•TOP•STORIES

- SoundScan Delivers Its First Sales Report On The U.S. Latino Market.
- The Recording Industry Assn. Of America Publishes Its Inaugural Midyear And Annual Sales Reports On The U.S. Latino Market.
- Hot Latin Tracks Switches Methodology From Detections To Audience Impressions.
- MIDEM Bows Latin Trade Fair.
- The National Academy Of Recording Arts And Sciences Finds Latin Academy Of Recording Arts And Sciences.
- The International Federation Of The Phonographic Industry Issues Standardized Sales Manual.
- Mexico Enacts Federal Copyright Law.

group **Los Tucanes De Tijuana** to 169,000 units, was still good enough for (Continued on next page)

JOSE LUIS RODRIGUEZ
CON LOS PANCHOS

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NOTAS

(Continued from preceding page)

second place in the imprint category.

WEA Latina jumped from fifth to third place in the imprint category with an 8% sales increase (567,500 units) that was provided in large measure by superstar **Luis Miguel**, whose 1997 numbers made up 66% of the label's total sales. WEA Latina did hit a home run with Weacaribe, a tropical label owned by WEA Latina that reached No. 1 in tropical/salsa charts at radio and retail.

A 37% drop in sales to 366,000 units in 1997—due to the commercial decline of "Macarena"—caused Ariola to slip from third to fourth in the imprint category. "Juntos Otra Vez" by **Juan Gabriel** and **Rocío Dúrcal** did ascend to the upper rung of The Billboard Latin 50, however. "El Destino," the lead single from that album, spent a record 31 weeks on Hot Latin Tracks as well.

Moving up from ninth to seventh in the imprint category was PolyGram Latino, whose sales leapt 63% from 176,500 units in 1996 to 285,500 units in 1997. Norteño notable **Grupo Límite** provided a monstrous 72% (204,500 units) of the label's total in 1997.

BMG Songs was the top publisher, and Sony/ATV Music was the No. 1 publishing corporation. Fonovisa's heralded singer/songwriter **Marco Antonio Solís** topped Hot Latin Tracks Songwriters for the second year in a row. Spanish producer **Rafael Pérez-Botija** was victorious in the Hot Latin Tracks Producers category.

ENRIQUE TOPS LATINO RETAIL: In 1997, Fonovisa star **Enrique Iglesias** convincingly demonstrated that

his strong showing at retail in 1996—when he finished third in total sales—was no fluke.

This year, the 397,500 units moved from his 1995 eponymous album and its 1997 follow-up, "Vivir," put the Spanish balladeer in first place in the Top Billboard Latin 50 Artists category.

Sales of "Vivir" (276,000) actually were lower than those for "Tango" (342,600), a Columbia/Sony disc cut by Enrique's *padre*, **Julio**, and "Romances" (276,500) by **Luis Miguel**. Nonetheless, the consistent level of sales by "Vivir" kept the disc atop The Billboard Latin 50 for 16 weeks—11 more weeks than "Tango" and six more than "Romances"; his debut at No. 14 on The Billboard 200 was the highest ever for a full-length Spanish-language album.

Making chart history in October was **Maná**, the first Latin rock act to top The Billboard Latin 50 with its album "Sueños Líquidos" (WEA Latina). The album also was the first *rock en español* album to enter The Billboard 200.

Also rewriting the chart annals was actor/singer **Marc Anthony**, whose RMM disc "Contra La Corriente" became the first salsa album to not only crest The Billboard Latin 50 but also enter The Billboard 200.

Among the other artists reaching the apex of The Billboard Latin 50 in 1997 were EMI Latin's **Selena**, Fonovisa's **Los Tigres Del Norte**, Ariola/BMG labelmates **Juan Gabriel** and **Rocío Dúrcal**, WEA Latina's **Olga Tañón**, and Sonolux/Sony's **Charlie Zaa**, the latter of whom moved strong numbers without the benefit of robust radio support.

On the genre charts, "Vivir" passed the most time at the top of the pop chart (23 weeks). **Tigres'** "Jefe De Jefes" topped the regional Mexican chart (18 weeks), and Zaa's "Sentimientos" did likewise on the tropical/salsa chart (15 weeks).

E.I.'S HOT LATIN TRACKS: If **Enrique Iglesias'** presence at retail could be termed prominent, then his profile at Hot Latin Tracks could be best described as dominant, particularly in the first half of the year. Three of the Fonovisa star's No. 1's topped the charts for an aggregate 26 weeks. One chart-topping song, "Enamorado Por Primera Vez," logged a record 12 weeks on Hot Latin Tracks. His most recent No. 1 smash, "Miente," was a record eighth straight single to scale Hot Latin Tracks.

On the genre charts, Iglesias set another chart first as "Enamorado Por Primera Vez" simultaneously tracked five weeks on the pop and regional Mexican charts. Moreover, the song spent 11 weeks atop the pop chart, by far the best showing on that chart in 1997.

Other songs establishing marks for chart longevity in '97 were **Víctor Manuelle's** "Dile A Ella" (Sony Discos/Sony), which stayed at No. 1 on the tropical/salsa chart for nine weeks, and **Marco Antonio Solís'** "La Venia Bendita" (Fonovisa), one of his two Hot Latin Tracks chart-toppers in 1997, which reigned over the regional Mexican chart for 10 weeks.

RMM's **Marc Anthony** raised the Hot Latin Tracks bar for all *salseros*



A Roseworthy Performance. EMI Latin recording artist Jaielene gathers with EMI executives after playing a recent show at Yuca Restaurant in Miami Beach. Shown, from left, are Gilda Santini, Jaielene's manager; Ken Berry, president, EMI Recorded Music; Jim Field, president/CEO, EMI Music; Jaielene; José Béhar, president/CEO, EMI Latin; and Mario Ruiz, president/CEO, EMI Music Mexico.

in November, when his smash "Y Hubo Alguien" became the first salsa single to reach the top of Hot Latin Tracks.

The aforementioned change in methodology allowed other stars, besides Iglesias, to hit No. 1 on Hot Latin Tracks, including Ariola/BMG's

Juan Gabriel, who landed two No. 1's, one of which was with labelmate **Rocío Dúrcal**; Ariola/BMG's **Cristian**; Fonovisa artists **Los Temerarios** and **Los Tigres Del Norte**; Epic/Sony's **Gloria Estefan**; WEA Latina's **Luis Miguel**; and Sony Discos/Sony's **Fernández**.

Billboard

DECEMBER 27, 1997

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	2	6	★★ NO. 1 ★★ TRIBUTE VIRGIN 44981 4 weeks at No. 1	YANNI
2	1	9	CHRISTMAS LIVE AMERICAN GRAMAPHONE 1997	MANNHEIM STEAMROLLER
3	4	5	PAINT THE SKY WITH STARS-THE BEST OF ENYA REPRISE 46835/WARNER BROS.	ENYA
4	3	11	THE GIFT ● WINDHAM HILL 11242	JIM BRICKMAN
5	5	16	DEVOTION: THE BEST OF YANNI PRIVATE MUSIC 82153/WINDHAM HILL	YANNI
6	6	8	A WINTER'S SOLSTICE VI WINDHAM HILL 11220	VARIOUS ARTISTS
7	7	6	THE CAROLS OF CHRISTMAS II WINDHAM HILL 11219	VARIOUS ARTISTS
8	9	41	AVALON GTSP 537112	JOHN TESH
9	8	46	PICTURE THIS ● WINDHAM HILL 11211	JIM BRICKMAN
10	12	35	IN THE MIRROR ● PRIVATE MUSIC 82150/WINDHAM HILL	YANNI
11	11	4	CONVERSATIONS WITH GOD - A WINDHAM HILL COL. WINDHAM HILL 11304	VARIOUS ARTISTS
12	13	8	ON A WINTER'S NIGHT IMAGINARY ROAD 536143	VARIOUS ARTISTS
13	14	33	PORT OF MYSTERY WINDHAM HILL 11241	YANNI
14	10	9	SONGS WITHOUT WORDS - A WINDHAM HILL COL. WINDHAM HILL 11212	VARIOUS ARTISTS
15	15	65	LINUS & LUCY - THE MUSIC OF VINCE GUARALDI ● DANCING CAT 11184/WINDHAM HILL	GEORGE WINSTON
16	17	16	ONCE IN A BLUE UNIVERSE HIGHER OCTAVE 44638/VIRGIN	CRAIG CHAQUICO
17	16	12	OPEN HOUSE TIME LINE 14	LORIE LINE
18	21	2	ENCHANTMENT-A MAGICAL CHRISTMAS NARADA 62016	DAVID ARKENSTONE
19	18	85	SONGS FROM A SECRET GARDEN PHILIPS 528230	SECRET GARDEN
20	20	2	HOLIDAY MOODS: AN ENCHANTED CHRISTMAS NEURODISC 50742/PRIORITY	VARIOUS ARTISTS
21	24	18	NIGHTBIRD BMG SPECIAL PRODUCTS 44579	YANNI
22	22	35	WHITE STONES PHILIPS 534605	SECRET GARDEN
23	19	3	MASTERS OF ACOUSTIC GUITAR NARADA 61065	VARIOUS ARTISTS
24	23	16	APURIMAC III-NATURE SPIRIT PRIDE HIGHER OCTAVE 44639/VIRGIN	CUSCO
25	25	42	GYPSY PASSION NEW FLAMENCO NARADA 63931	VARIOUS ARTISTS

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

LATIN TRACKS A-Z

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

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U.S. Producers Guild Caps Eventful Year For Audio

BY PAUL VERNA

By far the most far-reaching event of a busy year in the professional recording industry was the formation in September of the Music Producers Guild of the Americas (MPGA). For years, American producers and engineers had lagged behind their European counterparts in organizing themselves into a coherent body that could serve as an educational forum, buying group, and lobbying organization.

MPGA founding president Ed Cherney explained the role of the group in a Billboard commentary just prior to the 103rd Audio Engineering Society (AES) Convention in September: "The community of creative music producers and audio engineers... needs a professional guild to assure the proper direction of our craft, founded upon specific needs and mutual standards of excellence. Education is a primary goal of the MPGA, and we hope to establish a comprehensive program that disseminates timely information to the members. It's important that we clarify the unique role of the producer, that individual whose principal role is to direct and supervise the creative aspects involved in making records. The MPGA's objective is to represent and protect the interests of our profession through lobbying and affiliation with other domestic and international music industry associations and guilds, as well

as applicable governmental agencies."

Cherney added that MPGA plans to "maintain a strong affiliation with the European Sound Directors' Assn., which includes [U.K. producer guild] Re-Pro and similar associations in Austria, Denmark, France, Germany, Greece, Italy, the Netherlands, Russia, Spain, and Sweden."

1997 ★ IN ★ REVIEW

Besides defining and promoting the role of producer and engineer, the MPGA will seek representation in the World Intellectual Property Organization; work toward the practical implementation of copyright management required by new digital technologies; and provide benefits for members, including health insurance, vendor discounts, financial advice, and accounting assistance, according to Cherney.

The founding of the MPGA coincided with another milestone in the pro audio industry: the 50th anniversary of the AES. The society celebrated the occasion by holding its largest convention ever Sept. 26-29 at the Jacob Javits Center in New York. At the event, keynote speaker George Massenburg praised the organization's founders—some of whom were sitting in the audience—for their vision and their insistence over the past half century to adhere to the most rigorous audio stan-

dards. At the same time, Massenburg cautioned music and electronics companies against putting their own interests before those of the consumer in negotiating the next digital audio carrier:

"We have a relatively new digital format to consider," said Massenburg. "In no time we will be asked to determine whether physical and program product watermarking is audible or not. And why not mention the arm-twisting to accept high-ratio perceptual encoding schemes and other data reduction compression methods without a good listen? As we listen under unfamiliar conditions to unfamiliar material to tests with hidden agendas, I remind us to ask ourselves where the controversies are really coming from. Are they coming from those of us who love audio, or are we endorsing our own science of greed?"

GOOD SCIENCE

Massenburg further urged the industry to "invest our hearts and our resources into doing new, good science. Not market research, not productization. Science."

Massenburg's speech came at a critical juncture in the development of DVD audio—or whatever the next digital audio formulation will be called. Early this year, the International Steering Committee set up by the world's leading music and electronics companies called for a December deadline for technical specifications for DVD audio. Soon thereafter, Sony and Philips announced plans to develop a sound carrier based on their relatively new Direct Stream Digital (DSD) process, which differs substantially from the pulse-code modulation (PCM) technology used in virtually all current digital audio products, including CD players.

While the Sony/Philips system—now marketed as Super Audio CD—received high marks from "golden ears" producers and engineers for its sound quality, the companies were criticized for proposing a proprietary format that would necessitate a substantial investment in new technology.

Soon after the Sony/Philips announcement, the Warner Music Group said it would embrace a PCM-based

approach for DVD audio. With potentially incompatible strategies from two of the industry's largest consortiums, the DVD audio story began to resemble the pitched battle for DVD video that occurred two years ago, when Time Warner and Toshiba led one camp and Sony and Philips another. Eventually, the various companies decided to pool their resources and create a single standard for DVD video.

Although it remains unclear at press time how the quest for a DVD audio standard will develop in the coming year, industry sources say they expect the next digital sound carrier to be flexible enough to accommodate PCM, DSD, and possibly other processing options. Furthermore, industry sources agree that the second-generation format will offer substantially increased resolution compared with the CD, multichannel sound, backward compatibility with CD, and powerful copyright protection and anti-piracy features.

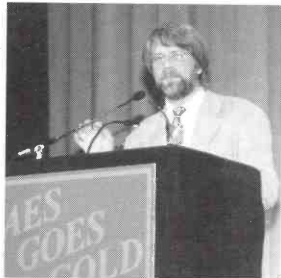
PUSHING BOUNDARIES

In the meantime, pro audio companies and computer software and hardware developers have wasted no time in creating products that push the boundaries of digital audio. Genex, Apogee, Digidesign, and Ensoniq were just a few of the companies that introduced products that operate at 24 bits and 96 kilohertz sampling—the expected level of resolution of a proposed PCM-based DVD audio system. Among other significant product launches were SyQuest's Quest drive, a removable, cartridge-based hard disc system capable of holding up to 4.7 gigabytes of information. Geared for the production of audio, video, and interactive entertainment, Quest is the most powerful removable storage medium developed so far—capable of holding a DVD's worth of information in one cartridge.

The introduction of high-bit audio and computer technology coincides with the proliferation of multichannel recording and mixing for film and music projects alike. Increasingly, control rooms are being outfitted to accommodate left, right, center, rear-

left, and rear-right channels, plus a subwoofer. These "5.1-channel" rooms have become so widespread that they are resulting in an increase in speaker sales, according to attendees at the 102nd AES conference this past spring in Munich.

The increase in multichannel production has also dovetailed into console design. Across the entire spectrum, from Version 2 of Yamaha's \$10,000 02R to Solid State Logic's (SSL) top-of-the-



Producer/engineer/equipment designer George Massenburg addressed the Audio Engineering Society on its 50th anniversary. Referring to the recording industry's ongoing quest to establish the second-generation digital sound carrier, Massenburg urged music and electronics companies to engage in "new, good science" rather than "the science of greed."

line SL 9000J, mixing boards are capable of accommodating up to eight discrete-output channels, and the modular digital multitracks that revolutionized the industry in the early '90s are now evolving into multichannel mastering tools.

The success of the SL 9000J, in particular; is considered a bellwether for the upper echelon of the studio industry. The conventional wisdom in the leading recording markets is that if a studio can afford a 9000J, then it—and, by extension, the market—must be healthy.

(Continued on next page)



In honor of its founder, Jimi Hendrix, Electric Lady Studios in New York installed a purple Solid State Logic 9000J console, joining the growing community of world-class studios to embrace the British manufacturer's top-of-the-line board. Shown at the controls is Electric Lady technical director Jim Gillis.

THE • TOP • STORIES

- Los Angeles Recording Industry Luminaries Led By Grammy Award-Winning Producer/Engineer Ed Cherney Launches Music Producers Guild Of The Americas.
- Audio Engineering Society Celebrates Its 50th Anniversary With Its Biggest Convention Ever In New York.
- Nashville Evolves Into World-Class Market For All Forms Of Music Recording, Audio Post-Production, Film Scoring, And Sound-To-Picture Mixing.
- Recording Industry Moves Closer To Establishing A Framework For Next-Generation Digital Audio Carrier.
- Multichannel Mixing For Film, Music Picks Up Momentum As Manufacturers Bow Surround-Sound Products.
- Genex, Apogee, Ensoniq, Syquest, And Others

Introduce Products That Push The Barriers Of Digital Sound.

- Solid State Logic Continues To Enjoy Robust Sales Of Its Top-Of-The-Line 9000J Series Console, Indicating That The Upper Echelon Of The Studio Industry Is Healthy.
- Console Manufacturer Mackie Designs Sues German Competitor Behringer, New York Music Retailer Sam Ash, And Sam Ash-Affiliated Distributor Samsong Technologies For Patent Infringement.
- Ambient Sound In Stamford, Conn., Becomes The First Major Facility-To Remove Its Equipment And Go Into Business As A "Bring-Your-Own-Console" Studio.
- Paul Winter Breaks Ground By Recording Album In Grand Canyon Using Solar-Powered Mobile Equipment.



The newly formed Music Producers Guild of the Americas (MPGA) sponsored a presentation of surround-sound mixing at A&M Recording Studios' newest mix room, which is equipped with 5.1-channel mixing and monitoring systems. Other sponsors of the Los Angeles event included Euphonix and Digital Theater Systems. Shown in the center foreground, from left, are MPGA president Ed Cherney, producer/engineer David Tickle, and producer/engineer Dave Reitzas (holding the MPGA banner). (Photo: David Goggin)

U.S. PRODUCERS GUILD CAPS EVENTFUL YEAR FOR AUDIO

(Continued from preceding page)

Perhaps no single market has experienced the growth that Nashville has seen recently. Long a mecca for country music recording, Nashville is now a world-class destination for projects of all genres and types, from rock music to film scores to audio post-production. The most visible proof of Nashville's vitality as a recording city is the opening of three state-of-the-art studios in the past two years: Reba McEntire's Starstruck Studios, Masterfonics' Tracking Room, and Ocean Way Nashville, a joint venture between Los Angeles studio veteran Allen Sides and

entrepreneur Gary Belz.

Combined with Nashville's long-running top-flight studios, the three new players raised Nashville's profile to such a degree that, when American Airlines canceled its only direct flight between Los Angeles and Nashville this year, the outcry from the entertainment industry was so fierce that the airline was forced to restore the service.

While high-end studios around the globe flaunted their latest consoles, Ambient Sound in Stamford, Conn., went the other way when it sold its SSL

board and Studer multitrack and went into business as a "bring-your-own-console" facility. Ambient owner Mark Conese explained in the March 8 issue that his clients had begun to bring their own portable equipment and use his board as "a giant stand." For such clients, said Conese, "having a big console out of the center of the room is a big plus, and those are the people that I wanted to keep as clients, because that's where my focus is."

Another unusual pro audio story this year was musician Paul Winter's tracking of two entire albums in the Grand

Canyon using a solar-powered DA-88 and other portable equipment. Winter's experiment was reminiscent of a Greenpeace live album recorded in 1994 by Los Angeles engineers Robert Margouloff and Brant Biles using a solar-powered mobile truck.

Elsewhere in the industry, Mackie Designs of Woodinville, Wash., sued German competitor Behringer, New York music retailer Sam Ash, and Sam Ash-affiliated distributor Samson Technologies for patent infringement. Mackie charged that the defendants conspired to steal its patents for its line of low-cost, high-quality mixers, including the CR-1604, SR, and 8-bus models. The suit is still pending, according to sources.

PERSONNEL CHANGES

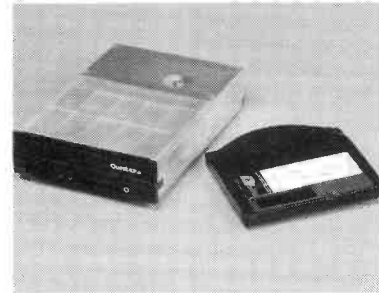
In personnel news, Tom Kobayashi relinquished day-to-day activities at digital networking specialist Entertainment Digital Networks (EdNet) to concentrate on "sales, marketing, and alliances." Former Olivetti executive Chuck Erickson, considered a turn-around specialist, was brought in to replace Kobayashi, who remains chairman of EdNet, which he founded. Similarly, Palo Alto, Calif.-based console manufacturer Euphonix Systems Inc. appointed Barry Margerum CEO, succeeding Jim Dobbe, who retains the post of chairman. Also an outsider to the recording industry, Margerum had been GM of the Computer and Mobile Systems division of Plantronics Inc.

Rick Plushner was appointed head of SSL's U.S. division, replacing Piers Plaskitt and Roger Charlesworth, who had headed the operation for approximately a decade. In other SSL news, John Andrews was named marketing director in the U.K., succeeding Hazel Simpson.

In the U.K., veteran producer/musi-

cian Alan Parsons was appointed VP of the EMI Studios Group, succeeding Martin Benge, who relocated to Australia. Also at EMI, Siobhan Paine took over management of the company's Manor Mobiles from the departing Mike Oliver.

Sadly, 1997 was a year of at least two notable passings in the industry. Gabe Wiener, a promising producer/engineer who was on the verge of moving his Quintessential Sound Inc. complex into



SyQuest Technology Inc. of Fremont, Calif., introduced Quest, a removable, 4.7-gigabyte hard-disc system designed for the audio, video, multimedia, and information technology markets. The highest-capacity removable storage product in the market, Quest answered the prayers of mixing, mastering, and manufacturing engineers for a high-density, portable medium designed for their needs.

new quarters, died of a heart attack at age 27. Also, Gaetano "Guy" Costa, a studio innovator noted for designing his uncle's studio, Don Costa Productions, died of rheumatic fever. Don Costa Productions later became MGM Recording Studios and is now Cherokee Recording Studios. Costa also designed, built, and operated Motown's Hitsville Studios in Hollywood, Calif., and served as the label's VP of operations.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (DECEMBER 20, 1997)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MODERN ROCK
TITLE Artist/ Producer (Label)	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 Elton John/Chris Thomas (Rocket/A&M)	MY BODY LSG/ Darryl "Delite" Allamby (EastWest/EEG)	LONGNECK BOTTLE Garth Brooks A. Reynolds (Capitol Nashville)	IT'S ALL ABOUT THE BEN- JAMINS (ROCK REMIX) / BEEN AROUND THE WORLD Puff Daddy & The Family/ Sean "Puffy" Combs, Deric "D- dot" Angekette (Bad Boy/Arista)	EVERYTHING TO EVERYONE Everclear/ A.P. Alexakis (Capitol)
RECORDING STUDIO(S) Engineer(s)	TOWNHOUSE STUDIOS (London, England, U.K.) Pete Lewis	SOUNDTRACK STUDIOS/ SOUTHERN TRACKS (New York, NY/Atlanta, GA) Ben Arrindell/Carl Heilbron	JACK'S TRACKS (Nashville, TN) Mark Miller	DADDY'S HOUSE/ROOM WITH A VIEW (New York, NY) Carl Glanville/ Doug Wilson	A&M STUDIOS (Los Angeles, CA) Neal Avron
RECORDING CONSOLE(S)	SSL 4072G+ w/Ultimation	SSL 4072G+ w/Ultimation/ SSL 4000G+	Quad Eight Coronado	Neve VR60/Protocols	Neve Custom 4972
RECORDER(S)	Sony 3348 digital	Studer 827	Otari MTR 100	Studer A800 III/Protocols	Studer A800
MASTER TAPE	BASF 931	Ampex 499	Ampex 499	Ampex 499	BASF 900
MIX DOWN STUDIO(S) Engineer(s)	TOWNHOUSE STUDIOS (London, England, U.K.) Pete Lewis	SOUNDTRACK STUDIOS (New York, NY) Ben Arrindell	JACK'S TRACKS (Nashville, TN) Mark Miller	ELECTRIC LADY/ DADDY'S HOUSE (New York, NY) Michael Barbiero/Tony Maserati	SAYLOR SOUND (Hollywood, CA) Andy Wallace
CONSOLE(S)	SSL 4072G+ w/Ultimation	SSL 4072G+ w/Ultimation	Quad Eight Coronado	SSL 9000/Neve VR60	SSL 4000G+ w/Ultimation
RECORDER(S)	Sony 3348 digital	Studer 827	Otari MTR 100	Sony 3348/ Studer A800 III	Sony 3348
MASTER TAPE	DAT	Ampex 499	Ampex 499	Ampex 499	Ampex 467
MASTERING Engineer	TOWNHOUSE STUDIOS Frank Arkwright/ Pete Lewis	POWERS HOUSE OF SOUND Herb Powers	GEORGETOWN MASTERS Denny Purcell	HIT FACTORY James Cruz POWERS HOUSE OF SOUND Herb Powers	GATEWAY Bob Ludwig
CD/CASSETTE MANUFACTURER	PDO-HTM	WEA	EMI-LTD	BMG	EMI-LTD

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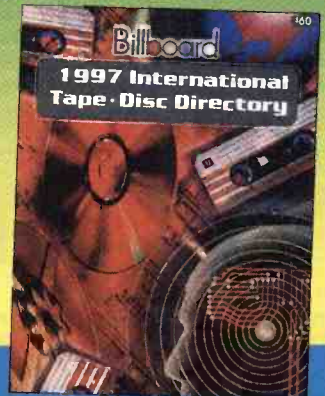
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THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Int'l Industry: Trouble, Triumphs 1997 Seen As Turning Point For Business

BY JEFF CLARK-MEADS

LONDON—The world music industry spent much of the year preparing for a walk in the dark.

Companies used the light of 1997 to give some illumination to the pre-dawn night of 1998 and made ready for anything the new year might hold.

There was a round of reorganizations, rationalizations, and renewed drives for efficiency as labels sought to cut costs. But any mention of a slowdown in world record sales was described variously as "hysteria" and



SOUTHGATE

"panic."

Nonetheless, the men making those descriptions were careful that their companies were being thoroughly prepared for the journey.

PolyGram president/CEO Alain Levy spent much of this year implementing the \$90 million global restructuring plan that the company announced at the end of 1996. Costing 550 jobs, the plan was intended to make PolyGram leaner and tighter.

However, Levy was keen to add that the fears of some executives over a global slowdown were "hysteria." His stated view was that there was still plenty of growth in the global record market.

Levy's corporate philosophy and view of the future was exactly mirrored at the EMI Group, where chairman Sir Colin Southgate says, "Overall, we have great confidence in the health of the

1997 * IN * REVIEW

world music market in the coming years."

That, though, was in February. By the time of EMI's interim results announcement at the end of November, Southgate was predicting a 1% rise in the global market for 1998.

Like PolyGram, EMI reacted to the flat market with a new drive for efficiency through such devices as economies of scale at its distribution facility at Uden, the Netherlands, and a continuing determination to address costs across the world.

Such a determination does not come without its own costs, however. Addressing EMI Records' U.K. conference in September, U.K. and Ireland president/CEO Jean-Francois Cecillion told his audience that his company had undergone the "painful process" of cutting its overhead by 20% during the



LEVY

year. "We are equipped to face a potential recession because we are not living above our means any longer," Cecillion said. "Some of our competitors are and will have to address this issue sooner or later."

The fact that EMI had to address such issues was an unwelcome birthday present for the company. Nonetheless, the first major label to hit its centenary still managed to do so in style with concerts, an exhibition, and other events around the world.

And if 1997 was a momentous year for labels, it was also a landmark for Europe's copyright community and a significant milestone for the world's retailers.

In fact, authors and their representatives in Europe got two landmark achievements during the year, most notably the Cannes Accord.

Agreed to in January and finally signed in November, this document sets out the amount all Europe's mechanical royalty bodies will be able to charge in commission on a time scale that takes them past the end of the century. No document in this field has ever had such scope before; no previous agreement

(Continued on page 62)

Japanese Biz Regroups Under Economic Woes

BY STEVE McCLURE

TOKYO—1997 was not a banner year for the Japanese music business. Sales were flat, reflecting both the Japanese economy's lingering malaise and, perhaps more disturbingly, consumers' lack of interest in buying the music that was on offer. Sales of foreign repertoire

were particularly slow. As a result, Japanese labels slashed costs, cut artist rosters and the number of new releases, and encouraged employees to take early retirement.

In personnel

news, Ryuzo "Junior" Kosugi resigned March 31 as chairman of Warner Music Japan for health reasons. No replacement has been announced. In June, Masaaki Saito became the new president of Toshiba-EMI, replacing Takeshi Okkotsu, who will serve as chairman.

Saito, 49, is the first president of the company to be born after World War II and the first to have started his career



MASAAKI SAITO

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with Toshiba-EMI (in 1970).

BMG Japan completed its reorganization into the Arista, RCA Ariola, and Media divisions under managing director's Jack Matsumura, Fumimaru Kawashima, and Tomoyuki Tashiro, respectively.

And in October, Japan's biggest label, Sony Music Entertainment (Japan), named Shigeo Maruyama to the new post of representative director/CEO, in what was seen as Sony's determination to emphasize the creative side of its business following the August defection of its biggest act, pop trio Dreams Come True, to Virgin Records America—a move that shocked the Japanese music business.

Other label switches by big-name artists included the Boom (Sony to Toshiba-EMI), Towa Tei (For Life to East-West), Tsuyoshi Nagabuchi (Toshiba-EMI to For Life), Noriyuki Makihara (WEA to Sony), and Chage & Aska (Pony Canyon to Toshiba-EMI).

"Visual rock" band X Japan, whose members are now heavily into their solo work, decided to call it a day, as did pop/funk group Kome Kome Club.

As idol groups like Speed, SMAP, Kinki Kids, and Max continued to dominate the Japanese charts, the Japanese club/underground scene remained as maniacally inspired as ever.

On May 20, Music Publishers Assn. of Japan chairman Misa Watanabe was the guest of honor at a tribute held during MIDEM Asia in Hong Kong by the event's organizers to recognize her more than 40 years in the music industry.

Legislation bringing Japan's retroactive copyright protection from 25 years to the worldwide standard of 50 years came into effect March 25. And in mid-1997, in lawsuits against two Tokyo-based companies, foreign licensors and artists for the first time successfully used the Japanese legal system to clamp down on pirate and bootleg releases of their material being sold in Japan.

Meanwhile, Tetsuya Komuro (who produces Amuro and TRF, among other top Japanese acts) did two Asian tours during the course of the year. The first, the TK Pan Pacific Tour, saw Komuro and several "Komuro family" acts perform in May in Taiwan and Hong Kong, while the TK Presents Groove Museum tour saw Komuro, rapper Marc Panther, Amuro, and female vocalist Tomomi Kahala do dates in Beijing, Shanghai, and Hong Kong.

Komuro, who produced the three biggest-selling singles in the first half of 1997—an industry first—set up permanent residence in Los Angeles and began to concentrate on various new projects. Avex, for its part, continued to broaden its range of repertoire beyond the dance/pop vein that it and Komuro have so successfully mined.

German Biz Reacts To Flat Market

BY WOLFGANG SPAHR

1997 * IN * REVIEW

HAMBURG—Early indications suggest that the official year-end sales tally will show that the German music market grew by about 3% in value in 1997, just ahead of inflation at 2%. But in some quarters, record company sales directors are saying their 1997 revenue is as much as 20% off last year's.

Chart presence is no longer indicative of sales success; this year, some titles needed only 5,000 albums or 8,000 singles to enter the charts in the world's third-largest record market, after the U.S. and Japan. While the industry tends publicly to show a brave face, there is widespread private acknowledgment of a crisis.

Retailers have been first to feel the pinch, with many smaller outlets closing during the year and big chains focusing increasingly on Germany's larger towns. Bodo Bochnig, chairman of the German Record Retailers Assn. in Wuppertal, calls the situation "dramatic." And Christmas doesn't seem to be bringing much cheer, with no discernible seasonal improvement, according to major chains like Kiel-based World of Music, the country's largest. "It's down to the poor overall economic situation," says Ludwig Hafner, manager of the retailer's Munich outlet.

The record labels claim that they are doing their bit to mitigate the retail crisis. "Dozens more retailers would have

closed this year if the record industry hadn't started offering them better payment terms and longer credit," says Warner Music Germany sales director Udo Lauen.

Meanwhile, record companies have been forced to implement their own drastic structural changes in response to the squeeze, closing down labels, pooling distribution operations, and concentrating management to cut costs. The latest of the shake-ups, at EMI Electrola, the major's Cologne-based German affiliate, resulted in four divisions consolidated into two; the move follows similar restructuring earlier in the year at BMG and Sony. The overall pie, albeit a shrinking one, slices up as before, with PolyGram leading the market with an estimated 25% of all sales, followed by BMG and EMI.

PolyGram Germany president Wolf-D. Gramatke says the release of the Elton John single "Candle In The Wind 1997," in memory of the late Diana, Princess of Wales, attracted new, non-traditional consumers. It lured so-called "sleepers" or lapsed buyers back into the record shops and spurred a trend in favor of older target groups. This trend had previously been established with stars like Andrea Bocelli and Dutch violinist André Rieu. The latter's "Mein Weihnachtstraum" and "Strauss & Co."

albums on Polydor sold a combined 1.3 million units during the year. Eros Ramazzotti's "Eros" (BMG Ariola) sold some 800,000 copies in the territory.

Gramatke says this shows there is a need to continue structuring repertoire to ensure that more than just 50% of the German population buys records, as is currently the case.

According to German Phonographic Academy chairman/WEA Central Europe president Gerd Gebhardt, promoting new acts is also helping to generate new sales. He says the fact that newcomers Cultured Pearls, Blümchen, and Brooklyn Bounce were broken in 1997 illustrates that local product is continuing to gain importance. In this respect, the Echo Awards have done much to arouse international interest in German music, with Pop-Komm a further platform for local product. However, Gebhardt adds that this requires considerable investment, the funds for which must first be earned.

For Thomas M. Stein, president of industry body BPW and president of BMG Entertainment in the German-speaking territories, the bridging of the void between politics and pop was one of the outstanding events of 1997. He says that a meeting with the federal President Roman Herzog has helped to bring home to a broader audience the cultural contribution that is being made by the German record industry.

THE TOP STORIES

- Cannes Accord Sets New Parameters For Europe's Authors' Bodies.
- Southeast Asia Hits Financial Meltdown: Labels Try To Weather Storm.
- EMI Becomes The First Major Label To Achieve A Centenary.
- Hong Kong Passes New Parallel-Import Law Immediately Prior To Handover To China.
- Australia Continues The Often-Heated Debate On Its Projected Parallel-Import Legislation.
- Smurfs Hit 8 Million Albums Sold In Europe, Are EMI Germany's Biggest Act Of The Year.
- Producer Tetsuya Komuro Dominates Japan: Labels Cut Costs In Response To Overall Flat Sales.

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2	SHANDA EVA	AO VIVO
3	E O TCHAN	E O TCHAN DO BRASIL
4	SÔ PRA CONTRARIAR	SÔ PRA CONTRARIAR
5	CLAUDINHO & BUCHECHA	A FORMA UNIVERSAL
6	BITTÁS	ACÚSTICO
7	SPICE GIRLS	SPICE
8	AVÁRIOS	POR AMOR - NACIONAL
9	MICAL COSTA	ACÚSTICO
10	AVÁRIOS	CHIVUITTAS
11	MARTINHO DA VILA	COISA DE DEUS
12	FABIO JR.	AO VIVO
13	JÓAO PAULO & DANIEL	VOLUME 00 CONFIDENTIAL
14	JÓAO PAULO & DANIEL	AO VIVO CONFIDENTIAL
15	BANDA CHEIRO DE AMOR	AO VIVO
16	JOHN BOB JOVI	DESTINATION ANYWHERE
17	KID ABELEA	REMIX
18	GRUPO MOLEJO	BRINCADEIRA DE CRIANÇA
19	SANTOZINHO & ZORRO	EM FAMÍLIA
20	ZEZE / LUCIANO	ZEZE / LUCIANO
21	AVÁRIOS	TECHNO PAN
22	ZECA PAGODINHO	14 GRANDES SUCESSOS
23	NACIONAIS MC'S	SOBREVIVENTES NO INFERNO
24	ANDREA BOCCELLI	ROMANZA
25	AVÁRIOS	ZAZA - INTERNACIONAL
26	EXALTASAMBA	DESLERA E VEM
27	ART POPULAR	SAMBAPOPBRASIL
28	MENININHO JR.	SEDUÇÃO NA PELE
29	PLANET HEMP	OS CÃES LADRÃO, MAS...
30	AVÁRIOS	AGITO 90
31	SOWETO	SOWETO
32	TRAIUNDO	LAPADAS DO POVO
33	AMEDEO MINGHI	CANTARE E D' AMORE
34	PUFF DADDY	NO WAY OUT
35	ROBERTO CARLOS	CANÇÕES QUE AMO
36	AVÁRIOS	SOM BRASIL AXE
37	OASIS	DE HEERE NOW
38	AVÁRIOS	MY BEST FRIEND WEDDING
39	BRACOSMITH	NINE LIVES
40	JAMIROQUAI	TRAVELLING WITHOUT YOUING
41	YENYA	THE BEST
42	KEITH JOHN	CANDLE IN THE WIND '87
43	MENINHO	ME LEVA
44	AVÁRIOS	SAMBA E PARÓDE - VOL. 07
45	SOX LARRE	BOAS NOTÍCIAS
46	MELANÇO & LEONARDO	VOLUME 11
47	AVÁRIOS	HOT NINE SEVEN - VOL.08
48	ELIANA	ELIANA
49	BAPPA	BAPPA MUNDI
50	PAVILHÃO	CARREIA NACIONAL

All about CDs in the Brazilian Market.

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Fuller, PRS Chief Capture U.K. Interest In '97

BY JEFF CLARK-MEADS

LONDON—It is a rare event that an artist manager makes headlines on the national television news just for being an artist manager.

Nonetheless, Simon Fuller achieved that when he parted company with Spice Girls in the fall. The fact that the main TV networks were prepared to give such time to the story is not just a testament to the Spice Girls phenomenon in 1997 but also an indication of the public perception of Fuller's pivotal role in it.

However, the fact that Fuller made the news is in stark contrast to another man who had an equal impact on the shape of the business but in a far, far less public manner.

John Hutchinson took over as chief executive of authors' body the Per-

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forming Right Society (PRS) as it was reeling from the impact of a largely negative Monopolies & Mergers Commission inquiry in 1995. Not only has he steered it through those troubled waters, but in 1997 he set his own agenda at his own furious pace.

Under him in 1997, the operational parts of PRS and sister body the Mechanical Copyright Protection Society were formally combined into the Music Alliance—thereby breaking a historical mold as old as the British record industry—while Hutchinson also reached across the North Sea to forge groundbreaking links with sister society BUMA/STEMRA in the Netherlands.

On top of this, there was a highly successful Copyright Tribunal hearing against TV channel British Sky Broadcasting and a central role in the instigation and implementation of the strictures of the Cannes Accord on mechanical royalty bodies' commission rates.

Through such a pace, Hutchinson has confounded some early predictions that this former head of credit card company Visa in the U.K. would struggle to come to terms with the music industry. To date, and judging by the protests from some of his peers elsewhere in Europe, it is the music industry that is having to run hard to keep up with Hutchinson.

The British music industry also got a new agenda this year under the country's first Labour government in 18 years. Even executives at the other end of the political spectrum saw the advantages in the Labour landslide: Prime Minister Tony Blair is a longstanding friend of former British Phonographic Industry chairman John Preston, has an office partly funded by veteran music executive Michael Levy, and employs in that office the son of another senior industry figure.

One of the first moves by Blair's

government was to transfer responsibility for music from the Department of Trade and Industry to the newly named Department of Culture, Media and Sport, the former Department for National Heritage.

New culture secretary Chris Smith has proved a potent advocate for British music and is a regular attendee of industry events. However, there was concern that the move might signal a return to the bad old days when music was not perceived by government to be a proper industry. The business has long fought a battle to be seen as having the same economic standing as other industries of similar size and more standing as a promulgator of British culture than anything other than the BBC.

To date, concerns about the loss of such status have not been borne out.

Indeed, the impact of British culture on the world has been carried forward by music as never before this year. Spice Girls were a tidal wave, but the grand old tsunami was Elton John, with his tribute to Diana, Princess of Wales, "Candle In The Wind 1997." Surfing on one of the world's largest TV audiences, John set new standards for a British—or any other—single.

SE Asia Hits Rocky Ground Economic Turmoil Lowers Profit

BY GEOFF BURPEE

HONG KONG—Growth may not spring eternal in Asia, but, as Nietzsche said, what doesn't kill you makes you stronger.

A late-year "vox pop" poll here by The South China Morning Post discovered that the bedrock domestic repertoire, Cantopop, had lost much ground amongst record buyers lately. Apparently, ringing endorsements are thin on the ground for many of the current crop, and a higher rating went to the late Teresa Tang than many much-vaunted stars still alive and kicking.



DEWA 19

That in itself would not be much for the industry to carp. A poll earlier in the week had reconfirmed Hong Kong teens as the highest per capita spenders on music CDs in Asia.

But an informal poll of record industry executives appears to find that demographic looking at the bottom line and wondering how the two statistics resolve themselves. Several reckon the domestic market to have been down 10% in the first half—before 1997's regional financial woes began—and conservatively the same percentage again in the second half. With the stock, property, and currency markets in painful periods of adjustment, the logic goes, appetites for typical Cantopop thematic fare of lovestruck, well-accessorized lovers, would wane.

Matters of taste aside, economic turmoil in the second half has made music in Hong Kong now considerably more expensive in dollar terms than elsewhere in the region, and, for record companies, Cantopop is earn-

ing its keep better than most. The depreciation of the Malaysian ringgit, Indonesian rupiah, the Thai baht, and the Korean won means that domestic strife aside, foreign companies wishing to earn dollar profits from the region have seen the prospect wither in recent months.

Thailand is particularly badly hit, and the economic situation there has very tangibly manifested itself in a reduction of the number of releases being actively promoted by majors and independents alike. However, large independents such as Grammy and RS are still hitting with tasty domestic pop releases such as Tata Young and Christina. Given the depths of Thailand's current malaise in most sectors across the board, these hits are proof positive that pop of the right flavor will sell in any climate.

In Malaysia, the continuing success of Warner's Raihan, the Muslim a cappella group; Jacky Cheung's ongoing Cantopop legacy in Hong Kong; A-Mei's Mandarin-language pop supremacy in Taiwan; and Dewa 19 in Indonesia have been the bright spots in a difficult year domestically.

These and the year's international repertoire breakthroughs such as Aqua's "Barbie Girl" (Universal), EMI's Vanessa-Mae, and compilations like "Now 3" have provided some succor to a retail climate that has sagged virtually across the region. Boy bands across the board, led by the Backstreet Boys and followed by a slew of others from 911 to Code Red, charted all year long.

The immediate future does not appear ready to harken a return to the 20% annual growth of the early 1990s. And fact is, the bugbears of the Asian industry remain in many ways the same as ever. Piracy has recently been acknowledged as at an all-time high in terms of its production market penetration, distribution, and detrimental impact on the healthy growth of many Southeast Asian markets, particularly Thailand, Singapore, and increasingly Hong Kong, where this year

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'97 Is The Year Of The CD Single Revival In France

BY REMI BOUTON

PARIS—In France, 1997 will be known as the year of the CD-driven singles revival—but also the first year of decrease in sales for CD albums.

Through these two factors, labels' margins were cut back significantly, a situation observers suggest is now here to stay, with little possibility of former profitability being recovered. However, a positive aspect of the rise in singles sales is that acts can be developed and broken at a reduced cost.

In the first nine months of 1997, the market increased 4.5% over the same period in 1996 to 4.6 billion francs (\$821 million) at wholesale prices. Figures are better than had been forecast and made for a pleasant surprise for the industry after a bad 1996. But the market is supported by the single.

The singles sector, which increased 45.5% over the same period to 190 million francs (\$34.5 million), compensated for losses in the albums market, which was down 67.5 million francs (\$12.2 million). For the first time, the decline in this sector was not just because of the tailing off of vinyl albums and cassettes, but also because of a fall in the numbers of CDs shipped—down 0.76% at 61 million units.

This has changed the shape of the market. Two years ago, one CD unit in six sold in France was a single; this year, it was only one in three.

Moreover, the singles market is highly concentrated on best sellers: During the first nine months of 1997, seven titles represented nearly 20% of the market. Add to this the fact that the singles boom benefits mainly national acts (65% of singles sold were from French artists), and the effect of the

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introduction of a minimum quota of French music in radio programming becomes apparent.

Because radio is playing more French acts and at heavier rotations and because it is listened to by young people who prefer singles to albums, the cost of placing an act in the public consciousness has become much lower. However, there is a tangible cost to labels in this in that singles bring in a far lower margin than albums.

Perhaps allied to the singles' success, France experienced an unusual phenomenon in 1997 in that some new acts' albums were successes without any airplay on big networks, notably Miossec (Play It Again Sam), Louise Attaque (Trema), and Dolly (EastWest).

The year has also seen some important moves within the industry bodies.

Indie organization UPFI had a change of president and managing director in the summer, and, in October, after three terms as president of the major-labels organization SNEP, Patrick Zelnik decided to resign after leaving Virgin France to create his own indie company.

His successor, Sony Music Entertainment France CEO Paul-Rene Albertini, arrived with a mandate to modernize, a determination to open SNEP's door to indie labels, and an eagerness to focus on the battle for copyright protections rather than on the prices of CDs and France's problematic retail environment.

The dominant position of hypermarkets in the music retail sector and its corollary, the advertising of music on TV, seems now to be an

(Continued on page 62)

HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 12/22/97			GERMANY (Media Control) 12/16/97			U.K. (Chart-Track) 12/15/97			FRANCE (SNEP/IFOP/Tite-Live) 12/13/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	3	AISARERU YORI AISHITAI KINKI KIDS JHONNY'S ENTERTAINMENT	1	5	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS EPIC	1	1	TELETUBBIES SAY 'EH-OH' TELETUBBIES BBC WORLDWIDE	1	1	SAVOIR AIMER FLORENT PAGNY MERCURY/POLYGRAM
2	5	SHIAWASE NA KETSUMATSU EIICHI OHTAKI SONY	2	1	BARBIE GIRL AQUA UNIVERSAL	2	2	PERFECT DAY VARIOUS ARTISTS CHRYSALIS	2	2	BARBIE GIRL AQUA UNIVERSAL
3	1	WHITE SILENT NIGHT SHAZNA BMG	3	2	CHERISH PAPPA BEAR UNIVERSAL	3	3	TOGETHER AGAIN JANET JACKSON VIRGIN	3	3	TE GARDER PRES DE MOI ALLIAGE & BOYZONE BAXTER/POLYGRAM
4	2	STAMINA BLACK BISCUITS BMG	4	6	CANDLE IN THE WIND 1997 ELTON JOHN MERCURY	4	6	NEVER EVER ALL SAINTS LONDON	4	4	TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA
5	6	DREAMING I WAS DREAMING NAMIE AMURO AVEX TRAX	5	4	RESCUE ME BELL BOOK & CANDLE ARIOLA	5	7	ANGELS ROBBIE WILLIAMS CHRYSALIS	5	9	VIVO PER LEI ANDREA BOCELLI/HELENE SEGARA POLYDOR
6	NEW	MOTHER PUFFY EPIC/SONY	6	3	SUNCHYME DARIO G WEA	6	4	BARBIE GIRL AQUA UNIVERSAL	6	7	JE T'AIME LARA FABIAN POLYDOR
7	4	MY BABY GRAND ZARD B-GRAM	7	7	DOWN LOW JOHNNY B ZYX RECORDINGS	7	5	BABY CAN I HOLD YOU BOYZONE POLYDOR	7	5	HASTA SIEMPRE NATHALIE CARDONE COLUMBIA
8	7	WHITE LOVE SPEED TOY'S FACTORY	8	NEW	ETERNAL GRACE C-BLOCK WEA	8	9	TORN NATALIE IMBRUGLIA RCA	8	6	I WANNA BE THE ONLY ONE ETERNAL DLA/EMI
9	13	PROMISE KOHMI HIROSE VICTOR	9	11	DAS MODELL RAMMSTEIN MOTOR MUSIC	9	10	WIND BENEATH MY WINGS STEVEN HOUGHTON RCA	9	8	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN
10	10	1/3 NO JYUNJYO NA JYONETSO SIAM SHADE SONY	10	8	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE/ROUGH TRADE	10	11	TOO MUCH SPICE GIRLS VIRGIN	10	13	COME INTO MY LIFE GALA SCORPIO/POLYGRAM
11	8	UNMEI NO HITO SPITZ POLYDOR	11	10	DU FEHLST MIR CAPPUCCINO MERCURY	11	13	TOMORROW NEVER DIES SHERYL CROW A&M	11	10	QU'IL EN SOIT AINSI POETIC LOVER M6 INTER/SONY
12	NEW	HARU WA MADAKA MASATOSHI HAMADA SONY	12	12	TOO MUCH HEAVEN NANA MOTOR MUSIC	12	NEW	SLAM DUNK (DA FUNK) FIVE RCA	12	12	MEET HER AT THE LOVE PARADE DA HOOL DANCE POOL/SONY
13	15	SYONEN KUYOYUME TOSHIBA EMI	13	9	WENN DU DA BIST PUR INTERCORD	13	NEW	AIN'T THAT JUST THE WAY LUTRICIA MCNEAL WILDSTAR	13	11	TE EXTRANO, TE OLVIDO, TE AMO RICKY MARTIN TRISTAR/SONY
14	12	WHITE BREATH T.M. REVOLUTION ANTINOS RECORDS	14	14	EVERYTHING'S GONNA BE ALRIGHT SWEETBOX RCA	14	NEW	IF GOD WILL SEND HIS ANGELS U2 ISLAND	14	19	I WILL COME TO YOU HANSON MERCURY/POLYGRAM
15	11	SAYONARA MAYO OKAMOTO TOKUMA JAPAN	15	17	DA YA THINK I'M SEXY? N-TRANCE FEATURING ROD STEWART INTERCORD	15	NEW	THE REASON CELINE DION EPIC	15	NEW	PRINCE IGOR THE RAPSODY FEATURING WARREN G MERCURY
16	9	AU REVOIR MALICE MIZER COLUMBIA	16	13	PRINCE IGOR RAPSODY FEATURING WARREN G MERCURY	16	NEW	ROXANNE '97 STING & PUFF DADDY MULTIPLY	16	15	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN MERCURY
17	NEW	MEZASE POCKEMON MASTER RIKKA MATSUMOTO PIKACHU RECORDS	17	19	RUMOURS AWESOME ARCADE	17	NEW	LIFT ME UP RED 5 MULTIPLY	17	NEW	TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA
18	NEW	SHIAWASE DESUKA ULFULS TOSHIBA EMI	18	NEW	ONE MINUTE THE BOYZ EASTWEST	18	NEW	DOG TRAIN THE LEVELLERS CHINA	18	NEW	CASANOVA ULTIMATE KAOS DANCE POOL/SONY
19	NEW	ARU HIKARI KENJI OZAWA TOY'S FACTORY	19	15	MEINE KLEINE SCHWESTER SPEKTACOLAER ARIOLA	19	NEW	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN MERCURY	19	NEW	POUR ETRE LIBRE 2 BE 3 EMI
20	14	KIMI TO YURETEITAI SOPHIA TOY'S FACTORY	20	NEW	DOCTOR JONES AQUA UNIVERSAL	20	NEW	EVERYTHING'S GONNA BE ALRIGHT SWEETBOX RCA	20	14	MAS... A MOI DOC GYNECO VIRGIN
1	1	ALBUMS RYUICHI KAWAMURA LOVE VICTOR	1	2	ALBUMS CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	1	4	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 38 EMI/VIRGIN/POLYGRAM	1	1	ALBUMS CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
2	NEW	KYOSUKE HIMURO I-DE-A POLYDOR	2	1	EROS RAMAZZOTTI EROS ARIOLA	2	3	VARIOUS ARTISTS DIANA, PRINCESS OF WALES—A TRIBUTE PRINCESS DIANA TRUST	2	2	FLORENT PAGNY SAVOIR AIMER MERCURY/POLYGRAM
3	2	YUMI MATSUTOYA WAVE OF THE ZUVUYA TOSHIBA EMI	3	3	METALLICA RE-LOAD MERCURY	3	1	VARIOUS ARTISTS THE NO. 1 CHRISTMAS ALBUM POLYGRAM TV	3	3	SPICE GIRLS SPICEWORLD VIRGIN
4	5	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA JAPAN	4	5	THE ROLLING STONES BRIDGES TO BABYLON VIRGIN	4	2	M PEOPLE FRESCO M PEOPLE	4	6	ANDRE RIEU VALSES PHILIPS/POLYGRAM
5	3	NORIYUKI MAKIHARA SUCH A LOVELY PLACE SONY	5	4	DIE SCHLUEMPFE IRRE GALAKTISCH VOL. 6 EMI	5	6	VARIOUS ARTISTS THE BEST CHRISTMAS ALBUM ... EVER! VIRGIN/EMI	5	7	ANDREA BOCELLI ROMANZA POLYDOR
6	4	B'Z SURVIVE ROOMS RECORDS	6	10	BACKSTREET BOYS BACKSTREET'S BACK JIVE/ROUGH TRADE	6	9	LIGHTNING SEEDS LIKE YOU DO ... BEST OF EPIC	6	4	MICHEL SARDOU SALUT TREMA/SONY
7	NEW	BUCK-TICK SEXY STREAM LINER MERCURY MUSIC	7	7	ERA ERA MERCURY	7	7	ETERNAL GREATEST HITS EMI	7	5	LARA FABIAN PURE POLYDOR
8	9	GLAY REVIEW—BEST OF GLAY PLATINUM	8	6	ANDRE RIEU MEIN WEIHNACHTSTRAUM POLYDOR	8	5	BARBRA STREISAND HIGHER GROUND COLUMBIA	8	8	POETIC LOVER AMANTS POETIQUES M6INTER/SONY
9	7	CELINE DION LET'S TALK ABOUT LOVE EPIC/SONY	9	8	BRYAN ADAMS UNPLUGGED POLYDOR	9	12	VARIOUS ARTISTS THE BEST SIXTIES ALBUM ... EVER! III VIRGIN/EMI	9	8	ERA ERA MERCURY/POLYGRAM
10	6	VARIOUS ARTISTS DIANA, PRINCESS OF WALES—A TRIBUTE SONY	10	11	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA	10	18	TEXAS WHITE ON BLONDE MERCURY	10	11	JEREA JACQUES GOLDMAN EN PASSANT COLUMBIA/SONY
11	8	DREAMS COME TRUE SING OR DIE TOSHIBA/EMI	11	13	JOE COCKER ACROSS FROM MIDNIGHT EMI	11	18	ALL SAINTS ALL SAINTS LONDON	11	12	2 BE 3 PARTIR UN JOUR EMI
12	NEW	NOBUTERU MAEDA HARD PRESSED SONY	12	9	THE KELLY FAMILY GROWIN' UP KEL-LIFE/EMI	12	RE	LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN WILD CARD/POLYDOR	12	10	PASSI LES TENTATIONS v2
13	NEW	THE YELLOW MONKEY TRIAD COMPLETE BOX COLUMBIA	13	15	ANDRE RIEU STRAUSS & CO POLYDOR	13	NEW	VARIOUS ARTISTS THE NO. 1 CHRISTMAS ALBUM POLYGRAM TV	13	9	VARIOUS LE ZENITH DES ENFOIRES RESTO DU COEUR/BMG
14	10	MOON CHILD MY LITTLE RED BOOK AVEX TRAX	14	12	SPICE GIRLS SPICEWORLD VIRGIN	14	NEW	M PEOPLE FRESCO M PEOPLE	14	17	TEXAS WHITE ON BLONDE MERCURY/POLYGRAM
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16	NEW	KOJI KIKAWA I WRITE THE SONGS POLYDOR	16	14	WOLFGANG PETRY NIE GENUZ ARIOLA	16	14	LIGHTNING SEEDS LIKE YOU DO ... BEST OF EPIC	16	18	AQUA AQUARIUM UNIVERSAL
17	12	MASAYUKI SUZUKI CARNIVAL EPIC/SONY	17	17	AARON CARTER AARON CARTER EDEL	17	10	ETERNAL GREATEST HITS EMI	17	15	PASCAL OBISPO SUPERFLU EPIC
18	19	BABYFACE BABYFACE MTV UNPLUGGED NYC 1997 SONY	18	16	TIC TAC TOE KLAPPE DIE ZTE RCA	18	15	BARBRA STREISAND HIGHER GROUND COLUMBIA	18	16	MYLENE FARMER LIVE A BERCY POLYDOR
19	11	MIHO KOMATSU NAZO? AMEMURA O-TOWN RECORD	19	19	WOLFGANG PETRY ALLES ARIOLA	19	17	VARIOUS ARTISTS MINISTRY OF SOUND—THE ANNUAL III MINISTRY OF SOUND	19	20	VARIOUS EMILIE JOLIE UN CONTE MUSICAL POLYDOR
20	13	KAZUMASA ODA I'VE GOT SOMETHING TO TELL YOU FUN HOUSE	20	NEW	JOHN LENNON LENNON LEGEND EMI	20	16	VARIOUS ARTISTS THE GREATEST HITS OF 1997 TELSTAR	20	14	EROS RAMAZZOTTI EROS DDD/BMG
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15	NEW	PIZZICATO FIVE PIZZICATO FIVE JPN BIG HITS AND JET LAGS 1994-1997 COLUMBIA	15	18	ANDREA BOCELLI ROMANZA POLYDOR	15	NEW	VARIOUS ARTISTS THE BEST CHRISTMAS ALBUM ... EVER! VIRGIN/EMI	15	13	ALLIAGE L'ALBUM BAXTER/POLYGRAM
16	NEW	KOJI KIKAWA I WRITE THE SONGS POLYDOR	16	14	WOLFGANG PETRY NIE GENUZ ARIOLA	16	14	LIGHTNING SEEDS LIKE YOU DO ... BEST OF EPIC	16	18	AQUA AQUARIUM UNIVERSAL
17	12	MASAYUKI SUZUKI CARNIVAL EPIC/SONY	17	17	AARON CARTER AARON CARTER EDEL	17	10	ETERNAL GREATEST HITS EMI	17	15	PASCAL OBISPO SUPERFLU EPIC
18	19	BABYFACE BABYFACE MTV UNPLUGGED NYC 1997 SONY	18	16	TIC TAC TOE KLAPPE DIE ZTE RCA	18	15	BARBRA STREISAND HIGHER GROUND COLUMBIA	18	16	MYLENE FARMER LIVE A BERCY POLYDOR
19	11	MIHO KOMATSU NAZO? AMEMURA O-TOWN RECORD	19	19	WOLFGANG PETRY ALLES ARIOLA	19	17	VARIOUS ARTISTS MINISTRY OF SOUND—THE ANNUAL III MINISTRY OF SOUND	19	20	VARIOUS EMILIE JOLIE UN CONTE MUSICAL POLYDOR
20	13	KAZUMASA ODA I'VE GOT SOMETHING TO TELL YOU FUN HOUSE	20	NEW	JOHN LENNON LENNON LEGEND EMI	20	16	VARIOUS ARTISTS THE GREATEST HITS OF 1997 TELSTAR	20	14	EROS RAMAZZOTTI EROS DDD/BMG
1	1	ALBUMS RYUICHI KAWAMURA LOVE VICTOR	1	2	ALBUMS CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	1	4	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 38 EMI/VIRGIN/POLYGRAM	1	1	ALBUMS CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
2	NEW	KYOSUKE HIMURO I-DE-A POLYDOR	2	1	EROS RAMAZZOTTI EROS ARIOLA	2	3	VARIOUS ARTISTS DIANA, PRINCESS OF WALES—A TRIBUTE PRINCESS DIANA TRUST	2	2	FLORENT PAGNY SAVOIR AIMER MERCURY/POLYGRAM
3	2	YUMI MATSUTOYA WAVE OF THE ZUVUYA TOSHIBA EMI	3	3	METALLICA RE-LOAD MERCURY	3	1	VARIOUS ARTISTS THE NO. 1 CHRISTMAS ALBUM POLYGRAM TV	3	3	SPICE GIRLS SPICEWORLD VIRGIN
4	5	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA JAPAN	4	5	THE ROLLING STONES BRIDGES TO BABYLON VIRGIN	4	2	M PEOPLE FRESCO M PEOPLE	4	6	ANDRE RIEU VALSES PHILIPS/POLYGRAM
5	3	NORIYUKI MAKIHARA SUCH A LOVELY PLACE SONY	5	4	DIE SCHLUEMPFE IRRE GALAKTISCH VOL. 6 EMI	5	6	VARIOUS ARTISTS THE BEST CHRISTMAS ALBUM ... EVER! VIRGIN/EMI	5	7	ANDREA BOCELLI ROMANZA POLYDOR
6	4	B'Z SURVIVE ROOMS RECORDS	6	10	BACKSTREET BOYS BACKSTREET'S BACK JIVE/ROUGH TRADE	6	9	LIGHTNING SEEDS LIKE YOU DO ... BEST OF EPIC	6	4	MICHEL SARDOU SALUT TREMA/SONY
7	NEW	BUCK-TICK SEXY STREAM LINER MERCURY MUSIC	7	7	ERA ERA MERCURY	7	7	ETERNAL GREATEST HITS EMI	7	5	LARA FABIAN PURE POLYDOR
8	9	GLAY REVIEW—BEST OF GLAY PLATINUM	8	6	ANDRE RIEU MEIN WEIHNACHTSTRAUM POLYDOR	8	5	BARBRA STREISAND HIGHER GROUND COLUMBIA	8	8	POETIC LOVER AMANTS POETIQUES M6INTER/SONY
9	7	CELINE DION LET'S TALK ABOUT LOVE EPIC/SONY	9	8	BRYAN ADAMS UNPLUGGED POLYDOR	9	12	VARIOUS ARTISTS THE BEST SIXTIES ALBUM ... EVER! III VIRGIN/EMI	9	8	ERA ERA MERCURY/POLYGRAM
10	6	VARIOUS ARTISTS DIANA, PRINCESS OF WALES—A TRIBUTE SONY	10	11	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA	10	18	TEXAS WHITE ON BLONDE MERCURY	10	11	JEREA JACQUES GOLDMAN EN PASSANT COLUMBIA/SONY
11	8	DREAMS COME TRUE SING OR DIE TOSHIBA/EMI	11	13	JOE COCKER ACROSS FROM MIDNIGHT EMI	11	18	ALL SAINTS ALL SAINTS LONDON	11	12	2 BE 3 PARTIR UN JOUR EMI
12	NEW	NOBUTERU MAEDA HARD PRESSED SONY	12	9	THE KELLY FAMILY GROWIN' UP KEL-LIFE/EMI	12	RE	LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN WILD CARD/POLYDOR	12	10	PASSI LES TENTATIONS v2
13	NEW	THE YELLOW MONKEY TRIAD COMPLETE BOX COLUMBIA	13	15	ANDRE RIEU STRAUSS & CO POLYDOR	13	NEW	VARIOUS ARTISTS THE NO. 1 CHRISTMAS ALBUM POLYGRAM TV	13	9	VARIOUS LE ZENITH DES ENFOIRES RESTO DU COEUR/BMG
14	10	MOON CHILD MY LITTLE RED BOOK AVEX TRAX	14	12	SPICE GIRLS SPICEWORLD VIRGIN	14	NEW	M PEOPLE FRESCO M PEOPLE	14	17	TEXAS WHITE ON BLONDE MERCURY/POLYGRAM
15	NEW	PIZZICATO FIVE PIZZICATO FIVE JPN BIG HITS AND JET LAGS 1994-1997 COLUMBIA	15	18	ANDREA BOCELLI ROMANZA POLYDOR	15	NEW	VARIOUS ARTISTS THE BEST CHRISTMAS ALBUM ... EVER! VIRGIN/EMI	15	13	ALLIAGE L'ALBUM BAXTER/POLYGRAM
16	NEW	KOJI KIKAWA I WRITE THE SONGS POLYDOR	16	14	WOLFGANG PETRY NIE GENUZ ARIOLA	16	14	LIGHTNING SEEDS LIKE YOU DO ... BEST OF EPIC	16	18	AQUA AQUARIUM UNIVERSAL
17	12	MASAYUKI SUZUKI CARNIVAL EPIC/SONY	17	17	AARON CARTER AARON CARTER EDEL	17	10	ETERNAL GREATEST HITS EMI	17	15	PASCAL OBISPO SUPERFLU EPIC
18	19	BABYFACE BABYFACE MTV UNPLUGGED NYC 1997 SONY	18	16	TIC TAC TOE KLAPPE DIE ZTE RCA	18	15	BARBRA STREISAND HIGHER GROUND COLUMBIA	18	16	MYLENE FARMER LIVE A BERCY POLYDOR
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20	13	KAZUMASA ODA I'VE GOT SOMETHING TO TELL YOU FUN HOUSE	20	NEW	JOHN LENNON LENNON LEGEND EMI	20	16	VARIOUS ARTISTS THE GREATEST HITS OF 1997 TELSTAR	20	14	EROS RAMAZZOTTI EROS DDD/BMG
1	1	ALBUMS RYUICHI KAWAMURA LOVE VICTOR	1	2	ALBUMS CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	1	4	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 38 EMI/VIRGIN/POLYGRAM	1	1	ALBUMS CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
2	NEW	KYOSUKE HIMURO I									

HITS OF THE WORLD

CONTINUED

GLOBAL

MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

A look at music news from around the world in 1997:

JANUARY—AUSTRALIA/NEW ZEALAND: You Am I, Blackeyed Susans, Powderfinger, and Frente are among local acts featured on the final annual Big Day Out tour, which pulls in audiences averaging 30,000 in a half-dozen cities. . . **MADAGASCAR:** "Son Egal" (Xenophile), a controversial new album by Malagasy band Tarika, recalls the 1947 uprising of the Malagasy tribes, which were brutally suppressed by their French colonial masters at the cost of thousands of lives.

FEBRUARY—IRELAND: A remarkable tribute album to the poet W.B. Yeats, "Now And In Time To Be" (Grapevine), featuring Van Morrison, Christy Moore, Shane MacGowan, Mike Scott, and others, is launched at a glittering musical and literary party in Dublin. . . **HAITI:** "Boyoun Rasin Live," the debut release on the Global Beat label, features vintage performances from Boukman Eksperyans, Wyclef Jean (of the Fugees), and Cuban salsa queen Celia Cruz.

MARCH—DENMARK: Pop duo Aqua releases its debut album, "Aquarium" (MCA/Universal). By the end of the year it will be a hit across Europe and America, thanks to the phenomenal worldwide success of the single "Barbie Girl" . . . **GHANA:** Earth tremors recorded March 6 in the capital of Accra do not deter crowds celebrating the 40th anniversary of independence with musical performances by Jewel Ackah, Gyadu-Blay Amboley, and Amakye Dede, among many others.

APRIL—CROATIA: American percussionist Donald Knaack performs at the Biennale Festival in war-torn Zagreb. "There are a very large number of musicians who are out there working . . . and are just going for it," he reports. . . **LEBANON:** Singer Lydia Canaan returns to her birthplace in the mountain village of Brummana for the Easter ceremonies. Her April 25 performance in the Greek Orthodox church of her childhood is broadcast on national TV and radio. . . **SWEDEN:** Expatriate American bluesman Eric Bibb releases his album "Good Stuff" on Swedish indie label Opus 3. The Stockholm resident will later sign with Warner's Code Blue.

MAY—IRAN: Exiled Iranian pop star Andy releases a longform video, "Journey," on independent Persian music label Taraneh Enterprises and embarks on a tour of Central Asian states, including Uzbekistan, Kurdistan, and Kazakhstan. . . **INDIA:** Classically trained tabla and fretless bass player Shri launches his international career with the release of his debut album, "Drum The Bass," on the London-based Outcaste label. . . **ISRAEL:** Aviv Geffen, the biggest pop star in the Jewish world, is forced to leave the country after becoming a target for Jewish fundamentalist groups that disapprove of his message of harmony and reconciliation with the Arab world.

JUNE—NORWAY: Electronic group Biosphere performs in possibly the most extreme setting in which any rock concert has ever been held. The show celebrating the summer solstice is at Longyebayen, the globe's northernmost inhabited place. . . **THE GAMBIA:** *Kora* player Jali Bakoyetah and Senegalese singer Musa Ngum are among the artists performing June 14-21 at the second Roots Homecoming Festival.

JULY—TURKEY: Retail orders already exceed the initial pressing of 1 million audiocassettes of pop star Tarkan's third album, "Olurum Sana" (I'll Die For You), released July 18, according to his record label, Istanbul Plak. . . **ISLE OF MAN:** Some of the biggest names in Celtic music, including Clannad, Sinéad Lohan, Altan, Capercaille, and Carlos Nuñez, gather at Peel Castle on this tiny island in the middle of the Irish sea for the annual Isle of Man, Isle of Music festival. . . **SPAIN:** Former *Mecano* singer Ana Torroja dethrones Prodigy at the top of the chart with her solo comeback album, "Puntos Cardinales" (Cardinal Points), on BMG/Ariola.

AUGUST—PAKISTAN: World-famous Pakistani *qawwali* singer Nusrat Fateh Ali Khan dies Aug. 16. One of his last projects is the soundtrack to the Indian film "Aur Pyar Ho Gaya" (And Love Happened), which opens on India's independence day, Aug. 15. . . **HUNGARY:** Having made a telling contribution to the soundtrack of "The English Patient," Márta Sebestyén goes back to her roots with "Morning Star" (Hannibal), an album of traditional Hungarian music.

SEPTEMBER—FRANCE: Boy band 2 Be 3 launches its own daily TV sitcom on leading network TF1. Starring the three boys as themselves, early editions of the show attract 72% of viewers in the 4-14 age range. . . **INDIA:** King of *bhanga* Daler Mehndi releases his third album, "Ho Jayegi Balle Balle" (Magnasound), Sept. 27.

OCTOBER—CUBA: "Ché Guevara: Hasta Siempre Comandante" (Ché Guevara: Comrade Forever) on Tumi Music is a collection of 13 songs performed by some of the country's finest musicians, released to mark the 30th anniversary of the revolutionary's death. . . **SOUTH AFRICA:** Africa's Yvonne Chaka Chaka releases her 11th album, "Bombani" (Walk Tall), on Teal Records.

NOVEMBER—CHINA/JAPAN: Japanese producer Tetsuya Komuro stages multi-artist shows in Beijing and Shanghai. Despite the close proximity of the two countries, it is very rare for Japanese acts to play in China. . . **U.K.:** The sound of Britain's burgeoning Asian underground reaches the mainstream at last, with a major performance at the Royal Festival Hall in London by acts including the Asian Dub Foundation and Nitin Sawhney.

DECEMBER—ISRAEL: Expatriate former Motown star Kim Weston prepares to go on the road with the 35-member cast of "Sound And The Kidnapped African," a musical that tells the true story of a community of black Israeli-Americans called the Hebrew Israelites. . . **FRANCE/IRELAND:** In a spirit of seasonal bonhomie, French boy band Alliage joins Irish teen-heartthrob act Boyzone onstage Dec. 12 at the latter's Dublin gig to sing their joint hit "Te Garder Prés De Moi."

EUROCHART 12/27/97 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	BARBIE GIRL AQUA UNIVERSAL
2	2	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN POLYGRAM
3	3	TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA
4	9	I WILL COME TO YOU HANSON MERCURY
5	10	PERFECT DAY VARIOUS ARTISTS CHRYSALIS
6	8	SAVOIR AIMER FLORENCE PAGNY MERCURY
7	6	CHERISH PAPPA BEAR FEATURING VAN DER TOORN UNIVERSAL
8	5	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE
9	4	SUNCHYME DARIO G ETERNALWEA
10	NEW	TELETUBBIES SAY 'EH-OH' TELETUBBIES BBC WORLDWIDE
1	1	ALBUMS CELINE DION LET'S TALK ABOUT LOVE EPIG/COLUMBIA
2	2	SPICE GIRLS SPICEWORLD VIRGIN
3	5	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA
4	3	EROS RAMAZZOTTI EROS DODD
5	2	METALLICA RE-LOAD VERTIGO
6	6	BACKSTREET BOYS BACKSTREET'S BACK JIVE
7	8	AQUA AQUARIUM UNIVERSAL
8	7	THE VERVE URBAN HYMNS HUT/VIRGIN
9	10	ANDREA BOCELLI ROMANZA SUGAR/POLYDOR
10	9	ERA ERA MERCURY

SPAIN (AFYVE/ALEF MB) 12/10/97

THIS WEEK	LAST WEEK	SINGLES
1	1	CANDLE IN THE WIND 1997 ELTON JOHN MERCURY/POLYGRAM
2	NEW	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WEA
3	4	BARBIE GIRL AQUA UNIVERSAL
4	NEW	BEEN AROUND THE WORLD PUFF DADDY ARIOLA
5	4	MONICA NARANJO REMIXES MONICA NARANJO EPIC
6	7	TU NOMBRE NEK WARNER MUSIC
7	3	THE MEMORY REMAINS METALLICA MERCURY/POLYGRAM
8	NEW	IF GOD WILL SEND HIS ANGELS U2 ISLAND/POLYGRAM
9	6	PLEASE U2 ISLAND/POLYGRAM
10	8	AS LONG AS YOU LOVE ME BACKSTREET BOYS VIRGIN
1	1	ALBUMS ALEJANDRO SANZ MAS WARNER
2	2	BACKSTREET BOYS BACKSTREET'S BACK VIRGIN
3	5	MONICA NARANJO PALABRA DE MUJER EPIC
4	3	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
5	4	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WARNER
6	6	JARABE DE PALO LA FLACA VIRGIN
7	8	THE CORRS TALK ON CORNERS ORO
8	10	AQUA AQUARIUM UNIVERSAL MUSIC
9	7	METALLICA RE-LOAD MERCURY
10	9	SPICE GIRLS SPICEWORLD VIRGIN

MALAYSIA (RIM) 12/16/97

THIS WEEK	LAST WEEK	ALBUMS
1	4	CELINE DION LET'S TALK ABOUT LOVE SONY MUSIC
2	1	METALLICA RE-LOAD POLYGRAM
3	2	SITI NURHALIZA CINDAI SUWAI ENTERPRISE
4	3	BACKSTREET BOYS BACKSTREET'S BACK FORM RECORDS
5	6	KENNY G GREATEST HITS BMG
6	NEW	SPICE GIRLS SPICEWORLD EMI
7	NEW	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WARNER
8	NEW	NEL TAN CITY BLUE SKY ROCK RECORDS
9	NEW	VARIOUS ARTISTS SUPERSTAR CHRISTMAS SONY MUSIC
10	9	VARIOUS ARTISTS NOW 3 EMI

HONG KONG (IFPI Hong Kong Group) 11/23/97

THIS WEEK	LAST WEEK	ALBUMS
1	1	JACKY CHEUNG/VARIOUS ARTISTS SNOW WOLF LAKE POLYGRAM
2	NEW	DANIEL CHAN HEART TO HEART POLYGRAM
3	5	GRASSHOPPER NOW OPEN ROCK
4	NEW	WILLIAM SO INDEPENDENT DECLARATION GO EAST
5	2	VIVIAN LAI SERIOUS COLORWAY
6	NEW	VARIOUS ARTISTS THE MOST CHARMING ONE VOL. 2 BMG
7	4	EMIL CHAU SHI JIE YOU NI WO KAI SHI ROCK
8	NEW	LEO KOO TIMELESS CLOCK BMG/MUSIC IMPACT
9	9	COCCO LEE COCCO SONY MUSIC
10	3	LEON LAI LEON'S . . . EP POLYGRAM

IRELAND (IRMA/Chart-Track) 12/11/97

THIS WEEK	LAST WEEK	SINGLES
1	1	PERFECT DAY VARIOUS ARTISTS CHRYSALIS
2	2	BABY CAN I HOLD YOU BOYZONE POLYDOR
3	4	TELETUBBIES SAY 'EH-OH' TELETUBBIES BBC WORLDWIDE
4	8	NEVER EVER ALL SAINTS LONDON
5	5	TORN NATALIE IMBRUGLIA RCA
6	6	TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA
7	3	BARBIE GIRL AQUA UNIVERSAL
8	NEW	THE MOBILE PHONE RICHIE KAVANAGH LYNNWOOD
9	NEW	SING UP FOR THE CHAMPIONS REDS UNITED MUSIC COLLECTION
10	9	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE
1	1	ALBUMS DUSTIN FAITH OF OUR FEATHERS LIME
2	2	CELINE DION LET'S TALK ABOUT LOVE EPIC
3	6	THE VERVE URBAN HYMNS HUT/VIRGIN
4	4	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 38 EMI/IRVINGPOLYGRAM
5	8	GARTH BROOKS SEVENS CAPITOL
6	5	CORRS TALK ON CORNERS LAWATANTIC
7	7	SPICE GIRLS SPICEWORLD VIRGIN
8	8	VARIOUS ARTISTS DIANA, PRINCESS OF WALES—A TRIBUTE PRINCESS DIANA TRUST
9	9	VARIOUS ARTISTS GREATEST HITS OF 1997 TELSTAR
10	RE	BACKSTREET BOYS BACKSTREET'S BACK JIVE

BELGIUM (Promuvi) 12/19/97

THIS WEEK	LAST WEEK	SINGLES
1	1	BARBIE GIRL AQUA UNIVERSAL
2	2	SAVOIR AIMER FLORENCE PAGNY MERCURY
3	2	TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA
4	4	THE SPIRIT FIOCCO OUTLINE/ANTLER-SUBWAY
5	6	I WILL COME TO YOU HANSON MERCURY
6	5	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINIS PROFILE/AS
7	9	COME INTO MY LIFE GALA PRIVATE LIFE
8	NEW	PERFECT DAY VARIOUS ARTISTS EMI
9	NEW	HASTA SIEMPRE NATHALIE CARDONE COLUMBIA
10	7	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE/ROUGH TRADE
1	2	ALBUMS HELMUT LOTTI GOES CLASSIC 3 BMG/ARIOLA
2	1	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
3	3	SPICE GIRLS SPICEWORLD VIRGIN
4	4	CLOUDEV VERZAMELD 87-97 EMI
5	10	VARIOUS ARTISTS DIANA, PRINCESS OF WALES—A TRIBUTE EPIC/SONY
6	5	WHAM! IF YOU WERE THERE (THE BEST OF) EPIC/SONY
7	7	FLORENCE PAGNY SAVOIR AIMER MERCURY
8	6	EROS RAMAZZOTTI EROS DODD/BMG
9	8	BACKSTREET BOYS BACKSTREET'S BACK JIVE/ROUGH TRADE
10	NEW	JOE COCKER ACROSS FROM MIDNIGHT EMI

AUSTRIA (Austrian IFPI/Austria Top 40) 12/16/97

THIS WEEK	LAST WEEK	SINGLES
1	1	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN POLYGRAM
2	2	RESCUE ME BELL BOOK & CANDLE BMG
3	4	CHERISH PAPPA BEAR FEATURING VAN DER TOORN UNIVERSAL
4	3	BARBIE GIRL AQUA UNIVERSAL
5	5	SUNCHYME DARIO G WARNER/MV
6	8	EVERYTHING'S GONNA BE ALRIGHT SWEETBOX BMG
7	6	UH LA LA LA ALEXIA SONY
8	7	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE/ROUGH TRADE
9	10	FORMULA DJ VISAGE EMI
10	10	DA YA THINK I'M SEXY? N-TRANCE FEATURING ROD STEWART EMI
1	1	ALBUMS CELINE DION LET'S TALK ABOUT LOVE SONY
2	5	AL BANO CARRISI CONCERTO CLASSICO WARNER
3	2	DIE SCHLUEMPFE IRRE GALAKTISCH 6 EMI
4	1	EROS RAMAZZOTTI EROS BMG
5	1	METALLICA RE-LOAD POLYGRAM
6	7	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WARNER
7	NEW	KIDDY CONTEST FINALISTEN KIDDY CONTEST 97 BMG
8	NEW	BRYAN ADAMS MTV UNPLUGGED POLYGRAM
9	NEW	SPICE GIRLS SPICEWORLD VIRGIN
10	9	CLAUDIA JUNG AUGENBLICKE EMI

SWITZERLAND (Media Control Switzerland) 12/14/97

THIS WEEK	LAST WEEK	SINGLES
1	1	BARBIE GIRL AQUA UNIVERSAL
2	2	CHERISH PAPPA BEAR FEATURING VAN DER TOORN UNIVERSAL
3	3	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN POLYGRAM
4	7	SUNCHYME DARIO G WARNER/MV
5	4	TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA
6	6	RESCUE ME BELL BOOK & CANDLE BMG
7	5	AIN'T THAT JUST THE WAY LUTICIA MCNEAL SILJEMAR/KNCR
8	8	DU FEHLST MIR CAPPUCCINO POLYGRAM
9	NEW	DOWN LOW JOHNNY B 7TH MUSIC
10	9	MEN IN BLACK WILL XITX SONY
1	1	ALBUMS CELINE DION LET'S TALK ABOUT LOVE SONY
2	2	EROS RAMAZZOTTI EROS BMG
3	NEW	BRYAN ADAMS MTV UNPLUGGED POLYGRAM
4	4	GOTTHARD DEFROSTED BMG
5	3	METALLICA RE-LOAD POLYGRAM
6	5	SPICE GIRLS SPICEWORLD VIRGIN
7	8	DIE SCHLUEMPFE IRRE GALAKTISCH 1 VOL. 6 EMI
8	7	ENYA PAINT THE SKY WITH STARS—THE BEST OF ENYA WARNER/MV
9	NEW	PETER REBER D'HITS VOM PETER REBER POLYGRAM
10	6	BO KATZMAN CHOR MIRACLES BMG

INT'L INDUSTRY: TROUBLE, TRIUMPHS

(Continued from page 58)

has ever been so international and so precise in its demands.

The other landmark was the first international link, outside Scandinavia, between two European authors' bodies—the U.K.'s Performing Right Society/Mechanical Copyright Protection Society and its Dutch counterpart, BUMA/STEMRA.

However, one landmark that was missed was a new mechanical royalty rate agreement for continental Europe. The old one, between labels in the International Federation of the Phonographic Industry and pan-European authors' group BIEM, expired at the end of 1996, and by the end of 1997, no one had got around to signing a new one.

In the absence of a new agreement, the two sides simply adopted an unwritten gentlemen's agreement to continue with the terms of the old one. It is a good thing, then, that both sides are gentlemen.

Many observers believed they could see a rising tide of domestic product in 1997 and the emergence of artists from less-well-acknowledged talent sources.

The tide of domestic product was not just evident in Japan—which, as the world's biggest non-U.S. national market, remained a largely impregnable bastion for most foreigners—but in places like the Netherlands, where, for the first time for a decade, the top five

albums on the chart were from Dutch acts during one week.

In addition, Thomas Stein, the leader of German industry body BPW, says his country is now a talent source that can play on the same field as the U.S. and U.K. And if Italy needed an ambassador for its abilities, it got one in Andrea Bocelli.

This artist combined pop and opera to sell more than 6 million copies of his "Romanza" album worldwide, according to PolyGram and to sing, with Sarah Brightman, Germany's fastest-selling single of all time, "Time To Say Goodbye" on EastWest.

This year also saw the advent of the fastest- and biggest-selling single the world has ever seen: Elton John's tribute to Diana, Princess of Wales, "Candle In The Wind 1997."

The death of Diana, Princess of Wales, and its impact on the music industry in some ways overshadowed the other tragic losses the business suffered in the year, including Michael Hutchence, Sir Georg Solti, and Stig Anderson.

Anderson, the man who managed and massaged the career of Abba, blazed a trail. Not before Anderson had anybody taken a Scandinavian act and made it globally successful. Perhaps the rise of domestic repertoire in 1997 and its spilling across borders is, in part, his legacy.



JOHN



SPICE GIRLS



ZBITNEW

SE ASIA HITS ROCKY GROUND

(Continued from page 59)

marked the first confirmed identification of domestic CD production plants outstripping domestic demand by factors of 10 and more. As the International Federation of the Phonographic Industry consistently points out, excess production capacity goes hand-in-hand with piracy.

As ever, there is renewed optimism on the subject of development within the mainland China market. But while ascendancy to World Trade Organization status looks more likely in the coming year and some major record company executives here have made positive noises about greater degrees of cooperation with the Chinese government leading to more intimate joint-venture relationships with Chinese companies, most remain skeptical about the pace at which such change will allow tangible progress.

The changes aren't just in the repertoire and regulatory areas. A remarkable level of restructuring of human resources has been a defining factor of Asia's music business in 1997, with EMI, Sony, and Warner undertaking the most notable changes at the top of their executive rosters.

New opportunities for development are attracting investment and strategic partnerships in the Asian music business. China's promotions market is attracting the interest of many who see immediate potential in advertising tie-ins with larger and larger concerns. Thailand's Grammy, the largest independent in a country with perhaps the region's most profound economic downturn in recent months, has announced increased business activity on a regional level. A new brand of nationalist-inspired pop in India such as Sony artists A.R. Rahman and Lucky Ali, has galvanized pop buyers in that market, proving that, as elsewhere, there is room for more than just the long-dominant repertoire (in India's case, Hindi film music) in the market, if not at the top.

Also certain: Cantopop may have lost some of its luster in Hong Kong, but there are plenty other flavors in Asia to choose from, and it's not dying out any time soon.

YEAR OF THE SINGLE

(Continued from page 59)

accepted part of the scenery by the major labels. However, in 1997, SNEP decided to discontinue the Fete du Disque, a weeklong, store-based promotion of music in all its forms, because it was deemed too expensive at 12 million francs (\$2.2 million).

The French charts also underwent changes in 1997. SNEP decided to extend the top 50 albums to 75 positions and to include sales data from leading retail chain FNAC for the first time. But if this chart is now more representative of the market, the main problem remains the lack of media exposure, and SNEP remains involved in a lawsuit with public TV broadcaster France Television.

'97 Brings Canada C'right Revisions

Phase II Changes Passed; Music Sales Pick Up

BY LARRY LeBLANC

TORONTO—With the passage of Phase II revisions to Canada's Copyright Act, the Canadian music industry made 1997 a landmark year.

Although the year saw upheaval at one of Canada's oldest retail chains and changes in the distribution landscape, music sales rebounded from a disastrous 1996.

Industry sources here predict that net value of 1997 sales in Canada will be 12% over 1996. Canadian retail accounts for \$700 million (Canadian) in sales annually, according to Brian Robertson, president of the Canadian Recording Industry Assn.

Sources also estimate that Canadian return rates, which had doubled to 25%-30% of product shipped in 1996, will dip to 9% in the final 1997 tally.

However, Stan Kulin, president of Warner Music Canada, cautions, "Our industry is still over-shipping too often. Retailers are trying to increase their margins a bit, but too many people are [discounting] our product."

The Sam the Record Man chain, a longtime retail giant in Canada, returned an estimated \$8 million-\$11 million (Canadian) worth of product to record labels by May 31, the end of its fiscal year. The action sent a massive jolt through all sectors of the Canadian music industry. However, despite widespread fears about significant downsizing at the Toronto-based, privately owned chain, only seven of its 72 outlets had closed by year's end.

COPYRIGHT REVISIONS

But the most significant event of 1997 was the passage of the long-awaited, bitterly contested Phase II revisions to Canada's Copyright Act. Among Bill C-32's measures are a neighboring right, under which performers and producers are now entitled to royalty payments from those using their sound recordings for public performance or broadcast, and a home-taping levy to be collected on an estimated 40 million blank audio-cassettes sold annually in Canada.

Most important, the neighboring right ensures that performers, musicians, and producers of sound recordings will be remunerated when their songs are aired on radio. Previously, only composers and publishers received royalty for airplay on Canadian radio.

Bill C-32 also grants rights to international creators on the basis of reciprocity but pointedly denies U.S. performers, musicians, and producers any fees collected under the bill.

The rates for neighboring rights and blank-tape royalties will be determined in tariff levies set by Canada's Copyright Board following 1998 hearings.

However, Bill C-32 did not address other music industry concerns, including extension of the term of Canadian copyright, Canada's obligations under international agreements, and defining digital transmissions and payments. These were set aside for Phase III revisions to the Copyright Act.

1997 IN REVIEW

According to Robertson, the cornerstone of Phase III revisions is the ratification of the Performances and Phonogram Treaty and the Copyright Treaty presented by the World Intellectual Property Organization (WIPO). The treaties will update protection of copyrights in the digital age. Canada, along with at least 30 other WIPO member nations, must ratify enabling legislation within two years of the treaties' December 1996 signing before the measures can go into effect.

"If Canada signs these WIPO treaties, we're off and running with Phase III," says Robertson. "They are, by far and away, the biggest priority items [for the music industry] of 1998, both in Canada and worldwide."

The year also brought the first-ever comprehensive review of Canadian commercial radio regulations since their introduction in 1971. The Canadian Radio-Television Telecommunications Commission (CRTC) review, which began in early December, primarily focuses on a rule requiring commercial Canadian AM and FM broadcasters to play 30% Canadian content throughout the broadcast week.

The review has reopened a two-decade debate on the impact of the CRTC's content regulations. Several music industry associations, including the Canadian Independent Record Production Assn.; the Union des Artistes; ADISQ; and the Society of Composers, Authors and Music Publishers of Canada; argue that Canadian content levels should be raised from 30% of music broadcast to as much as 50%. However, the Canadian Assn. of Broadcasters (CAB) opposes any change in existing content regulations.

The CAB has also proposed that the CRTC relax ownership rules to permit a single owner to have two AM and two FM stations in any market with five or more stations and more in markets with seven or more stations.

Canadian radio applauded the CRTC's May ruling changing its definition of what constitutes a "hit" for commercial stations. The change in the regulation was meaningful to broadcasters because it offers increased protection to the AM oldies format, the only music-oriented format still viable for AM stations in Canada, and allows Canada's English-language commercial FM stations increased flexibility in maximizing the use of post-1980 and current hits.

RESTRUCTURING AND CUTBACKS

Major-label restructuring and retail cutbacks also colored 1997.

Poorer than expected sales in the first half of the year led to large-scale restructuring at Toronto-based Quality Special Products, Canada's market leader in domestically produced TV-market dance compilations; Montreal-based Cargo Distribution, one of the country's top distributors of domestic and international independent product; and Duckworth Music Group, a large distributor of domestic music that since has been displaced by the newly formed Tidemark Music and Distribution.

Top-echelon changes in 1997 at two of the six multinationals here signify that 1998 will likely bring extensive changes in the operating style of Canadian labels. John Reid replaced the retiring Joe Summers as chairman of PolyGram Group Canada in July; Summers had replaced Gerry Lacoursiere, who retired Dec. 31, 1996. Meanwhile, Lisa Zbitnew became GM at BMG Music in June, replacing Paul Alofs.

According to SoundScan, through Nov. 30, the year's top 10 albums in



Sony Music Entertainment Canada president Rick Camilleri with Celine Dion.

Canada ranked by sales were: "Spice," Spice Girls (Virgin); "Clumsy," Our Lady Peace (Epic); "Now! 2," various artists (Warner); "Backstreet Boys," Backstreet Boys (Jive/Zomba); "Tragic Kingdom," No Doubt (Universal); "Surfacing," Sarah McLachlan (Nettwerk); "Backstreet's Back," Backstreet Boys (Jive/Zomba); "Pieces Of You," Jewel (Atlantic); and Celine Dion's "Let's Talk About Love" and "Falling Into You" (Columbia).

"Candle In The Wind 1997," Elton John's tribute to Diana, Princess of Wales, has sold 1.1 million units in Canada since its Sept. 17 release. With sales of the single in nontraditional accounts factored in, total sales could be as high as 1.7 million units in Canada, according to PolyGram Group Distribution.

Certain to place high on 1997's finalized album chart is Bryan Adams' "Unplugged" album on A&M, released Dec. 9; and WEA's pop music compilation "Big Shiny Tunes 2," released Dec. 2. The latter debuted at No. 1 on SoundScan's album chart for the week ending Dec. 7. With 128,000 units scanned in its first week of sales, the compilation topped Dion's "Let's Talk About Love," which has dominated Canadian music retail since its Nov. 18 release.

Dion's fifth album, on Columbia Records here (550 Music outside Canada), sold 450,000 units in Canada within three weeks of release, according to SoundScan.

After Dion, the most acclaimed Canadian artist of the year is McLachlan, who headlined this summer's premier musical event in North America, the 37-date Lilith Fair. Her Nettwerk album "Surfacing," released July 15, has sold 420,000 units in Canada, according to SoundScan.

Newcomer Canadian acts made sizable breakthroughs this year, including alternative acts Big Sugar, Holly McNarland, and the Matthew Good Band; dance/urban-based Rascalz, Carlos Morgan, and Bran Van 3000; country artists Farmer's Daughter, Julian Austin, and Shirley Myers; Latin-based Lhasa De Sela; singer/songwriter Chantal Kreviazuk; and Celtic acts Great Big Sea, Leahy, and Mary Jane Lamond.

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Retail Sees Turnaround In Midst Of Reorganizations

BY ED CHRISTMAN

NEW YORK—While 1997 was a repeat of 1996 in that Chapter 11 proceedings dominated the news in the music merchant sector; for the first time in three years the music retail segment appears to be stabilizing.

True, 1997 is ending on the same note that 1996 did. On Dec. 12, almost a year to the day that Warehouse En-

tertainment had its Chapter 11 plan confirmed, Camelot Music saw its reorganization plan approved, with an emergence from Chapter 11 likely in January.

Also in December, Carteret, N.J.-based Nobody Beats the Wiz filed for Chapter 11 bankruptcy protection (see story, page 14). In October, it had reached a stand-still agreement with suppliers on payments due. It also

1997 IN REVIEW

received what many suppliers considered a bridge loan of \$25 million from two financial firms in a deal put together by Paragon Capital. But in early December, the Wiz ran out of cash as key new releases were missing from its stores, leaving music manufacturers concerned about the chain's future.

Similarly, last year ended with the Strawberries chain on a tightrope, trying to avoid a Chapter 11 filing. In late February, it succumbed and sought Chapter 11 protection and was subsequently sold to Trans World Entertainment Corp.

Of course, the biggest Chapter 11 filing of 1997 occurred Aug. 14, when Alliance Entertainment Corp. sought bankruptcy protection (see Declarations of Independents, page 67).

But despite all the Chapter 11 proceedings during 1997, music retail had a strong second half of the year, as publicly traded retailers consistently reported healthy comparable-store gains and as privately owned companies said that they were enjoying a similar resurgence. The systematic strengthening of minimum-advertised-price policies by the majors in 1996 and 1997 began to pay dividends this year, as the price war ended and music retailers started to creep back toward prof-



HIGGINS

itability. Moreover, the closing of unprofitable stores by many chains also had a profound impact, as a good portion of the business those outlets had transferred to the remaining stores still open.

The apparent strengthening of the music retail sector was reflected by Wall Street valuations. Albany, N.Y.-based Trans World, which successfully completed a restructuring in 1996, led the charge, with its stock price increasing from about \$8 at the end of last year to around \$36 as this story was written. Carnegie, Pa.-based National Record Mart and Minneapolis-based the Musicland Group also have seen their stock appreciate in value, if not to

(Continued on next page)

BUYCYCLES

AN ANALYSIS OF CONSUMER PURCHASING TRENDS

BY DON JEFFREY

1997 IN REVIEW

BILLBOARD DEBUTED this column in March as a biweekly feature on analysis of consumer research that applies to the purchase of music.

For many years, Billboard has presented an authoritative and quantitative look at the music business. Through Broadcast Data Systems and SoundScan, the magazine has been telling its readers with greater precision what's being bought in stores and what's being played on the radio. What it had not been doing with any regularity is telling who is buying the music.

Most of the 1997 BuyCycles columns were based on material provided by Strategic Record Research, a Los Angeles-based joint venture of Strategic Media Research and the Left Bank Organization, a talent management company. Strategic supplies the data—based on random telephone interviews with 10,000 consumers—the graphs, and the executives who can explain what the statistics mean.

What this columnist tries to do is sift through the reams of numbers that come over the fax machine to find issues of interest to the music industry. The selected topics are those that may provoke some questioning of pre-

viously held beliefs.

The first column focused on a striking result. The research showed that only one-third of the core fans of some 150 artists purchased those acts' latest albums. What happened to the other two-thirds? Well, 64% of the no-shows said they didn't know the album was out. Conclusion: The message is not getting to those who should get it.

Another column questioned the conventional wisdom on pricing, which is that consumers think CDs are too expensive. But the research said only 8% of core fans didn't buy the latest album by a favorite act because the price was too high. The data also showed that sale-pricing was mentioned by only 24% of consumers as having influenced them to buy music. What does motivate them—80% of respondents—is hearing a song on the radio.

Conclusion: If people like the music, they won't refuse to buy it because of its price. Which supports the notion that, despite reports of industry softness, music is still perceived as a good value by consumers.

THE TOP STORIES

- Trans World Entertainment Acquires Strawberries, Which Has Been Operating Under Chapter 11 Protection.
- The Federal Trade Commission Begins Another Probe Of Music Industry Pricing.
- Major Distributors Reorganize Catalog Sales Operations To Boost Sales And Profits.
- Camelot Music, Whose Reorganization Plan Under Chapter 11 Is Confirmed, Agrees To Purchase The Wall.
- Music Distributors Institute Policies To Stem Cassette's Decline.
- Alliance Entertainment Succumbs To A Heavy Debt Load And Files For Chapter 11.
- The Majors Tighten Their Minimum-Advertised-Price Policies.

BY DON JEFFREY

1997 IN REVIEW

The catalog and the cassette were among the principal concerns of the major music distributors in the past year. They took steps to stem the decline of the latter and boost the growth of the former.

Recognizing that catalog—non-current product—is one of the most profitable properties the companies control, the Big Six went about realigning operations to spike sales.

Early in the year, PolyGram Group Distribution (PGD) created PolyGram Development Group

to oversee its catalog titles, Special Markets Group, and the Chronicles reissue imprint. John Esposito was placed in charge of the \$550 million unit. Later PGD renamed the catalog group PolyMedia.

EMI-Capitol Music Group North America introduced EMI-Capitol Entertainment Properties to enhance catalog sales, with Bruce Kirklund as president and a staff of 125. And BMG

Distribution appointed a director of catalog, Marc Garrett.

Meanwhile, the continued decline of the cassette concerned labels and retailers because no music configuration had emerged in popularity with consumers to co-exist with the CD. Reversing the cassette's decline was one of the main topics at the National Assn. of Recording Merchandisers (NARM)

Convention. The International Recording Media Assn. launched a marketing campaign to help

turn around the cassette that received widespread support from music manufacturers.

Some distributors moved cassettes to lower price categories and changed their policies on returns.

PGD switched more than 1,000 cassette titles to budget and midline. It also changed the incentive/disincentive charges on tapes, instituting a higher

(Continued on next page)



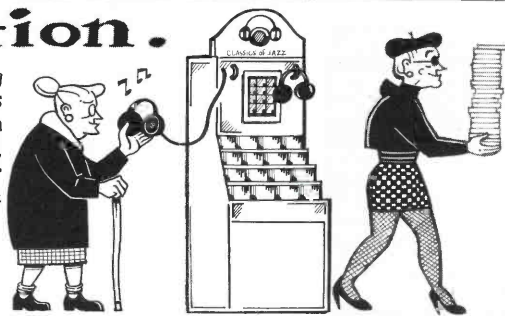
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RETAIL SEES TURNAROUND IN MIDST OF REORGANIZATIONS

(Continued from preceding page)

the same degree that Trans World has.

In coming out of Chapter 11, North Canton, Ohio-based Camelot Music will have completed one of the most unusual reorganizations in quite some time. In a move that many experts consider unique, Camelot Music has signed a definitive agreement to buy the 150-unit, Philadelphia-based the Wall chain for \$47 million. A number of Chapter 11 experts say that they have never heard of a company in Chapter 11 buying another company. Usually, the Chapter 11 company is the one that is sold.

In fact, Camelot itself was on the block as part of the Chapter 11 process, in which the creditors urged the company to follow a two-track strategy: build a business plan for a stand-alone company and hire an investment banker to shop the chain.

During that process, Trans World and Torrance, Calif.-based Wherehouse Entertainment bid to buy Camelot. In fact, Trans World upped its bid with a

negotiate a new credit agreement. The banks agreed to provide a \$50 million term loan, secured by inventory, with the revolving credit facility being capped at \$275 million, and an agreement to reduce the revolver by \$30 million by February 1998 to \$245 million. After completing that agreement, Musicland turned its attention to music manufacturers, offering to end the stand-still agreement in product payments that it began in February. While most of the independents agreed to take the Musicland offer, the majors continued to argue with the chain over credit terms. In September, the majors compromised on their demand for security on the new credit allotment given to the chain, while Musicland had to make do with considerably less than the amount of credit it had been striving for.

One of the reasons that the majors finally gave Musicland some concessions is the strength it was showing in monthly comparable-store sales, as well as its quarterly financials.

BLOCKBUSTER ON THE BLOCK

In Texas, Blockbuster Music spent the year confusing the music industry. It began the year by launching a \$12 million advertising campaign positioning its stores as the one-stop entertainment center, with spots linking the music and video stores. The company also began moving its headquarters to Dallas and integrated the music management staff with the Blockbuster Video staff. But in May that whole game plan was chucked when Bill Fields resigned as chairman/CEO of Blockbuster. At that point, Blockbuster Music was down to 470 units. Fields was replaced by John Antioco, who had been president/CEO of Taco Bell.

In October, after completing a study of the operations, Antioco announced that he would seemingly undo everything Fields had done with Blockbuster Music. He began setting up a separate management team to run Blockbuster Music. He also began de-emphasizing music in Blockbuster Video stores.

At the end of the year, Viacom, Blockbuster's parent, basically confirmed reports that it would either shop Blockbuster Music or look for a strategic merger with another music merchant.

Before W H Smith finally agreed to sell the Wall chain to Camelot, its management team also spent the year confusing the music industry. Its management went from saying that the time wasn't right for selling the chain in the early part of the year to admitting that it was having talks with other merchants about a possible merger to the outright selling of the chain at the end of the year. Along the way, Chris Peluso resigned as president of the Wall.

Part of the reason behind the inconsistent statements had to do with the U.K. parent's plight back home. Because of pressure coming from former bookseller Tim Waterstone, who was trying to buy W H Smith, company management said it would divest the Wall as well as Virgin Our Price.

CHAPTER 11, PART 2

Getting back to the year's Chapter 11 theme, the K.W.C. Management Chapter 11 filing was resolved when the company agreed to sell the 26-store Peppermint chain to Music Network. After taking control of the chain, it closed eight stores, leaving the Atlanta-based company operating 18 outlets.

Like Wherehouse, during the year Spec's Music also decided to capitalize on its strength in Latin music by acquiring the assets of Latin music company Digital Sound Distributors Inc., which operates the distributor, studio, and catalog label Hits Only. It renamed the company DS Latino.

In other moves, Ann Lieff resumed total control of Spec's with the departure of chairman Barry Gibbons and COO Jeff Fletcher. Don Molta joined the company as CFO.

Moving over to the consumer elec-

tronics chains, Best Buy restructured its music operations, by realigning its field staff and by downsizing its music staff and music department. It shifted to buying deep catalog from Valley Record Distributors—approximately 35,000 titles.

Lechmere, meanwhile, was shut down when parent Montgomery Ward filed for Chapter 11 protection. Once a music retail force in the Northeast, Lechmere's 44 music departments were lost by its closure.

In other news, Larry Mundorf, exec-

utive VP at National Record Mart (NRM), was promoted to president, replacing Bill Teitelbaum, who retains the positions of chairman/CEO. During the year, NRM celebrated its 60th anniversary. Similarly, in Troy, Mich., Harmony House marked its 50th anniversary. Also, music retail lost a giant when Merrill Rose, founder of Rose Records, died in February at age 89.

In the used-CD sector, CD Warehouse, a franchised chain of 120 used-CD stores, made news by going public with 1 million shares at \$5 each.

INDUSTRY TAKES STEPS TO BOLSTER CATALOG, CASSETTE

(Continued from preceding page)

penalty and higher credit, but leaving the break-even at 17%.

Sony transferred 350 titles from mid-line to budget. And Sony Music Distribution president Danny Yarbrough wrote a letter to accounts urging them to not give up on the cassette business.

Universal eliminated its incentive/disincentive policy on front-line cassettes, dropping the 2% incentive on buy-ins and keeping the 13% disincentive on returns, but gave an ongoing 2% discount on the line.

Major labels did their part, too. Columbia Records issued a package containing CD and cassette versions of Mariah Carey's "Butterfly" album, at a list price of \$24.98—\$3 less than if bought separately. Capricorn jointly marketed the cassette and CD versions

The most important pricing decision by the majors was strengthening their minimum-advertised-price (MAP) policies. The Big Six all withheld ad funds from 90 days to a year from accounts advertising product below the MAP.

Sony raised its MAP by \$1—which now ranges from \$11.88 to \$13.88 for \$15.98-\$17.98 front-line product. BMG Distribution also upped its MAP by \$1—to \$10.88-\$13.88 for \$15.98-\$17.98 list product. Both Sony's and BMG's policies apply to accounts whether or not the distributor pays for the ads. The other four majors have kept MAP in the \$10.88-\$12.88 range.

But some retailers fought back. The Boston-based Newbury Comics ran full-page ads touting Sony titles at prices below MAP (\$10.88 for \$16.98 list). Newbury president Mike Dreese said that the chain can operate at a 24% gross margin and that its customers shouldn't "be punished with higher prices forced by MAP policies."

The majors' pricing policies, meanwhile, headed for a showdown in the courtroom. Plaintiffs in a class-action CD price-fixing lawsuit against the majors, filed on behalf of consumers, won round one when a federal judge said the case could go back to state court in Tennessee. And Philadelphia retailer Third Street Jazz also filed suit against the six majors, alleging price fixing.

FTC INQUIRY

The federal government also continued to look into music pricing. Seven months after ending a three-year probe of the industry, the Federal Trade Commission (FTC) launched another inquiry into music business trade practices. The six majors received letters in April from the FTC in Dallas about a preliminary inquiry into MAP policies. The FTC widened its probe by sending subpoenas to the major distributors and a number of chains, seeking documentation on a broad range of music industry practices.

Another retailer and supplier issue that had gone to the courts was source-tagging, which is the process of applying electronic anti-theft tags to recordings during manufacturing rather than at retail. But the lawsuit, filed by Target Stores and its tag-supplier, Checkpoint Systems, against NARM, was settled out of court. Nevertheless, the Big Six were in no rush to source-tag CDs. NARM urged the suppliers to put Sensormatic tags on CDs for those accounts that use Sensormatic. It also asked manufacturers for the first time to consider multiple tagging.

One of the paradoxes of 1997 was that the independent distributors collectively overtook the majors in mar-

ket share at a time when many Indies were in serious financial trouble. The independents were No. 1 in total album market share for the first six months of the year at 18.8%. For current albums, the independent sector came in first at 17.6%, edging out WEA at 17.1%.

The biggest crisis in independent distribution was at Alliance Entertainment, which filed for bankruptcy. Its Independent National Distributors Inc. unit dropped hundreds of labels and began closing its warehouses.

Seeing an opportunity in the indie market and a way to tap into new music, the majors continued to roll out their own indie distribution arms. Joining Warner Music's Alternative Distribution Alliance, Sony's RED, EMI's

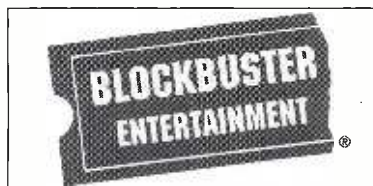
POLYMEDIA
a PolyGram company

Caroline, and PolyGram's Independent Label Sales, BMG launched Wasabi Music Group, headed by Lenore Lello, to move product through indie distribution. Universal Music was the only major without an indie outlet at year's end but was said to be considering one.

There were also some big personnel changes at the major distributors during the year. Russ Bach, president of EMI Music Distribution, was forced to resign. He was replaced by EMI Records Group U.K. and Ireland senior VP Richard Cottrell—the first time in memory that a U.K. executive had been given the reins of a major U.S. distributor. At year's end, Cottrell made his first significant changes, appointing Gene Rumsey as executive VP and Briggs Ferguson as senior VP of retail marketing. Terry Sautter, senior VP of field marketing, left the company.

At PGD, the No. 2 man, executive VP John Madison, left the company to return to radio as senior VP of regional operations at Chancellor Media Corp. He was not replaced, but Curt Eddy and Van Fletcher were promoted to senior VPs to help fill the void. Esposito, named senior VP of PolyMedia, also assumed some of Madison's responsibilities.

And the selling of music in cyberspace, especially overseas, became an issue for distributors for the first time in 1997. PGD said that Internet sales came under its import/export policies, and Sony and Warner said that U.S.-based Internet retailers could not sell music to customers outside the U.S.



second offer, yet the creditors voted to support the Camelot stand-alone plan.

Wherehouse itself emerged from Chapter 11 Jan. 31, under the new ownership of Cerberus Partners and new CEO/chairman Tony Alvarez. Wherehouse spent 1997 trying to counteract the damage its stores sustained during its troubles in 1995 and 1996. In November, Wherehouse tried to maximize one of its natural resources by expanding its Latin music presence. In about 20 locations, Wherehouse added the Tu Musica logo to its stores and put in an expanded Latin section.

Trans World emerged in 1997 as the music chain with the strongest financial clout. In addition to seeing its stock appreciate to \$36, Trans World restructured its debt during the year by signing a deal for a \$100 million revolving credit facility with Congress Financial Corp. The asset-backed facility allows the chain to save up to \$2.5 million a year in debt service. Also, the Trans World board of directors voted a two-for-one stock split and approved the issuance of 50 million shares.

Also, in September Trans World closed on its acquisition of the Strawberries chain, bringing total store count to about 550 units. In closing on the deal, Trans World kept a marketing and merchandising staff in place in Milford, Mass., at the Strawberries headquarters, to oversee Strawberries outlets.

MUSICLAND TURNAROUND

Meanwhile, Musicland, the largest music retail chain had itself quite a year, hovering on the brink of Chapter 11 earlier in the year, spending the middle of the year in intense negotiations with creditors over debt payments and new credit allotments, before finally appearing to be totally in turnaround mode at the end of the year.

In the first three months of '97, Musicland was involved in negotiations to bring in an equity infusion. Those talks, however, did not bear fruit.

Musicland's focus then shifted to the banks and the trade in an attempt to



of 311's "Transistor" album, although it didn't package them together. And Capitol advertised together the cassette and CD formats for the Duran Duran album "Medazzaland," with the cassette featuring a low \$7.98 price point.

Indie label TVT introduced the biobox, which it hoped would become the industry standard for cassettes.

Meanwhile, the recordable compact disc, or CD-R, was poised to become a mass-market consumer item with significant implications for the music industry. CD-R hardware units were widely available for less than \$300, with blank discs dropping to less than \$5.

Pricing in general was less of an issue in the relationship between suppliers and retailers in 1997, as the majors introduced new policies that eased merchants' concerns about declining profit margins.

Universal Music and Video Distribution decreased the CD midline list price by \$1 to \$11.98, with the boxlot cost going from \$7.80 to \$7.25, and allowed accounts discounts three times a year so they could run promotions whenever they wanted to. It also raised the loose-pick charge by 5-20 cents.

PGD changed minimum-order surcharges and lowered minimum orders for most product lines to allow accounts to make more frequent replenishments at lower quantities and cheaper prices.

But some retailers were unhappy when Island Records decided not to provide price and positioning funds for the new U2 album "Pop." Labels have charged that some accounts pocket cop dollars to boost bottom lines.

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UP THE FIELD: As 1997 draws to a close, this issue is devoted to reviewing the events and developments of the past year. Elsewhere in the Merchants & Marketing section, you can read how music retail fared and how the record labels' sales and distribution arms have been dealing with the changes in the marketplace. In this space, Retail Track will take a look ahead.

Of course, when many, including Wall Street, look ahead, they see no future for record stores. They envision a day when music is downloaded directly to the home and record stores become obsolete—like candy stores, a thing of the past, relegated to time-period movies. But with all due respect to that

perspective, even when that day becomes a reality and direct delivery of music to the home is a force to be reckoned with, it is naive to write off the record store.

It would take a major change in lifestyles to kill off the record store. As long as people still go to stores for jeans, refrigerators, suits, and millions of others of products that would be, to say the least, difficult to download over the Internet, and as long as shopping is still considered by some segments of society to be a leisure activity, record stores will have their day.

Now, having tiptoed around that distant future, let's deal with the future that most of you will have to deal with: the continuing consolidation of music retail. While music retail appears to be

stabilizing after three years of Chapter 11 filings, don't think for a minute that consolidation is over. The big chains, such as Trans World Entertainment and Camelot Music, see growth as a key to sustaining profitability.

Even through across-the-board loss-leader pricing has been stopped by minimum-advertised-price policies and discounting has less of an impact because of it, profit margins for the music specialist remain razor thin. In order to increase profits, a school of thought has emerged that believes overhead has to be spread over a large base of stores. Consequently, chains with less than 200 stores, such as, say, National Record Mart, will feel the need to grow or to sell. Profit margins

will not be the only inducement to sell. During the price war, valuations for music retail chains plummeted, and owners of such companies as Sound Shop found that they couldn't sell and obtain a reasonable price, even though their chains were churning out nice, stable profits. Other chains had their chance to sell before the price war hit, and in the cases of Harmony House and Spec's Music, for example, both chains apparently felt that the amounts offered were not enough compensation.

Also during the price war, how many record chain owners out there were scared spitless that, even if they were successful in avoiding Chapter 11, they had missed their opportunity to cash in their chips? Now, with the environment

(Continued on page 68)

RETAIL TRACK

by Ed Christman



1997 * IN * REVIEW

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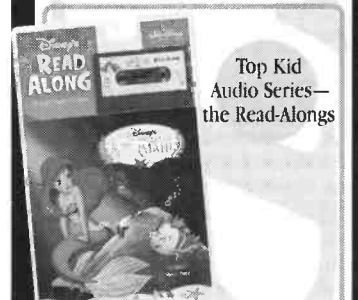
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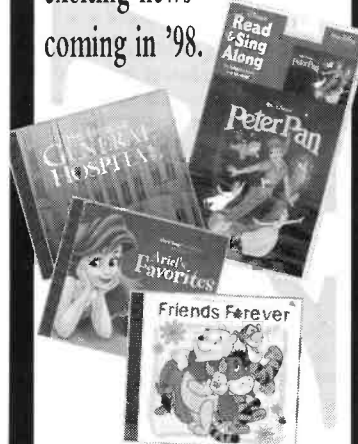
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Year Of The Alliance Ordeal Draws To A Close; Distributors End On Upbeat Note

RETROSPECTIVELY SPEAKING: It seems somehow appropriate, in the week that the picture "Titanic" opens nationwide, that we look back on the saga of Alliance Entertainment Corp. and its distribution companies, which proved to be the biggest story in the independent sector—maybe in the music business—for '97.

Has there ever been such a dramatic reversal of fortune? It was only a little more than a year ago that Alliance's Independent National Distributors Inc. (INDI), one of two distribution firms controlled by the parent company, could claim about a fifth of domestic independent distribution's market share. Yet today, Alliance is in the midst of Chapter 11 bankruptcy proceedings; INDI is destined to be closed by the end of the first quarter of 1998, and Alliance's other distribution company, Passport Music, had its doors slammed shut in May.

A perplex of forces within the industry conspired to force Alliance to file for Chapter 11 protection in July, listing more than half a billion dollars in liabilities (including \$186 million in debt to its major lender and close to \$100 in cumulative debt to the six major distributors).

Alliance, a heavily bank-leveraged operation with largely unconsolidated distribution assets, was stricken, like every other distributor in the business, by massive returns and retail instability during 1996.

The company was already standing on shaky ground when INDI lopped some 250 labels in February as part of a restructuring effort. By May—when Passport was folded after an unsuccessful bid to buy back the distributor by its original owner, **Toby Knobel**—many of INDI's labels were scrambling to find new distribution, despite Alliance's assurances that new financing was on the way.

That infusion never came, and Alliance took its fortunes into the bankruptcy courts. Since then, the company announced the dissolution



by Chris Morris

1997 IN REVIEW

of INDI; sold off Red Ant Records, the label it purchased in August 1996, as it brought its chief executive **Al Teller** in as co-chairman/CEO; and put its other indie-label holdings, Castle Communications and Concord Jazz, on the block. Teller and former co-chairman **Joe Bianco** are themselves history at the company.

Though Alliance has said it hopes to maintain its indie distribution presence through its surviving one-stop group, it's unlikely that the company will ever again have the profile, or the clout, it once enjoyed.

In all, an extraordinary tale. Though that ghastly story occupied much of the indies' interest throughout the year, better news was also on the horizon. In August, we reported that most indie distributors were viewing the remainder of the year with optimism. Though some reported that the plague of returns, which made '96 such a dire experience, hadn't ceased, many said that sales were up, harbingering a solid finish for '97. (It would probably be unfair if we failed to point out that some indie firms may have benefited from an infusion of new label business, a side product of Alliance's great misery.)

In spite of the tumult on the indie side, independent distribution continued to look like an attractive proposition from the majors' point of view: In July, BMG established Wasabi Music Group, which was designed to utilize a network of established indie companies to market new and developing BMG acts.

And rumors continued to circulate that Universal Music Group—the only one of the big six distributors currently lacking an indie distribution interest—was actively mulling the setup of an independent operation.

The news wasn't so bright for some indie operations. In January, Feedback Inc. Music Distribution in Glendale Heights, Ill., filed for Chapter 11 protection; the company, a well-known indie-rock wholesaler, was ultimately liquidated in August, while the label assets of its sister company, Griffin Records, were purchased outright by the English company Tango Music LLC.

While times were by no means as
(Continued on page 70)

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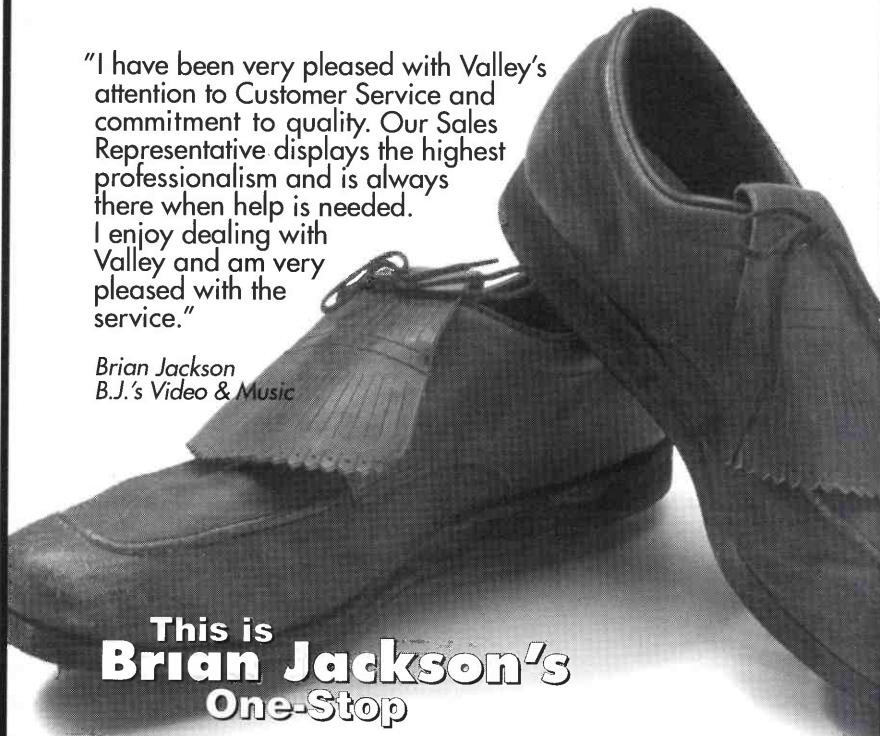
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August 8th. Their entries in
our weekly contests were chosen
in a series of random drawings.

Keep your eyes on this column
throughout the new year for more
information on E-PROP's
upcoming releases and a bounty
of collectible giveaways for 1998.



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See you in January.

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		TOTAL CHART WEEKS
		ARTIST	TITLE	
		★★ NO. 1 ★★		
1	1	KENNY G ▲ ⁷ ARISTA 18767 (10.98/16.98)	MIRACLES — THE HOLIDAY ALBUM 21 weeks at No. 1	48
2	2	MANNHEIM STEAMROLLER ▲ ⁴ AMERICAN GRAMAPHONE 1995 (10.98/17.98)	CHRISTMAS IN THE AIRE	36
3	16	TRANS-SIBERIAN ORCHESTRA LAW/ATLANTIC 92736/AG (10.98/16.98)	CHRISTMAS EVE AND OTHER STORIES	6
4	3	MARIAH CAREY ▲ ⁴ COLUMBIA 64222 (10.98 EQ/16.98)	MERRY CHRISTMAS	40
5	4	HARRY CONNICK, JR. ▲ COLUMBIA 57550 (7.98 EQ/11.98)	WHEN MY HEART FINDS CHRISTMAS	41
6	5	VARIOUS ARTISTS WALT DISNEY 60887 (10.98/16.98)	DISNEY'S CHRISTMAS COLLECTION	9
7	6	MANNHEIM STEAMROLLER ▲ ⁵ AMERICAN GRAMAPHONE 1988 (10.98/14.98)	A FRESH AIRE CHRISTMAS	83
8	9	MANNHEIM STEAMROLLER ▲ ⁵ AMERICAN GRAMAPHONE 1984 (10.98/14.98)	CHRISTMAS	98
9	10	VARIOUS ARTISTS ▲ ² A&M 213911 (10.98/16.98)	A VERY SPECIAL CHRISTMAS	79
10	7	MICHAEL BOLTON ▲ COLUMBIA 67621 (10.98 EQ/17.98)	THIS IS THE TIME — THE CHRISTMAS ALBUM	20
11	8	AMY GRANT ▲ ³ A&M 540001 (10.98/16.98)	HOME FOR CHRISTMAS	53
12	17	JIMMY BUFFETT ● MARGARITAVILLE 11489/MCA (10.98/16.98)	CHRISTMAS ISLAND	18
13	18	VINCE GUARALDI FANTASY 8431 (9.98/15.98)	A CHARLIE BROWN CHRISTMAS	28
14	12	VANESSA WILLIAMS ● MERCURY 532827 (11.98 EQ/17.98)	STAR BRIGHT	14
15	14	KENNY ROGERS ● MAGNATONE 108 (10.98/16.98)	THE GIFT	9
16	20	NAT KING COLE ● CAPITOL 46318/EMI-CAPITOL (5.98/11.98)	THE CHRISTMAS SONG	47
17	13	SOUNDTRACK ▲ ⁸ POLYDOR 825095/A&M (10.98/17.98)	GREASE	238
18	11	BARBRA STREISAND ▲ ⁴ COLUMBIA 9557 (5.98 EQ/9.98)	A CHRISTMAS ALBUM	53
19	28	VARIOUS ARTISTS ▲ A&M 540003 (10.98/16.98)	A VERY SPECIAL CHRISTMAS 2	41
20	23	THE CARPENTERS ● A&M 215173 (10.98/14.98)	CHRISTMAS PORTRAIT	51
21	22	METALLICA ▲ ¹⁰ ELEKTRA 61113*/EAG (10.98/16.98)	METALLICA	331
22	15	JOHN DENVER & THE MUPPETS ▲ LASERLIGHT 12761 (3.98/6.98)	A CHRISTMAS TOGETHER	18
23	19	NEIL DIAMOND ▲ COLUMBIA 52914 (7.98 EQ/11.98)	THE CHRISTMAS ALBUM	46
24	25	PINK FLOYD ▲ ¹³ CAPITOL 46001*/EMI-CAPITOL (9.98/15.98)	DARK SIDE OF THE MOON	1082
25	30	FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	279
26	24	ELVIS PRESLEY RCA 66482 (9.98/15.98)	IF EVERY DAY WAS LIKE CHRISTMAS	17
27	29	BOYZ II MEN ▲ ² MOTOWN 636365 (10.98/16.98)	CHRISTMAS INTERPRETATIONS	44
28	26	VINCE GILL ▲ MCA NASHVILLE 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	44
29	21	SOUNDTRACK ▲ ³ WALT DISNEY 60946 (10.98/16.98)	THE LITTLE MERMAID	64
30	27	CROSBY/SINATRA/COLE LASERLIGHT 15152 (3.98/6.98)	IT'S CHRISTMAS TIME	39
31	33	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	112
32	43	LUTHER VANDROSS ● LV 57795*/EPIC (10.98 EQ/16.98)	THIS IS CHRISTMAS	17
33	37	NO DOUBT ▲ ⁵ TRAUMA 92580*/INTERSCOPE (10.98/16.98) HS	TRAGIC KINGDOM	102
34	31	VARIOUS ARTISTS ▲ ⁷ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	125
35	32	VARIOUS ARTISTS INTERSOUND 1631 (5.98 CD)	NUTCRACKER CHRISTMAS	3
36	36	ELTON JOHN ▲ ¹³ ROCKET 512532/A&M (7.98/11.98)	GREATEST HITS	404
37	41	VARIOUS ARTISTS ● BILLBOARD'S GREATEST CHRISTMAS HITS (1935-1954) RHINO 70637 (6.98/9.98)		10
38	50	JAMES TAYLOR ▲ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	373
39	34	WESTWIND ENSEMBLE BRENTWOOD 60353 (9.98/13.98)	CHRISTMAS TRIBUTE TO MANHEIM STEAMROLLER	9
40	35	BING CROSBY LASERLIGHT 15444 (3.98/6.98)	WHITE CHRISTMAS	19
41	38	GARTH BROOKS ▲ ³ CAPITOL NASHVILLE 98742/EMI-CAPITOL (7.98/11.98)	BEYOND THE SEASON	61
42	44	GLORIA ESTEFAN ▲ EPIC 57567 (7.98 EQ/11.98)	CHRISTMAS THROUGH YOUR EYES	26
43	46	AARON NEVILLE ● A&M 540127 (10.98/16.98)	AARON NEVILLE'S SOULFUL CHRISTMAS	26
44	40	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 30334*/EMI-CAPITOL (10.98/15.98)	GREATEST HITS	164
45	—	VARIOUS ARTISTS ● BILLBOARD'S GREATEST CHRISTMAS HITS (1955-PRESENT) RHINO 70636 (6.98/9.98)		30
46	45	FLEETWOOD MAC ▲ ¹⁷ WARNER BROS. 3010 (7.98/15.98)	RUMOURS	154
47	42	SHANIA TWAIN ▲ ¹⁰ MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	146
48	—	THE TEMPTATIONS ● MOTOWN 635279 (5.98/10.98)	GIVE LOVE AT CHRISTMAS	20
49	39	ELVIS PRESLEY ▲ ² RCA 15486 (9.98/15.98)	ELVIS' CHRISTMAS ALBUM	36
50	—	BOB MARLEY AND THE WAILERS ▲ ⁹ TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND	443

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

Merchants & Marketing

RETAIL TRACK

(Continued from page 66)

stabilizing, do you think that kind of memory will have an impact on the decisions they make? I do.

So I see a playing field ripe for further consolidation. And this time, acquisitions will be financed mainly with cash and stock; Wall Street and the credit departments of the majors have had their fill of debt financing when it comes to music retail.

As music retail rebounds, the industry is already seeing signs that the look of the music stores will change. Before the price war, the main thrust of innovation was building superstores. Superstores will continue to have their day, but innovation will return to the smaller formats. Most mall stores will continue to be all things to all people. After all, according to Soundscan, less than 3,000 titles—out of a universe of 140,000 titles—annually account for about 70% of all album sales. Record label execs continually knock mall stores, buy how can you argue with those kinds of numbers? Clearly, the mall store has the right recipe for the casual music buyer.

Where the innovation will come will be in chasing the other 30% or, rather, in attempts to expand that segment of the market. Music chains will realize what many marketers in other segments of retail already do: The way to generating incremental business is by targeting the individual. Already, a number of chains are building sophisticated frequent-buyer programs. By collecting that demographic data, chains will be able to market to individual shoppers. But beyond that, look for chains to start building stores that target lifestyles.

Already, Wherehouse has introduced its Tu Musica concept, and Spec's Music is seeking to maximize opportunities among its Latino customer base. Also, Blockbuster Music, with Fresh Cuts, and National Record Mart, with its Music X store, are targeting the young with hard music stores that are slanted

toward alternative rock and hard rock and, in the case of Blockbuster, also corporate rap, according to sources. Look for more music chains to try to duplicate the success of Newbury Comics, one of the premier life-style music stores.

And the segmentation of music retail won't stop there. Look for someone to try to take the Hear Music concept and make it profitable enough to be rolled out into a chain. Or how about a chain of urban-based stores, carrying life-style items like jewelry and a limited clothing section filled with the latest hip-hop styles?

Let's not forget about Backstage Music in Atlanta. The store appeals to the cash-conscious consumer, offering hits at discounted prices and a huge selection of cutouts. It has grown to more than 20 stores, and its management apparently thinks that no one has noticed its success.

What about a chain of stores devoted only to country music? In addition to all the current popular country music, it would carry all the alternative country genres, including Texas swing and rockabilly. Also, it would have a huge section of oldies, featuring the entire George Jones catalog and albums from the Collins Kids and the Louvin Brothers, among many others. It also might even have a used CD and vinyl section, featuring out-of-print music.

In addition to playing only country music and having its video monitors play historical performances of country acts, it could carry lifestyle clothing, including cowboy boots and hats and bolo ties. Who knows? It might even have an electric bull in the middle of the store and offer line-dancing lessons.

It looks like I'm running out of space, so I'll sign off by wishing my readers happy holidays and a prosperous New Year. And when you return to work next year, I invite you all to join me as we travel to the record store of the future.



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Audiobooks Keeping Commuters Tuned In Parking Garage Lending Program Takes Off In Chicago

BY SHAWNEE SMITH

NEW YORK—Audiobooks are popping up in many unexpected places these days. Normally found in book stores, direct-mail catalogs, and various retail chains, cassettes are now being made available to monthly customers at the Chicago-headquartered Standard Parking facilities as added-value items.

Implemented in June, the program was the brainchild of Michael Swartz, senior VP at Standard, whose wife, Penny, is a high school librarian at Niles West High School in Skokie, Ill.

"She came home one day extolling the virtues of being able to listen to good books in the car," says Swartz. "Realizing that I have a long commute—it can be about 45 minutes—she said I should really try it, because I don't read enough."

After listening to the first tape, Swartz says, he was hooked. "It's a wonderful use of your time," he says. "It's a great alternative to the radio and CDs, and it's an effective way to read a book without taking your eyes off the road."

Knowing that many of Standard's patrons face a similar com-

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muting situation, Swartz immediately decided to experiment with an audiobook lending program for the company's monthly customers.

In April, as a test, Standard began offering them audiobooks free of charge on a weekly basis at a few Chicago facilities.

"At the end of the first week,



none of the garages had any books," says Sally Merar, director of marketing services at Standard Parking. "So we knew we had something good."

The current program started two months later and is now being offered at 20 Standard locations in Chicago, Cleveland, Boston, and Fort Worth, Texas. Locations in Southern California and Florida are coming soon.

Merar, who runs the program, chooses 16-20 titles per garage

directly from bookstores and has them repackaged in uniform dust jackets produced by Demco Inc. in Madison, Wis. The titles are then placed on display racks in the management office of each garage, where customers check them out with account verification.

To keep the titles fresh, Merar has devised a system that allows the garages to swap titles in two-month intervals.

"Every new garage gets a whole new set of books that no other garages have," says Merar. "So no one will repeat [titles]."

The selection features fiction, nonfiction, self-help, action, and thrillers. "I try to [include] enough variety to appeal to everybody," says Merar.

Although the service is free of charge, Merar says that if a customer doesn't return a book after the allotted one-week rental, the facility will make a reminder call. If the title is still not returned or is lost, the garage will then charge the customer the full purchase amount of the title.

"[We] provide customers amenities as sort of a thank you," says Merar. "It's not like a library; we don't charge [late fees]."

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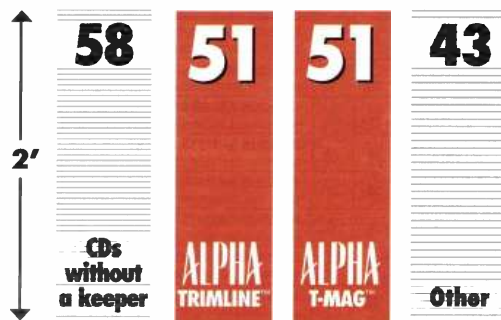
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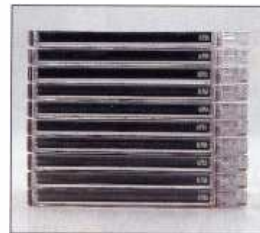
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INDEPENDENTS

(Continued from page 67)

rough for Navarre Corp., the New Hope, Minn.-based distributor, whose music side has seen its volume decline over the last few years, hit some major potholes during the year. Seeking to beef up its music operation, the company underwent two reorganizations during the year. Both its bids to increase proprietary holdings in distributed labels came a cropper: After Navarre's attempt to secure a minority interest in Thump Records fell through, the Walnut, Calif.-based label deserted the indie for Universal, and Walter Yetnikoff's Velvel Records, in which Navarre holds a stake, was reportedly headed for BMG at year's end.

Synergy and symbiosis were the characteristic properties of other deals between distributors and labels this year. In February, Koch International in Port Washington, N.Y., bought half of Ichiban Records, the R&B- and rap-oriented firm in Atlanta. Paulstarr Distributing in Chanhassen, Minn. (which, along with Atlanta-based Rock Bottom, exited the Mutual Music Group this spring), established Cannonball Records, a jazz- and blues-based imprint run by musician/producer Ron Levy. City Hall Records in San Mateo, Calif., released the first album on its Hi Horse subsidiary. And late in the year, Malaco Records in Jackson, Miss., completed its purchase of 50% of Select-O-Hits, the long-established Memphis distributor.

In short, it was a year of mixed blessings and no small amount of tumult for the indies. But the most recent Billboard survey of domestic market share in October showed that the independents prevailed through the first three quarters of the year: With 18.7% of total album market share for the first nine months of '97, they were nipping at the heels of WEA (with 19%), while the tally of current album market share was a dead heat, with WEA and the indies both logging 17.6% of the total. It'll be a race to the wire for overall honors for the year.

It is hoped, in the intermittent chaos that marked 1997, the artistry of the indie labels' great acts hasn't gotten lost in the shuffle. We were again honored to speak to some 50 terrific acts in this space during the last 12 months. Our greatest thrill was the opportunity to get a rare interview with the reclusive, legendary vocalist Scott Walker; other outstanding veterans who chatted with Declarations of Independents included Ruth Brown, Cordell Jackson, Bobby Rush, Paul Burlison, jazzman Roscoe Mitchell, and Chris Bailey of the Saints.

We also spoke with a cavalcade of developing talents whose gifts will be enlivening us for years to come—bands like rex, Calexico, Trans Am, the Revelators, Red Red Meat, and the Neckbones and solo artists like Jim O'Rourke, Edith Frost, Duke Levine, and our personal favorite, the astonishing Johnny Dowd. To these performers and all the others who graciously took the time to speak with us, we offer our thanks and our continued support in 1998 and beyond.

Top Christmas Albums

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY 	
		ARTIST	TITLE
		IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
		★ ★ NO. 1 ★ ★	
1	1	HANSON ▲ MERCURY 536717 (11.98 EQ/17.98)	SNOWED IN
2	2	MANNHEIM STEAMROLLER ● AMERICAN GRAMAPHONE 1997 (10.98/14.98)	CHRISTMAS LIVE
3	3	KENNY G ▲ ⁷ ARISTA 18767 (10.98/16.98)	MIRACLES — THE HOLIDAY ALBUM
4	4	VARIOUS ARTISTS A&M 540764 (11.98/17.98)	A VERY SPECIAL CHRISTMAS 3
5	6	MANNHEIM STEAMROLLER ▲ ⁴ AMERICAN GRAMAPHONE 1995 (10.98/17.98)	CHRISTMAS IN THE AIRE
6	20	TRANS-SIBERIAN ORCHESTRA LAVA/ATLANTIC 92736/AG (10.98/16.98)	CHRISTMAS EVE AND OTHER STORIES
7	8	MARIAH CAREY ▲ ⁴ COLUMBIA 64222 (10.98 EQ/16.98)	MERRY CHRISTMAS
8	5	VARIOUS ARTISTS EPIC 68750 (10.98 EQ/17.98)	SUPERSTAR CHRISTMAS
9	7	JIM BRICKMAN ● WINDHAM HILL 11242 (10.98/16.98)	THE GIFT
10	9	HARRY CONNICK, JR. ▲ COLUMBIA 57550 (7.98 EQ/11.98)	WHEN MY HEART FINDS CHRISTMAS
11	10	VARIOUS ARTISTS WALT DISNEY 60887 (10.98/16.98)	DISNEY'S CHRISTMAS COLLECTION
12	11	MANNHEIM STEAMROLLER ▲ ⁵ AMERICAN GRAMAPHONE 1988 (10.98/14.98)	A FRESH AIRE CHRISTMAS
13	14	MANNHEIM STEAMROLLER ▲ ⁵ AMERICAN GRAMAPHONE 1984 (10.98/14.98)	CHRISTMAS
14	15	VARIOUS ARTISTS ▲ ³ A&M 213911 (10.98/16.98)	A VERY SPECIAL CHRISTMAS
15	12	MICHAEL BOLTON ▲ COLUMBIA 67621 (10.98 EQ/17.98)	THIS IS THE TIME — THE CHRISTMAS ALBUM
16	13	AMY GRANT ▲ ³ A&M 540001 (10.98/16.98)	HOME FOR CHRISTMAS
17	21	JIMMY BUFFETT ● MARGARITAVILLE 11489/MCA (10.98/16.98)	CHRISTMAS ISLAND
18	22	VINCE GUARALDI FANTASY 8431 (10.98/15.98)	A CHARLIE BROWN CHRISTMAS
19	17	VANESSA WILLIAMS ● MERCURY 532827 (11.98 EQ/17.98)	STAR BRIGHT
20	18	KENNY ROGERS ● MAGNATONE 108 (10.98/16.98)	THE GIFT
21	24	NAT KING COLE ● CAPITOL 46318/EMI-CAPITOL (7.98/11.98)	THE CHRISTMAS SONG
22	16	BARBRA STREISAND ▲ ⁴ COLUMBIA 9557 (5.98 EQ/9.98)	A CHRISTMAS ALBUM
23	31	VARIOUS ARTISTS ▲ A&M 540003 (10.98/16.98)	A VERY SPECIAL CHRISTMAS 2
24	27	THE CARPENTERS ● A&M 215173 (10.98/14.98)	CHRISTMAS PORTRAIT
25	25	VARIOUS ARTISTS WINDHAM HILL 11233 (10.98/16.98)	CELTIC CHRISTMAS III
26	19	JOHN DENVER & THE MUPPETS ▲ LASERLIGHT 12761 (3.98/5.98)	A CHRISTMAS TOGETHER
27	23	NEIL DIAMOND ▲ COLUMBIA 52914 (7.98 EQ/11.98)	THE CHRISTMAS ALBUM
28	28	ELVIS PRESLEY RCA 66482 (11.98/16.98)	IF EVERY DAY WAS LIKE CHRISTMAS
29	32	BOYZ II MEN ▲ ² MOTOWN 636365 (10.98/16.98)	CHRISTMAS INTERPRETATIONS
30	29	VINCE GILL ▲ MCA NASHVILLE 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH
31	30	CROSBY/SINATRA/COLE LASERLIGHT 15152 (3.98/6.98)	IT'S CHRISTMAS TIME
32	40	LUTHER VANDROSS ● LV 57795*/EPIC (10.98 EQ/16.98)	THIS IS CHRISTMAS
33	36	VARIOUS ARTISTS WINDHAM HILL 11220 (10.98/16.98)	A WINTER'S SOLSTICE VI
34	33	VARIOUS ARTISTS INTERSOUND 1631 (5.98 CD)	NUTCRACKER CHRISTMAS
35	39	VARIOUS ARTISTS RHINO 70637 (6.98/9.98)	BILLBOARD'S GREATEST CHRISTMAS HITS (1935-1954)
36	26	VARIOUS ARTISTS HIP-O 40066/UNIVERSAL (6.98/11.98)	A COUNTRY SUPERSTAR CHRISTMAS
37	34	WESTWIND ENSEMBLE BRENTWOOD 60353 (9.98/13.98)	CHRISTMAS TRIBUTE TO MANNHEIM STEAMROLLER
38	35	BING CROSBY LASERLIGHT 15444 (3.98/6.98)	WHITE CHRISTMAS
39	37	GARTH BROOKS ▲ ³ CAPITOL NASHVILLE 98742/EMI-CAPITOL (10.98/15.98)	BEYOND THE SEASON
40	—	GLORIA ESTEFAN ▲ EPIC 57567 (7.98 EQ/11.98)	CHRISTMAS THROUGH YOUR EYES

○ 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. All albums available on cassette and CD. *Asterisk indicates vinyl LP is available. ©1997, Billboard/BPI Communications, Inc.

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Hearty Appetite. Hollywood studios and retailers responded enthusiastically to the Video Software Dealers Assn.'s call for donations to its Fast Forward to End Hunger program. The second holiday drive netted 1,750 pounds of food and various sundries for the Los Angeles Food Bank and Kid's Cafe, which were about to receive a Thanksgiving eve shipment from Fast Forward national coordinator Lana Westemeier, left, and director Kelli Clayton.

MPAA Cracks Down On Piracy

Despite Record Seizures, Big Losses Hurt Studios

■ BY EILEEN FITZPATRICK

LOS ANGELES—Hollywood broadened its pursuit of video bootleggers in 1997, but for every pirate ship it sinks, another seems to unfurl a skull and crossbones.

Increased border enforcement and greater success at stopping illegal duplication at its source have the Motion Picture Assn. of America's (MPAA) anti-piracy unit racking up a record numbers of seizures this year. However, the effort is akin to bailing out the Pacific, observers suggest.

Despite more aggressive tactics,

piracy still drains \$250 million a year from Hollywood's video coffers—a figure that's remained immune to change. Moreover, the MPAA has detected an upsurge in bootlegging in markets far away from the big cities like New York, where buying unwatchable copies of hit movies for \$10 from street vendors is considered a shopper's birthright.

The MPAA keeps after the bad guys, nonetheless. It ran anti-piracy programs in more than 70 countries and conducted 12,000 raids and 37,000 investigations in 1997, the most to date, according to Gregg Goekner, deputy director of worldwide anti-piracy operations.

More than 11,000 VCRs, an increase of 14% over 1996, were confiscated, and 1.7 million tapes were seized, he says—down 20% from last year. In the MPAA's defense, Goekner adds, "Looking at the statistics through the end of the third quarter, we're up 50% on the number of raids and up 30% for investigations over last year." He expects the numbers to rise another 30% when fourth-quarter totals are calculated.

Goekner says the unit's biggest success story has been in the number of seizures of pirated Video CDs, a popular format in Asian countries. Working in conjunction with local customs and law enforcement agents, the MPAA seized 2.3 million Video CDs. Last year, seizures were so insignificant that the MPAA didn't even track them.

The MPAA attributes the gains to two recent developments in China. This year the organization signed a

1997 IN REVIEW

THE TOP STORIES

- DVD Arrives, Divx To Follow In '98. Every Studio Except Fox Commits.

- Columbia, Mining Theatrical Hits, Strikes Gold In Sell-Through Market.

- Blockbuster Exits Management-Go-Round With New CEO, Same Woes.

- Satellites, Tighter Cable Windows Alarm Retail.

"memorandum of understanding" with Beijing designed to improve enforcement of anti-piracy and copyright laws.

China, meanwhile, stepped up its efforts in catching pirates by offering cash rewards to persons who provided information about illegal duplication operations. "We've gotten good cooperation from the Chinese, and Hong Kong, authorities," says Goekner, "and certainly the increased Chinese efforts have been very helpful."

The MPAA signed a similar memorandum with the World Customs Organization, this time to strengthen its global posture. And it recently opened a piracy office in Moscow in an effort to combat what Goekner calls "a huge problem. The loss estimates there are the highest in the world."

(Continued on page 73)

Nimbus Expands DVD Replication Into Europe; DVD Joins Japan's CCC

GROWTH PHASE: Nimbus International is pumping more money into its infant DVD business, this time to build a European presence.

The Charlottesville, Va., replicator has earmarked \$4 million-\$5 million to expand an existing CD plant near Cardiff, Wales. The addition should be up and running when DVD launches in the U.K. and on the Continent this spring. Nimbus chairman/CEO Lyndon Faulkner rates its capacity at 5 million discs, about one-third the optimum output of his U.S. operation.

Faulkner acknowledges that there are swings in production efficiency that can knock a couple of million units off Charlottesville's maximum of 15 million. Some of the problems he attributes to post-production houses that haven't fully mastered compression and authoring.

Glitches aside, Nimbus cranked out about 300 titles on 1.3 million discs this year, most of them since September. Only Warner Advanced Media Operations has produced more, an estimated 4 million units. Faulkner won't discuss clients, but Nimbus is known to press for Anchor Bay Entertainment, Fox Lorber, and Simitar. And a little retail sleuthing reveals that the company also does Disney titles. Seeking more of the same, Faulkner continues to woo Paramount and 20th Century Fox Home Entertainment, Hollywood's two DVD holdouts. "I'm out there every week," he says.

Paramount has committed to Divx and could run into Nimbus there as well. Faulkner has been a paid consultant on the disposable disc project. "Technically, it's feasible," says Faulkner, who won't comment on Divx's commercial prospects but thinks "they'll be using CES to make some announcements." (The Consumer Electronics Show is Jan 8-11 in Las Vegas.)

Nimbus is automating as fast as it can except in one area: packaging. Faulkner wants to wait until a major client commits to either Warner Media's "snapper" box or Amaray's "keeper case" with a locking hub, the two packages he thinks will dominate. If neither is a clear choice, Nimbus may automate both by summer.

PINNED: Coliseum Video, the premium provider of wrestling tapes, has fought its last match. Sources close to the New York-based company confirm that it's shutting down and that the World Wrestling Federation will take over distribution of the programs licensed to Coliseum since the early '80s. Sales executive Neil Moss reportedly has joined independent Xenon Entertainment, headquartered in Los Angeles.

Industry veteran Arthur Morowitz, who served two

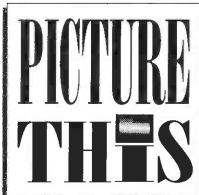
terms as president of the Video Software Dealers Assn., still owns a substantial movie library, but his interest in video has largely vanished. Morowitz created, and then sold, one of the first retail chains, with its flagship at Broadway and 49th Street in Manhattan. The site, long closed, has been torn down to be replaced by a venue for magician David Copperfield.

A FIRST STEP: Culture Convenience Club (CCC), Japan's largest rental chain, introduces DVD to two of its Tsutaya stores this month. The trial will be extended to 10 locations in early 1998 and all outlets by spring, when 200-300 titles should be available for rental from Warner Home Video and others. Sales of DVD players and software have been sluggish (Picture This, Billboard, Dec. 20).

As part of its strategy, CCC has sold 20% stakes in its Culture Publishers subsidiary to hardware manufacturers Toshiba and Matsushita for a total of \$4 million. The money will help launch Culture Publishers as a software provider, using Toshiba and Matsushita authoring, encoding, and mastering capabilities. Also, both partners plan to accelerate production of their own rental titles.

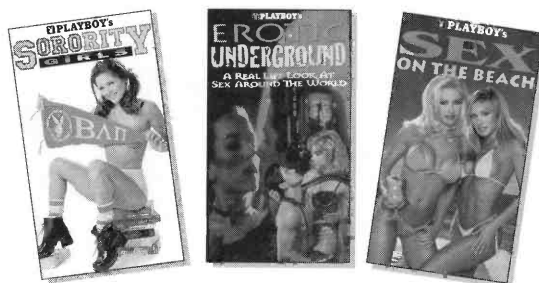
DVDINGS: Universal Studios Home Video is reading 12 titles for Feb. 24 delivery. Prices vary. Special editions of "Apollo 13" and "Dragonheart" will be \$34.98 suggested list; a dual-layer edition of "Casino" and the "Xena Trilogy" from the "Hercules: The Legendary Journeys" TV series, \$26.98; and "National Lampoon's Animal House," "Conan The Barbarian," "Happy Gilmore," "High Plains Drifter," "Kull The Conqueror," and two episodes from "Hercules: The Legendary Journeys," "Hercules & Xena—The Animated Movie: The Battle For Mount Olympus," and "Young Hercules," \$24.98.

Columbia TriStar ships "Air Force One," "The Devil's Own," and "Fools Rush In" Feb. 10 at \$24.95 . . . LIVE Entertainment streets "Critical Care," "Capricorn One," and "Universal Soldier" Feb. 17 at \$29.98 . . . New Line Home Video expands its Platinum Series line next year with new releases "Boogie Nights," "Wag The Dog," and "American History X" and catalog titles "Nightmare On Elm Street" and "Short Cuts." Platinum entries are wide-screen with at least three of the following features: audio commentary tracks, a behind-the-scenes featurette, deleted scenes, story board comparisons, original animation, original music composition, or music videos from acts on the soundtrack . . . Disney's Feb. 3 delivery includes "Sling Blade," "Crimson Tide," "The Crow," "Crow II: City Of Angels," and "While You Were Sleeping," at \$29.99.



by Seth Goldstein

LOOKING GREAT IN '98



The new year has never looked brighter as we deliver a trio of hot hits: *Playboy's Sorority Girls*, *Erotic Underground* and *Sex on the Beach*. Cheers to our many retailers, friends and associates from all of us at Playboy Home Video!



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Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Imprint Distributing Label, Catalog Number	Principal Performers
*** No. 1 ***					
1	1	5	FACE/OFF (R)	Paramount Home Video 330553	John Travolta Nicolas Cage
2	6	3	MEN IN BLACK (PG-13)	Columbia TriStar Home Video 82453	Tommy Lee Jones Will Smith
3	3	7	THE FIFTH ELEMENT (PG-13)	Columbia TriStar Home Video 82403	Bruce Willis Gary Oldman
4	2	8	AUSTIN POWERS (PG-13)	New Line Home Video Warner Home Video N3965	Michael Meyers Elizabeth Hurley
5	5	8	GROSSE POINT BLANK (R)	Hollywood Pictures Home Video Buena Vista Home Video 10040	John Cusack Minnie Driver
6	8	5	ROMY & MICHELE'S HIGH SCHOOL REUNION (R)	Touchstone Home Video Buena Vista Home Video 10438	Mira Sorvino Lisa Kudrow
7	4	6	THE LOST WORLD: JURASSIC PARK (PG-13)	Universal Studios Home Video 83098	Jeff Goldblum Richard Attenborough
8	28	2	SPEED 2: CRUISE CONTROL (PG-13)	FoxVideo 6100	Sandra Bullock Jason Patric
9	16	3	CHASING AMY (R)	Miramax Home Entertainment Buena Vista Home Video 12581	Ben Affleck Joey Lauren Adams
10	9	9	BREAKDOWN (R)	Paramount Home Video 334543	Kurt Russell Kathleen Quinlan
11	27	2	GEORGE OF THE JUNGLE (PG)	Walt Disney Home Video Buena Vista Home Video 11774	Brendan Fraser
12	12	6	ADDICTED TO LOVE (R)	Warner Home Video 15252	Meg Ryan Matthew Broderick
13	7	11	LIAR LIAR (PG-13)	Universal Studios Home Video 83330	Jim Carrey
14	13	6	JINGLE ALL THE WAY (PG)	FoxVideo 4152	Arnold Schwarzenegger Sinbad
15	20	2	OPERATION CONDOR (PG-13)	Miramax Home Entertainment Buena Vista Home Video 12687	Jackie Chan
16	10	8	BATMAN & ROBIN (PG-13)	Warner Home Video 16500	George Clooney Arnold Schwarzenegger
17	19	3	TRIAL AND ERROR (PG-13)	New Line Home Video Warner Home Video N4597	Michael Richards Jeff Daniels
18	11	12	THE SAINT (PG-13)	Paramount Home Video 071597	Val Kilmer Elisabeth Shue
19	15	10	ANACONDA (PG-13)	Columbia TriStar Home Video 81753	Jennifer Lopez Ice Cube
20	14	11	VOLCANO (PG-13)	FoxVideo 6039	Tommy Lee Jones Anne Heche
21	22	4	GONE FISHIN' (R)	Hollywood Pictures Home Video Buena Vista Home Video 9179	Joe Pesci Danny Glover
22	17	12	THE ENGLISH PATIENT (R)	Miramax Home Entertainment Buena Vista Home Video 8730	Ralph Fiennes Juliette Binoche
23	18	18	THE DEVIL'S OWN (R)	Columbia TriStar Home Video 82463	Harrison Ford Brad Pitt
24	23	21	SLING BLADE (R)	Miramax Home Entertainment Buena Vista Home Video 10487	Billy Bob Thornton
25	33	22	ABSOLUTE POWER (R)	Warner Home Video 2508	Clint Eastwood Gene Hackman
26	21	7	NIGHT FALLS ON MANHATTAN (R)	Republic Pictures Home Video 6292	Andy Garcia Richard Dreyfuss
27	39	6	NOWHERE (R)	New Line Home Video Warner Home Video N4595	Shannen Doherty Christina Applegate
28	25	24	SCREAM (R)	Dimension Home Video Buena Vista Home Video 10499	Neve Campbell Drew Barrymore
29	31	3	LOVE! VALOUR! COMPASSION! (R)	New Line Home Video Warner Home Video N4598	Jason Alexander John Glover
30	NEW		CON AIR (R)	Touchstone Home Video Buena Vista Home Video 10484	Nicolas Cage John Cusack
31	NEW		MY BEST FRIEND'S WEDDING (PG-13)	Columbia TriStar Home Video 82723	Julia Roberts Dermot Mulroney
32	26	17	EVERYONE SAYS I LOVE YOU (R)	Miramax Home Entertainment Buena Vista Home Video 10488	Woody Allen Goldie Hawn
33	37	2	SNOW WHITE: A TALE OF TERROR (R)	PolyGram Video 4400549873	Sigourney Weaver
34	38	3	THE LAST DAYS OF FRANKIE THE FLY (R)	Cabin Fever Entertainment CF252	Dennis Hopper Kiefer Sutherland
35	24	21	DONNIE BRASCO (R)	Columbia TriStar Home Video 82513	Al Pacino Johnny Depp
36	34	5	ANOTHER 9 1/2 WEEKS (R)	Trimark Home Video 6685	Mickey Rourke Angie Everhart
37	35	7	THE SIXTH MAN (PG-13)	Touchstone Home Video Buena Vista Home Video 10444	Marlon Wayans Kadeem Hardison
38	40	5	TRUTH OR CONSEQUENCES N.M. (R)	Columbia TriStar Home Video 82693	Vincent Gallo
39	32	9	THAT OLD FEELING (PG-13)	Universal Studios Home Video 83214	Bette Midler Dennis Farina
40	30	13	FATHER'S DAY (PG-13)	Warner Home Video 15386	Robin Williams Billy Crystal

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

Home Video

MERCHANTS & MARKETING

Kid-Vid Strides Made By Many

VENI, VIDI, VIDEO: Disney ruled Billboard's Top Kid Video chart, though not as overwhelmingly as it did Top Kid Audio. The studio held the No. 1 spot with such titles as "The Hunchback Of Notre Dame," "Sleeping Beauty," "Pooh's Grand Adventure," "Bambi," "Fun And Fancy Free," and "Oliver And Company," but other vendors also made strong showings.

The list includes Universal Studios Home Video, whose "The Land Before Time IV" was No. 1 in February; 20th Century Fox Home Entertainment with its animated "Star Wars" and "Goosebumps" series; Paramount with "Rugrats"; and WarnerVision with "Scholastic's The Magic School Bus." BBC Video's "Wallace And Gromit" titles were chart fixtures, as were Lyric's "Barney" and PolyGram Video's "Bananas In Pajamas."

Among the chart newcomers were Miramax Home Video, which debuted with "The Thief And The Cobbler"; Random House Home Video and Sony Wonder with the PBS animated series "Arthur"; and Lynn Hamrick Productions of Taos, N.M., with "Chess Kids."

Several majors bowed imprints this year, including Hallmark Entertainment, which joined with Binney & Smith to introduce "Crayola Kids' Adventures" and "Crayola Presents Animated Tales," and Fox Home Entertainment, whose \$9.99 "Kids Video" line debuted in August.

Meanwhile, MGM/UA and Universal Studios Home Video kicked off sing-along series, and PolyGram entered into a partnership with Random House to develop a line called "The Crayon Box," based on an inspirational poem. PolyGram was to handle the home video and audio and Random House the books. Sony Wonder began an animated series, "Doors Of Wonder," based on books like "The Rainbow Fish."

Family values got a boost this year. Columbia TriStar Home Video picked up the live-action mini-movie series "Secret Adventures." The non-preachy morality tales involve a preteen female character—practically unheard of in the male-dominated world of kid vid.

WarnerVision launched animated family-values line "Tales From The Book Of Virtues," and Lyric Studios bowed its own animated "Francesco's Friendly World," based on the life of St. Francis of Assisi.

For theatrical- and TV-based releases in particular, consumer goods tie-ins were as popular as ever, as studios pacted with makers of everything from juice and frozen foods to toys and airlines. Some found that a limited theatrical release functioned as good advance word-of-mouth for the video that followed soon after.

Warner's "Shiloh," for example, ended up selling 2.5 million-3 million copies. Because some direct-to-video titles are perceived as not having been good enough for theaters, a brief big-screen appearance can increase perceived value. But for advertising, you couldn't do much better than having Rosie O'Donnell on your team.

The popular daytime host became enamored with BMG Video's "Cabbage Patch Kids" and proceeded to talk it up on her show this past spring. Sales promptly shot up 700%. At the peak, cassettes were moving 10,000-15,000 units a week vs. 1,500 pre-Rosie.

A number of longtime kid-vid players



by Moira McCormick

1997 IN REVIEW

that had been lost in the shuffle got spiffed up in '97. One was the "Wee Sing" series, which kicked off its Universal "Wee Singdom" release by introducing its first recurring characters.

Rabbit Ears, which was releasing kids' video before there was a kid-vid

market but which had been inactive in recent years, got a new owner; Micro-League Multimedia. Its first post-acquisition title was "The White Cat," narrated by Emma Thompson.

For independents, 1997 was the year of the mom. A slew of mothers armed with camcorders captured real toddlers at play, aiming the results at the 4-and-under audience, and ended up garnering much attention.

What will 1998 hold? One thing's almost certain: As likely as not, it will be led by an independent release that will catch everyone by surprise and spawn scads of imitators before the next craze comes along.

Assistance in preparing this column was provided by Louella Garza.

Top Kid Video

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Imprint, Distributing Label, Catalog Number	Year of Release	Suggested List Price
*** No. 1 ***					
1	1	172	SLEEPING BEAUTY ◆ Walt Disney Home Video/Buena Vista Home Video 9511	1959	26.99
2	14	3	BEAUTY AND THE BEAST: THE ENCHANTED CHRISTMAS Walt Disney Home Video/Buena Vista Home Video	1997	26.99
3	2	141	THE JUNGLE BOOK: 30TH ANNIVERSARY Walt Disney Home Video/Buena Vista Home Video 0602	1967	26.99
4	3	17	POOH'S GRAND ADVENTURE Walt Disney Home Video/Buena Vista Home Video 16030	1997	24.99
5	9	9	MARY-KATE & ASHLEY'S CHRISTMAS PARTY Dualstar Video/WarnerVision Entertainment 53356	1997	12.95
6	NEW		ANASTASIA SING ALONG FoxVideo 4804	1997	12.98
7	6	15	CATS DON'T DANCE Warner Home Video 96473	1997	19.98
8	12	13	MARY-KATE & ASHLEY'S BIRTHDAY PARTY Dualstar Video/WarnerVision Entertainment	1997	12.95
9	7	41	THE HUNCHBACK OF NOTRE DAME Walt Disney Home Video/Buena Vista Home Video 7955	1996	26.99
10	4	5	CREATURE COMFORTS BBC Video/FoxVideo 7012	1997	14.98
11	RE-ENTRY		RUDOLPH THE RED NOSED REINDEER Family Home Entertainment/Live Home Video 27309	1989	12.98
12	10	13	SWAN PRINCESS: ESCAPE FROM CASTLE MOUNTAIN Warner Family Entertainment/Warner Home Video 98033	1997	19.96
13	11	5	BARNEY'S GOOD DAY, GOOD NIGHT Barney Home Video/The Lyons Group 02019	1997	14.95
14	RE-ENTRY		HOW THE GRINCH STOLE CHRISTMAS! ◆ MGM/UA Home Video/Warner Home Video M201011	1966	14.95
15	5	11	THE SIMPSONS: TRIPLE PACK FoxVideo 4102951	1997	24.98
16	13	203	BAMBI Walt Disney Home Video/Buena Vista Home Video 942	1942	26.99
17	16	121	THE LION KING Walt Disney Home Video/Buena Vista Home Video 2977	1994	26.99
18	19	13	MARY-KATE & ASHLEY: OUR MUSIC VIDEO Dualstar Video/WarnerVision Entertainment 53357	1997	12.95
19	8	21	FUN AND FANCY FREE Walt Disney Home Video/Buena Vista Home Video 9875	1947	26.99
20	24	79	SNOW WHITE AND THE SEVEN DWARFS Walt Disney Home Video/Buena Vista Home Video 1514	1937	26.99
21	RE-ENTRY		A CHARLIE BROWN CHRISTMAS Paramount Home Video 15265	1990	16.95
22	17	153	ALADDIN Walt Disney Home Video/Buena Vista Home Video 1662	1992	24.99
23	23	7	BABES IN TOYLAND MGM/UA Home Video/Warner Home Video 505757	1997	19.98
24	25	7	ANNABELLE'S WISH Hallmark Home Entertainment 10253	1997	12.95
25	22	21	A RUGRATS VACATION Nickelodeon Video/Paramount Home Video 837793	1997	12.95

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

MPAA CRACKS DOWN

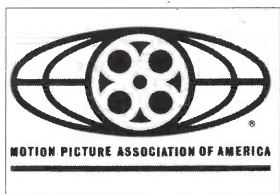
(Continued from page 71)

Domestically, the MPAA's New York office has made shutting down piracy labs its top priority. "We've put the focus on illegal labs and seizures of VCRs, and it looks like we'll reach an all-time high," says VP/director of U.S. anti-piracy operation Ed Pistey.

In November, the MPAA assisted the Kings County District Attorney's Detective Squad in a Brooklyn, N.Y., warehouse raid that netted a record 544 VCRs, 30,000 pirated tapes, 5,000 blank cassettes, and more than 10,000 counterfeit labels. "It was the largest single lab we've ever hit," Pistey notes.

New York, the piracy capital of the U.S., required a threefold increase in the size of the MPAA staff to 11 full-time investigators. Previously, the unit relied heavily on part-timers to help track down bootleggers.

Illegally duplicated tapes from New York labs are distributed to street vendors and flea markets up and down the Eastern seaboard. Most of the cassettes have been taped off the screen in theaters where movies like "Anastasia" and "I Know What You Did Last Summer" are still playing.



West Coast pirates operating out of labs half the size of those in New York prefer to sell illegal videos of current titles to retailers.

By comparison, Manhattan and environs are a tougher nut to crack. "We've looked for ways to improve, particularly in the New York area, because it's the most active area in the U.S.," notes Pistey, who in conjunction with local law enforcement officials oversaw a half-dozen raids this year in New York.

While the Big Apple remains the big focus, the MPAA has detected piracy activity in other cities. Recently the organization and local officials hit labs in Dayton, Ohio, and Chicago, netting about 200 VCRs used for duping.

"It's a phenomenon we have not experienced," Pistey says. "For the first time, it indicates an apparent movement outside of New York."

Each year, the sale of pirated videocassettes—10% of all those sold in the U.S., according to MPAA estimates—costs the studios more than \$250 million in lost revenue. And the loss continues despite the near-universal acceptance of Macrovision anti-piracy encoding. Pistey says professional pirates have "figured out a way around it. The greatest impact we can have is to knock out the source."

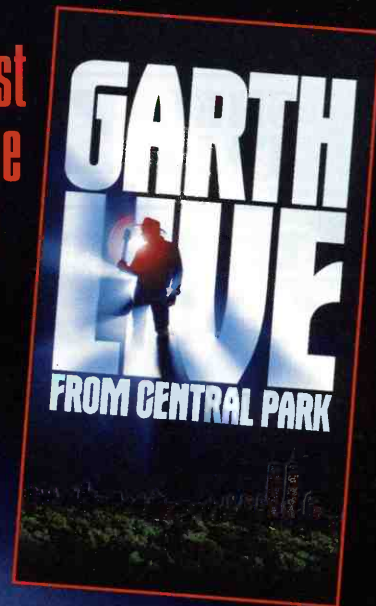
The MPAA will continue to work closely with the Video Software Dealers Assn. to combat piracy and will maintain its 800-NO-COPY hot line, which allows consumers to alert the organization if they think they have purchased a pirated tape. The number appears on all screener and retail videocassettes.

The organization also offers a \$2,500 reward for information that leads to a pirate lab with 30 or more VCRs.

New areas of concentration for the MPAA include learning about new technologies and their impact. "It's not a problem yet, but we have to be alert to them," Pistey cautions.

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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Imprint Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★★★ NO. 1 ★★★								
1	2	3	MEN IN BLACK	Columbia TriStar Home Video 82453	Tommy Lee Jones Will Smith	1997	PG-13	15.95
2	1	6	THE LOST WORLD: JURASSIC PARK	Universal Studios Home Video 83098	Jeff Goldblum Richard Attenborough	1997	PG-13	22.98
3	3	5	BEAUTY AND THE BEAST: THE ENCHANTED CHRISTMAS	Walt Disney Home Video Buena Vista Home Video	Animated	1997	NR	26.99
4	28	2	GEORGE OF THE JUNGLE	Walt Disney Home Video Buena Vista Home Video 11774	Brendan Fraser	1997	PG	22.99
5	NEW ▶		SCREAM	Dimension Home Video Buena Vista Home Video 10499	Neve Campbell Drew Barrymore	1996	R	19.99
6	7	6	JINGLE ALL THE WAY	FoxVideo 4152	Arnold Schwarzenegger Sinbad	1996	PG	19.98
7	8	4	HANSON: TULSA, TOKYO AND THE MIDDLE OF NOWHERE	PolyGram Video 4400479233	Hanson	1997	NR	19.95
8	6	8	BATMAN & ROBIN	Warner Home Video 16500	George Clooney Arnold Schwarzenegger	1997	PG-13	22.97
9	11	91	STAR WARS TRILOGY-SPECIAL EDITION	FoxVideo 0609	Mark Hamill Harrison Ford	1997	PG	49.98
10	10	4	BEAVIS & BUTT-HEAD DO AMERICA	Paramount Home Video 332503	Animated	1996	PG-13	14.95
11	14	2	RAGE AGAINST THE MACHINE	Epic Music Video Sony Music Video 19V50160-3	Rage Against The Machine	1997	NR	19.98
12	4	6	STAR TREK: FIRST CONTACT	Paramount Home Video 32797	Patrick Stewart Jonathan Frakes	1996	PG	14.95
13	5	11	LIAR LIAR	Universal Studios Home Video 83330	Jim Carrey	1997	PG-13	22.98
14	13	2	NINE INCH NAILS: CLOSURE	Interscope Video Trimark Home Video 6734	Nine Inch Nails	1997	NR	24.98
15	9	96	THE JUNGLE BOOK: 30TH ANNIVERSARY	Walt Disney Home Video Buena Vista Home Video 0602	Animated	1967	G	26.99
16	19	6	SPICE GIRLS: ONE HOUR OF GIRL POWER	Warner Home Video 363553	Spice Girls	1997	NR	14.95
17	15	4	PLAYBOY'S SORORITY GIRLS	Playboy Home Video Universal Music Video Dist. PBV0813	Various Artists	1997	NR	19.98
18	12	146	SLEEPING BEAUTY ♦	Walt Disney Home Video Buena Vista Home Video 9511	Animated	1959	G	26.99
19	RE-ENTRY		HOW THE GRINCH STOLE CHRISTMAS! ♦	MGM/UA Home Video Warner Home Video M201011	Animated	1966	NR	14.95
20	18	15	FLEETWOOD MAC: THE DANCE ●	Warner Reprise Video 3-38486	Fleetwood Mac	1997	NR	19.98
21	34	3	YANNI: TRIBUTE	Virgin Music Video 77849	Yanni	1997	NR	24.95
22	RE-ENTRY		ALIEN ♦	FoxVideo 1090	Sigourney Weaver Tom Skerritt	1979	R	19.98
23	29	28	IT'S A WONDERFUL LIFE	Republic Pictures Home Video 20623	James Stewart Donna Reed	1946	NR	19.98
24	20	4	PLAYBOY'S EROTIC UNDERGROUND	Playboy Home Video Universal Music Video Dist. PBV0803	Various Artists	1997	NR	19.98
25	NEW ▶		MY BEST FRIEND'S WEDDING	Columbia TriStar Home Video 82723	Julia Roberts Dermot Mulroney	1997	PG-13	14.95
26	22	3	FREE WILLY 3: THE RESCUE	Warner Family Entertainment Warner Home Video 14895	Jason James Richter	1997	G	22.96
27	RE-ENTRY		ALIENS	FoxVideo 1504	Sigourney Weaver	1986	R	19.98
28	16	8	PLAYBOY 1998 PLAYMATE VIDEO CALENDAR	Playboy Home Video Universal Music Video Dist. PBV0814	Various Artists	1997	NR	19.98
29	23	10	JENNY MCCARTHY: THE PLAYBOY YEARS	Playboy Home Video Universal Music Video Dist. PBV0822	Jenny McCarthy	1997	NR	19.98
30	17	7	CREATURE COMFORTS	BBC Video FoxVideo 7012	Animated	1997	NR	14.98
31	24	3	MAHALIA JACKSON: THE SONGS OF CHRISTMAS	Xenon Entertainment 3034	Mahalia Jackson	1997	NR	14.95
32	RE-ENTRY		A CHRISTMAS STORY	MGM/UA Home Video Warner Home Video 104599	Darren McGavin Peter Billingsley	1984	PG	14.95
33	21	18	SPAWN ◇	HBO Home Video Warner Home Video 91425	Animated	1997	NR	22.97
34	26	4	PANTERA: 3-WATCH IT GO	Elektra Entertainment 40195	Pantera	1997	NR	19.98
35	NEW ▶		SHINE	New Line Home Video Warner Home Video N4546	Geoffrey Rush Armin Mueller-Stahl	1996	PG-13	19.98
36	35	94	GREASE ▲*	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
37	31	17	WILLIAM SHAKESPEARE'S ROMEO ROMEO & JULIET	FoxVideo 8737	Leonardo DiCaprio Claire Danes	1996	PG-13	14.98
38	27	12	DIANA: THE PEOPLE'S PRINCESS	MVP Home Entertainment MVP750	Various Artists	1997	NR	14.95
39	NEW ▶		PIPPY LONGSTOCKING	Warner Home Video 8029	Animated	1997	G	19.96
40	32	14	SPICE GIRLS: GIRL POWER!-THE UNAUTHORIZED BIOGRAPHY	MVP Home Entertainment MVP801	Spice Girls	1997	NR	19.98

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Studios Ponder Ways To Beat Retail Difficulties

HOLIDAY BLUES: Executives at Universal Studios Home Video were less jovial than usual at their annual holiday press lunch, citing a mature video business that's making it harder to sell product.

"Rental did not have its best year," said division president **Louis Feola**. "It's a global problem for a mature industry, and we need to operate differently. The business is getting more difficult, but it's still a robust \$15 billion-\$16.5 billion retail business."

He was a bit more optimistic on the sell-through side and credited retail with the "intelligence" to resist over-buying, which has resulted in fewer returns. Universal executive VP **Andrew Kairey**

noted that buying trends have indicated consumers aren't rushing out to purchase a hot title on street date.

Based on early fourth-quarter sales for Columbia TriStar Home Video's "Men In Black," Kairey might be on to something. Columbia reports the title had a 40% sell-off in the first week, which is down about 10% from first-week sales of hit titles in previous years. Some retailers put the rate at 30%, but others said it was as low as 20%. Industry sources say Columbia shipped about 14 million units of the title. The studio is predicting a 80%-90% sell-off when all is said and done.

Universal will attempt to push consumers into stores earlier with "account-specific" marketing campaigns. "There'll be some shifts in our budgets toward consumer promotions and advertising that target buyers with a sniper approach," says Kairey. "It's about knowing the demographics of a retailer and pulling through product."

Buena Vista Home Video is trying a similar marketing strategy with the March release of "Hercules." It will forgo a national tie-in partner in favor of specific promotions tailored to each retailer. In order to accomplish its account-specific goals, Universal will significantly increase the number of stores that get directly shipped product.

Kairey estimates that over the next 18 months, Universal will ship directly to more than 35,000 stores, up from the current 10,000.

Universal probably isn't the only studio putting on its thinking cap to find new ways to sell more cassettes. It's no secret numbers are down, and suppliers will do just about anything to build them back up again.

The days when just about any \$100 million film could sell 10 million-plus units on video are waning. Most titles are in the 6 million-8 million unit range—not shabby, but the bean counters show no mercy.

Clever and innovative catalog pro-

motions this year have picked up some of the slack. However, without a big title or two, those quarterly reports don't look so hot. All the regional campaigns in the world won't sell bad movies.

GIVE IT A REST: There's at least one programming trend that Shelf Talk wouldn't mind seeing take a dive at retail next year: the so-called "reality-based" videos, which exploit red-hot celebrities or news events.

MVP Entertainment just released "Spice Exposed," a truly horrible video featuring nude photos of **Ginger Spice**, aka **Geri Halliwell**, taken when she was a struggling 19-year-old model.

More offensive than a tabloid headline about an

alien baby, this video features a Ginger Spice look-alike re-enacting one of the photo shoots from which the pictures were taken. The original photographer also plays along in this "America's Most Wanted" rip-off.

Moronic interviews with the crew of another photo shoot reveal that Geri was always the first one up in the morning and that she likes to sing in the shower. Now that's kinky!

The photos are run-of-the-mill Playboy poses, which almost makes the whole racy advertising campaign deceptive. And the same shots are shown over and over again during the tape's endless 48 minutes.

Most retailers will probably stick this on the "reality program" shelf, but let's hope suppliers get real on how much of this stuff consumers are able to swallow. Do consumers need six **Princess Diana** tapes to choose from or even one **Jerry Springer**? (The latter is due from Real Entertainment in the first quarter.)

The reality-based trend started off harmlessly enough with uncensored "Cops" videos. It's become an overused genre that's run its course.

CRYSTAL BALL TIME: As the year closes, Shelf Talk has a few predictions for 1998.

Look for more studios to dump national tie-in partners in favor of regional retail-based advertising campaigns.

With conservative watchdogs nipping at Hollywood's heels, more controversial product may be distributed outside of the studio system. Trimark Home Video is leading the charge, and others are sure to follow.

Executives who left the video business for multimedia and Internet jobs will be looking to come back home. Technology hurdles are making some folks anxious to come back.

Finally, suppliers will continue to complain that attending the Video Software Dealers Assn. annual convention is a waste of time. But they will show up anyway.

SHELF TALK

by Eileen Fitzpatrick

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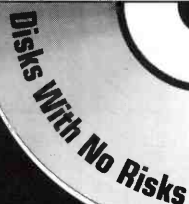
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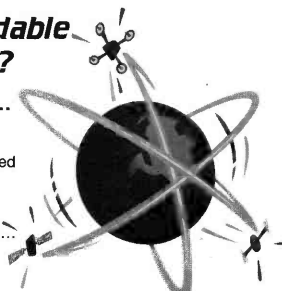
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HELP WANTED



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Update

CALENDAR

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

DECEMBER

Dec. 11-12, **Entertainment, Sports, And Publishing Law Seminar**, sponsored by University of California at Davis School of Law and University of Houston Law Foundation, Hyatt Regency Hotel, Austin, Texas. 713-743-2069.

Dec. 14, **Rock On: Record Company Presidents**, sponsored by WBAI New York. 718-693-1280.

JANUARY

Jan. 6, **Songwriters In The Round Showcase**, Park Central Hotel, Miami Beach. 305-538-1611.

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

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

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

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

LIFELINES

BIRTHS

Boy, Quincey Carlo, to **Tracie and Chucky Thompson**, Nov. 26 in Washington, D.C. Mother is GM of ChuckLife Productions. Father is CEO of ChuckLife Productions and a member of Bad Boy production team Hit Men.

Girl, Genevieve Dorothy, to **Judyth Springer-Thurman and Todd B. Thurman**, Dec. 1 in Tujunga, Calif. Mother is West Coast special events marketing coordinator at the Musicland Group. Father is lead guitarist of swing band Alien Fashion Show.

GOOD WORKS

GRAMMY IN THE SCHOOLS, '98: The 1998 Grammy in the Schools program will be launched Jan. 6 in Boston at the Berklee College of Music and conclude Feb. 24 in New York at the Manhattan School of Music. In its 12th year, the National Academy of Recording Arts and Sciences (NARAS) event offers 17 programs in Washington, D.C.; Los Angeles; Chicago; Nashville; Miami; and other cities, including newcomers Seattle and Birmingham, Ala. Held on university campuses, Grammy in the Schools acquaints 15,000 high school students with the "diversity of career opportunities in music and the recording industry." This year's participants will include **David Foster, Peter Nero, Greg Phillinganes, Linda Ronstadt, Sammy Hagar, Deana Carter, Jon Secada, G. Love, and the Hooters.**

New York chapter. 212-621-6600.

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

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

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

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

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

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

FEBRUARY

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

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

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

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

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

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

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

MARCH

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

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

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

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

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

Special guests include two young artists from N2K Encoded Music, **Sergio Salvatore** and **Max Levinson**, who will be participating in Boston; New York; Washington, D.C.; Los Angeles; Minneapolis; and Birmingham. NARAS president/CEO **Michael Greene** will moderate several events. Contact: **Rudi Simpson** at 310-392-3777, extension 218.

FOR THE RECORD

Mark Dixon, COO of K-Tel's music subsidiary K-Tel International (U.S.A.), remains based in Minneapolis. Incorrect information appeared in the Nov. 29 Executive Turntable.

BLUE NOTES

(Continued from page 48)

of college radio and NPR stations. A boost for the tradesters? Jazz Central Station added WBGO New York's signal to its ever-expanding cyberdomain. Now those with the proper setup can have their swing delivered from Newark, N.J., to anywhere in the world.

Artists also bumrushed the writer's realm in 1997. Two pianists contributed to the jazz lit canon. **Jonny King's** "An Insider's Guide To Understanding And Listening To Jazz" was published in September by Walker & Co. It explains the musical algebra of improvising in layman's terms, elemental and edifying. "The Meltdown," King's 1997 Enja disc, proved he knew his stuff. "Monk," **Laurent De Wilde's** abbreviated bio of **Thelonious Monk** hit this month from Marlowe. His "Spoon-A-Rhythm" came out in September on Columbia.

WANT TO GET TO THE TOP OF THE CHARTS? Start singing. In 1997, the pinnacle belonged largely to vocalists. **Tony Bennett, Cassandra Wilson, Diana Krall, Harry Connick Jr., and the Manhattan Transfer** all dominated Billboard's Top Jazz Albums chart for a stretch of time. And at certain moments, **Frank Sinatra** and **Dee Dee Bridgewater** were only an inch or so away.

You've got to have a breeding ground, and in '97 an inordinate wealth of talent huddled around the New York club Smalls. Billboard ran a cover story on the venue and its impact; **Impulse!** swooped in and recorded six of the acts who consistently work there for a compilation titled "Jazz Underground" (due in the first quarter of 1998). Other labels were there, too. **Avishai Cohen** is now part of **Chick Corea's** Stretch imprint; **Sherman Irby** is a Blue Note artist; **Myron Walden** is figuring out what to do for his second NYC record. **Eric Alexander** blows his straight-ahead sounds for **Criss-Cross**. **Sam Yahel** has an organ date out on **Naxos**. The best part? There's plenty more art to be documented there.

It takes attributes of unusually high quality to have rumors make it from the West Coast to the East. If you can believe the artists' feedback about the new Yoshi's (the longstanding Bay Area club changed locations in May), it's a gem. Several musicians, including **Jacky Terrasson**, have given it the thumbs up. "It's great," says the Blue Note pianist, "much nicer than the first one. They've got good equipment and a good vibe."

YEAR-END THOUGHTS: Though the market is saturated with them, tribute discs continued to flourish. Once a novel idea, a tribute set is now a knee-jerk strategy to give both founding masters and young unknowns a leg up radiowise. **James Moody, Joe Henderson, and Joe Lovano** all gave it a whirl, Moody for the second time, Henderson for the fourth. There are few signs of homages abating. The first quarter promises a three-saxophone nod to **Gerry Mulligan** on the Dreyfus label.

Winning the Pulitzer doesn't mean generating a popular consensus. Released in the first week of July, **Wynton Marsalis' "Blood On The Fields"** has sold 18,000 copies in North America, according to SoundScan. That makes it the bandleader's least successful title. (In comparison, "Citi Movement" sold 28,000, and "In This House, On This Morning" sold 32,000.) Neither does a weeklong stint at

Lincoln Center guarantee any kind of substantial sales. **Ornette Coleman's** much ballyhooed, somewhat provocative, and generally terrific bash at the New York art palace couldn't help "Colors," his clever duet date with pianist **Joachim Kuhn**.

Swinging, affable, photogenic—the leading lady of the year proved she had all the right "Krallifications." "Love Scenes," the third title for the GRP family by **Diana Krall**, can be considered the breakthrough that the label hoped for. The pianist was ubiquitous—she appeared on soap operas, played festivals, did club stretches, hit Carnegie Hall, and probably boogie-woogied during a family picnic or two. A resolute fan of both **Damon Runyon** and "Austin Powers," the singer is still getting used to such a broad public persona. At a meet-and-greet autograph session in a New York record store, a guy with a homemade "I love Diana Krall" shirt introduced himself as "the unknown lover." "It was all I could do to hold the laughs back," she reports. "Like 'Yeah, here's Charles Atlas' number. Maybe he can help you out.'"

N2K proved that image and sound were effective partners as far as marketing campaigns went. The visuals on **T.S. Monk's "Monk On Monk"** and **Dave Grusin's "Presents West Side Story"** helped explain the artistic impetus, studio craft, and historic positioning behind the musical programs, and both records thrived.

Once an icon, always an icon. According to SoundScan, **Miles Davis' "Kind Of Blue"** has moved 762,000 copies since the company started tallying sales in 1991. This year it got an upgrade by Columbia/Legacy. Better sound, corrected pitch (the original tapes were off a tad) and original graphics all helped re-create a groundswell.

How important is packaging? "The Complete Bill Evans On Verve" was written up in *Entertainment Weekly*—not for the music it contained but for the steel box that contained the music.

Festivals took place all over the world. But the competition between the **JVC Jazz Fest** and the **Texaco New York Fest** began an overwhelming manna of improv for jazz lovers. The late-June/early-July stretch of '97 was inundated with gigs, and fans from many parts of the globe headed for Manhattan to take advantage.

FAREWELLS & GREETINGS: Goodbye: **Tony Williams, Doc Cheatham, Stéphane Grappelli, Charles Moffett, Tete Montoliu, Zachary Breaux, Art Porter, and**

Duke Dubois.

Hello: pianists **James Hurt** and **Jason Lindner**, tenor saxophonists **Joel Frahm** and **Tony Mallaby**, drummers **Eric McPherson** and **Alvester Garnett**, and vibraphonist **Stefon Harris.**

HEREWITH MY TOP 10 picks of the year:

1. Various artists, "Warner Jams Volume 2: The Two Tenors" (Warner Bros.). The intergenerational mojo created by **James Moody** and **Mark Turner** is irresistible. The best blowing session on disc in many years.

2. **Bill Stewart, "Telepathy"** (Blue Note). Grace, brains, and a swing so sophisticated that even the snarls seem insouciant.

3. **Abbey Lincoln, "Who Used To Dance"** (Verve). She's got the whole world in her head, and its frayed condition troubles her. She's also got art in her heart, so her worries never fail to compel.

4. **Kenny Wheeler, "Angel Song"** (ECM). Four quaint voices—the trumpeter/leader, **Bill Frisell, Lee Konitz, and Dave Holland**—agree on a way to drift that makes this dreamscape seem fully spirited.

5. **Chick Corea And Friends, "Remembering Bud Powell"** (Stretch). The mainstream bop language as spoken by virtuosos. The entire energy level is as chipper as a blast from **Powell's** right hand.

6. **Andy Laster, "Interpretations Of Lessness"** (Songlines). Written to have formally disjunctive lines coalesce, the saxophonist's music is enigmatic and witty.

7. **Jim Hall, "Textures"** (Telarc). His virtuosity is usually proved in guitar lines, but here, on this orchestral escapade, his eloquence was established on the page as well.

8. **Fred Hersch, Michael Moore, Gerry Hemingway, "Thirteen Ways"** (GM). Leftist chamber improv that trades expressionism for stretches of quiet dignity and puckish humor.

9. **Rodney Kendrick, "We Don't Die, We Multiply"** (Verve). Resourceful piano moves by a trio leader whose touch is never less than explicit and inspired. Three or four notes can prompt his rhythm section to amend its trajectory.

10. "Doc Cheatham & Nicholas Payton" (Verve). An antidote to all things hectic, this meeting may have been a marketplace contrivance, but it was also a fluent essay on how the broader jazz language sometimes begets a consensus of dialects. Here's to the polish of New Orleans swing!

KEEPING SCORE

(Continued from page 49)

account of its broadcast history in a 10-CD set produced by the orchestra. Other worthy blasts from the past were Sony's continuing Masterworks Heritage recordings and Philips' midprice boxes, including a terrific one of **Brahms' chamber music**. Some of my other favorites this year were **Richard Goode** playing **Chopin** (Nonesuch), **James Levine** conducting **Wagner** (DG), and **Paul McCreech's "Messiah"** (Archiv).

Sir Georg Solti died this year, but classical music is not dead (its U.S. market share in recordings even went up from 2.9 to 3.4 in 1996, according to the Recording Industry Assn. of America). Opera is booming, music schools are attracting applicants, the arts are making their way back into public schools,

and arts education funding is getting a boost. (In that vein, **Rudi Simpson**, formerly with Delos, has gone to the Education Division of the National Academy of Recording Arts and Sciences Foundation.) It's not over.

This, however, is my final appearance in *Keeping Score*, and I wish my successor, **Billboard** staffer **Bradley Bam-barger**, luck. I've enjoyed working with my colleagues in the industry and expect to continue. As opera critic at *The Wall Street Journal* and as a contributor to *Billboard*, *Symphony*, *BBC Music*, *Early Music*, *Opera News*, *Performance Today*, and other publications, I plan to continue chronicling the classical music industry as it weathers its challenges and survives. I can be reached by phone at 212-316-5148 or by fax at 212-865-9380.

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR

Station Purchases Don't Slow Down In '97 Chancellor Media Had Biggest Deal; CBS Was Runner-Up

BY CHUCK TAYLOR

NEW YORK—As if radio didn't work fervently enough last year to show its mettle as a serious boardroom player, the industry again pushed itself forward like a defensive lineman going for a Super Bowl sack.

But unlike competitive sports, radio

concentrated more on eating its own than going to battle with outside competitors. Station trading continued at a rapid pace, accounting for a total of \$17.8 billion in deals during the year.

The biggest acquisition went to the newly named Chancellor Media as it brought together under one umbrella its buyouts, including Evergreen Media's 42 stations. In all, the deal was valued at \$3.9 billion.

The runner-up was CBS, which announced the \$2.6 billion (\$1 billion of that in debt) purchase of American Radio Systems, giving CBS 175 outlets in a majority of the country's major and large markets.

Overall, trading, which is likely to continue at this pace for at least one more year, saw station prices continue to reach all-time high levels. In a couple of the group buyouts, companies paid as high as 17 times projected cash flow, a

1997 ★ IN ★ REVIEW

number so alarmingly high that The Wall Street Journal saw fit to swipe at the radio industry last summer in an article about unrealistic expectations in the industry.

Even so, stock prices continued to escalate amid the Radio Advertising Bureau's announcement that ad revenue had risen for 62 consecutive months—or five years.

On the regulatory side, the U.S. Department of Justice, keeping a focused eye on radio, filed suit for the first time ever against a radio interest. In November, the Justice Department sued to block Chancellor's acquisition of SFX Broadcasting's four stations on New York's Long Island, saying it would "result in local businesses paying higher radio advertising prices, which would ultimately be passed on to consumers"—spell that "antitrust." By year's end, the matter was still unre-

solved.

In addition, Federal Communications Commission Chairman Reed Hundt, who departed his post in November, proved his standing as the least heralded commissioner chairman in recent history among broadcasters, legislators, and even his fellow commissioners. In a September speech at the NAB's Radio Show, fellow outgoing Commissioner Rachele Chong went so far as to accuse Hundt of "intrusive government content regulation," adding, "I have witnessed an insidious trend toward limiting the First Amendment freedom of broadcasters. The radio industry—not government—should decide how to deal with new competitive realities."

In radio formatics, 1997 was the year that the steadily growing modern adult genre was given its stripes. The sounds of Sister Hazel, Jewel, Third Eye Blind, and Sarah McLachlan define this format directed at 18- to 34-year-olds, picking up where mainstream top 40 leaves its elder core.

'97 Reaps Top Crop Of Dubious Award Winners

BY CHUCK TAYLOR

NEW YORK—Perhaps you've noticed that the radio industry is an ever-dynamic and uncharacteristically playful realm within the music business. In that spirit, there are moments of endearment, occasions for pride, and times when you'd rather be known as Claude than anyone in radio who could have engaged such a misfire.

With respect and a cocked brow, we present the 1997 Dubious Radio

1997 ★ IN ★ REVIEW

Awards in recognition of some prize moments in the industry.

Best moment in a crowded elevator during an industry trade show: At the Country Radio Seminar in March, one among the crop of blond up-and-coming vocalists was on her way to yet another station interview. "Is this the last stop we make today?" she asked one of two handlers. "I think there's one more," he said. "Aw, shit," she responded. Smiles, everybody!

What kind of fool? For April Fools' Day, top 40 KHTT Tulsa, Okla., changed its format for the day to all disco. Don't know about the rest of the country, but the nation's No. 1 radio station at the time, WKTU New York, garners some of its best Saturday/Sunday ratings from "classic" weekends, featuring music highlighting just that era. So there.

Worst radio edit of the year: KKRZ Portland, Ore.'s addition of sticky, lovesick dialogue from the flick "Jerry Maguire" to Bruce Springsteen's "Secret Garden" was innocent fun as a 10-spin novelty record until radio around the country overplayed it with the gusto of Bobby McFerrin's 1989 burn-out "Don't Worry Be Happy." The Boss' scattered and ambling ballad reached as high as No. 21 on the

(Continued on page 81)

THE TOP STORIES

• **CBS, As In "Couldn't Be Stronger":** Last year, CBS made headlines with its \$4.9 billion purchase of Infinity Broadcasting. In 1997, the media giant acquired American Radio Systems for \$2.6 billion.

• **Never-Ending Story:** Station trading across the nation, meanwhile, continued at a staggering pace, with few signs of letup. In all, 2,138 stations traded hands. Total value of the deals: \$17.8 billion.

• **Changing Of The Guard:** As the least popular FCC chairman in recent history, the outgoing Reed Hundt seemed to leave behind a legacy of what many viewed as a series of First Amendment intrusions.

• **They Mean Business:** The Department of Justice put radio's money where its mouth is when, for the first time in history, it cried anti-trust and sued Chancellor Media Corp. over its plans to purchase SFX Broadcasting's six Long Island, N.Y., radio properties.

• **One Of The Boys:** Modern adult was given the official nod by programmers as a real-life radio format worth singing about.



1997's TOP 20 MEGADEALS

(RANKED BY DOLLAR AMOUNT)

Rank	Seller	Buyer	Month Acquired	Sale Price
1.	Chancellor Broadcasting Corp.	Chancellor Media	February	\$3.9 billion
2.	American Radio Systems	CBS	July	\$2.6 billion
3.	SFX Broadcasting	Capstar	August	\$2.1 billion
4.	Heritage Media	News Corp.	March	\$1.4 billion
5.	Viacom International	Chancellor Media	February	\$1.1 billion
6.	Harte-Hanks Communications	Scripps Howard Broadcasting	May	\$775 million
7.	Nationwide Communications	Jacor	October	\$620 million
8.	Gannett Co.	Chancellor Media	April	\$340 million
9.	News Corp.	Sinclair Communications	July	\$330 million
10.	Max Media Properties	Sinclair Communications	December	\$255 million
11.	Patterson Broadcasting	Capstar	March	\$213 million
12.	Chancellor Media	Bonneville International	April	\$205 million
13.	Benchmark Communications	Capstar	January	\$173 million
14.	Tribune Broadcasting	Emmis Broadcasting	July	\$150 million
15.	Tele-Media Broadcasting	Citadel Communications	March	\$117 million
16.	Golden West Broadcasters	Heftel Broadcasting	January	\$112.5 million
17.	Chancellor Media	ABC Radio	April	\$105 million
18.	Bonneville International	Chancellor Media	June	\$83.5 million
19.	LBJ Broadcasting	LBJ-S Broadcasting	July	\$80 million
20.	Childrens Broadcasting Corp.	Global Broadcasting	June	\$72.5 million

(Source: BIA Research)

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CHILDREN'S ENTERTAINMENT

Issue Date: February 14 • Ad Close: January 20
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BRITS-UK

Issue Date: February 7 • Ad Close: January 13
Contact: Ian Remmer - 44-171-323-6686



SOUND OF THE CITIES: SINGAPORE

Issue Date: February 7 • Ad Close: January 13
Contact: Lyn Leong - 65-338-2774



SKA

Issue Date: January 31 • Ad Close: January 6
Contact: Jill Carrigan - 213-525-2302



LATIN MUSIC QUARTERLY #1

Issue Date: January 24 • Ad Close: December 23
Contact: Gene Smith - 212-536-5001



SOUND OF THE CITIES: BOSTON

Issue Date: January 24 • Ad Close: December 23
Contact: Adam Waldman - 212-536-5172



MIDEM & MUSIC LICENSING

Issue Date: January 24 • Ad Close: December 23
Contact: Christine Chinetti - 44-171-323-6686

Adult Contemporary

T. WK	L. WK	2 WKS	WKS ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
1	1	1	17	***No. 1*** SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/AM	ELTON JOHN 6 weeks at No. 1
2	2	4	10	AT THE BEGINNING ATLANTIC 84037	RICHARD MARX & DONNA LEWIS
3	6	10	11	THE GIFT WINDHAM HILL ALBUM CUT	JIM BRICKMAN FEAT. COLLIN RAYE & SUSAN ASHTON
4	4	2	24	HOW DO I LIVE CURB 73022	LEANN RIMES
5	5	5	9	THE BEST OF LOVE COLUMBIA ALBUM CUT	MICHAEL BOLTON
6	3	3	14	SO HELP ME GIRL ARISTA 13428	GARY BARLOW
7	8	6	22	QUIT PLAYING GAMES (WITH MY HEART) PUSH ALBUM CUT	DARYL HALL JOHN OATES
8	7	7	17	PROMISE AIN'T ENOUGH COLUMBIA ALBUM CUT	DARYL HALL JOHN OATES
9	11	12	13	I DON'T WANT TO WAIT MCA 17318/WARNER BROS.	PAULA COLE
10	10	9	20	TAKES A LITTLE TIME A&M ALBUM CUT	AMY GRANT
11	9	8	10	TELL HIM 550 MUSIC/EPIC ALBUM CUT/COLUMBIA	BARB STREISAND - CELINE DION
12	13	13	7	HOW COULD AN ANGEL BREAK MY HEART LAWACE ALBUM CUT/ARISTA	TONI BRAXTON WITH KENNY G
13	21	25	3	***AIRPOWER*** MY HEART WILL GO ON 550 MUSIC ALBUM CUT	CELINE DION
14	12	11	11	BUTTERFLY COLUMBIA ALBUM CUT	MARIAH CAREY
15	14	16	8	HEY GIRL COLUMBIA ALBUM CUT	BILLY JOEL
16	22	23	5	***AIRPOWER*** LOVING YOU ARISTA ALBUM CUT	KENNY G
17	15	14	17	2 BECOME 1 VIRGIN 38604	SPICE GIRLS
18	17	19	36	SUNNY CAME HOME COLUMBIA 78528	SHAWN COLVIN
19	16	15	20	FOOLISH GAMES ATLANTIC 87021	JEWEL
20	19	20	80	CHANGE THE WORLD REPRISE 17621	ERIC CLAPTON
21	18	17	20	SILVER SPRINGS REPRISE ALBUM CUT	FLEETWOOD MAC
22	23	21	20	ALL FOR YOU UNIVERSAL 56135	SISTER HAZEL
23	20	18	12	THE ONLY ONE REPRISE ALBUM CUT	CHICAGO
24	24	22	6	SAND AND WATER REPRISE 17269	BETH NIELSEN CHAPMAN
25	29	—	2	BACK TO YOU A&M ALBUM CUT	BRYAN ADAMS

Adult Top 40

T. WK	L. WK	2 WKS	WKS ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
1	1	2	12	***No. 1*** TUBTHUMPING REPUBLIC 56146/UNIVERSAL	CHUMBAWAMBA 2 weeks at No. 1
2	2	1	23	I DON'T WANT TO WAIT MCA 17318/WARNER BROS.	PAULA COLE
3	4	5	16	WALKING ON THE SUN INTERSCOPE ALBUM CUT	SMASH MOUTH
4	3	3	19	FLY LAVA ALBUM CUT/ATLANTIC	SUGAR RAY
5	7	8	8	I DO GEPFEN 19416	LISA LOEB
6	5	4	35	ALL FOR YOU UNIVERSAL 56135	SISTER HAZEL
7	10	11	8	3 AM LAVA ALBUM CUT/ATLANTIC	MATCHBOX 20
8	8	7	26	IF YOU COULD ONLY SEE POLYDOR ALBUM CUT/AM	TONIC
9	6	6	24	FOOLISH GAMES ATLANTIC 87021	JEWEL
10	11	10	25	PUSH LAVA ALBUM CUT/ATLANTIC	MATCHBOX 20
11	9	9	34	SEMI-CHARMED LIFE ELEKTRA 64173/EEG	THIRD EYE BLIND
12	12	12	25	BUILDING A MYSTERY ARISTA 13399	SARAH MCLACHLAN
13	13	13	17	HOW DO I LIVE CURB 73022	LEANN RIMES
14	15	15	14	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/AM	ELTON JOHN
15	14	14	11	SUMMERTIME DGC ALBUM CUT/GEFFEN	THE SUNDAYS
16	21	21	6	SWEET SURRENDER ARISTA ALBUM CUT	SARAH MCLACHLAN
17	16	17	18	TAKES A LITTLE TIME A&M ALBUM CUT	AMY GRANT
18	18	20	18	CRIMINAL CLEAN SLATE 78555/WORK	FIONA APPLE
19	17	16	61	BARELY BREATHING ATLANTIC 87027	DUNCAN SHEIK
20	19	18	45	ONE HEADLIGHT INTERSCOPE ALBUM CUT	THE WALLFLOWERS
21	22	25	7	KISS THE RAIN UNIVERSAL 56140	BILLIE MYERS
22	23	23	9	SURROUNDED COLUMBIA ALBUM CUT	CHANTAL KREVIATZUK
23	26	29	5	***AIRPOWER*** TRULY MADLY DEEPLY COLUMBIA 78723	SAVAGE GARDEN
24	25	26	7	HOW'S IT GOING TO BE ELEKTRA 64130/EEG	THIRD EYE BLIND
25	28	30	5	32 FLAVORS ELEKTRA 64129/EEG	ALANA DAVIS

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 56 adult contemporary stations and 56 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (C) tracks showing an increase in detections over the previous week, regardless of chart movement. Airplay awarded to songs which attain 400 adult contemporary detections or 700 adult top 40 detections for the first time. © 1997, Billboard/BPI Communications.

Year In Radio Marked By Legal Issues

Merger-Mania Draws DOJ Action, FCC Appointees Named

BY BILL HOLLAND

WASHINGTON, D.C.—The year in radio is a tale of mergers, mergers, mergers, with a dash of legislative, political, and regulatory issues.

The radio deregulation provisions in the 1996 Communications Act rewrite continued to open the door not only to even more radio buyouts in 1997, but, much to the chagrin of broadcasters, drew interest from the antitrust boys at the U.S. Department of Justice (DOJ).

While then Federal Communications Commission (FCC) chairman Reed Hundt and fellow team mates scratched their collective head over whether merger-mania might be making the radio ownership playing field a no-man's land for the smaller players, DOJ stepped into the discussion to announce that it, for one, had developed its own market-saturation guidelines and would gladly step in if companies exceeded them (see story, page 79).

Radio broadcasters also had to deal with what seemed a pincers move by some in both Congress and the FCC

1997 YEAR IN REVIEW WASHINGTON ROUNDUP

over the prohibition of liquor and maybe even wine and beer ads. Any official action was delayed as the commission waxed philosophical over whether it had the authority to step into the controversial issue, but it will no doubt return next year.

Chairman Hundt announced May 27 that he would step down once a new chairman was named. Privately, some broadcasters said they were delighted with the news, but the official reaction was generally more polite (see Air-Waves, page 82).

As for other issues, broadcasters still working on in-band digital audio were sandbagged this year by the Hundt commission's decision to hand out digital radio licenses to satellite entrepreneurs at auctions. The only good aspect for radio broadcasters is that there were only a few takers.

Senate staffers once again floated a

plan to help fill the federal coffers by extending the spectrum-fee tax to include broadcasters for the first time. Due to quick grass-roots action by the National Assn. of Broadcasters, the plan never materialized.

In May, President Clinton nominated William Kennard for the chairmanship of the FCC, along with Harold Furchtgott-Roth, Michael Powell, and Gloria Tristani as commissioners.

Confirmation hearings didn't crank up until this past fall and went smoothly—until several lawmakers held up Kennard's nomination twice. Eventually, all were confirmed Oct. 29.

The year drew to a close with an odd smell connected with the FCC that attracted the attention of lawmakers. Top Senate and House lawmakers asked the Justice Department to investigate alleged influence-peddling and illegal campaign contributions that they said may be connected to the administration's approval of a \$400 million, 20-year lease for the Potomac, the new office complex in southwest D.C. along the Potomac that will serve as headquarters for the FCC.

DUBIOUS AWARD WINNERS

(Continued from page 79)

Hot 100 before radio finally put us out of its misery.

Best radio edit of the year: Working a mischievous spin on KKRZ's idea, WSTP Minneapolis took advantage of home-region hit "Fargo," inserting hilarious bits from the movie throughout Springsteen's "Secret Garden" during Oscars week. According to WSTP morning man Rob Carson, the satire also offered poignancy: "Frances McDormand is the most powerful character in the movie, and Springsteen is singing about a woman. If you listen to his words with the McDormand character, the two make sense together."

All ears: Radio Disney made its high-profile launch in May after testing the new kiddie network in four markets, including Minneapolis—which just happened to be the base of primary competitor Radio AAHS. To bring further adult-spin needling to the tale, AAHS owner Children's Radio Network filed a lawsuit, claiming that in a previous arrangement, Radio Disney signed an agreement to work with AAHS, then backed out, stealing its ideas. Radio AAHS was then forced to sell off its 11 AM outlets to raise capital and finally, in November, called it quits and turned out the lights on AAHS for good. Mercy, I hope the children were in bed.

Best exit: In May, Pat Brown, morning co-host at AC KXYX San Diego, left the industry to become a teacher. Co-host Sonny West orchestrated their final show together live from a third-grade classroom.

You don't drink, don't smoke. What do you do? Then Federal Communications Chairman (FCC) chairman Reed Hundt and members of Congress spent much of the first half of the year huffing over the idea that liquor advertisers wanted their spots heard over radio. At one point, Congress even sponsored research to study the impact of alcohol ads on minors. All this despite the fact that

broadcasters made clear that they would maintain their decade-long voluntary ban of such advertising, not to mention the fact that it's already illegal to sell alcohol to minors. Your tax dollars at work.

Hot air: In late spring, KIBB (B100) Los Angeles morning show producer Wayne Lewis celebrated the anniversary of the hot-air balloon by inflating with helium a life-sized, "anatomically correct transsexual party doll" and releasing it over downtown Burbank, Calif. All went according to plan until a Southwest Airlines pilot reported a strange floating object approaching its flight path to nearby Burbank Airport. The prop wash from a police helicopter pushed the erotic balloon further into the flight path, forcing a temporary closure of the airport during the height of the morning commute. The runaway balloon finally went limp and draped itself majestically over the airport's control tower. Lewis was briefly detained by police, while then morning duo Patty Lotz and Gary Spears issued an on-air apology.

Hammer time—again: 1990's "U Can't Touch This" prompted an annoying onslaught of artists recycling classic pop hooks with often banal rap lyrics. In 1997, this lazy copycat trend returned with renewed gusto among hip-hop and R&B artists. Puff Daddy and his admirers sucked the life out of songs originally made popular by the Police, Nu Shooz, Diana Ross, Earth, Wind & Fire, Patrice Rushen, and more, making names for *themselves*, of all things. Remakes are one thing, but these shameful re-treads represent the worst on-air trend of the year.

Nice timing award: At the fall National Assn. of Broadcasters (NAB) Radio Show in September, the sale of American Radio Systems to CBS was announced at a standing-room-only luncheon just as CBS chairman/CEO Mel Karmazin was about to accept the NAB National Radio Award. For a

spontaneous moment, they couldn't have planned it any better.

We get the point award: The anger poster child of the year, Fiona Apple, made a boob of herself upon being named best new artist on the September MTV Video Awards. She first claimed that the attention stirred by her videos was "stupid" then warned viewers not to "believe the hype" prompted by the corporate imaging of artists—this, despite the fact that without her highly calculated "wee is me" persona, Apple would likely still be working at the corner deli. With her first top 40 radio hit, "Criminal," moving her to the next level in October, our message is just as concise: Count your blessings, honey. And hush up.

Most pictured artists of the year: Each year, radio stations send in hundreds of promotional photos touting artists at their events. The tireless artists who were pictured the most this time around: Jon Secada, Paula Cole, and Shawn Colvin.

Best press release to hit the radio desk: 10:54 a.m., Oct. 3. A personal invitation to "become involved" in the Ultimate Toothbrush, hyped as "the ideal solution to ultimate dental hygiene." Perhaps this company needs to brush up on its fax list.

Best moment in an elevator with the MTV generation: With Billboard's New York offices in the same building as MTV's, there's seldom a dull moment during weekday up and downs. During one ride, two of three women in their late 20s said something about the "world in which we live in," then together, amid giggles, launched into Paul McCartney & Wings' 1973 hit "Live And Let Die." The third woman, all of 22 or 23, looked at the other two with disdain and said, "Who is that? Meat Loaf?" Upon hearing the name "Paul McCartney" from her stunned friends, No. 3 sniffed, "I have no idea who that is. Get out of the '70s, and get with the '90s." Indeed, an ever-changing world.

Now A Year Old, AirWaves Looks Back On The Artists Who Helped It Happen

ALL IN A YEAR'S WORK: It was just about 12 months ago in a drafty, smoke-wrenched bar at the rear entrance to the Burgundy Hotel—the kind of New York inn you don't tell mother about—that the AirWaves column was first conceived.

"Let's give 'em what they want—the artists' perspective on their success at radio," I barked to Billboard managing editor Susan Nunziata.

"Yeah, that'll show 'em," she said, toothpick precariously hanging from her lower lip. "I like it, Taylor."

Then, from the shadows, amid a lone loop of unfurling cigar smoke, a thumbs up appeared. Billboard editor in chief Timothy White didn't utter a word.

And so it almost was with the onset of AirWaves. Now, as the bottle is corked on this first year of our new adventure, it's as good a time as any to take stock in some of the best-remembered moments amid the array of top 40, country, R&B, rock, and AC artists who have breathed life onto this page.

Most bizarre quote: Perhaps not surprising, Atlantic's heady **Tori Amos** came up with the oddest statement of the year. Describing how her "Silent All These Years" has fostered a confident base for her writing, she metaphorically referred to her songs as girls, explaining, "'Silent' helped usher a lot of new girls through the doorway. Now that ['Silent'] is getting attention, there's a lot of well-wishing from all the new girls, because she taught them how to put their lipstick on. Now that she's getting her picture taken, there is no jealousy amid the troops. That song is always there for me when I need her."

Most introspective: In a column on "Sunny Came Home," Columbia's **Shawn Colvin** revealed heart and soul as if there were no other way to talk. Her vulnerability and open-door policy made her nothing if not stronger.

Best interview: During an hour-plus chat with **Pat Benatar**, the legendary artist laughed her ass off, let loose her impressions of a 20-year career, and giggled irreverently at her own past. Regarding her groundbreaking video for "Love Is A Battlefield," the first to show a rocker on the dancefloor, the CMC Records artist said, "It took them 15 hours a day for two days to get me not to fuck up. I think I had to do it a billion times. By the time we were finished, even my toenails were crippled."

Best unusable quote: In a June interview with Atlantic's **Jewel**, the exhausted artist, just days from her first vacation in three years, began a sentence, sucked in a gigantic and quite audible yawn, then continued the sentence without pause.

Language gap: You'd think all those years of exposure to **Sheena Easton** might have helped, but keeping up with the thick and zealous Scottish brogue of **Sharlene Spiteri**,

1997 IN REVIEW

lead of Mercury act **Texas**, was like chasing a ball down a mountain. That's why reporters have tape recorders.

Fastest talking: **Ken Block**, the lead singer/lyricist of Universal Rec-



by Chuck Taylor

ords' **Sister Hazel**. The other reason reporters have tape recorders.

Dumbest lawsuit of 1997: Mattel's motion against **Aqua** for its smash novelty "Barbie Girl" is about as lame as corporate America gets. While Mattel representatives in the band's native Denmark laughed all the way to the bank over the semi-naughty ditty, officials here thought it demeaned the pristine image of the namesake and ordered a stay on the record. The band's **Søren Rasted** told AirWaves before the ruckus, "We don't want to hurt the doll in any way. It was all in fun." No matter: By that time, Aqua's album was already on its way to selling a million copies, and the song was gearing up to be a monster hit worldwide. Note to Mattel: It's a doll, boys. A doll.

More vigorous than you'd imagine: So he sings syrupy ballads. In person, River North's **Peter Cetera** is abounding with humor and is as anecdotal as Mother Goose. Good times were had by all.

Most challenging interview: **Frankie Valli**.

Best reader response: The steadfast fans of **Deborah Gibson** came out en masse with thanks for covering her recently released "Deborah Gibson" on her Espiritu label and the accompanying club hit, "Only Words." Said one, "You captured the essence of Deborah's mission to express herself as an artist, to remain true to herself in her music and projects." Confirmation: Gibson is currently starring as Belle in the Broadway production of "Beauty And The Beast."

Most reader response: After daring to offer radio programmers' less-than-cheering opinions on **Michael Jackson's** failed single "Blood On The Dance Floor," I received more antagonistic mail than I imagined I had readers. "You don't understand what he means to his fans. You're part of the reason that radio won't play him in the U.S. The rest of the world loves him," wrote a fan. Huffed another in Amsterdam, "I am so glad I live in a

country where both bashing and honest reviews occur. Michael is brilliant and ludicrous. He is beautifully eccentric. Michael Jackson, be yourself forever!" At which point he poignantly suggested that I "beat it."

Most anticipated interview: A&M's **Sheryl Crow**. I'm still waiting.

A guy you could take home to Mama: In a column on **Jon Secada's** "Too Late Too Soon," the enduring worldwide artist proved himself to be a kind, accommodating, and professional gentleman. It's always a pleasure to discover when class cuts to the core.

A guy you could take home to Mama, part II: He's gained prominence on the country charts, sure, but it's what Asylum's **Kevin Sharp** does behind the scenes that counts most. As one who has led his own fight against leukemia (he's been in remission since 1991), Sharp invites kids with cancer to meet him backstage at every tour stop. He's also the national spokesman for the Make a Wish Foundation. Now that's a No. 1.

Personally speaking: Talking with budding Canadian singer/songwriter **Chantal Kreviazuk**, I asked how the Columbia artist perceived comparisons to **Rickie Lee Jones**, **Alanis Morissette**, and **Tori Amos**. Her response: "I don't really think about it. That's something that journalists feel they have to do." Hey, now wait just a minute...

Most fabulous: In the diva category, it's a tie between beautiful, dynamic, elegant Mercury modern rock/top 40 singer/songwriter **Lauren Christy** and engaging, fun-loving, sex-kitten-ish **Lisa Lamb**, lead singer of Epic pop/dance act **Peach Union**.

Good neighbor award: While firm and opinionated, Arista singer/songwriter **Sarah McLachlan** exudes a warmth that makes one feel she grew up next door—only she got more famous than the woman across the street who works for Sears.

Good neighbor award, part II: RCA country artist **Clint Black**, the guy that lives on the other side.

The well-spoken award: When **Megadeth** lead **David Mustaine**—on tour in Japan—said "good morning" to me in the native language at 9:15 a.m. EST—his 11:15 p.m.—I was rattled like a snake. The rest of the phone interview, however, I found Mustaine to be intellectual, well-rooted, and consistently profound. So *that's* what they mean by "heavy" metal.

Speechless: From a February meeting with **INXS** lead singer **Michael Hutchence**, who died last month, allegedly of self-inflicted hanging: "There's a certain toughening-up process that goes on after doing this for a long time. You say, 'I'm not going to let these fuckers beat us.' That's always been a golden rule in the band: Don't let the bastards get you down. We do this on our terms, we finish on our terms, we keep going on our terms, and we stop on our terms."

Most Played Artists And Songs Of 1997

Most Played Artists Of 1997

- 1 GEORGE STRAIT
- 2 ALAN JACKSON
- 3 THE WALLFLOWERS
- 4 BROOKS & DUNN
- 5 GARTH BROOKS
- 6 JEWEL
- 7 REBA McENTIRE
- 8 TONI BRAXTON
- 9 TRACY LAWRENCE
- 10 SHERYL CROW
- 11 JOHN MICHAEL MONTGOMERY
- 12 U2
- 13 VINCE GILL
- 14 NO DOUBT
- 15 LeANN RIMES
- 16 ALABAMA
- 17 LIVE
- 18 SPICE GIRLS
- 19 COLLIN RAYE
- 20 COLLECTIVE SOUL
- 21 ALANIS MORISSETTE
- 22 TOBY KEITH
- 23 BLACKSTREET
- 24 THE SMASHING PUMPKINS
- 25 PATTY LOVELESS
- 26 STONE TEMPLE PILOTS
- 27 CLAY WALKER
- 28 MARIAH CAREY
- 29 EN VOGUE
- 30 DEANA CARTER
- 31 MARK CHESNUTT
- 32 TIM MCGRAW
- 33 TRACE ADKINS
- 34 PEARL JAM
- 35 COUNTING CROWS
- 36 CLINT BLACK
- 37 DIAMOND RIO
- 38 THIRD EYE BLIND
- 39 DAVE MATTHEWS BAND
- 40 TRISHA YEARWOOD
- 41 HOOTIE & THE BLOWFISH
- 42 BRYAN WHITE
- 43 BUSH
- 44 TRACY BYRD
- 45 MATCHBOX 20
- 46 TRAVIS TRITT
- 47 PAULA COLE
- 48 KEVIN SHARP
- 49 CELINE DION
- 50 KENNY CHESNEY

Most Played Songs Of 1997

- 1 ONE HEADLIGHT—THE WALLFLOWERS
- 2 YOU WERE MEANT FOR ME—JEWEL
- 3 DON'T SPEAK—NO DOUBT
- 4 SEMI-CHARMED LIFE—THIRD EYE BLIND
- 5 LOVEFOOL—THE CARDIGANS
- 6 UN-BREAK MY HEART—TONI BRAXTON
- 7 PUSH—MATCHBOX 20
- 8 SUNNY CAME HOME—SHAWN COLVIN
- 9 BARELY BREATHING—DUNCAN SHEIK
- 10 THE FRESHMEN—THE VERVE PIPE
- 11 FOR YOU I WILL—MONICA
- 12 IF YOU COULD ONLY SEE—TONIC
- 13 DON'T LET GO (LOVE)—EN VOGUE
- 14 RETURN OF THE MACK—MARK MORRISON
- 15 ALL FOR YOU—SISTER HAZEL
- 16 I WANT YOU—SAVAGE GARDEN
- 17 HOW BIZARRE—OMC

- 18 EVERYDAY IS A WINDING ROAD—SHERYL CROW
- 19 WHERE HAVE ALL THE COWBOYS GONE?—PAULA COLE
- 20 FLY—SUGAR RAY
- 21 BITCH—MEREDITH BROOKS
- 22 CRASH INTO ME—DAVE MATTHEWS BAND
- 23 A LONG DECEMBER—COUNTING CROWS
- 24 DON'T LEAVE ME—BLACKSTREET
- 25 I BELIEVE I CAN FLY—R. KELLY
- 26 QUIT PLAYING GAMES (WITH MY HEART)—



STRAIT

- 27 EVERY TIME I CLOSE MY EYES—BABYFACE
- 28 MMMBOP—HANSON
- 29 FOOLISH GAMES—JEWEL
- 30 I'LL BE MISSING YOU—PUFF DADDY & FAITH EVANS (FEAT. 112)
- 31 MEN IN BLACK—WILL SMITH
- 32 THE DIFFERENCE—THE WALLFLOWERS
- 33 THE IMPRESSION THAT I GET—THE MIGHTY MIGHTY BOSSTONES
- 34 YOUR WOMAN—WHITE TOWN
- 35 WANNABE—SPICE GIRLS
- 36 IT'S YOUR LOVE—TIM MCGRAW (WITH FAITH HILL)
- 37 I LOVE YOU ALWAYS FOREVER—DONNA LEWIS
- 38 BUILDING A MYSTERY—SARAH McLACHLAN
- 39 SAY YOU'LL BE THERE—SPICE GIRLS
- 40 NOBODY—KEITH SWEAT FEAT. ATHENA CAGE
- 41 ONE NIGHT AT A TIME—GEORGE STRAIT
- 42 IN MY BED—DRU HILL
- 43 DO YOU KNOW (WHAT IT TAKES)—ROBYN
- 44 NO DIGGITY—BLACKSTREET (FEAT. DR. DRE)
- 45 STARING AT THE SUN—U2
- 46 (THIS AIN'T) NO THINKIN' THING—TRACE ADKINS
- 47 HARD TO SAY I'M SORRY—AZ YET FEAT. PETER CETERA
- 48 RUMOR HAS IT—CLAY WALKER
- 49 ON THE VERGE—COLLIN RAYE
- 50 COUNTING BLUE CARS—DISHWALLA

Yet another year of sex, drugs, and rock'n'roll: The No. 1 entry on Modern Rock Tracks for 1997 is Third Eye Blind's "Semi-Charmed Life"—a sing-along about "snorting speed and getting blow jobs," as Stephan Jenkins, front man for the San Francisco quartet, so candidly put it in the Modern Age earlier this year.

As can be seen by the year-end tally of top modern rock achievers on page YE-73, "Semi-Charmed Life" was joined in the final top five by more tunes for the good times: "Fly," Sugar Ray; "The Impression That I Get," the Mighty Mighty Bosstones; "Walkin' On The Sun," Smash Mouth; and "Push," matchbox 20. The acts with the most presence on the chart (number of entries, number of weeks) were Sublime, Live, and the Wallflowers. The top label was Interscope, with big

hits from the Wallflowers and Smash Mouth, as well as from Bush and No Doubt via the Trauma imprint.

The sound of young America on the radio this year was definitely the sundry hybrids of neo-generation ska, from Sublime and the Bosstones to Save Ferris



The Modern Age's favorite song of the year: "Let It Be" by Radiohead, from the Capitol album "OK Computer"

and Reel Big Fish. The only thing resembling electronica in the top 20 was Sneaker Pimps' trip-hop ditty "6 Underground," although Prodigy got some

airplay with "Breathe." Britpop made a stateside showing with Blur's Pixies homage "Song 2" and Oasis' typical "D'You Know What I Mean?," while American rock of both the genuine article (Live, Foo Fighters) and the faux variety (matchbox 20, Tonic) was very much in evidence. And great songs by talented newcomers ("On And On," Longpigs; "Criminal," Fiona Apple) were joined by veteran efforts that ranged from the sublime (U2's "Pleasure") to the ridiculous (Smashing Pumpkins' "Eye").

The Modern Age's personal favorites: "The Ghost Of Tom Joad," Rage Against The Machine; "Trip Like I Do," the Crystal Method; "Pretty Deep," Tanya Donnelly; "Bitter Sweet Symphony," the Verve; and Radiohead's "Let Down," a moving song from a band that doesn't quite fit the format. To its credit.

Billboard® DECEMBER 27, 1997

Mainstream Rock Tracks™

T. WK.	W. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
				★ ★ ★ No. 1 ★ ★ ★	
1	1	1	23	TOUCH, PEEL AND STAND DAYS OF THE NEW	13 weeks at No. 1 ♦ DAYS OF THE NEW OUTPOST/GEFFEN
2	2	2	18	MY OWN PRISON MY OWN PRISON	CREED WIND-UP
3	3	3	9	BACK ON EARTH THE OZZMAN COMETH	OSZY OSBOURNE EPIC
4	6	9	9	3 AM YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAWA/TANTIC
5	5	5	6	THE MEMORY REMAINS RELOAD	METALLICA ELEKTRA/EEG
6	4	4	7	THE GIRL I LOVE BBC SESSIONS	LED ZEPPELIN ATLANTIC
7	7	6	19	EVERLONG THE COLOUR AND THE SHAPE	FOO FIGHTERS ROSWELL/CAPITOL
8	10	10	12	ALMOST HONEST CRYPTIC WRITINGS	MEGADETH CAPITOL
9	12	14	9	WASH IT AWAY YOUR BODY ABOVE ME	BLACK LAB DGC/GEFFEN
10	8	8	9	DIRTY EYES BONFIRE	AC/DC EASTWEST/EEG
11	9	7	14	SLOW RIDE TROUBLE IS...	KENNY WAYNE SHEPHERD BAND REVOLUTION
12	11	11	10	BOTH SIDES NOW MARCHING TO MARS	SAMMY HAGAR THE TRACK FACTORY/VICMA
				★ ★ ★ AIRPOWER ★ ★ ★	
13	22	36	3	TASTE OF INDIA NINE LIVES	AEROSMITH COLUMBIA
14	15	17	6	FLIP THE SWITCH BRIDGES TO BABYLON	THE ROLLING STONES VIRGIN
15	20	29	5	THE OAF (MY LUCK IS WASTED) IN LOVING MEMORY OF...	BIG WRECK ATLANTIC
16	16	15	16	WALKIN' ON THE SUN FUSH YU MANG	SMASH MOUTH INTERSCOPE
17	14	12	11	JUNGLE CARNIVAL OF SOULS: THE FINAL SESSIONS	KISS MERCURY
18	29	37	3	TIME OF YOUR LIFE (GOOD RIDDANCE) NIMROD	GREEN DAY REPRISE
19	17	16	10	RATTLESNAKE SECRET SAMADHI	LIVE RADIOACTIVE/VICMA
20	13	13	8	BLEED TOGETHER A-SIDES	SOUNDGARDEN A&M
21	23	32	3	CLUMSY CLUMSY	OUR LADY PEACE COLUMBIA
22	19	23	4	THE UNFORGIVEN II RELOAD	METALLICA ELEKTRA/EEG
23	25	22	7	FORTY SIX & 2 AENIMA	TOOL FREEWORLD
24	27	21	23	LIVE THROUGH THIS (FIFTEEN STORIES) THE HAPPIEST DOGS	MIGHTY JOE PLUM ATLANTIC
25	24	24	7	ASHES TO ASHES ALBUM OF THE YEAR	FAITH NO MORE SLASH/REPRISE
26	37	—	2	SEX AND CANDY MARCY PLAYGROUND	MARCY PLAYGROUND MAMMOTH/CAPITOL
27	21	19	11	HUSH "I KNOW WHAT YOU DID LAST SUMMER" SOUNDTRACK	KULA SHAKER COLUMBIA
28	30	30	5	WITHOUT EXPRESSION THE BEST THAT I COULD DO 1978-1988	JOHN MELLENCAMP MERCURY
29	26	20	14	EVERYTHING TO EVERYONE SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
30	28	27	8	WEEDS SOUL SEARCHING SUN	LIFE OF AGONY ROADRUNNER
31	32	35	5	MOUTH "AN AMERICAN WEREWOLF IN PARIS" SOUNDTRACK	BUSH TRAUMA/INTERSCOPE/HOLLYWOOD
32	31	26	22	I CHOOSE IKNAY ON THE HOMBRE	THE OFFSPRING COLUMBIA
33	33	34	6	OPEN YOUR EYES OPEN YOUR EYES	YES BEYOND MUSIC
34	39	—	2	FUEL RELOAD	METALLICA ELEKTRA/EEG
35	35	31	15	ANYBODY SEEN MY BABY? BRIDGES TO BABYLON	THE ROLLING STONES VIRGIN
36	36	28	12	THREE MARLENAS BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
37	38	40	3	THE GHOST OF TOM JOAD EPIC	RAGE AGAINST THE MACHINE
38	34	25	15	HITCHIN' A RIDE NIMROD	GREEN DAY REPRISE
39	NEW	1	1	HAPPY ...SOMEWHERE MORE FAMILIAR	SISTER HAZEL UNIVERSAL
40	NEW	1	1	SULLIVAN MONSOON	CAROLINE'S SPINE HOLLYWOOD

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 Mainstream rock stations and 81 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1997, Billboard/BPI Communications.

Billboard® DECEMBER 27, 1997

Modern Rock Tracks™

T. WK.	W. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
				★ ★ ★ No. 1 ★ ★ ★	
1	3	4	9	SEX AND CANDY MARCY PLAYGROUND	1 week at No. 1 ♦ MARCY PLAYGROUND MAMMOTH/CAPITOL
2	1	2	16	EVERYTHING TO EVERYONE SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
3	4	5	11	3 AM YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAWA/TANTIC
4	2	1	15	TUBTHUMPING TUBTHUMPER	CHUMBAWAMBA REPUBLIC/UNIVERSAL
5	8	10	5	TIME OF YOUR LIFE (GOOD RIDDANCE) NIMROD	GREEN DAY REPRISE
6	6	7	12	BITTER SWEET SYMPHONY URBAN HYMNS	THE VERVE VCHUT/VIRGIN
7	5	3	22	EVERLONG THE COLOUR AND THE SHAPE	FOO FIGHTERS ROSWELL/CAPITOL
8	10	9	14	TOUCH, PEEL AND STAND DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
9	9	8	10	MOUTH "AN AMERICAN WEREWOLF IN PARIS" SOUNDTRACK	BUSH TRAUMA/INTERSCOPE/HOLLYWOOD
10	7	6	24	WALKIN' ON THE SUN FUSH YU MANG	SMASH MOUTH INTERSCOPE
11	11	12	8	HOW'S IT GOING TO BE THIRD EYE BLIND	THIRD EYE BLIND ELEKTRA/EEG
12	12	14	6	BRICK WHATEVER AND EVER AMEN	BEN FOLDS FIVE 550 MUSIC
13	14	21	4	CLUMSY CLUMSY	OUR LADY PEACE COLUMBIA
14	16	19	8	SWEET SURRENDER SURFACING	SARAH MCLACHLAN ARISTA
15	17	18	12	DAMMIT (GROWING UP) DUDE RANCH	BLINK 182 CARGOMAX
16	18	16	27	FLY FLOORED	SUGAR RAY LAWA/TANTIC
				★ ★ ★ AIRPOWER ★ ★ ★	
17	21	20	8	DEADWEIGHT "A LIFE LESS ORDINARY" SOUNDTRACK	BECK LONDON/ISLAND
18	13	11	11	WRONG NUMBER GALORE	THE CURE FICTION/ELEKTRA/EEG
19	19	17	23	CRIMINAL TIDAL	FIONA APPLE CLEAN SLATE/WORK
20	22	22	8	SUGAR CANE THE DADDY OF THEM ALL	SPACE MONKEYS FACTORY/CHINGON/INTERSCOPE
21	15	13	14	DON'T GO AWAY BE HERE NOW	OASIS EPIC
22	23	28	7	BRIMFUL OF ASHA WHEN I WAS BORN FOR THE SEVENTH TIME	CORNERSHOP LUAKA BOB/WARNER BROS.
23	20	15	16	HITCHIN' A RIDE NIMROD	GREEN DAY REPRISE
24	28	31	5	MY OWN PRISON MY OWN PRISON	CREED WIND-UP
25	25	29	7	KARMA POLICE OK COMPUTER	RADIOHEAD CAPITOL
26	32	40	3	JANE SAYS KETTLE WHISTLE	JANE'S ADDICTION WARNER BROS.
27	31	34	3	ROYAL OIL LET'S FACE IT	THE MIGHTY MIGHTY BOSSTONES BIG RIG/MERCURY
28	26	24	14	LUCKY ROCKCROWN	SEVEN MARY THREE MAMMOTH/ATLANTIC
29	30	27	17	SUMMERTIME STATIC & SILENCE	THE SUNDAYS DGC/GEFFEN
30	34	36	6	STEPPING STONES YES, IT'S THAT EASY	G. LOVE & SPECIAL SAUCE OK/EWE
31	35	39	3	BEAUTIFUL DISASTER TRANSIT 40	311 CAPRICORN/MERCURY
32	37	38	3	I'M AFRAID OF AMERICANS EAR TH I LING	DAVID BOWIE
33	24	23	10	RATTLESNAKE SECRET SAMADHI	LIVE RADIOACTIVE/VICMA
34	27	25	12	ON AND ON THE SUN IS OFTEN OUT	LONGPIGS MOTHER/ISLAND
35	NEW	1	1	THE MUMMERS' DANCE THE BOOK OF SECRETS	LOREENA MCKENNTITT QUINLAN ROAD/WARNER BROS.
36	33	30	26	BUILDING A MYSTERY SURFACING	SARAH MCLACHLAN ARISTA
37	NEW	1	1	WASH IT AWAY YOUR BODY ABOVE ME	BLACK LAB DGC/GEFFEN
38	29	26	12	THREE MARLENAS BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
39	38	—	2	THE GHOST OF TOM JOAD EPIC	RAGE AGAINST THE MACHINE
40	NEW	1	1	RPM FLOORED	SUGAR RAY LAWA/TANTIC

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 Mainstream rock stations and 81 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1997, Billboard/BPI Communications.

SAPPORO BEER
TOKIO
HOT
100
NOT ONE HUNDRED

HITS! IN TOKIO

Week of December 7, 1997

- ① Only If / Enya
- ② Together Again / Janet Jackson
- ③ Be The Man / Celine Dion
- ④ Spice Up Your Life / Spice Girls
- ⑤ I Do / Lisa Loeb
- ⑥ Tubthumping / Chumbawamba
- ⑦ A Song For Mama / Boyz II Men
- ⑧ Peace! / Dreams Come True
- ⑨ Magic / D'Influence
- ⑩ She's A Good Girl / Sleeper
- ⑪ Legend Of A Cowgirl / Imani Coppola
- ⑫ If I Had A Dime / Martine Girault
- ⑬ Stepping Stones / G. Love And Special Sauce
- ⑭ Spam / Save Ferris
- ⑮ Wish I Sang Like Marvin Gaye / Newton
- ⑯ Got 'Til It's Gone / Janet Jackson Featuring Q-Tip And Joni Mitchell
- ⑰ Even After All / Finley Quayle
- ⑱ Flip The Switch / The Rolling Stones
- ⑲ Sunchyme! / Dario G
- ⑳ Video Killed The Radio Star / The Presidents Of The United States Of America
- ㉑ Aini Tsuite / Shikao Suga
- ㉒ 4 Seasons Of Loneliness / Boyz II Men
- ㉓ Yureru Taion / Aco
- ㉔ Hitchin' A Ride / Green Day
- ㉕ Roxanne '97 (Puff Daddy Remix) / The Police
- ㉖ Boyz And Girtz / Tony Toni Tone
- ㉗ Feel So Good / Mase
- ㉘ You're The One I Love / Shola Ama
- ㉙ Romeo Is Bleeding / Daryll Hall And John Oates
- ㉚ Butterfly / Mariah Carey
- ㉛ Superstar / The Merry-makers
- ㉜ My Body / LSG
- ㉝ Kanashimi Johnny / UA
- ㉞ 32 Flavors / Alana Davis
- ㉟ Let's Get Started / All Saints
- ㊱ Mad For Love / Family Of Free Love
- ㊲ The Memory Remains / Metallica
- ㊳ James Bond Theme / Moby
- ㊴ The Tree Knows Everything / Adam F Featuring Tracy Thorn
- ㊵ Pretty Eyes / Hitomi
- ㊶ As Long As You Love Me / Backstreet Boys
- ㊷ Crazy / Vette Michele
- ㊸ Say What You Say / Cath Coffey
- ㊹ Unmeino Hito / Spitz
- ㊺ The Birdmen / The Michelle Gun Elephant
- ㊻ The Way I Feel / Roachford
- ㊼ The Best Of Love / Michael Bolton
- ㊽ Angel Of Mine / Eternal
- ㊾ Liar! Liar! / B'z
- ㊿ Anybody Seen My Baby? / The Rolling Stones

Selections can be heard on
Sapporo Beer Tokio Hot 100
every Sunday 1 PM-5 PM on
J-WAVE / 81.3 FM IN TOKYO

81.3FM J-WAVE
Station information available at:
<http://www.j-wave.co.jp>

Music Video

PROGRAMMING

Vid Channels Feel Merger Mania; Strides Made Online

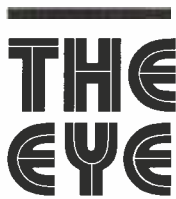
BUSINESS DEVELOPMENTS: Westinghouse/CBS purchased TNN and CMT from Gaylord Communications Group. As a result, TNN and CMT established ties with sister media outlets CBS and Infinity Broadcasting... Cable giant Tele-Communications Inc. (TCI) Music acquired the Box Worldwide, giving the network more clout in the distribution game... In December, M2 also reached a distribution milestone: After more than a year of being available only on satellite TV, M2 made its cable debut on MediaOne in Jacksonville, Fla. Shortly after its cable TV premiere, M2 added Primestar to its lineup of satellite providers, bringing M2's total audience reach to 9 million homes... ETV Network, a division of Producers Post, began offering clips on DVD.

VIDEOS ON THE WEB: In November, Streamland (a division of SonicNet) became the first 24-hour video outlet on the World Wide Web (www.streamland.com). Upstart company Vidnet also announced plans to provide videos 24 hours a day on the Web. Meanwhile, AudioNet and RealNetworks continued to bring higher audio and video resolution to the Web.

MULTIPLEXING TREND: The Box launched four new music video channels (called the Box Set) for digital cable as part of TCI's Headend in the Sky digital programming package. The Box Set was officially announced at the

and VH1—the new multiplex package—will consist of M2 and six new niche channels.

NOTABLE VIDEOS: Jamiroquai's "Virtual Insanity" was the most celebrated clip of the year, winning top honors at the MTV Music Video Awards, the Billboard Music Video Awards, and



by Carla Hay

the Music Video Assn. Awards. Other clips that were arguably the most-talked-about videos of the year included

Fiona Apple's "Criminal," Missy "Misdemeanor" Elliott's "The Rain (Supa Dupa Fly)," Tim McGraw and Faith Hill's "It's Your Love," Will Smith's "Men In Black," and any video by Prodigy.

EXECUTIVE Shake-Ups: In November, Andy Schuon abruptly resigned from his post as executive VP of programming at MTV. In the wake of Schuon's departure, MTV promoted Brian Graden to executive VP of programming, Van Toffler to GM, and Dave Sirulnick to executive VP of news and production. Meanwhile, at VH1, Lee Chesnut resigned as VP of programming, reportedly to become an A&R VP at Epic Records... Following Gaylord Communication Group's sale of TNN and CMT to Westinghouse/CBS, Gaylord Communications Group president David Hall segued to CBS Cable as president of TNN and CMT.

REGIONAL NEWS: On the local/regional front, more regional shows started their own Web sites... "Rock TV" moved from New York to L.A.... Network 1 shut down, leading to the demise of "Music On Demand," "Country Clips," and "New Music Spotlight."

THIS & THAT: VH1's "Pop Up Video" was apparently the inspiration for a Bell Atlantic ad campaign. "Pop Up Video" creators Tad Lowe and Woody Thompson were not amused, as they griped to the media... The final episode of MTV's "Beavis & Butt-head" earned the highest ratings of the show's four-year run.

FOR WEEK ENDING DECEMBER 14, 1997

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 Busta Rhymes, Dangerous
- 3 Sting & The Police, Roxanne '97
- 4 Erykah Badu, Tyrone
- 5 Rakim, Guess Who's Back
- 6 LSG, My Body
- 7 Mic Geronimo, Nothin' Move But The Money
- 8 Puff Daddy, Been Around The World
- 9 Erick Sermon, Keith Murray & Redman, Rapper's...
- 10 Will Smith, Gettin' Jiggy Wit It
- 11 Playa, Don't Stop The Music
- 12 Mariah Carey, The Roof
- 13 Usher, Nice & Slow
- 14 Rome, Crazy Love
- 15 Boyz II Men, A Song For Mama
- 16 Mase, Feel So Good
- 17 Immature, Give Up The Ghost
- 18 Yvette Michele, D.J. Keep Playin'
- 19 Aaliyah, The One I Gave My Heart To
- 20 Lauraine, Infatuation
- 21 Mary J. Blige, Everything
- 22 Queen Pen, All My Love
- 23 Ginuwine, Only When Ur Lonely
- 24 Joi, Ghetto Superstar
- 25 Ol Skool, Am I Dreaming
- 26 Toni Braxton, How Could An Angel Break My Heart
- 27 Missy "Misdemeanor" Elliott, Sock It 2 Me
- 28 Dru Hill, We're Not Making Love No More
- 29 H-Town, They Like It Slow
- 30 Common, Retrospect For Life

*** NEW ONS ***

The Lox, If You Think I'm Jiggy
The Notorious B.I.G., Sky's The Limit
Jody Watley, Off The Hook
Gangstarr, You Know My Steez
Rev. Run & Allstars, Santa Baby
Ginuwine, Only When UR Lonely
Something For The People, All I Do
2Pac, I Wonder If Heaven Got A Ghetto



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Clint Black, Something That We Do
- 2 Sammy Kershaw, Love Of My Life
- 3 Shania Twain, Don't Be Stupid
- 4 Tim McGraw, Everywhere
- 5 Michael Peterson, From Here To Eternity
- 6 Wynonna, When Love Starts Talkin'
- 7 John Michael Montgomery, Angel In My Eyes
- 8 David Lee Murphy, Just Don't Wait Around
- 9 Ty Herndon, I Have To Surrender

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING DECEMBER 27, 1997.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

E-A Ski, Showdown

BOX TOPS

- Aqua, Lollipop
2Pac/The Outlawz, Made Figgaz
Mase, Feel So Good
Erick Sermon, Keith Murray & Redman, Rapper's Delight
Immature, Give Up The Ghost
Queen Pen, All My Love
Puff Daddy & The Family, Been Around The World
Will Smith, Gettin' Jiggy Wit It
Erykah Badu, Tyrone
Dru Hill, We're Not Making Love...
Toni Braxton, How Could An Angel...
2Pac, I Wonder If Heaven Got...
The Firm, Phone Tap
Mack 10, Only In California
K.P. & Envyi, Swing My Way
Master P, Ghetto D
Mic Geronimo, Nothin' Move But The...
Gracediggaz, The Night The Earth Cried
Puff Daddy, It's All About... (Rock Remix)
Imani Coppola, Legend Of A Cowgirl

NEW

- A3, Ain't Goin' To Goa
Beth Orton, She Cries Your Name
Big Daddy Kane, Hold It Down
Deftones, My Own Summer
Eels, Your Lucky Day In Hell(remix)
Ginuwine, Only When UR Lonely
Jack Off Jill, My Cat
Jane's Addiction, Jane Says
Krist, Bassline
LL Cool J, Father
No Doubt, Oi To The World

- 10 Trace Adkins, The Rest Of Mine
- 11 Martina McBride, A Broken Wing
- 12 Patty Loveless, You Don't Seem To Miss Me
- 13 Brooks & Dunn, He's Got You
- 14 Wade Hayes, The Day That She Left Tulsa
- 15 Shania Twain, Love Gets Me Every Time
- 16 Paul Brandt, A Little In Love
- 17 Mila Mason, Closer To Heaven
- 18 Deana Carter, Did I Shave My Legs For This
- 19 Puff Daddy, Been Around The World
- 20 Chris Cummings, The Kind Of Heart That Breaks
- 21 Deana Carter, Once Upon A December
- 22 Reba McEntire, What If It's You
- 23 The Kinleys, Please
- 24 Bryan White, One Small Miracle
- 25 Chely Wright, Just Another Heartache
- 26 David Kersh, If I Never Stop Lovin' You
- 27 Reba McEntire, What If It's You
- 28 Trisha Yearwood & Garth Brooks, In Another's Eyes
- 29 Anita Cochran, What If I Said
- 30 Collin Raye With Jim Brickman, The Gift
- 31 Melodie Crittenden, Broken Road
- 32 Dixie Chicks, I Can Love You Better
- 33 Prairie Oyster, She Won't Be Lonely Long
- 34 The Lynns, Nights Like These
- 35 Lonestar, You Walked In
- 36 Blackhawk, Postmarked Birmingham
- 37 Sherrie Austin, One Solitary Tear
- 38 Rhett Akins, More Than Everything
- 39 Dixie Chicks, I Can Love You Better
- 40 Ruby Lovett, Look What Love Can Do
- 41 Delbert McClinton, Sending Me Angels
- 42 Neal McCoy, If You Can't Be Good
- 43 Jim Collins, The Next Step
- 44 Kenny Chesney, That's Why Im Here
- 45 Lorrie Morgan, My Favorite Things
- 46 JC Jones, One Night
- 47 Raybon Bros. W/Olivia Newton-John, Falling
- 48 Alabama, Angels Among Us
- 49 Trisha Yearwood, It Wasn't His Child
- 50 John Anderson, Christmas Time

† Indicates Hot Shots

*** NEW ONS ***

Kevin Sharp, There's Only You
Daryle Singletary, The Note
Tracy Lawrence, One Step Ahead Of The Storm
Nitty Gritty Dirt Band, Silent Night



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Will Smith, Gettin' Jiggy Wit It
- 2 Puff Daddy, Been Around The World
- 3 Bush, Mouth
- 4 David Bowie, I'm Afraid Of Americans
- 5 Mase, Feel So Good
- 6 Erick Sermon, Keith Murray & Redman, Rapper's...
- 7 Metallica, The Memory Remains
- 8 Days Of The New, Touch, Peel And Stand
- 9 Everclear, Everything To Everyone
- 10 Robyn, Show Me Love
- 11 Janet, Together Again

- 12 Puff Daddy, It's All About The Benjamins
- 13 Chumbawamba, Tubthumping
- 14 Erykah Badu, Tyrone
- 15 Aerosmith, Pink
- 16 Boyz II Men, A Song For Mama
- 17 Kottonmouth Kings, Suburban Life
- 18 Matchbox 20, 3 AM
- 19 Jane's Addiction, Jane Says
- 20 Fiona Apple, Never Is A Promise
- 21 Busta Rhymes, Dangerous
- 22 Sheryl Crow, Tomorrow Never Dies
- 23 Third Eye Blind, How's It Going To Be
- 24 The Wallflowers, Three Marlenas
- 25 Sarah McLachlan, Sweet Surrender
- 26 Space Monkeys, Sugar Cane
- 27 Backstreet Boys, As Long As You Love Me
- 28 Marcy Playground, Sex & Candy
- 29 Ben Folds Five, Brick
- 30 Allure, All Cried Out
- 31 Usher, You Make Me Wanna...
- 32 Cornershop, Brimful Of Asha
- 33 Hanson, I Will Come To You
- 34 Mariah Carey, The Roof
- 35 Robert Bradley, Once Upon A Time
- 36 Radiohead, Karma Police
- 37 The Verve, Bitter Sweet Symphony
- 38 Dru Hill, We're Not Making Love No More
- 39 Lisa Loeb, I Do
- 40 Az, Nas, Nature And Dr. Dre, Phone Tap
- 41 Creed, My Own Prison
- 42 2Pac, I Wonder If Heaven Got A Ghetto
- 43 Third Eye Blind, Semi-Charmed Life
- 44 The Notorious B.I.G., Sky's The Limit
- 45 Blink 182, Dammit
- 46 Aqua, Lollipop
- 47 Death In Vegas, Dirt
- 48 Ozzy Osbourne, Back On Earth
- 49 Magoo And Timbaland, Luv 2 Luv U
- 50 Master P, Scream

** Indicates MTV Exclusive

*** NEW ONS ***

No New Ons This Week



30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Reba McEntire, What If
- 2 Michael Peterson, From Here To Eternity
- 3 The Kinleys, Please
- 4 Trisha Yearwood & Garth Brooks, In Another's Eyes
- 5 Trace Adkins, The Rest Of Mine
- 6 Martina McBride, A Broken Wing
- 7 Leon Redbone, Frosty The Snowman
- 8 Ty Herndon, I Have To Surrender
- 9 Deana Carter, Did I Shave My Legs For This?
- 10 Alan Jackson, Who's Cheatin' Who
- 11 Lorrie Morgan, Go Away
- 12 Clint Black, Something That We Do
- 13 Patty Loveless, You Don't Seem To Miss Me
- 14 John Michael Montgomery, Angel In My Eyes
- 15 Various Artists, Make A Miracle

*** NEW ONS ***

Sawyer Brown, Hallelujah Is Born



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Chumbawamba, Tubthumping
- 2 Paula Cole, I Don't Want To Wait
- 3 Smash Mouth, Walkin On The Sun
- 4 Fiona Apple, Criminal
- 5 Janet, Together Again
- 6 Celine Dion, My Heart Will Go On
- 7 Elton John, Something About The Way You
- 8 Sugar Ray, Fly
- 9 LeAnn Rimes, How Do I Live
- 10 Matchbox 20, 3 AM
- 11 Sarah McLachlan, Sweet Surrender
- 12 Jewel, Foolish Games
- 13 The Wallflowers, Three Marlenas
- 14 Meredith Brooks, What Would Happen
- 15 Mariah Carey, Butterfly
- 16 Sheryl Crow, Tomorrow Never Dies
- 17 Robyn, Show Me Love
- 18 Harry Connick, Jr., Let's Just Kiss
- 19 Lisa Loeb, I Do
- 20 Sister Hazel, All For You
- 21 Duncan Sheik, Barely Breathing
- 22 U2, Please
- 23 Savage Garden, Truly Madly Deeply
- 24 Jewel, You Were Meant For Me
- 25 Matchbox 20, Push
- 26 Savage Garden, I Want You
- 27 Third Eye Blind, Semi-Charmed Life
- 28 Third Eye Blind, How's It Going To Be
- 29 RuPaul, Santa Baby
- 30 Fleetwood Mac, Silver Springs

*** NEW ONS ***

Uncle Sam, I Don't Ever Want To See You Again

1997 IN REVIEW

THE TOP STORIES

- MTV Networks And The Box Announce New Multiplex Channels.
- Westinghouse/CBS Buys TNN And CMT.
- Streamland Debuts First 24-Hour Video Outlet On Web.
- TCI Music Acquires Box Worldwide.
- Jamiroquai's "Virtual Insanity" Sweeps Major Video Awards.

19th Billboard Music Video Conference. Less than a week after the Box Set debuted, MTV Networks unveiled plans to launch its own multiplex channels in July 1998. The Suite from MTV



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THE RAP COLUMN

(Continued from page 36)

MJG, who is down with Suave House. Funkmaster Flex from the Flip Squad embraced Master P's "Bout It, Bout It," blowing it up in New York months after it first hit elsewhere. And, before he died, Bad Boy's Notorious B.I.G. worked with Bone Thugs-N-Harmony from Cleveland.

THE SAGA CONTINUES: 1996 was all about the Fugees, who won both critical and commercial acclaim for their second album, "The Score." This year, the group had no new album or tour, but its talented loose parts still toiled hard, maintaining their individual presences on outside projects. Wyclef Jean represented lovely with "The Carnival," his stunning solo set that judiciously mixed musical styles and languages. Accompanied by hip-hop, classical, R&B, and salsa sounds, Jean spoke Haitian Creole, Spanish, and English, making the set perhaps the first street-credible, global hip-hop album.

Lauryn Hill, the Fugee female, had a baby, but even while preparing for motherhood, she worked. Her activities included dueting with Common on his thoughtful single "Retrospect For Life," then directing the accompanying clip. Also notable is the fact that she wrote and produced "A Rose Is A Rose," Queen of Soul Aretha Franklin's upcoming Arista single.

Finally, Pras Michel contributed a cut to the "Money Talks" soundtrack, and he was also spotted pitching for 800-YES-CREDIT on New York's Time Warner cable channel. Go figure!

NO FLASH IN THE PAN: On Jan. 1, Grandmaster Flash—one of the three pillars on which hip-hop culture rests—celebrates a milestone. He turns 40. We wish Flash a happy birthday and hope that 1998 will be just as good or even better than '97. This year, Flash got mad busy with the mainstream masses when he became the sound provider for HBO's highly rated weekly "Chris Rock Show."

The pioneering DJ, who invented scratching before recording the seminal Sugar Hill single "The Message" with Grandmaster Flash & the Furious Five (he actually made little or no creative contribution to the cut; Melle Mel rhymed as the Sugar Hill squad of studio stars played behind him), also spun sequenced midday sets over WBLN New York. Moreover, he strung together some of SalSoul Records' swinging singles for a continuous-blend compilation that came out in 1997. It's not often that we see old-school hip-hoppers maintaining their fame in the game. So, here's to you, Flash.

FILM NOIR: 1997 was the year hip-hop videos got glossy. Back in the day, rap performers seemed perpetually trapped in the ghetto—under elevated train tracks, in front of project buildings, atop basketball courts, etc. Today, acts can be seen decorating exotic locales like the Bahamas, the Caribbean island of St. Lucia, and Miami's South Beach. Instead of just chilling on corners, in ciphers, or posing in menacing b-boy

stances, they're smiling and doing things like scuba diving, playing golf, racing speedboats, chillin' on yachts, and cruising tree-lined streets in Lexuses while sporting Rolexes, designer duds, and crisp church clothes.

When Wu-Tang Clan first arrived on the scene, for example, its promo videos were grainy and homemade. This year, its Brett Ratner-directed clip for "Freedom" was effects-laden and cost a whopping \$1 million.

Other cool, standout, big-budget productions were the Notorious B.I.G.'s action-adventurous "Hypnotize," Puff Daddy's "Been Around The World," Busta Rhymes' "Coming To America"—inspired "Put Your Hands Where My Eyes Could See," and Missy "Misdemeanor" Elliott's futuristic "The Rain (Supa Dupa Fly)."

Besides Ratner (who, in addition to clip work, also helmed the motion picture "Money Talks"), the directors who seemed to stay in constant demand were Hype Williams, F. Gary Gray, and Paul Hunter.

GUMBO FUNK: During 1997, Southern hip-hop gained buoyancy. And as far as companies go, the biggest musical and marketing story belonged to Master P's No Limit label. No Limit emerged as a major force, selling platinum and gold on such acts as Silk The Shocker, Mia X, and P himself. A straight-to-video movie, "I'm Bout It," also became a hit.

Back in 1996, when P got up and took over a label panel at the How Can I Be Down? Hip-Hop Power Summit, attendees weren't sure what to make of him as he warned us to watch him rise. Some dismissed him and called him country,

but today it seems everybody's 'bout it, 'bout.

Another fresh company on the rise is Houston-based Suave House, helmed by Tony Draper, who after leaving RED joined up with Universal and scored a \$5.5 million distribution deal.

THE BUSINESS: A slew of new arrivals emphasizing lyrical skills—raps filled with rhymes that captivated and compelled one to make that face, grin, nod, and high-five—also emerged. These include Cannibus, DMX, Kasino, and Charlie Baltimore. They freestyle and exposed their souls on bootleg mix tapes.

These days, mix tapes are the places new acts' marketing plans begin. But unlike the old days, they probably didn't start their journey to the top of the charts at the bottom of the underground, tussling for props and attention in hot high school auditoriums, competing for a prize.

The commodity-making process in hip-hop continued this year, and the corporate factor has transformed a once wild and unpredictable place into a "type of Jurassic Park," as "hip-hop activist and media assassin" Harry Allen put it. Companies now know the strategies that work, and they deliberately mold their marketing plans to them.

Still, it isn't impossible for an independent release to arrive on a brand-new label and blow up. This year's prize goes to Lord Tariq & Peter Gunz's uptown pride anthem "Déjà Vu (Uptown Baby)." After selling locally and getting added to WQHT (Hot 97) New York, the act got picked up by Sony Music's Epic Records.

SPANISH AD PROPELS VIRGIN'S 'LA FLACA'

(Continued from page 17)

Once the TV campaign started, the FNAC music and book store in Madrid knew the album would be a hit. Music product manager Javier López says "La Flaca" is "a highly praiseworthy song, and the whole album has socially committed lyrics that talk about the street, about the little things that happen to all of us in life. Without being anything from another world, the album is good solid Latino pop."

Cadena 100's early perseverance in Barcelona attracted the attention of local advertising agency Casadevall Pedreño & PRG, which telephoned Casoliva and said it was interested in using "La Flaca" for a TV campaign.

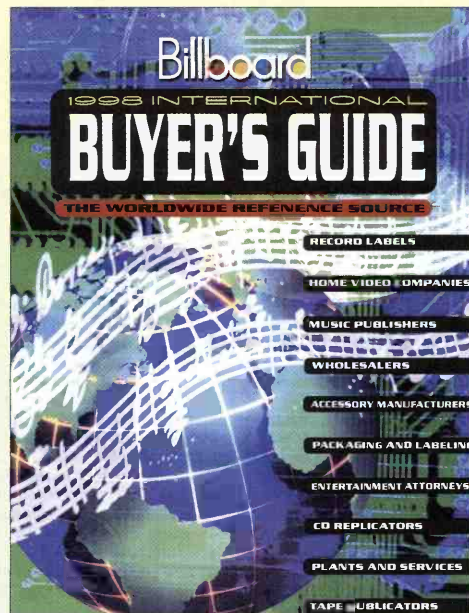
Casadevall Pedreño & PRG Agency creative adviser José María

Piera says, "Pau used to work in the advertising business, and I've known him for years, but it was when I saw him play in front of 50 people in a Catalan ski resort that I knew we were on to something. I spoke to Pau about the Ducados ad—I knew 'La Flaca' had all the ingredients to be No 1. And I think it helps that success has reached him at 30 and not 18—he doesn't want to be the latest pretty boy of pop."

There are plans to record the album next year in French and Italian for those territories.

Virgin's Ventosa adds that Jarabe De Palo will visit Latin America in the New Year for promotion, and a full tour will depend on the album's success there and in the U.S. Latino markets.

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TOP U.S. ACTS NO LONGER SURE BETS IN INTERNATIONAL MARKETS

(Continued from page 5)

ern rock.

As a result, U.S. labels have concentrated their artist development and marketing efforts on acts in these genres in order to reflect consumer demand, and the media landscape has become increasingly segmented. By contrast, key markets outside America rely on top 40-formatted radio stations to expose music.

In most countries, there are no dedicated national outlets for country or R&B/hip-hop. Consequently, only records and artists that "compete outside their genre" in the U.S. can have a chance of significant global sales.

The U.S. and Canada represented 33% of sales in 1996, according to the International Federation of the Phonographic Industry. The body's calculation of "real growth" in the global music marketplace in 1996 was 2%, and the 10 major music markets of the world showed single-digit, flat, or negative growth rates in the first half of this year.

All major record companies agree that future growth will come from new repertoire, rather than catalog. Most also indicate that national repertoire, rather than international music from the English-speaking world, is in the ascendant.

This was loudly affirmed just last month, when MTV—the global symbol of American cultural values—reorganized and devolved its European operations. The network handed over control of programming to its four regional services—Northern, Southern, Central, and U.K.—and effectively marked the end of the pan-European approach to music television (Billboard, Nov. 29). Brent Hansen, president/CEO of MTV and VH-1 in Europe, said he will still indicate a "must carry" status for a specific video or program but that this will be the exception rather than the rule.

In Europe, record companies have poured increasing resources into developing national-language superstars. A typical example of the outcome is this year's regional breakthrough, Italian tenor Andrea Bocelli, whose "Romanza" album has sold more than 6 million units, according to PolyGram. Even a novelty act such as the Smurfs can be tailored to local tastes—and nobody sneers at the 8 million albums that EMI claims this Belgian-originated act has sold this year (Billboard, Oct. 11).

As well as safeguarding record companies' future prosperity within the single European market, the strategy means that their acts are available in their territory the whole year through. It also combines pragmatism with national pride.

BMG Spain president José Maria Cámara speaks for many of his peers worldwide when he says, "We want to be involved in the creation of content. We want to contribute to music, not only to consume it. When we do this, we feel better about ourselves."

German executives were similarly proud when, for the first six months of this year, domestically produced material made up more than 50% of the national singles chart. In the Netherlands, the top five slots in the industry-backed Mega Top 100 albums chart were held by Dutch artists in early November. More significantly, local artists there are now estimated to hold more than 25% of the market—an unprecedented share.

In Asia, record companies have invested heavily in national repertoire with an eye firmly on the majority of buyers who speak little or no English. Although Chinese pop music does not sell everywhere in the region, its stars

U.S. and International Sales of Top Five U.S. Artist Albums in Chart Year 1997

	Year-End Position	U.S.	Total Int'l	Japan	Germany	U.K.	France	Brazil	Canada	Australia	N'lands	Italy	Spain
No Doubt - Tragic Kingdom Trauma/Interscope/Universal	2	8x▲ 8,000	4,830	●	●	▲	●	●	10x▲ 1,000	3x▲ 210	▲	▲	▲
Jewel - Pieces Of You Atlantic/Warner Music	5	7x▲ 7,000	1,300	NC	NC	NC	NC	NC	▲	3x▲ 210	NC	NC	●
LeAnn Rimes - Blue Curb/Variou	6	5x▲ 5,000	550*	NC	NC	NC	NC	NC	3x▲ 300	2x▲ 140	NC	NC	NC
The Wallflowers - Bringing Down The Horse Interscope/Universal	7	4x▲ 4,000	920	NC	NC	NC	NC	NC	5x▲ 500	●	NC	NC	●
Notorious B.I.G. - Life After Death Bad Boy/Arista/BMG	8	6x▲ 6,000	600	NC	NC	NC	NC	NC	▲	NC	NC	NC	NC

All figures in 1,000s of units

This table shows how the top five best-selling albums by U.S. artists in The Billboard 200 year-end chart have performed in the top 10 international markets, ranked here according to their market value in U.S. dollars in 1996. U.S. sales are taken from RIAA certifications. Total international sales are figures given by the record companies for sales outside the U.S. Certifications in the top 10 markets are from the national IFPI-affiliated group.

● = Gold, ▲ = Platinum, NC = No Certification, * = sales estimated by Billboard

are dominant and ubiquitous—and capable of selling millions of albums. Meanwhile, Latin companies are beginning to find that the rest of the world has an appetite for their music, too.

The rise of domestic repertoire in 1997 has sharpened competition, affirms Max Mueller, London-based marketing director for Universal Music International (UMI).

"There's been a total change of scene for music in 1997," he says. "There's been a sharp rise in national music, whether it's in Germany, Japan or Brazil."

NO DOUBT TRAVELS WELL

No Doubt is a prime example of American music that travels well.

The act's "Tragic Kingdom" (Trauma/Interscope, marketed globally by UMI) matched its U.S. multi-platinum status in Australia (platinum in Australia equals sales of 70,000); went platinum in the U.K. (300,000 units), the Netherlands (100,000 units), Italy (100,000 units), and Spain (100,000 units); and attained gold in the other five markets.

During 1997, No Doubt toured Europe three times, Asia Pacific twice,



NO DOUBT

and Latin America once, with interviews being slotted in between live dates. Mueller says the band had two things in its favor apart from a good record: "Fantastic management—Tom Atencio has had the experience of working internationally and understood the importance of working the artist overseas—and the full support of the [U.S.] record company in working them internationally."

Steve Berman, head of marketing and sales at Interscope (U.S.), agrees. "In the case of No Doubt, there was a clear understanding between Interscope and the band that it was going to take a long time. When we were breaking the band in the States, at the same time in the non-U.S. territories we

were laying the groundwork. They had done some traveling abroad."

Berman says there are two key components for international success: "No. 1, the band has to be willing to make the commitment, because it's not going to happen without the vision and the involvement of the artist. And No. 2, you have to have the music."

Of the band's attitude, Berman says, "They had the commitment and the patience of knowing that it's almost impossible for [U.S. and international success] to happen at the same time."

Most of the 4.8 million international album sales were notched up in the period from November 1996 to May '97, when No Doubt was on radio stations around the world. While the previous single, "Just A Girl," was a hit in Australasia and Scandinavia, "every territory broke No Doubt off the back of 'Don't Speak,'" says Mueller.

The band's radio advantage over other American acts was, he says, that "it's a pure pop record, and radio outside the U.S. is basically top 40 everywhere." More significantly, the international push began after U.S. success had peaked, and Interscope understood the need to break the international market before the follow-up.

JEWEL'S FORTUNES ABROAD

By contrast, Jewel's "Pieces Of You" (Atlantic, marketed outside the U.S. by Warner Music International) is just at the beginning of its global promotional life. With the exception of Canada—which is heavily tied to the fortunes of the U.S.—and Australia, the album has not scored platinum status in any top 10 territory; it has, however, gone gold in Spain (50,000 units).

While Jewel's music is by no means inaccessible, programmers in Europe are finding it difficult to build an airplay profile for the singer/songwriter. Yet Atlantic and Warner Music International believe that continued promotional visits will make the difference.

Warner Music Europe marketing VP Andy Murray notes that Atlantic and Jewel's management have resisted the temptation to follow the domestic success of "Pieces Of You" with a new album, opting instead to have a determined crack at the European market. He acknowledges that it is not always easy to convince artists to do what Jewel will be doing.

"When you're earning so much money in America, it's difficult to tell acts that they should come over here

and play the toilets," says Murray.

Ron Shapiro, VP/GM of Atlantic Records (U.S.), says, "Our attitude is that the rest of the world responded initially like America did, so we decided we're going to use our secret weapon, which is Jewel. The only issue



JEWEL

is that Jewel was very tired, plus she was a superstar here. We were asking a very tired woman who was being offered a quarter of a million dollars a night to play in the U.S. to travel 15 hours, not even in first class, to play the rest of the world. But she, as always, has been relentless in her pursuit of breaking and has been so helpful to us."

Atlantic says that the album is still notching up U.S. sales in the range of 100,000 units per week almost three years after its release. Shapiro says, "For the first year to year and a half with Jewel we focused on North America and almost exclusively the U.S. It took us that long to break her here in America."

"We're much more globally minded now than we were three years ago," he adds. "We launch more projects simultaneously in different markets."

The European marketplace has gotten much tougher for U.S. acts in general, according to Murray. "You can't walk into a radio station with a record, say, 'It's a big hit in America,' and expect it to get played on the strength of that," he says.

The rise of national repertoire has added to the competition, too, with artists singing in and being interviewed in the language of their own media. "Local artists are more successful simply because they're around," says Murray.

Therefore, it is vital to have artists in the market they wish to crack. As well as Australian success, Jewel is approaching gold status in Norway (25,000 units) as a result of promotional visits, and Murray says that Greek sales quadrupled after one set of appearances there.

In Japan, "Pieces" has sold 60,000 units, helped by a relaunch of the album in September 1997 prior to Jewel's showcase gigs in Tokyo and Osaka. "We felt we had to have her perform in front of the Japanese media [so they could] really understand her

emotional vibe," says Frank Takeshita, deputy GM of international, EastWest Japan.

Since September, Jewel's focus has been almost exclusively outside the U.S. "She spent probably 2½ months outside the U.S. since September, largely in Europe, Southeast Asia, and Japan," notes Shapiro. "In the past year she's made three trips to Europe, a couple to Canada, one to Australia, one to Japan, and one to Southeast Asia. The only part of the world we're leaving for the next record is Latin America."

Shapiro is bullish about international prospects. "What we're anticipating on the lowest end is that she'll do 8 million in the U.S. and 2 million outside the U.S. We're hoping to better that—maybe 9 million here and 2.5 million outside. That depends a lot on the American Music Awards, the Grammys, etc."

After her international legwork, Jewel should be able to release her next album in the U.S. and worldwide simultaneously, argues Shapiro, and see the results of her work. That new album is anticipated in the fourth quarter of 1998.

RIMES' COUNTRY RESONATES

Independent labels throughout the world have licensed Rimes' Curb Records album "Blue," the third-highest seller in the U.S. this year. For a country artist, she has achieved a creditable international result: For instance, U.K. licensee the Hit Label reports sales of 60,000 units to date. Rimes is not seen as a conventional country act because of her young age and other media commitments. Yet, like many domestically successful country artists, she has not traveled extensively outside the U.S. for official promotion or tours.

The demands of the U.S. market have made it so, says Dennis Hannon, executive VP/GM at Curb Records. "Her career happened so quickly in the U.S. [that] we haven't had a chance to sow the seeds we'd like to sow elsewhere, except in Australia."

With its similarities to the U.S. market in language and culture, Australia has proved fruitful territory for Rimes, with the breakout



RIMES

(Continued on next page)

TOP U.S. ACTS NO LONGER SURE BETS IN INTERNATIONAL MARKETS

(Continued from preceding page)

coming from airplay on John Laws' nationally syndicated program. A 16-date tour followed.

Marketing a country act abroad is no different than working a pop artist, says Hannon. "I don't think there are different marketing techniques from country to pop. The biggest challenge for all country artists, including LeAnn, is getting the time necessary to have them go over. They tour constantly in the U.S. as opposed to a pop artist. But there's not a different mind-set or philosophical issue when it comes to country music outside the U.S."

With a new album due in the first part of next year, Rimes is scheduled to zero in on Canada and Europe. A European promo tour is planned for July and August, with a European concert tour in October.

Debie Cochrane, promotion and marketing manager at the Hit Label and its Curb label manager, is having to wait until the end of 1998 before there is a realistic prospect of seeing Rimes in the U.K. "We've had great support from [TV] stations such as VH1 and CMT, as well as [national public broadcaster] Radio 2. But it would make a substantial difference if she was here," she says. Hit's experience with Wynonna, who appeared on the 10 million-plus audience "National Lottery Live" TV show as part of a promotional visit, demonstrated that a country star can reach beyond the traditional fan base.

In Japan, "Blue" is distributed by Omega Toki Records and has sold some 5,000 units there since its Oct. 21 release. The album is distributed rather than licensed, and the label notes little demand for "culture-specific" country material but expects better results with the more pop-oriented "You Light Up My Life," with initial orders of 10,000 units.

Curb's Hannon disagrees with the accepted wisdom that country stars sacrifice sales by leaving the U.S. "You might have to sacrifice some concert dates or TV appearances in the U.S., and the return [outside the U.S.] isn't going to necessarily be as great, but you get the longevity."

THE WALLFLOWERS' EFFORTS

American rock, widely regarded as being in a post-grunge crisis, is making less progress in the international marketplace. The Wallflowers' "Bringing Down The Horse" (Inter-scope) has sold 920,000 copies outside the U.S., says UMI, with over half of those being rung up in Canada. The next-best market is Japan, with just over a quarter of non-U.S. sales.

Almost 1 million non-U.S. sales is nothing to sneeze at, yet UMI's Mueller is convinced that—freed from the demands of the North American market—the band could sell between 2 million and 3 million as opposed to the 1 million to 1.5 million albums it expects to move.

"The biggest problem was that America needed the act," says Mueller.

Notes Interscope's Berman, "It was important to establish their strength in North America first. [Group leader] Jakob Dylan's a smart guy, and he understands that as hard as he struggled to break in the U.S., it's going to take the same amount of work to break overseas, and he didn't want to approach it in a half-assed way. We were still able to do close to a million outside the U.S."

Between October 1996 and April of this year, UMI did relatively little



THE WALLFLOWERS

marketing for the Wallflowers and sold virtually no records. After a relaunch involving relatively expensive TV advertising, the division sold some 750,000 out of its total 920,000 units to date.

Sources close to the Wallflowers say a new album is expected toward the end of 1998.

American rock is not without global resonance. Darker, brooding music such as Live's "Secret Samadhi" has performed in the international marketplace, says Mueller, "but it's not in the ascendant." By contrast, he notes an increase in acceptance for tuneful R&B this year—Mary J. Blige and BLACKstreet being examples.

Hip-hop and R&B have a cult following in most territories, and their influence is growing. However, it is not translating into mainstream

sales. In Europe, in particular, it is being supplanted by domestic R&B acts, which incorporate melody and dance elements into their productions, gaining them club and radio play.

B.I.G.—BUT NOT OVERSEAS

The Notorious B.I.G.'s Bad Boy/Arista album "Life After Death" had a huge resonance within the U.S., where his death and those of his peers such as 2Pac stood as a metaphor for the real effects of gang life among the U.S. black community. Outside America, where the album is marketed by BMG Entertainment International, such issues are less readily understood, and the music was obliged to stand on its own merits after the death of the artist.

Censorship is also a problem in some markets. "Asia's less inclined to violence, and blatant nudity is a problem," says Andrew Hoppe, MTV Asia's VP of network programming and talent and artist relations. "As for seeing a lot of guys in track suits with limos and gold chains, they just don't understand it."

Ironically, a record written in the Notorious B.I.G.'s memory carried more evanescent weight. Puff Daddy & Faith Evans' "I'll Be Missing You" (Bad Boy/Arista) found top 10 success

internationally because the familiar samples and melodies made it more accessible, particularly in conservative airplay markets such as Germany or where melody is a key factor.

Hoppe says, "While urban music in general does not cross over well, there have been examples such as Puff Daddy, who was quite melodic and had a familiar hook."

Cathy O'Brien, VP of international for Arista Records (U.S.), says marketing a hip-hop or R&B record outside of North America "takes a lot of time and market nurturing. R&B and hip-hop have been seriously developing globally over the last five years, from TLC and the Fugees to Coolio and Toni Braxton. Toni crossed from R&B to the mainstream. With repeat crossover artists releasing internationally, you pave the way."

O'Brien considers the 600,000 figure for non-U.S. sales of "Life After Death" "incredibly successful" for a double album and adds that the Notorious B.I.G.'s album outsold double albums by Tupac Shakur and Wu-Tang Clan.

One of Arista's key strategies in marketing its artists overseas has been to bring journalists to the U.S. when the artist has not been able to travel. The approach was used for

acts as diverse as Kenny G, the Notorious B.I.G., Braxton, Sean "Puffy" Combs (aka Puff Daddy), and newcomer Usher.

O'Brien says, "There's nothing more credible than a radio DJ from the U.K. coming over and saying,

'Holy God, this is amazing.' That's the way the word starts. Then, when they get over there, they already have a base."

O'Brien says it's critical for labels to take a global approach out of the box, even if it

means sending an American artist overseas for as little as a week.

"Once an artist has developed and gotten to a certain level in America, it's difficult to go back to a level of nondevelopment and start all over," she says. "In a perfect world, if you can have the opportunity to develop an artist simultaneously, you're setting yourself up for the future. Sometimes it's just a matter of getting the artist over there for a week or two. It's not everything, but it's something, and it's easier to go from something to something bigger than from nothing."



THE NOTORIOUS B.I.G.

U.K.'S BMG RESTRUCTURES ARISTA, RCA

(Continued from page 14)

title of managing director has, to date, been *de rigueur* for an executive who reaches a British label's highest echelons.

This follows the exit of Hugh Goldsmith and Martin Heath, U.K. managing directors of RCA and Arista, respectively. Goldsmith left in the fall to start London-based Innocent Records for Virgin. Heath's departure, rumored in the industry for some weeks, was confirmed Dec. 16 in a BMG corporate statement. Preston could not be reached at press time.

"I found my experience with BMG to be a very useful one," Heath told Billboard. "I wanted Arista to be acknowledged as a source of great new U.K. talent, and it's a shame that I'm not able to continue that strategy." He declined further comment on his departure.

Until the new GMs are hired, Jeremy Marsh, president of the BMG U.K. music division, is managing all day-to-day Arista functions, while Preston is directing all RCA business.

"We are in the fortunate position of having terrific rosters and teams of professionals at both of our labels," said Preston in his statement, "which has resulted in a spate of recent single and album successes." During the transition to the new appointees, he added, "Jeremy and I have delved into the businesses 110% and are taking very active, hands-on roles to drive what we consider to be exceptionally strong holiday release schedules for both labels."

When Heath was appointed, Marsh acknowledged that Arista Records U.K. had "killed so many [executive] careers" in the past. Previous managing directors include Roger Watson and Diana Graham. When Graham left in April 1995, Preston, then Marsh, directed the label's affairs. When Heath joined 12 months later, he was suited for the post, Preston said, because of his reputation as "an

entrepreneur and iconoclast."

Heath's ambitions for developing U.K. talent at Arista reflected his track record at Rhythm King. The label, which he co-founded in 1987, was successful with such acts as S'Express, Bomb The Bass, and Betty Boo. Heath sold it to BMG in 1996 upon joining Arista. Sources say the label could return to him as part of a settlement package; Heath is represented by Howard Jones at U.K. law firm Sheridans.

However, Arista's strength in the British market has continued to rest on the output of the U.S. label under president Clive Davis. Even the act that Heath signed earlier this year and which he cites as the label's most promising for 1998 is American: New York-based band Product, fronted by Melissa Leffon. "They're the best I've signed," he says.

The personnel of Arista U.K. is thought to number around 35, including A&R consultants. Staffers include A&R director Adele Nozedar, who joined the company with Heath. Release priorities include new albums by U.S. artists Mase and Usher.

By corporate group, BMG took 6.7% of the U.K. album market (and fifth place) in the July-September quarter, according to "official" chart compiler Chart Information Network (CIN). Neither RCA nor Arista ranked in the top 10 individual companies for the period, but Arista performed strongly in singles with a 6.9% share—second only to Mercury Records, home of Elton John's "Candle In The Wind 1997." Arista's showing was largely attributable to the success of "I'll Be Missing You" by Puff Daddy & Faith Evans, which sold a certified 1 million copies and spent five weeks at No. 1.

BMG had two owned-repertoire albums in the lower half of the CIN top 20 for the week ending Dec. 20, by M People and newcomer Natalie Imbruglia. Both are on RCA and con-

tributed to the group's corporate 9.7% album share and fifth place that week. Preston's statement cites other RCA acts such as Tina Moore, Stephen Houghton, and Five. BMG is

also handling sales and distribution for the "Teletubbies" project, featuring the characters of the popular BBC-TV children's series.

NARM Classical Forum Expands To Include Jazz

■ BY SHAWNEE SMITH

NEW YORK—Advocating increased promotion of classical music among consumers for the last six years, the National Assn. of Recording Merchandisers' (NARM) Classical Music Issue Forum is expanding its work to the jazz arena and is now called the NARM Classical/Jazz Issue Forum.

"A number of people had been asking Holly [Rosum, director of membership and member services at NARM] to do a similar thing for jazz

that we were doing with the Classical [Music Issue Forum]," says Joe Micallef, president of the wholesaler Allegro Corp. and chairman of the NARM Classical/Jazz Issue Forum, about the committee's inception. "Since so many people on the classical side are involved in jazz, we just expanded [the committee] to include jazz."

Working as the Classical Music Issue Forum since 1991, the committee united label executives, distributors, and retailers in the promotion of classical music via special retail positioning, supplying more than 10,000 CDs and classical music guides to schools and designating April as Classical Music Month.

The approximately 50-member committee is using the same tactics

to create an awareness of jazz.

Including jazz concerns on its agenda since March 1997, the committee has established June as Jazz Music Month and is currently compiling a low-cost promotional CD of major- and independent-label artists to sell at retail and pass out at jazz festivals and other jazz-related events.

"It will probably sell for about \$1," says Micallef. "But it will definitely be a low-cost item."

The committee expects to produce about 15,000-100,000 units of the sampler for retail and an additional 20,000-30,000 units for

event handouts. Preparations for the sampler are being handled primarily by Rosum, N2K Encoded Music director of sales Ken Anderson, and Randall Kennedy, Warner Bros. Records jazz department senior director of marketing and sales. The three will also decide which songs are featured on the CD.

"[The Issue Forum] is geared toward consumers with the principal objective to capture the interest of the consumer who goes to the record store already and is not bothering to stop in the classical or jazz room," says Micallef. "We want to get retail to put the music on display in non-traditional areas of the store."





Flying High. The Flying Neutrinos entertained participants of the EMI Worldwide Catalog Meeting, held recently at the Hollywood (Calif.) Athletic Club. The Neutrinos are being featured on an E-Prop compilation scheduled to be released in the spring. Attending the event, in the back row from left, are Bruce Kirkland, president, EMI-Capitol Entertainment Properties; Michael Frondelli, producer; Gary Stamler, Gary Stamler Management; Brad Benedict, producer; Dave Berger, Nicholas Walker, and Matt Munisteri, band members; and Jim Fifield, president/CEO, EMI Music. In the front row, from left, are Richard Cottrell, president/CEO, EMI Music Distribution; Casey Kennedy, manager; Todd Londagin and Ingrid Lucia, band members; and Andy Vogel, Gary Stamler Management.



Mercurial Artist. Mercury Records hosted a showcase at Brownies in New York for newly signed singer/songwriter/guitarist Mary Cutrufello. Her debut set is expected in 1998. Pictured, from left, are Steve Greenberg, VP of A&R, Mercury Records; David Leach, GM, Mercury Records; Cutrufello; Holly Gleason, manager; and Danny Goldberg, president/CEO, Mercury Records Group.



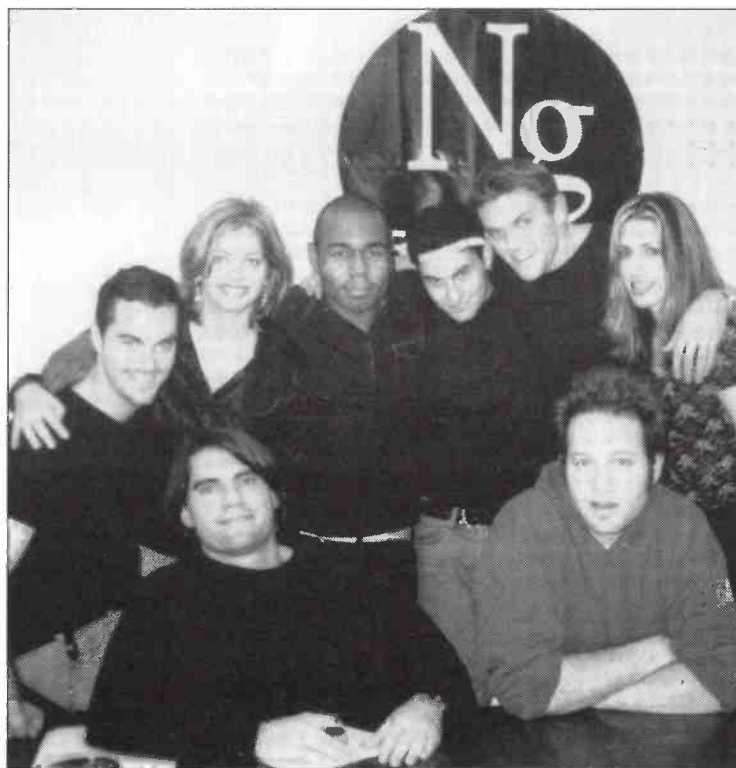
Bill Of Rights Supporters. Jay Boberg, president of MCA Records, was honored at the recent American Civil Liberties Union Bill of Rights gala earlier this month. Held at the Regent Beverly Wilshire Hotel in Beverly Hills, Calif., the event honored individuals whose efforts support the liberties embodied in the first 10 amendments of the Constitution. Other honorees of the evening included actress Ellen DeGeneres and Father Gregory Boyle. Pictured, from left, are Boberg, DeGeneres, and Live member Edward Kowalczyk.



Walking On A Star. Saxophonist Kenny G was recently honored with a star on the Hollywood Walk of Fame. The event comes as the artist's 10th album, "Kenny G Greatest Hits," was released on Arista. Attending the event, from left, are Johnny Grant, honorary Hollywood mayor; Sugar Ray Leonard; Kenny G; Clive Davis, president, Arista Records; and actor Harry Hamlin.



Thumping Tubs Of Platinum. Republic and Universal Records execs presented the members of Chumbawamba with Recording Industry Assn. of America plaques for certified-platinum sales of their debut set, "Tubthumper." Pictured in the front row, from left, are vocalist/percussionist Alice Nutter and drummer Harry Hamer. Shown in the back row, from left, are Monte Lipman, VP of promotion, Universal Records; Danbert Nobacon, vocals/keyboards; Avery Lipman, rep, Republic Records; Boff, guitar/vocals; Jude Abbott, vocals/trumpet; Kim Garner, VP of marketing, Universal Records; Doug Morris, chairman/CEO, Universal Music Group; Dunstan Bruce, vocals/percussion; Doug Smith, U.K. manager; Paul Greco, bass; Mel Lewinter, vice chairman/COO, Universal Music Group; Lou Watts, vocals/keyboards; Steve Leeds, senior VP of promotion, Universal Records; David Krebs, U.S. co-manager, Krebs Communications; and Jim Coffman, U.S. co-manager, Krebs Communications.



Ng's 9mm. Hardcore rock act Orange 9mm recently signed a record deal with indie label Ng Records. Pictured in the back row, from left, are Matthew Cross, drummer; Marianne Ierardo, GM/radio promotion, Ng Records; Chaka Malik, lead singer; Chris Vitali, bassist; Taylor McLam, guitarist; and Dana Capone, director of publicity, Ng Records. Pictured in the front row, from left, are Michael Chambers, president, Ng Records; and Jason Wyner, director of marketing, Ng Records.



On The Solo Tip. Atlantic Records celebrated the release of gospel icon BeBe Winans' self-titled solo debut recently at the Soul Cafe in New York. The video for the first single, "In Harm's Way," marked actor Denzel Washington's directorial debut. Shown celebrating the event, from left, are Willie Smith, VP of marketing for urban music, Atlantic Records; Pete Anderson, senior VP of sales, Atlantic Records; Lee Stimmel, senior director of product development, Atlantic Records; Margaret Bell-Byars, vocalist; Evan Lamberg, senior VP of creative/East Coast, EMI Music Publishing; Rhett Lawrence, songwriter; Craig Kallman, executive VP, office of the chairman, Atlantic Records; Winans; Sandra Sullivan, national director of urban promotion, Atlantic Records; Ron Shapiro, executive VP/GM, Atlantic Records; Manny Bella, senior VP of urban music, Atlantic Records; Chrissy Murray, VP of media and artist relations, Atlantic Records; Philmore Anderson, senior director of marketing for urban music, Atlantic Records; and Erik Ford, VP of promotion for urban music, Atlantic Records.

REACTION MIXED TO A&M'S INDIE PROMO CUTBACK

(Continued from page 5)

spent on indie promotion. While some label executives have privately decried the high cost of doing business with the indies—long an issue within the industry—few would respond, either on or off the record, to requests from Billboard for interviews about A&M's decision. Those who did consent to talk asked to remain anonymous.

Independent promoters, who are retained by the record labels, take different approaches, depending on the company and, often, the radio format involved.

Some indies position themselves as just another voice operating on behalf of a record. An increasing number "claim" radio stations, in which they pay the station upfront for first-look rights at a station's latest playlist additions. The payment, which can be \$100,000 or more annually, takes the form of a yearly promotion budget for the station. One label president called it "paying protection."

Whatever the modus operandi, the unspoken fear (at least publicly) about indies is that they can keep a record off a station with which they have a relationship as easily as they can get one played.

The current debate over independent promotion rose to the forefront with a Los Angeles Times report stating that Cafaro canceled A&M's contract with the Sherman Oaks, Calif.-based independent promotion firm Hits. According to the Times, the deal is worth more than \$700,000. The Times also reported that A&M will scale back the use of outside indie promotion companies by 20%.

One independent promoter, who says he was in contact with several labels following the appearance of the Times story, believes that other companies currently appear unlikely to follow suit in slashing their indie expenditures. "Overall, people are saying that Al is kind of out there operating on his own, truthfully," the promoter says. "It's not that others don't possibly expect some trimming of their budgets, but it's not necessarily a bellwether for what the others are going to do."

The promoter points out that A&M is coming off a particularly soft year, during which it experienced little success with a large crop of new artists. Teenaged blues guitarist Jonny Lang delivered one of the label's few prominent hits with his gold-certified "Lie To Me" debut. "My guess is that PolyGram's saying, 'You didn't make your numbers, you're gonna have to find them for us, so start cutting,'" he says.

However, according to a source at PolyGram, Cafaro's action was not part of a larger corporate mandate to cut back on indie promotion. In fact, the source says, Cafaro acted alone. It is not known whether he told his superiors, PolyGram president/CEO Alain Levy and PolyGram Music Group president Roger Ames, of his plan beforehand.

While applauding A&M's move—"God bless Cafaro for having the balls to stand up to these guys"—one label head says he is skeptical that other companies will follow him into the breach.

"Without another scandal to give them an excuse... people are probably not gonna bail," the label head says. "I think they should, but they won't." The executive adds that he will take a wait-and-see attitude about his use of the indies: "I'm a follower, not a market leader. If Time Warner and some other people bail, it'd be great for me. It'd be great if [Warner Music Group co-chairmen/CEOs] Bob Daly and Terry Semel told me that Warner/Elektra/Atlantic were out—it's easy for me

to get out. But if I get out and [Warner Bros. Records chairman/CEO Russ] Thyret and [Warner Bros. Inc. president Phil] Quatararo don't, these guys can keep my records off."

One record company president says he doubts it is possible to have a pop hit without the aid of independent promoters in today's marketplace. "I can't imagine that there's any way you can break a [pop] record without indie promotion. It would just be some sort of quirk of fate and a humongous amount of luck, pure and simple. I don't know at what point, but eventually, you'd just hit a brick wall."

In fact, this executive tried to launch a new pop imprint a few years ago but found the costs, including those of indie promotion, too prohibitive. "I was in the pop business for a moment, and it cost me some somewhere in the vicinity of \$150,000 just to find out if I had a [viable] record," he says.

This label president says he doubts that many labels will follow Cafaro's lead, noting that former Warner Bros. Records chairman Mo Ostin's abortive attempt to spearhead a boycott of the indies failed in 1980. "[Cafaro] isn't the first to do this," the executive continues. "The first hero of this era was Mo Ostin, and at that time no one was ready to go along with it. I wouldn't count on anyone else doing anything."

Ostin could not be reached by press time.

'BUSINESS OF INSECURITIES'

Another label president says the independent promotion effort has gotten out of hand. "I think everybody believes in some supplementation, but when it gets to where everybody's working everything, it just gets ridiculous," he says.

He adds that his nascent label does not have an annual contract with Hits and instead works projects with the firm on a case-by-case basis, as Cafaro suggests A&M will now do. "They've been after us for a contract, and I can't do it, but I'm in a different situation right now. [Later on], I might do a contract with them. I think it's continually about having incentives."

This label president also notes that some managers and artists do see the hiring of independent promoters as a sign of commitment from a label, leaving the record company with little choice but to comply. "This is a business of insecurities," he says. "Some people want everything, and they want no stone left unturned, even if there's no proof that that stone does anything."

The executive does believe that Cafaro's actions may have some impact on the size of the indies' fees: "I think some will follow his lead; they'll be clever about it. Everybody needs some relief financially in this business, so maybe they'll keep their contract but negotiate the price down."

On Dec. 16, the Los Angeles Times broke the story about Cafaro's decision not to renew its annual pact with Hits, which also operates a weekly trade publication of the same name. However, the story noted that Cafaro has left the door open to working with the company on a case-by-case basis in the future; a well-placed source confirms this detail.

Cafaro, who was in London at press time, declined to be interviewed about his decision, according to an A&M spokeswoman. Other executives at the label were also unavailable for comment.

However, an informed source says that Cafaro's decision to cut back the label's investment in indie promotion is tied to his desire to invest the money in

marketing and advertising plans that will more directly address the consumer and in increased tour support for A&M's roster of developing acts.

Hits' Dennis Laventhal, who is partnered in the company with Lenny Beer, says he has no comment on A&M's decision.

Independent promotion has been a focal point of controversy for two decades, due to both its perceived expense and its purported past use of extralegal practices to secure airplay. However, the practice of hiring indies to work records has prevailed despite sporadic currents of adversity.

In 1980—the heyday of the so-called "Network" of indie promotion men—CBS and Warner Communications responded to skyrocketing promotion costs by launching a bilateral boycott of the indies, but it was swiftly discontinued after some of the labels' singles began plummeting on the charts—presumably as the result of a counterstrike by the then powerful promoters.

The indies' darkest hour commenced in February 1986, when the industry was rocked by an "NBC Nightly News" report titled "The New Payola," which alleged that promoters were paying for airplay with cash and drugs and that some powerful players in the Network were tied to organized crime.

Within days, the major labels had dispensed with the services of indie promoters. (As a result of that action, L.A.-based independent promoter Joe Isgro—one of the principal subjects of the NBC report—filed a federal antitrust suit against most of the majors in April 1986; the majority of the defendants settled out of court.)

The indie promoters' business came under harsh scrutiny in the wake of subsequent federal investigations into their alleged payola practices in the late '80s, though prosecutors were ultimately able to secure few convictions.

Three indie promo men—two of them Isgro associates—either pleaded guilty or were convicted of commercial bribery, payola, or income tax charges in 1989-'90. However, the case against Isgro, who was named in a 51-count payola indictment in November 1989, was tossed out of court in September 1990, when a federal judge found that prosecutors had engaged in "outrageous government misconduct."

An attempt to reinstate the case against Isgro later also met with failure; today, the ex-promo man's label, Private I, is distributed by Mercury.

By the time Isgro's case was dismissed in 1990, independent promoters were on their way back into the industry mainstream. After the majors backed away from the indies following the NBC report in '86, artist managers assumed the dominant role in hiring the indies, with either their own money or funds apparently channeled through touring and video budgets. However, by the turn of the decade, the labels had returned to hiring independents directly, albeit at prices lower than those that prevailed during the '80s.

Today, the prices indie promoters can command working some formats have soared above the levels seen in the late '80s. An informed source says that the cost of independently promoting a single in the competitive R&B market runs from \$50,000 to \$70,000 today vs. only \$25,000 per single circa 1986.

At top 40, a label can pay \$75,000-\$80,000 for a hit, though these sums are lower than those commanded for top 40 airplay during the '80s, according to a promoter. "They're spending less per record today," he says. "They're controlling it more."

Target To Smack Label On Prodigy Album

■ BY DON JEFFREY

NEW YORK—Discount department-store chain Target has decided to put parental-advisory stickers on Prodigy's controversial album, but no other retailer has moved to sticker or remove the title.

Mass merchants Wal-Mart and Kmart had earlier ordered that the album, "The Fat Of The Land," be pulled from their stores because of objections to the lead track, "Smack My Bitch Up" (Billboard, Dec. 20). In addition, discounter ShopKo asked its rackjobber Handelman to take the product off the shelves.

Musicland Stores said it had been talking with Prodigy's U.S. label, Maverick, about stickering the album, but, according to a spokesman, "decided that rather than put stickers on all the CDs, we'd just carry the regular version."

Target spokeswoman Carolyn Brooker says that Maverick, through its distributor WEA, provided the stickers and that they would be "on the product and on the shelves" by the end of the year. There are 797 Target stores.

Fred Crosahl, Maverick's head of sales, says, "Target is the only account that requested the stickers."

The album has sold nearly 1.6 million units in the U.S., according to SoundScan.

"Smack My Bitch Up" has been deemed objectionable by the National Organization for Women (NOW) and others. Members of NOW demonstrated Dec. 18 outside the headquarters of Time Warner, which owns WEA. The band has claimed in interviews that the title is a slang phrase that means doing something intensely and is not a reference to women.

SONY WONDER, GOLDEN BOOKS IN KID-VID PACT

(Continued from page 14)

launching in mid-1994, he adds.

Golden Books is expected to build on this success once it refurbishes videos that were first released a decade ago under the aegis of predecessor Western Publishing in Minneapolis. Titles went from printed page to cassette via a process known as storybook animation.

Of the several hundred releases, Ellenbogen considers "more than a dozen" worth saving. "We are culling from inventory what we consider to be the lowest-quality videos." High on the list of survivors will be "The Poky Little Puppy" and "Pat The Bunny," both best-selling children's books.

Ellenbogen says titles bearing the Sony Wonder/Golden Books brand should begin arriving in the spring. The schedule should include Easter videos reverting to Golden after expiration of a long-term LIVE license.

LIVE is also surrendering a popular Christmas series, including "Rudolph The Red-Nosed Reindeer" and "Frosty The Snowman," that Golden Books recovered for use in a U.S. Postal Service priority-mail promotion in 1996 and '97. This year's edition doubled the number of post offices carrying the videos to 24,000, an estimated 3.4 million cassettes are on sale at \$4.99 each.

"This program stands apart from

Sony Wonder, and the Postal Service has options to continue for the next few years," says Ellenbogen. New productions aimed at the Sony Wonder/Golden Book target audience of kids up to age 7 will follow late next year.

LIVE is taking on distribution of Hallmark Entertainment's family fare to help replace what it has lost. Two former Hallmark executives, Steven Beeks and Glenn Ross, are also coming aboard. Beeks becomes president of LIVE Home Entertainment, and Ross, executive VP of LIVE's Family Home Entertainment label.

Ross, LIVE senior sales VP Jeff Fink, and Beeks form what Beeks describes as "essentially an operating committee." He and Ross still maintain a relationship with Hallmark, which will lay off redundant staff next year.

Bonneville Worldwide Entertainment is committed to producing five "WonderWorks" titles in five years. "We would like to continue in great literature," says Montgomery, whose catalog includes "Chronicles Of Narnia" and "A Girl Of The Limberlost."

With sales under the direction of home video veterans Joe Petrone, Richard Salvador, and Dan Wells, Montgomery plans to develop brand awareness to entice retailers like the Kroger and Pathmark supermarket chains.

BORDERS MOVES INTO U.K.'S CROWDED MARKET

(Continued from page 14)

statements. Each superstore carries an average of 50,000 music titles and 9,300 video titles. Average annual sales per store are \$7.2 million.

Borders' Oxford Street store is set to open early in the new year, ahead of what had been thought would be its first U.K. outlet, in the northern English city of Leeds. Kohn says the Leeds location will open "sometime in 1998."

When the Leeds store is trading, it will face fierce competition from the established HMV and Virgin outlets in the city. However, the most cutthroat battle is likely to be on Oxford Street.

HMV and Virgin both have their flagship outlets there, in addition to each having one other store on the

street. Some 500 meters away at Piccadilly Circus is Tower's European flagship, and in between is a plethora of indie outlets. The battle between the three major chains there has been fierce and occasionally acrimonious.

HMV U.K. managing director Brian McLaughlin says that he respects Borders' retailing expertise in the U.S. and that he is "looking forward to competing with them in Oxford Street."

The London store will be Borders' second outside the U.S. The first opened in November in Singapore. Borders operates 203 superstores.

Assistance in preparing this article was provided by Don Jeffrey in New York.

PGD EASES ITS PENALTIES FOR RETAIL RETURNS

(Continued from page 5)

on returns.

But in a letter to music accounts dated Dec. 9, PGD notes that it is raising the break-even on front-line cassette titles to 20%, up from 17%, and eliminating penalties for returns on key catalog titles.

In the music business, accounts are allowed to return any purchases to manufacturers and be reimbursed as long as the titles haven't been deleted from the respective label's catalog. But years ago, the major music manufacturers instituted a "break-even" formula whereby accounts receive a credit

for each unit purchased and a debit for each unit returned.

The resulting policies are known as "incentive/disincentive" programs. For example, if a title carries a 2% credit on the purchase and a 10% debit when returned, it carries a 20% break-even—meaning a retailer can return up to 20% of purchases without paying a penalty or getting a bonus. Accounts that can keep returns lower than break-even are rewarded by greater gross profits.

In its latest initiative, PGD made changes in five areas. It created a key

catalog program, identifying approximately 200 titles that should be in stock every day at record stores. Those titles no longer carry an incentive/disincentive return policy and are guaranteed to get full credit on return. As part of that, PGD has implemented a monthly discount program allowing accounts to receive a 5% discount, so that the elimination of the credit will not be perceived as a price increase for those accounts that managed to keep returns less than the old break-even point.

In addition, PGD is offering accounts an annual rebate incentive for dollar growth. According to the letter, a 10% increase in net purchases of key titles qualifies accounts to receive a 5% rebate on all incremental purchases of those titles.

Also, PGD has earmarked funds to market the key catalog program titles.

"We really want to focus on key catalog titles, and the best way to do this is to separate it out and deal with it consistently, every month," says Van Fletcher, senior VP of sales at PGD.

For deep catalog titles, PGD has raised the break-even for CDs and cassettes to 20%, up from 15% for the former and 17% for the latter. These titles will carry an ongoing 5% discount and extra dating and will be available twice a year with even deeper discounts.

Says John Esposito, senior VP of PolyMedia, PGD's catalog arm, "Our job is to make sure that you can find these 200 key titles and then the appropriate ones from the deep catalog that should be in that store, depending on the kind of account, every day of the week."

For developing-artist titles carrying \$9.98, \$10.98, and \$12.98 prices, the break-even is being raised to 50%, and titles will carry a 5% credit and 10% penalty. Other developing-artist titles, as designated by the respective PGD labels, will continue to be guaranteed, meaning that returns of such titles will not carry a penalty.

The change in developing-artists policies is meant to reward accounts that come in early on such titles, according to Fletcher.

Finally, Christmas titles will carry a 30% break-even.

For hit/current titles, PGD has raised the break-even on cassette titles in an attempt to stimulate sales of the format.

Lew Garrett, VP of purchasing and merchandising at North Canton, Ohio-based Camelot Music, says that while he has yet to go over the PGD changes with a fine-toothed comb, an initial perusal yields a positive reaction.

"Of all the majors, PolyGram has been most responsive to retailers' needs," he says. "We identify things, and they tend to speak to it right away. They are certainly a leader in that regard."

In looking at the specific current changes, he says, "Raising the break-even on cassette is good, raising the break-even on developing artists to 50%, how can you disagree with that? We have been asking manufacturers to guarantee the catalog and have a monthly discount program instead of the crazy four-times-a-year program that some manufacturers offer now. These are all positive changes."

'APOSTLE' SOUNDTRACK HAS SOUNDS OF NASHVILLE

(Continued from page 18)

mandolin today when I was singing 'I Love To Tell The Story' with Emmylou Harris. Oh, that went nice! Emory Gordy—what a talented producer he is. It's going to be an exciting gospel album."

Duvall says he wanted "a very sparse score. It comes out of church music. I wanted it to be very natural." David Mansfield was in charge.

Rising Tide Records (U.S.) president Ken Levitan says that three of the songs on the soundtrack are in the movie: Steven Curtis Chapman singing "I Will Not Go Quietly" (which Chapman wrote for the movie and which will be the album's first single to Christian radio); Lovett singing "I Am A Soldier In The Army Of The Lord" (which is the end-title song); and Lovell singing the traditional hymn "Two Coats." The remainder of the soundtrack consists of choir songs from the movie rerecorded by the various artists.

Levitan says that Sparrow will market the soundtrack to Christian bookstores in conjunction with Rising Tide's mainstream efforts.

Sparrow Records VP of artist development Leigh Ann Hardie says Sparrow is pleased to be working with this project on two fronts: to broaden Sparrow artist Steven Curtis Chapman's audience base and to do the same for a gospel soundtrack.

In addition to Rising Tide's efforts with the project, Hardie says Sparrow will service the single and video to contemporary Christian music (CCM) radio and video outlets.

"We will aggressively launch the song ['I Will Not Go Quietly'] by building promotions around it that are tied to the movie," says Hardie, adding that the label is also looking at working other songs from the album to other Christian radio formats, including gospel, Southern gospel, and Christian country.

"At retail," says Hardie, "we will make sure to advertise this title

aggressively through national account advertising, which will yield key positioning in key [Christian Booksellers Assn.] retail outlets."

Scott Strike, buyer in Little Rock, Ark., for Handleman, which racks Kmart, says he has seen an increased blurring of the lines between country and gospel and Christian music in the retail marketplace.

"Especially in the Texas and Southern markets, audiences accept and expect that these days. This project, although I haven't heard it, with that lineup of artists, could do very well."

Hardie says Sparrow will also promote Chapman's involvement with the project to CCM media outlets.

Citing a similar project, Hardie points to the success of Sparrow's album series "Amazing Grace: A Country Salute To Gospel," the first volume of which won a Grammy and was certified gold.

"The film company [October Films] has been great to us," says Levitan. "They're putting our artists on the press junkets for the film. Steven Curtis will do a press junket with Duvall in New York in January. We'll service the video of Steven Curtis and Duvall from 'I Will Not Go Quietly' to VH1 and Christian outlets. We'll also tie in with some of the in-theater advertising. We'll do some [NPR] advertising; lots of press. Above all, what we've made is a very coherent, consistent record."

Levitan says the first single, by Steven Curtis Chapman, "will go to contemporary Christian radio, and we'll try to cross it over as well, going to triple-A and crossing it past that. The movie takes place in the South, and what we've tried to do is use a combination of contemporary Christian artists with country artists and some gospel artists to make Southern music across the board. We'll try a lot of niche marketing with it, but in a big way."

NICOLETTE LARSON

(Continued from page 18)

100. She released six albums on Warner Bros. and MCA.

In recent years, the Los Angeles-based Larson spent time touring with such artists as the Dirt Band, Jimmy Buffett, and the Beach Boys. She also made acting appearances in the movie "Twins" and the sitcom "Throb."

Her last album was 1994's "Sleep Baby Sleep," a collection of children's songs released by Sony Wonder. The album contained duets with Linda Ronstadt and Graham Nash.

In a prepared statement, Nash commented, "We were truly devastated when we heard the news that our

friend Nicolette Larson had been admitted into the hospital. . . . All of our deep feelings of sadness go out to her family. It is a very sad day for music."

Larson is survived by her husband, musician Russell Kunkel, and their 7-year-old daughter, Elsie May Larson Kunkel. Other surviving members of Larson's family include her parents and five brothers and sisters.

A private funeral was scheduled for Dec. 20 and a memorial service will take place in January, at a date to be announced.

COMPETITION PUTS WIZ REORGANIZATION AT RISK

(Continued from page 14)

filing were listed at \$318.2 million and liabilities totaled \$354.6 million. The company has secured \$150 million in debtor-in-possession financing from Congress Financial, which also supplied the chain's \$200 million revolving credit facility. The Wiz had reportedly drawn down about \$140 million of that facility, which is backed by the chain's assets.

Nobody Beats the Wiz's annual sales volume is about \$1 billion. Of that, its music and video business is estimated to total \$150 million. Since music and video is such a small component of the Wiz's business, the six major music manufacturers will have little to say about the Wiz's Chapter 11 reorganization. The unsecured creditors' committee is expected to be dominated by hardware manufacturers, including Sony.

The Wiz has spent the better part of the last 15 months staving off Chapter 11. Earlier this year, after Christmas, it could not make payments for holiday product purchases and negotiated installment payments with music manufacturers. While it eventually cleaned up the amounts owed to the majors, the chain did not live up to the deal with many of the independent suppliers, leaving it on "hold" for most of the year with those vendors.

In July, the Wiz announced that it had reached an agreement with its bank and vendors to assure a steady flow of merchandise into its stores and an agreement with its bank to extend its revolver through 2000 (Billboard, July 19). At the same time, it announced that it was closing five stores in the Massachusetts market to concentrate on its core business in the New York greater metropolitan area.

But the revolver-extension deal never closed, and in September, the chain did not make payments to most music suppliers (Billboard, Oct. 11).

In October, the Wiz announced to suppliers that it had reached an agreement to bring in a \$25 million cash infusion in the form of a loan from Paragon Capital LLC, a Newton, Mass.-based financial firm that specializes in providing financing to retailers, and another unnamed financial firm (Billboard, Oct. 25). With the announcement of that deal,

the Wiz was able to negotiate standstill agreements with most of its vendors. In that deal, the vendors would stop pressing the Wiz for payments already due and sell to the chain on a cash-on-delivery basis. Initially, only three of the six majors agreed to sell the chain on c.o.d., but eventually five of the six majors agreed to those terms; PolyGram Group Distribution did not.

On Nov. 4, the Wiz closed on its short-term deal and received \$27 million in financing. At the time, Mark Stein, president of the Newton, Mass.-based Ozer Group, which negotiated the deal for the two financial firms, suggested that the funds should help the Wiz get through Christmas and then the firms would enter into discussions with the Wiz for a long-term solution (Billboard, Nov. 15).

HOSTEN FELLOWSHIP

(Continued from page 14)

space is donated, we're all volunteers, our office equipment is donated, someone picks up our phone bill. We want as much of the donations as possible to go toward research."

Colon cancer is one of the most common cancers, according to Dr. James F. Holland, scientific director for the T.J. Martell Foundation and chief of the division of neoplastic diseases in the department of medicine at Mount Sinai Medical Center in New York.

Most cases occur in men and women over 50 years of age, although those with a family history of colon cancer are good candidates to be tested for the disease, he says. "Someone with cancer in their family history should consider getting a colonoscopy when they are five to 10 years younger than the age at which the youngest family member was first diagnosed with the disease," he says.

Holland also notes that the disease is preventable, citing studies that show that a low-fat diet rich in grains, fruits, and vegetables limits the chances of developing colon cancer.

"Cancer is an umbrella word for all kinds of sicknesses," says Martell. "Thanks to research efforts,

Now, a report in the Dec. 17 New York Post suggests that the \$27 million loan could be converted into equity in the chain.

On Dec. 12, the Wiz laid off two music buyers and rumors swept the music industry that the chain would close 17 of its stores and file for Chapter 11 protection Dec. 16, the day that its standstill agreement with suppliers supposedly ended. Those rumors were subsequently confirmed by the Wiz's actions.

Nobody Beats the Wiz was founded and controlled by the Jemal family, but with the filing it looks as if Lawrence and his brother Marvin will be stepping down from day-to-day operations and will be replaced by Richard Sebastiao, a turnaround specialist who is being brought in to run the company, according to press reports.

so many forms of cancer are no longer the death sentences that they once were. Cancers today are about 50% curable, and the remaining ones are not incurable, they're pre-curable, meaning we just haven't found a cure yet. This year there have been great inroads made with respect to breast cancer and AIDS research."

Holland adds, "The Martell Foundation has been absolutely fabulous in pinpointing leading-edge research."

Martell says the foundation's doctors are currently treating 57 people in the music industry or their family members.

Hosten, a five-year veteran of the Billboard-affiliated Broadcast Data Systems, joined Airplay Monitor in April 1997 (Billboard, Nov. 29). Despite his ongoing battle with cancer, Hosten's tenure at Airplay Monitor was marked by the development of numerous new charts and features, some of which will continue to debut in those publications in the months to come.

Contributions to the Heston Hosten Fellowship may be sent to the T.J. Martell Foundation, 6 W. 57th St., New York, N.Y. 10019.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 334 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'TUBTHUMPING', 'FLY SUGAR RAY', 'WALK ON THE SUN', etc.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'BARELY BREATHING', 'THE FRESHMEN', 'DO YOU KNOW (WHAT IT TAKES)', etc.

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

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs alphabetically by title.

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

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'ALL CRIED OUT', 'YOU LIGHT UP MY LIFE', 'SANTA'S FAT BITCH', etc.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'QUIT PLAYING GAMES (WITH MY HEART)', 'THE REST OF MINE', 'SANTA'S FAT BITCH', etc.

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

Billboard HOT 100 SINGLES

DECEMBER 27, 1997

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIR-PLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	1	1	12	*** No. 1 *** SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 [▲] 12 weeks at No. 1 C. THOMAS, G. MARTIN (E. JOHN, B. TAUPIN)	ELTON JOHN (C) (D) (V) ROCKET 568108/A&M	1
2	2	2	28	HOW DO I LIVE [▲] 2 C. HOWARD, W. C. RIMES, M. CURB (D. WARREN)	LEANN RIMES (C) (D) (V) CURB 73022	2
3	3	3	19	YOU MAKE ME WANNA... [▲] J. DUPRI (J. DUPRI, M. SEAL, USHER)	USHER (C) (D) (T) (X) LAFACE 24265/ARISTA	2
4	9	—	2	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	4
5	8	10	4	IT'S ALL ABOUT THE BENJAMINS [▲] D. ANGELETTIE, S. COMBS (S. JACOBS, J. PHILLIPS, D. STYLES, C. WALLACE, K. JONES, S. COMBS, D. ANGELETTIE)	PUFF DADDY & THE FAMILY (C) (D) (T) (X) BAD BOY 79130/ARISTA	5
6	4	4	9	MY BODY [▲] DELITE (D. ALLAMBY, L. BROWDER, A. ROBERSON)	LSG (C) (D) EASTWEST 64132/EEG	4
7	5	5	9	FEEL SO GOOD [▲] D. ANGELETTIE, S. COMBS (R. E. BELL, R. BELL, G. BROWN, R. MICKENS, C. SMITH, D. THOMAS, R. WESTFIELD, L. DERMER)	MASE (C) (D) BAD BOY 79122/ARISTA	5
8	10	7	7	SHOW ME LOVE D. POP, M. MARTIN (ROBYN, M. MARTIN)	ROBYN (C) (D) (T) (V) (X) RCA 64970	7
9	12	17	4	TRULY MADLY DEEPLY C. FISHER (D. HAYES, D. JONES)	SAVAGE GARDEN (C) (D) (V) COLUMBIA 78723	9
10	6	6	18	MY LOVE IS THE SHHH! [▲] SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA SOMETHIN' FOR THE PEOPLE (J. BAKER, M. L. WILSON, J. YOUNG, T. FOWELL, SAUCE R. HOLIDAY)	SOMETHIN' FOR THE PEOPLE (C) (D) (T) WARNER BROS. 17327	4
11	7	8	16	TUBTHUMPING CHUMBAWAMBA (CHUMBAWAMBA)	CHUMBAWAMBA (D) (T) REPUBLIC 561467/UNIVERSAL	6
12	13	27	3	A SONG FOR MAMA BABYFACE (BABYFACE)	BOYZ II MEN (C) (D) (V) MOTOWN 860720	12
13	11	9	5	I WILL COME TO YOU [●] S. LIRONI (I. HANSON, T. HANSON, Z. HANSON, B. MANN, C. WEIL)	HANSON (C) (D) (V) MERCURY 568132	9
14	14	12	9	I DON'T WANT TO WAIT P. COLE (P. COLE)	PAULA COLE (C) (D) (V) IMAGO 17318/WARNER BROS.	12
15	17	13	13	THE ONE I GAVE MY HEART TO [●] G. ROCHE (D. WARREN)	AALIYAH (C) (D) (T) (X) BLACKGROUND 98002/ATLANTIC	9
16	22	30	3	WE'RE NOT MAKING LOVE NO MORE BABYFACE, D. SIMMONS (BABYFACE)	DRU HILL (C) (D) LAFACE 24295/ARISTA	16
17	15	11	18	ALL CRIED OUT [●] M. CAREY, W. AFANASIEFF, M. ROONEY (FULL FORCE)	ALLURE FEATURING I 12 (C) (D) (T) (X) TRACK MASTERS 78678/CRAVE	4
18	20	19	8	SPICE UP YOUR LIFE R. STANNARD, M. ROWE (SPICE GIRLS, R. STANNARD, M. ROWE)	SPICE GIRLS (C) (D) (T) VIRGIN 38620	18
19	16	16	17	BUTTA LOVE [●] KAY GEE, D. LIGHTY, L. ALEXANDER, PROF. T. (L. ALEXANDER, T. TOLBERT, R. L. HUGGAR, A. CLOWERS, D. LIGHTY)	NEXT (C) (D) (T) (X) ARISTA 13407	16
20	24	28	8	I DON'T EVER WANT TO SEE YOU AGAIN N. MORRIS (N. MORRIS)	UNCLE SAM (C) (D) STONECREEK 78689/EPIC	20
21	21	18	11	SOCK IT 2 ME [●] TIMBALAND (M. ELLIOTT, T. MOSLEY, W. HART, T. BELL, S. HARRIS)	MISSY "MISDEMEANOR" ELLIOTT FEATURING DA BRAT (C) (D) (M) (T) (X) EASTWEST 64144/EEG	12
22	18	14	57	FOOLISH GAMES/YOU WERE MEANT FOR ME [▲] B. KEITH, P. COLLINS (JEWEL, S. POLTZ)	JEWEL (C) (D) ATLANTIC 87021	2
23	23	23	9	I DO J. PATINO, L. LOEB (L. LOEB)	LISA LOEB (C) (D) GEPHEN 19416	23
24	19	15	14	4 SEASONS OF LONELINESS [▲] J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS)	BOYZ II MEN (C) (D) (V) MOTOWN 860684	1
25	25	22	26	SEMI-CHARMED LIFE [●] S. JENKINS (S. JENKINS)	THIRD EYE BLIND (C) (D) ELEKTRA 64173/EEG	4
26	26	20	27	QUIT PLAYING GAMES (WITH MY HEART) [▲] M. MARTIN, K. LUNDIN (M. MARTIN, H. CRICHLAW)	BACKSTREET BOYS (C) (D) (T) (V) JIVE 42453	2
27	31	31	4	HOW'S IT GOING TO BE S. JENKINS, E. VALENTINE, R. KLYCE (S. JENKINS, K. CADOGAN)	THIRD EYE BLIND (C) (D) ELEKTRA 64130/EEG	27
28	27	21	18	WHAT ABOUT US [●] TIMBALAND, M. ELLIOTT (T. MOSLEY, M. ELLIOTT)	TOTAL (C) (D) (T) (X) LAFACE 24272/ARISTA	16
*** Greatest Gainer/Sales ***						
29	35	48	3	LOLLIPOP (CANDYMAN) J. JAM, DELGADO, S. RASTED, C. NORREEN (S. RASTED, C. NORREEN, L. NYSTROM, R. DIF, HARTMANN, LANGHOFF)	AQUA (C) (D) (T) MCA 55410	29
30	30	26	22	MO MONEY NO PROBLEMS [▲] STEVIE J., S. COMBS (C. WALLACE, S. JORDAN, M. BETHA, B. EDWARDS, N. RODGERS)	THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (C) (D) (T) (X) BAD BOY 79100/ARISTA	1
31	28	24	13	CRIMINAL A. SLATER (F. APPLE)	FIONA APPLE (C) (D) CLEAN SLATE 78595/WORK	21
32	32	32	8	BREAKING ALL THE RULES THE BERMAN BROTHERS (C. BERMAN, F. BERMAN, J. COPLAN, M. DEXTER)	SHE MOVES (C) (D) (T) (X) GEPHEN 19415	32
33	36	36	12	HEAVEN G. ST. CLAIR (R. LUNA, F. PANGELINAN, J. CENICEROS)	NU FLAVOR (C) (D) (T) (V) (X) REPRIS 17408	33
34	29	25	25	ALL FOR YOU P. EBERSOLD (K. BLOCK, SISTER HAZEL)	SISTER HAZEL (C) (D) UNIVERSAL 56135	11
35	40	52	5	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	35
36	33	29	17	BUILDING A MYSTERY P. MARCHAND (S. MCLACHLAN, P. MARCHAND)	SARAH MCLACHLAN (C) (D) (X) ARISTA 13395	13
37	44	53	4	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	37
38	38	41	12	THEY LIKE IT SLOW D. CONNER (D. CONNER, S. CONNER, D. JACKSON)	H-TOWN (C) (D) (T) RELATIVITY 1642	35
39	34	33	11	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
40	37	35	29	I'LL BE MISSING YOU [▲] S. COMBS, STEVIE J. (STING, T. GAITHER, F. EVANS)	PUFF DADDY & FAITH EVANS (FEATURING I 12) (M) (T) (X) BAD BOY 79097/ARISTA	1
41	39	34	16	HONEY [▲] S. COMBS, THE UMMAH, STEVIE J., M. CAREY (M. CAREY, S. COMBS, K. FAREED, S. JORDAN, S. HAGUE, B. ROBINSON, R. LARKINS, J. PRICE)	MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 78648	1
42	43	43	18	NO TENGO DINERO K. BAGER, M. PFUNDHUELLER (M. HADJI, DAKIS, A. AGAMI, R. BALMORIAN, J. BALMORIAN)	LOS UMBRELLOS (C) (D) (V) (X) FLEX/EMI 58663/VIRGIN	42
43	49	45	5	THE MEMORY REMAINS B. ROCK, HETFIELD, ULRICH (HETFIELD, ULRICH)	METALLICA (C) (D) ELEKTRA 64126/EEG	28
44	42	38	25	INVISIBLE MAN [●] D. DEVILLER, S. HOSEIN (D. DEVILLER, S. HOSEIN, S. KIPNER)	98 DEGREES (C) (D) (T) (V) MOTOWN 860650	12
45	45	39	20	2 BECOME 1 [●] R. STANNARD, M. ROWE (SPICE GIRLS, R. STANNARD, M. ROWE)	SPICE GIRLS (C) (D) (X) VIRGIN 38604	4
46	47	40	25	SUNNY CAME HOME J. LEVENTHAL (S. COLVIN, J. LEVENTHAL)	SHAWN COLVIN (C) (D) COLUMBIA 78528	7
47	46	46	14	EVERYTHING J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, R. E. H. NAKAMURA, T. BELL, L. CREED, J. BROWN, F. WESLEY)	MARY J. BLIGE (C) (D) (T) (X) MCA 55353	24
48	54	59	4	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	48
49	41	37	18	I CARE 'BOUT YOU [●] BABYFACE (BABYFACE)	MILESTONE (C) (D) (T) (X) LAFACE 24264/ARISTA	23
50	48	44	11	SO HELP ME GIRL D. FOSTER (H. PERDEW, A. SPOONER)	GARY BARLOW (C) (D) ARISTA 13428	44
51	51	51	8	AT THE BEGINNING T. HORN (L. AHRENS, S. FLAHERTY)	RICHARD MARX & DONNA LEWIS (C) (D) ATLANTIC 84037	51

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
52	56	66	8	KISS THE RAIN D. CHILD (B. MYERS, E. BAZILIAN, D. CHILD)	BILLIE MYERS (C) (D) UNIVERSAL 56140	52
53	50	47	12	LOVE GETS ME EVERY TIME [●] R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN (C) (D) (V) MERCURY (NASHVILLE) 568062	25
54	52	49	16	LEGEND OF A COWGIRL M. MANGINI (I. COPPOLA, M. MANGINI, D. LEITCH)	IMANI COPPOLA (C) (D) (T) (X) COLUMBIA 78651	36
55	53	42	17	I MISS MY HOMIES M. B. DICK, K. C. ODELL (MASTER P, PIMP C, THE SHOCKER, J. JEFFERSON, C. SIMMONS)	MASTER P FEATURING PIMP C AND THE SHOCKER (C) (D) (T) NO LIMIT 53290/PRIORITY	25
56	62	67	4	32 FLAVORS E. TUTON (A. DIFRANCO)	ALANA DAVIS (C) (D) ELEKTRA 64129/EEG	56
*** Greatest Gainer/Airplay ***						
57	70	87	3	STILL WATERS (RUN DEEP) H. PADGHAM (B. GIBB, R. GIBB, M. GIBB)	BEE GEES (C) (D) POLYDOR 569218/A&M	57
58	60	63	3	JUST CLOWNIN' WC, CRAZY TOONES (W. CALHOUN, K. GILLIAM)	WC FROM WESTSIDE CONNECTION (C) (D) (T) PAYDAY/FRR 570043/ISLAND	58
59	59	62	16	YOU LIGHT UP MY LIFE [●] W. C. RIMES, C. HOWARD, M. CURB (J. BROOKS)	LEANN RIMES (C) (D) (V) CURB 73027	34
60	63	68	9	SO GOOD DAVINA (DAVINA, LEWIS)	DAVINA (C) (D) (T) LOUD 65303/RCA	60
61	55	54	18	BACKYARD BOOGIE BOBCAT (D. ROLISON)	MACK 10 (C) (D) (T) PRIORITY 53282	37
62	57	57	9	I'M NOT A PLAYER MINNESOTA (C. RIOS, M. RICHARDSON, K. GAMBLE, L. HUFF)	BIG PUNISHER (C) (D) (T) LOUD 64910/RCA	57
63	68	86	3	WHAT IF R. MCENTIRE, D. MALLOY (D. WARREN)	REBA MCENTIRE (C) (D) (V) MCA NASHVILLE 72026	63
64	61	56	10	YOU'RE NOT ALONE R. TAYLOR-FIRTH, T. KELLET (T. KELLET, R. TAYLOR-FIRTH)	OLIVE (C) (D) (T) (X) RCA 64999	56
*** Hot Shot Debut ***						
65	NEW	1	1	ROXANNE '97 - PUFF DADDY REMIX THE POLICE, S. COMBS, STEVIE J. (STING, FULL FORCE, U. T. F. O., G. REDD, J. CROSBY)	STING & THE POLICE (M) (T) (X) A&M 582449*	65
66	71	71	6	I'M AFRAID OF AMERICANS D. BOWIE (D. BOWIE, B. ENO)	DAVID BOWIE (T) (X) VIRGIN 38618*	66
67	NEW	1	1	SANTA'S A FAT BITCH M. CLARK, J. C. P. (J. BRUCE)	INSANE CLOWN POSSE (C) (D) PSYCHOPATHIC 572192/ISLAND	67
68	69	76	3	TUCK ME IN E. PHILLIPS (E. PHILLIPS)	KIMBERLY SCOTT (C) (D) (T) (X) COLUMBIA 78686	68
69	58	55	17	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME) S. COMBS, R. LAWRENCE, STEVIE J. (S. COMBS, R. LAWRENCE, M. BETHA, K. PRICE, J. BROWN, S. JORDAN, B. MCKINNEY)	BRIAN MCKINNEY FEAT. MASE (C) (D) (T) MERCURY 574760	17
70	65	64	13	LAST NIGHT'S LETTER L. STEWART (K. HAILEY, G. STEWART, L. STEWART)	K-CI & JOJO (C) (D) (M) (T) (X) MCA 55380	46
71	72	72	6	L-L-LIES A. MARVEL (D. KING, A. MARVEL, A. ROMAN)	DIANA KING (C) (D) (T) (X) WORK 78698	71
72	75	69	11	ONE MORE NIGHT THE BERMAN BROTHERS (KAMA, A. CREMERS, F. BERMAN, CH. BERMAN)	AMBER (T) (X) TOMMY BOY 786*	69
73	81	83	7	DON'T STOP THE MUSIC TIMBALAND (T. MOSLEY, B. BUSH, S. GARETT, J. PEACOCK, S. STEWART, J. SIMMONS, A. YARBROUGH, J. ELLIS)	PLAYA (C) (D) (T) DEF JAM 571680/MERCURY	73
74	64	58	13	VALENTINE D. SHEA (J. BRICKMAN, K. KUGELL)	MARTINA MCBRIDE WITH SPECIAL GUEST ARTIST JIM BRICKMAN (C) (D) (V) RCA (NASHVILLE) 64963	50
75	NEW	1	1	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 (T) DEF JAM 568321/MERCURY	75
76	76	—	2	SOMETHING THAT WE DO C. BLACK, J. STROUD (C. BLACK, S. EWING)	CLINT BLACK (C) (D) (V) RCA (NASHVILLE) 65336	76
77	66	60	7	MOURN YOU TIL I JOIN YOU NAUGHTY BY NATURE (A. CRISS, K. GIST, V. BROWN)	NAUGHTY BY NATURE (C) (D) (T) TOMMY BOY 7427	51
78	84	—	2	SAY YOU'LL STAY T. BISHOP, B. SALEMAN (T. BISHOP)	KAI (C) (D) (X) HB 19419/GEFFEN	78
79	67	73	3	I WONDER IF HEAVEN GOT A GHETTO SOULSHOCK, KARLIN (T. SHAKUR, L. GOODMAN, M. MCDOWELL, R. TROUTMAN, L. TROUTMAN)	2PAC (T) AMARU 42500/JIVE	67
80	RE-ENTRY	3	3	DEJA VU (UPTOWN BABY) KNS (D. FAGEN, W. BECKER)	LORD TARIQ & PETER GUNZ (C) (D) (T) CODEINE 78755/COLUMBIA	80
81	79	78	18	AROUND THE WORLD T. BANGALTER, G. DE HOMEM-CHRISTO (T. BANGALTER, G. DE HOMEM-CHRISTO)	DAFT PUNK (C) (D) (T) SOMA 38608/VIRGIN	61
82	74	70	12	TOO GONE, TOO LONG D. FOSTER (D. WARREN)	EN VOQUE (C) (D) EASTWEST 64750/EEG	33
83	83	94	6	IN HARM'S WAY R. LAWRENCE (B. WINANS, R. LAWRENCE, M. BELL-BYARS)	BEBE WINANS (C) (D) ATLANTIC 84035	83
84	80	77	11	THE REST OF MINE S. HENDRICKS (T. ADKINS, K. BEARD)	TRACE ADKINS (C) (D) (V) CAPITOL NASHVILLE 58680	70
85	77	75	19	HAVE A LITTLE MERCY J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS)	4.0 (C) (D) SAVVY/PERSPECTIVE 587580/A&M	46
86	NEW	1	1	SWING MY WAY MIXZO (M. O. JOHNSON, J. HALL)	K.P. & ENVY (C) (D) (T) (X) EASTWEST 64135/EEG	86
87	78	65	8	ALL OF MY DAYS R. KELLY (R. KELLY)	CHANGING FACES (FEATURING JAY-Z) (C) (D) (T) BIG BEAT 98000/ATLANTIC	65
88	87	81	4	YOU KNOW MY STEEZ DJ PREMIER (K. ELAM, C. MARTIN)	GANG STARR (C) (D) (T) NOO TRYBE 38624/VIRGIN	81
89	98	92	3	MAN BEHIND THE MUSIC T. RILEY (T. RILEY, L. WALTERS, T. GAITHER, M. SMITH, J. BROWN, C. BOBBITT, J. BROWN, B. BIRD)	QUEEN PEN FEATURING TEDDY RILEY (C) (D) (T) LIL' MAN 97020/INTERSCOPE	89
90	90	—	2	SMACK MY BITCH UP L. HOWLETT (L. HOWLETT, M. SMITH, C. MILLER, K. THORNTON, T. RANDOLPH)	PRODIGY (T) (X) XL MUTE/MAVERICK 43946/MCA	90
91	91	91	3	DID I SHAVE MY LEGS FOR THIS? C. FARRER (D. CARTER, R. HART)	DEANA CARTER (C) (D) (V) CAPITOL NASHVILLE 58672	91
92	NEW	1	1	LOVE OF MY LIFE K. STEGALL (K. STEGALL, D. HILL)	SAMMY KERSHAW (C) (T) MERCURY (NASHVILLE) 568140	92
93	85	74	9	PHENOMENON S. COMBS, R. LAWRENCE (J. T. SMITH, S. COMBS, R. LAWRENCE, S. MCKENNEY, W. WITHERS)	LL COOL J (T) DEF JAM 568081/MERCURY	55
94	82	79	14	DON'T GO BRENNER, SARAF (G. A. SARAF, M. S. APPELEGATE)	LE CLICK FEATURING KAYO (C) (D) (T) (X) LOGIC 64975/RCA	62
95	88	99	19	FREE L. SPRINGSTEEN, J. CIAFONE (U. NATE, L. SPRINGSTEEN, J. CIAFONE)	ULTRA NATE (C) (T) (X) STRICTLY RHYTHM 12512	75
96	96	—	2	DOIN' TIME D. KAHNE (B. NOWELL, M. GOODMAN, I. GERSHWIN, G. GERSHWIN, D. HAYWARD, D. HAYWARD)	SUBLIME (X) GASOLINE ALLEY 55390/MCA	96
97	95	84	4	I'M SO HAPPY I CAN'T STOP CRYING J. STROUD, T. KEITH (STING)	TOBY KEITH WITH STING (C) (D) (V) MERCURY (NASHVILLE) 568144	84
98	89	98	7	DJ KEEP PLAYIN' (GET YOUR MUSIC ON) FULL FORCE (FULL FORCE, L. GEORGE III)	YVETTE MICHELE (C) (D) (T) LOUD 64985/RCA	84
99	92	93	3	UP & DOWN R. SMITH		

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

TIS THE SEASON TO BE JOLLY, unless you are down with **Insane Clown Posse**. Remember the rap act Disney dropped a day after its album came out because the company viewed the lyrics as offensive? Believe it or not, the Posse has the only seasonal single to enter the Hot 100 this year. "Santa's A Fat Bitch" (Psychopathic/Island) bows at No. 67 on the Hot 100 and No. 40 on Hot 100 Singles Sales, with more than 12,000 units scanned. Considering the title, "Santa's A Fat Bitch" is receiving virtually no airplay except for spins at KCCX Kansas City, Mo., and WPLA Jacksonville, Fla.

For the comparable week last year, **Los Del Rio's** "Macarena Christmas" (Ariola/BMG Latin) was the only Christmas single on the Hot 100. Five years ago there weren't any seasonal songs, and 10 years ago there was one on that chart, "Dear Mr. Jesus (Solo... Sharon)" by **Powersource** (Power/Vision), which was actually about child abuse but was played as a holiday title. Incidentally, **Elton John's** second recording of "Candle In The Wind" was No. 13 on the Hot 100 10 years ago this week.

There are several seasonal songs receiving detected airplay. Among them is one that has become a perennial favorite since its release in 1993, **Adam Sandler's** "Chanukah Song" (Warner Bros.), which re-enters Hot 100 Airplay at No. 58, with 14 million listener impressions. The second-most-vacated holiday song is **Band Aid's** "Do They Know It's Christmas?" (Columbia), which has 7.7 million listeners from airplay at 140 monitored stations. **Brenda Lee's** "Rockin' Around The Christmas Tree" (Decca), **Rev. Run & the Christmas All-Stars'** rap remake of **Eartha Kitt's** "Santa Baby" (A&M), and **Hanson's** "What Christmas Means To Me" (Mercury) round out the list of the most-played seasonal songs this issue.

HONORABLE MENTION: A Celtic-sounding tune with a hurdy-gurdy, cello, and tabla as the main instruments may seem like an unlikely candidate for a breakthrough radio hit, but **Loreena McKennitt's** "The Mummers' Dance" (Quinlan Road/Warner Bros.) is hot and happening. Considering that new songs rarely break at this time of year because of holiday programming, the song's 42% gain in audience is significant. "The Mummers' Dance" cruises 71-47 on Hot 100 Airplay, with 16 million listeners from airplay at 141 stations.

- T**HEDA'S THRILLS: At last, here it is: my top 10 albums of the year.
1. **Janet**, "The Velvet Rope" (Virgin). Widely varied and entertaining album.
 2. **Ben Folds Five**, "Whatever And Ever Amen" (550 Music). Spirited piano rock to sing along with.
 3. **The Verve**, "Urban Hymns" (VC/Hut/Virgin). The album Oasis should have put out.
 4. "Love Jones" soundtrack (Columbia). Tracks two, three, seven, and nine.
 5. "Third Eye Blind" (Elektra/EEG). Pep-rally rock that makes no apologies.
 6. **Meredith Brooks**, "Blurring The Edges" (Capitol). Female anthem record of the year.
 7. "Nuyorican Soul" (Giant Step/MCA). An album I actually took on vacation with me.
 8. **Duran Duran**, "Medazzaland" (Capitol). I've been a fan since "Rio."
 9. **Brigitte McWilliams**, "Too Much Woman" (Virgin). Funky, feel-good music. See her live to understand.
 10. **Fleetwood Mac**, "The Dance" (Reprise). After all, "Rumours" was the first album I ever bought.

MUSIC VIDEO SALES THRIVE ON TOP ACTS

(Continued from page 5)

through MGM Home Entertainment for "Garth Brooks: Live From Central Park," due Jan. 20 at \$19.95 (Billboard Bulletin, Dec. 17).

Orion and MGM hope to capitalize on the sales frenzy of Brooks' new album, "Sevens," which has sold more than 2 million copies, according to SoundScan.

The video will feature a \$3 rebate when consumers purchase the title plus any two Brooks albums.

The top-selling title of this holiday season is PolyGram Video's "Hanson: Tulsa, Tokyo And The Middle Of Nowhere," a behind-the-scenes profile of Hanson's world concert tour produced by the teenaged trio. It also features an unreleased score written by the brothers.

"We've known there's a market for the right project, and Hanson fits the bill because they're causing a stir," says PolyGram Video senior director/creative Paul Freehauf.

Since its Nov. 18 street date, retail sales for the \$19.95 video total 180,000 units, according to SoundScan, more than triple the industry's benchmark for sales of past music video titles.

Hanson is also No. 8 on the Top Video Sales chart and No. 1 on the Top Music Videos chart.

"For the top titles, sales are up significantly, which might be surprising to people," says Hogan, "but when you have hits, it helps."

Although Hanson is leading the pack, Nothing/Interscope Records' "Nine Inch Nails: Closure" has sold 25,000 units since its release Nov. 25, in spite of distribution troubles.

First-week sales were hindered when Nothing/Interscope was forced to find a new distributor for the video after the Universal Music and Video Group declined to handle the video. The title, which contains brief nudity and explicit lyrics, is distributed by Trimark Home Video (Billboard, Dec. 13).

Epic Records' "Rage Against The Machine" has sold through 41,000 units since its Nov. 25 release, and Warner/Reprise's "Fleetwood Mac: The Dance" has racked up sales of 77,000 units since its release last summer, according to SoundScan.

One factor driving sales for "Hanson" is the young group's wide-reaching appeal, which has enabled PolyGram to get the title into mass merchants that had gotten out of the category due to poor sales. The video was released on the same day as Hanson's Christmas album, "Snowed In," which has sold 145,000 copies, according to SoundScan.

Freehauf says the Hanson video is being sold in Wal-Mart, Target, Kmart, and even Toys-R-Us.

Other titles such as the Nine Inch Nails video have been shut out of mass merchants due to questionable content, but most of these chains do not, in any case, carry music video titles because of poor sales in the category.

"It's too bad so many dealers and mass merchants have gotten out of the music video business," says Warner Reprise Video senior VP Vic Faraci. "The reason is that they're not getting the turns to justify shelf space."

However, Faraci says, mass merchants did bring in the label's "Fleetwood Mac: The Dance," after the title began selling well elsewhere.

"It's unfortunate [mass merchants] didn't get in at the beginning," says Faraci.

Faraci says one of the reasons for the resurgence in longform music videos is that labels have cut down the number of releases in the category and

concentrated only on those with the greatest sales potential.

"What's amazing is that no one is releasing anything that's shaky," he says. Warner has cut its music video release schedule by 50%—releasing just six titles in 1997.

Epic VP of sales Bob Freese says his label hasn't cut back the number of its releases but has concentrated its efforts.

"The 'Rage' consumer is a loyal audi-

'Titles with a hardcore fan base and bands with more visual elements can sell well on video'

ence that will buy anything that comes out of the band," he says. "And if the fan base wants it, we'll do it."

The "Rage" video was marketed with the CD single "The Ghost Of Tom Joad," a Bruce Springsteen cover that was not available anywhere else.

In addition, the title was the first video from the band and the first new product from it since its album was released last year. Both factors have enticed fans to purchase the video. "They needed something new," says Freese.

At least one retailer agrees that honing in on hit product has greatly improved the category this year.

"If you don't oversaturate the market with titles you don't need, it can be a good niche market," says a buyer at a major chain. "Titles with a hardcore fan base and bands with more visual elements can sell well on video."

Releasing so many strong titles during the fourth quarter—when consumers are driven in to buy theatrical hits on video—has helped music video sales, retailers say.

At one Sam Goody store in Glendale, Calif., Hanson received front-line placement next to the theatrical hits "My Best Friend's Wedding" and "Men In Black."

Still, even though the music video category is showing signs of life again, labels say they will remain cautious and continue to concentrate only on the hit product.

"Our job is to say, 'Here's why it's working,' not that music video is working again and anything we put out will stick," says PolyGram's Freehauf.

Epic has only two video projects expected next year: releases from Oasis and Babyface.

Freese says the Babyface video should be out by March and that Oasis will be out "sometime next year."

Warner has only two titles on the schedule so far, including "Eric Clapton: Live In Hyde Park," which is due in mid-February. The label will also put out a k.d. lang title next year, Faraci says, though timing is still tentative.

Nothing/Interscope was expected to release a Marilyn Manson title by Christmas, but the video has been delayed until early next year.

PolyGram does not have another Hanson video, or any other music videos, on its upcoming release schedule.

CHARTMASTERS'

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by

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BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	4	ONLY IF... ENYA (REPRISE)	
2	—	AIN'T THAT JUST THE WAY LUTRICIA MCNEAL (GRAVE)	
3	5	PLEASE UZ (ISLAND)	
4	7	WHAT IF I SAID ANITA ODBRIAN (DEE) WITH STEVE WARREN (WARNER BROS. / NASHVILLE)	
5	14	MUCH BETTER CLUB 69 FEAT. SUZANNE PALMER (TWISTEDMCA)	
6	24	YOUNG, SAD AND BLUE LYSETTE (IF/RELEWORLD)	
7	11	SHOWDOWN F-A-S-KI FEAT. MONTELL JORDAN (RELATIVITY)	
8	2	DON'T STOP NO AUTHORITY (MJJ/WORX)	
9	12	YOU DON'T SEEM TO MISS ME PATTY LOVELESS (EPIC (NASHVILLE))	
10	15	THA HOP KINSU (BLUNT/TVT)	
11	3	RISE VERONICA (H.O.L.A.)	
12	16	SAND AND WATER BETH NIELSEN CHAPMAN (REPRISE)	
13	—	WE GETZ DOWN RAMPAGE (ELEKTRA/EEG)	

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
14	—	THUBTHUMPING CHUCKLEBUTT (UNDER THE COVER)	
15	21	I CAN LOVE YOU BETTER DIXIE CHICKS (MONUMENT)	
16	9	WHAT IF I DO MINDY MCCREARY (BNA/RCA (NASHVILLE))	
17	22	WALKIN' ON THE SUN SMACK (UNDER THE COVER)	
18	23	RICHTER SCALE EPMD (DEF JAIM/MERCURY)	
19	10	INFATUATION LAURNEA (YAB YUM/EPIC)	
20	8	BARBIE GIRL VELVA BLU (GROOVE/WAXWORKS)	
21	17	ALIVE PEARL JAM (EPIC)	
22	19	EVEN FLOW PEARL JAM (EPIC)	
23	18	WHATEVER U WANT LIGHTER SHADE OF BROWN FEAT. DINAINE WISDOM (GREENGLASS/IMP)	
24	—	THE DAY THAT SHE LEFT TULSA (IN A CHEVY) WADE HAYES (COLUMBIA (NASHVILLE))	
25	—	WHAT I NEED CRAIG MACK (STREET LIFE/ALL AMERICAN)	

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

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



DECEMBER 27, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				No. 1		
1	1	1	3	GARTH BROOKS CAPITOL (NASHVILLE) 56599/CAPITOL NASHVILLE (10.98/16.98) ▲ ⁵ 3 weeks at No. 1	SEVENS	1
2	2	3	4	CELINE DION 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	2
				GREATEST GAINER		
3	3	4	5	BARBRA STREISAND ▲ ² COLUMBIA 66181 (10.98 EQ/17.98)	HIGHER GROUND	1
4	4	6	14	LEANN RIMES ▲ ³ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
5	7	8	12	CHUMBAWAMBA ▲ ² REPUBLIC 53099/UNIVERSAL (10.98/16.98)	TUBTHUMPER	5
6	6	9	6	SPICE GIRLS VIRGIN 45111 (11.98/17.98)	SPICEWORLD	6
7	9	7	6	SHANIA TWAIN MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98)	COME ON OVER	2
8	8	5	4	METALLICA ▲ ² ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD	1
9	10	14	32	HANSON ▲ ³ MERCURY 534615 (11.98 EQ/17.98)	MIDDLE OF NOWHERE	2
10	11	12	13	MARIAH CAREY ▲ ² COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	1
11	13	17	14	AQUA ▲ ² MCA 11705 (10.98/16.98)	AQUARIUM	7
12	12	10	4	HANSON ▲ MERCURY 536717 (11.98 EQ/17.98)	SNOWED IN	7
13	14	16	41	MATCHBOX 20 ▲ ³ LAVA/ATLANTIC 92721/AG (10.98/15.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
14	21	21	17	FLEETWOOD MAC ▲ ² REPRIS 46702/WARNER BROS. (10.98/17.98)	THE DANCE	1
15	17	23	45	SPICE GIRLS ▲ ⁵ VIRGIN 42174* (10.98/16.98)	SPICE	1
16	5	2	3	2PAC ▲ ⁵ AMARU 41630*/JIVE (19.98/24.98)	R U STILL DOWN? (REMEMBER ME)	2
17	23	19	21	PUFF DADDY & THE FAMILY ▲ ³ BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
18	16	13	7	MASE ▲ BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
19	19	20	4	KENNY G ▲ ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	19
20	20	22	96	JEWEL ▲ ⁷ ATLANTIC 82700*/AG (10.98/15.98) HS	PIECES OF YOU	4
21	28	47	6	YANNI VIRGIN 44981 (11.98/17.98)	TRIBUTE	21
22	26	30	18	BACKSTREET BOYS ▲ JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	15
23	22	26	24	SOUNDTRACK ▲ ² COLUMBIA 68169* (10.98 EQ/17.98)	MEN IN BLACK—THE ALBUM	1
24	27	29	7	MANNHEIM STEAMROLLER ● AMERICAN GRAMAPHONE 1997 (10.98/14.98)	CHRISTMAS LIVE	24
25	25	31	3	WILL SMITH COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	25
26	32	33	22	SMASH MOUTH ● INTERSCOPE 90142 (8.98/12.98) HS	FUSH YU MANG	20
27	35	36	13	USHER ▲ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	15
28	18	11	4	ERYKAH BADU KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE	4
29	24	24	12	BOYZ II MEN ▲ MOTOWN 530819* (11.98/17.98)	EVOLUTION	1
30	30	35	13	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
31	37	37	8	VARIOUS ARTISTS A&M 540764 (11.98/17.98)	A VERY SPECIAL CHRISTMAS 3	31
32	31	25	10	JANET ▲ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1
33	15	—	2	VARIOUS ARTISTS DIANA, PRINCESS OF WALES — TRIBUTE	DIANA, PRINCESS OF WALES — TRIBUTE	15
34	39	38	25	SUGAR RAY ▲ LAVA/ATLANTIC 83006/AG (10.98/15.98)	FLOORED	12
35	29	18	5	LSG ▲ EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	4
36	36	27	4	LED ZEPPELIN ▲ ATLANTIC 83061/AG (19.98/24.98)	BBC SESSIONS	12
37	33	32	16	TRISHA YEARWOOD ▲ ² MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	4
38	50	51	5	ENYA REPRIS 46835/WARNER BROS. (11.98/17.98)	PAINT THE SKY WITH STARS — THE BEST OF ENYA	38
39	45	42	22	SARAH MCLACHLAN ▲ ARISTA 18970 (10.98/16.98)	SURFACING	2
40	41	44	14	VARIOUS ARTISTS TOMMY BOY 1214 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOLUME 3	23
41	38	34	13	SOUNDTRACK ▲ LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD	4
42	34	15	3	VARIOUS ARTISTS PRIORITY 50639* (11.98/17.98)	IN THA BEGINNING...THERE WAS RAP	15
43	44	45	28	TIM MCGRAW ▲ ² CURB 77886 (10.98/16.98)	EVERYWHERE	2
44	52	62	75	LEANN RIMES ▲ ³ CURB 77821 (10.98/15.98)	BLUE	3
45	47	46	66	FIONA APPLE ▲ ² CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) HS	TIDAL	15
46	43	64	5	VARIOUS ARTISTS EPIC 68750 (10.98 EQ/17.98)	SUPERSTAR CHRISTMAS	43
47	40	28	3	SUBLIME GASOLINE ALLEY 11714/MCA (10.98/16.98)	SECOND-HAND SMOKE	28
48	53	56	76	THE WALLFLOWERS ▲ ⁴ INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	4
49	46	43	4	JOHN MELLENCAMP MERCURY 536738 (11.98 EQ/17.98)	THE BEST THAT I COULD DO 1978 - 1988	33
50	49	49	11	THE ROLLING STONES ▲ VIRGIN 44909* (11.98/17.98)	BRIDGES TO BABYLON	3
51	42	41	6	SOUNDTRACK ● ATLANTIC 83053/AG (10.98/17.98)	ANASTASIA	41
52	48	48	9	JIM BRICKMAN ● WINDHAM HILL 11242 (10.98/16.98)	THE GIFT	48
53	69	72	36	THIRD EYE BLIND ▲ ELEKTRA 62012*/EEG (10.98/16.98) HS	THIRD EYE BLIND	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
54	61	70	35	SAVAGE GARDEN ▲ COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	25
55	55	53	5	OZZY OSBOURNE EPIC 67980 (10.98 EQ/17.98)	THE OZZMAN COMETH	13
56	60	54	6	VARIOUS ARTISTS SPARROW 51629 (15.98/17.98)	WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	52
57	51	40	16	MASTER P ▲ NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1
				PACESSETTER/HEATSEEKER IMPACT		
58	114	—	2	ANDREA BOCELLI PHILIPS 539207 (10.98/16.98) HS	ROMANZA	58
59	59	61	24	PRODIGY ▲ ² XL MUTE/MAVERICK 46606/WARNER BROS. (10.98/16.98)	THE FAT OF THE LAND	1
60	58	50	7	DAVE MATTHEWS BAND ▲ BAMA RAGS 67587/RCA (19.98 CD)	LIVE AT RED ROCKS 8.15.95	3
61	63	68	9	GREEN DAY REPRIS 46794/WARNER BROS. (10.98/16.98)	NIMROD.	10
62	57	57	13	BUSTA RHYMES ▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	3
63	56	60	7	VARIOUS ARTISTS ● ARISTA 18988 (10.98/16.98)	ULTIMATE DANCE PARTY 1998	38
64	66	69	34	GEORGE STRAIT ▲ ² MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
65	67	83	14	AMY GRANT ● A&M 540760 (10.98/16.98)	BEHIND THE EYES	8
66	73	67	72	SUBLIME ▲ ³ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	13
67	72	66	13	JARS OF CLAY ● ESSENTIAL/SILVERTONE 41612/JIVE (10.98/16.98)	MUCH AFRAID	8
68	68	84	12	ELTON JOHN ROCKET 536266/A&M (11.98/17.98)	THE BIG PICTURE	9
69	77	127	3	VARIOUS ARTISTS TOMMY BOY 1234 (12.98/17.98)	MTV PARTY TO GO 98	69
70	71	78	66	DEANA CARTER ▲ ³ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	10
71	64	59	9	LL COOL J ● DEF JAM 539186*/MERCURY (11.98 EQ/17.98)	PHENOMENON	7
72	82	73	5	BUSH TRAUMA 90161*/INTERSCOPE (10.98/16.98)	DECONSTRUCTED	36
73	74	75	92	CELINE DION ▲ ¹⁰ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
74	85	79	16	DAYS OF THE NEW ● OUTPOST 30004/GEFFEN (8.98/12.98) HS	DAYS OF THE NEW	54
75	65	65	4	PAUL SIMON WARNER BROS. 46814 (10.98/17.98)	SONGS FROM THE CAPEMAN	42
76	76	82	57	SOUNDTRACK ▲ ⁴ WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	2
77	54	39	5	MYSTIKAL ▲ NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	78
78	92	104	25	ROBYN RCA 67477 (10.98/16.98) HS	ROBYN IS HERE	78
79	138	140	26	SOUNDTRACK ● WORK 68166/EPIC (10.98 EQ/17.98)	MY BEST FRIEND'S WEDDING	14
80	62	55	6	JAY-Z ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	3
81	131	—	2	SOUNDTRACK CAPITOL 21911 (10.98/16.98)	SCREAM 2	81
82	84	89	17	BILLY JOEL COLUMBIA 67347 (10.98 EQ/17.98)	GREATEST HITS VOLUME III	9
83	104	113	39	AEROSMITH ▲ COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES	1
84	75	76	9	JOHN MICHAEL MONTGOMERY ● ATLANTIC (NASHVILLE) 83060/AG (10.98/16.98)	GREATEST HITS	33
85	89	85	8	STEVEN CURTIS CHAPMAN SPARROW 51630 (10.98/15.98)	GREATEST HITS	85
86	94	99	6	B.B. KING MCA 11711 (10.98/17.98)	DEUCES WILD	86
87	87	81	29	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	3
88	81	80	39	THE NOTORIOUS B.I.G. ▲ ⁶ BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
89	86	86	16	OASIS ▲ EPIC 68530 (10.98 EQ/16.98)	BE HERE NOW	2
90	78	77	5	TIMBALAND AND MAGOO BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98)	WELCOME TO OUR WORLD	35
91	80	74	6	MICHAEL BOLTON ● COLUMBIA 68510 (10.98 EQ/17.98)	ALL THAT MATTERS	39
92	90	88	5	HARRY CONNICK, JR. COLUMBIA 68787 (10.98 EQ/17.98)	TO SEE YOU	53
93	79	63	8	NAS ESCOBAR, FOXY BROWN, AZ AND NATURE AFTERMATH 90136*/INTERSCOPE (10.98/17.98)	THE FIRM — THE ALBUM	1
94	96	108	11	CREED WIND-UP 13049 (10.98/15.98) HS	MY OWN PRISON	93
95	91	92	16	MARTINA MCBRIDE RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	80
96	83	97	33	VARIOUS ARTISTS ▲ VIRGIN 42186 (10.98/16.98)	PURE MOODS	10
97	101	121	11	LOREENA MCKENITT QUINLAN ROAD 46719/WARNER BROS. (10.98/16.98)	THE BOOK OF SECRETS	60
98	93	90	10	EVERCLEAR CAPITOL 36503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33
99	102	98	40	THE MIGHTY MIGHTY BOSSTONES ▲ BIG RIG 534472/MERCURY (10.98 EQ/16.98)	LET'S FACE IT	27
100	70	52	6	RAKIM ● UNIVERSAL 53113* (10.98/16.98)	THE 18TH LETTER	4
101	110	135	44	LEANN RIMES ▲ ² CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
102	126	120	5	LISA LOEB GEFEN 25141 (10.98/16.98)	FIRECRACKER	90
103	113	115	85	DAVE MATTHEWS BAND ▲ ⁴ RCA 66904 (10.98/16.98)	CRASH	2
104	106	100	54	DRU HILL ▲ ISLAND 524306 (10.98/16.98) HS	DRU HILL	23
105	95	91	48	JAMIROQUAI ▲ WORK 67903/EPIC (10.98 EQ/16.98)	TRAVELING WITHOUT MOVING	24
106	98	103	30	SISTER HAZEL ● UNIVERSAL 53030 (10.98/15.98) HS	SOMEWHERE MORE FAMILIAR	47
107	132	190	16	YANNI PRIVATE MUSIC 82153/WINDHAM HILL (10.98/16.98)	DEVOTION: THE BEST OF YANNI	42
108	103	109	5	VARIOUS ARTISTS WINDHAM HILL 11233 (10.98/16.98)	CELTIC CHRISTMAS III	103

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. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

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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
109	100	125	3	STING & THE POLICE A&M 540834 (11.98/17.98)	THE VERY BEST OF STING & THE POLICE	100
110	97	94	11	THE VERVE VCHUT 44913/VIRGIN (10.98/16.98)	URBAN HYMNS	63
111	112	117	6	SAMMY KERSHAW MERCURY (NASHVILLE) 536318 (10.98 EQ/17.98)	LABOR OF LOVE	91
112	118	112	30	FOO FIGHTERS ● ROSWELL 55832*/CAPITOL (10.98/16.98)	THE COLOUR AND THE SHAPE	10
113	125	118	11	BOB DYLAN ● COLUMBIA 68556 (10.98 EQ/16.98)	TIME OUT OF MIND	10
114	105	107	8	TRACE ADKINS CAPITOL NASHVILLE 55856 (10.98/16.98)	BIG TIME	50
115	119	123	59	ALAN JACKSON ▲ ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	12
116	121	131	45	PAULA COLE ▲ IMAGO 46424/WARNER BROS. (10.98/15.98) HS	THIS FIRE	33
117	99	87	20	BONE THUGS-N-HARMONY ▲ RUTHLESS 6340*/RELATIVITY (19.98/23.98)	THE ART OF WAR	1
118	109	106	3	BABYFACE EPIC 68779 (10.98 EQ/16.98)	MTV UNPLUGGED NYC 1997	106
119	115	93	9	VARIOUS ARTISTS COLD FRONT 6254/K-TEL (12.98/17.98)	CLUB MIX '98	64
120	127	145	60	ELTON JOHN ▲ MCA 11481 (10.98/16.98)	LOVE SONGS	24
121	120	116	34	BOB CARLISLE ▲ ² DIADEM 41613/JIVE (10.98/16.98) HS	BUTTERFLY KISSES (SHADES OF GRACE)	1
122	117	133	32	MEREDITH BROOKS ▲ CAPITOL 36919 (10.98/15.98)	BLURRING THE EDGES	22
123	107	101	34	MARY J. BLIGE ▲ ² MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
124	147	156	4	MARCY PLAYGROUND CAPITOL 53569 (6.98/9.98) HS	MARCY PLAYGROUND	124
125	123	122	37	TONIC ▲ POLYDOR 531042/A&M (10.98/16.98) HS	LEMON PARADE	28
126	108	71	7	SOUNDTRACK TVT SOUNDTRAX 8200/TVT (10.98/16.98)	MORTAL KOMBAT: ANNIHILATION	69
127	130	95	6	JANE'S ADDICTION WARNER BROS. 46752 (10.98/16.98)	KETTLE WHISTLE	21
128	136	138	19	311 ▲ CAPRICORN 536181*/MERCURY (8.98 EQ/17.98)	TRANSISTOR	4
129	142	143	14	BLINK 182 CARGO 11624*/MCA (8.98/12.98) HS	DUDE RANCH	129
130	135	155	3	JOHN DENVER RIVER NORTH 161360 (10.98/16.98)	A CELEBRATION OF LIFE/THE LAST RECORDINGS	130
131	133	134	20	CLINT BLACK ● RCA (NASHVILLE) 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	43
132	141	141	22	MICHAEL PETERSON REPRISE (NASHVILLE) 46618/WARNER BROS. (NASHVILLE) (10.98/16.98) HS	MICHAEL PETERSON	115
133	167	—	43	JONNY LANG ● A&M 540640 (10.98/16.98) HS	LIE TO ME	44
134	128	126	16	COLLIN RAYE ● EPIC (NASHVILLE) 67893/SONY (NASHVILLE) (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	33
135	122	111	8	WYONNA CURB 53061/UNIVERSAL (10.98/16.98)	THE OTHER SIDE	38
136	124	128	11	LUTHER VANDROSS ● LV 68220/EPIC (10.98 EQ/17.98)	ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2	44
137	116	105	10	SOUNDTRACK ▲ ² DEATH ROW 53509*/PRIORITY (12.98/19.98)	GANG RELATED — THE SOUNDTRACK	2
138	146	144	80	METALLICA ▲ ⁴ ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
139	137	119	22	MISSY "MISDEMEANOR" ELLIOTT ▲ EASTWEST 62062*/EEG (10.98/16.98)	SUPA DUPA FLY	3
140	149	153	12	BRIAN MCKNIGHT MERCURY 536215 (10.98 EQ/16.98)	ANYTIME	39
★★★HOT SHOT DEBUT★★★						
141	NEW ▶	1	1	BRYAN ADAMS A&M 540831 (10.98/17.98)	MTV UNPLUGGED	141
142	129	137	11	PATTY LOVELESS EPIC (NASHVILLE) 67997/SONY (NASHVILLE) (10.98 EQ/16.98)	LONG STRETCH OF LONESOME	68
143	134	129	35	SOUNDTRACK ▲ EMI LATIN 55535 (10.98/16.98)	SELENA	7
144	88	58	4	MJG SUAVE HOUSE 53105*/UNIVERSAL (10.98/16.98)	NO MORE GLORY	20
145	151	157	26	K-CI & JOJO ● MCA 11613* (10.98/16.98)	LOVE ALWAYS	24
146	143	139	3	VARIOUS ARTISTS WINDHAM HILL 11220 (10.98/16.98)	A WINTER'S SOLSTICE VI	139
147	156	154	13	ADAM SANDLER WARNER BROS. 46738 (10.98/16.98)	WHAT'S YOUR NAME?	18
148	152	149	78	BECK ▲ DGC 24823*/Geffen (10.98/16.98)	ODELAY	16
149	111	96	5	VARIOUS ARTISTS HIP-O 40066/UNIVERSAL (6.98/11.98)	A COUNTRY SUPERSTAR CHRISTMAS	96
150	139	142	12	BRYAN WHITE ● ASYLUM 62047/EEG (10.98/16.98)	THE RIGHT PLACE	41
151	140	161	16	VARIOUS ARTISTS ARISTA 18977 (10.98/16.98)	ULTIMATE HIP HOP PARTY 1998	46
152	153	152	20	JOE ● JIVE 41603* (11.98/16.98)	ALL THAT I AM	13
153	163	177	78	TONI BRAXTON ▲ ⁵ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
154	NEW ▶	1	1	SOUNDTRACK SONY CLASSICAL 63213 (10.98 EQ/17.98)	TITANIC	154

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R&B SPIRITS

(Continued from page 34)

old contract dispute with Island, a suit stemming from what the group members alleged were attempts by Island Black Music execs to intimidate and threaten them.

Further, according to press accounts, the depositions held at parent label PolyGram resulted in one of its biggest public embarrassments: **Eric Kronfeld**, president/COO of PolyGram's domestic music division, when asked why the company would allow a man with a criminal record to be hired as a bodyguard, reportedly replied, "If every African-American male in the United States was disqualified from pursuing a livelihood, in any way, shape, or form, because of a prior criminal record, then there would be no, or virtually no, African-American employees in our society or in our industry."

PolyGram dismissed Kronfeld as a member of its worldwide management board Oct. 22, just five days after the statement was made, and replaced him with Motown chairman **Clarence Avant**. But the incident put the spotlight on what many feel is a policy of exclusion for minorities at the executive levels of PolyGram. Back in March, **Lisa Cortes**, president of PolyGram imprint Loose Cannon, filed suit against the company, alleging race and sex discrimination. She claimed that a lack of marketing support and continual exclusion from top-level meetings and decision-making processes led to the demise of the label and her dismissal. In the wake of furor over the Kronfeld statement, which included a meeting between civil rights activist the Rev. **Jesse Jackson** and PolyGram chairman **Alain Levy**, Cortes' suit was quietly settled last month for an undisclosed amount.

Lawsuits continue to be traded between **Marion "Suge" Knight**, jailed president of Death Row Records, and the estate of the late **Tupac Shakur**. While Knight, imprisoned for parole violations, claims that his company is owed millions in expenses, Shakur's estate charges that the rapper was never properly remunerated in royalties for his numerous multi-platinum albums on the label. Death Row released the double soundtrack album "Gridlock'd" this year, but sales were disappointing. Shakur's mother, **Afeni**, started her own label, **Amaru**, parted with Jive, and released the double album "R U Still Down? (Remember Me)," an album of previously unreleased 2Pac tracks that spent two weeks atop the Top R&B Albums chart.

Most recently, multi-platinum songstress **Toni Braxton** filed suit Dec. 5 against LaFace and Arista, claiming that her recording contract, signed in the state of California, is no longer valid.

HEALING PAST RIFTS: This year's tour of the big R&B industry conventions—Urban Network, Impact Super-Summit, the International Assn. of African American Music, the Midwest Radio & Music Assn., the National Black Programmers Coalition, and the Billboard/Airplay Monitor Radio Seminar—resulted in a lot of talk about healing past rifts and bringing together the radio, retail, and record sides of the business to deal in a more forthright and respectful manner. Several featured sessions for promotion executives and radio programmers to air their grievances and get a consensus on issues. Among the issues raised: programmers setting up meaningful music days with record reps, fairness in setting up artist appearances with radio, and record companies making more ad buys on the air.



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SFX Buys Three Concert Promoters

Move Marks A Major Consolidation Of The Industry

This story was prepared by Ray Waddell, reporter for Amusement Business.

NASHVILLE—The consolidation of the concert promotion business took a giant leap forward with the Dec. 15 announcement that SFX Broadcasting Inc. had purchased three major promotion companies for a total of \$170 million.

In a development that greatly changes the concert landscape, SFX will acquire Bill Graham Presents in San Francisco for approximately \$65 million, Contemporary Group in St. Louis for approximately \$90 million, and Concert/Southern Promotions in Atlanta for approximately \$15 million.

At the same time, SFX announced the purchase of Network Magazine Group and SJS Entertainment for \$70 million (Billboard Bulletin, Dec. 16). It has also been widely speculated that SFX is in negotiations to acquire Houston-based PACE Entertainment for a reported \$122 million; SFX director of investment relations Tim Klahs confirmed that more announcements would be forthcoming in the next 10-14 days.

Such ventures are perhaps not surprising, given SFX's high-profile move earlier this year to diversify its interests by selling its 71 radio stations for a whopping \$2.1 billion to Capstar, a radio station conglomerate formed by Hicks, Muse, Tate & Furst.

Prior to the completion of this transaction in early 1998, SFX will be spun off to existing shareholders, with the new company to be managed by SFX's current senior management. Robert F.X. Sillerman is the executive chairman of SFX Broadcasting Inc.

This unprecedented acquisition activity, which was preceded by SFX's earlier purchases of Delsener/Slater Enterprises in New York and Sunshine Promotions in Indianapolis, immediately places SFX in the upper echelons of the concert promotion/live entertainment industry, rarefied air now occupied only by Universal Concerts, Cellar Door Concerts, and, for now, PACE.

The three most-recent purchases, like the ones that preceded them, include companies with not only thriving promotions and event-pro-

duction businesses, but strategic-facility deals, ticket operations, and festival-production components as well. They also each have strong brand recognition in their respective markets and a wide range of ancillary revenue opportunities.

"We are buying existing businesses that produce profit and cash flow," Klahs says. "But in judging the attractiveness of these businesses, it does have a lot to do with the potential of the business. We feel that each of them have some underutilized assets that we could turbocharge a little bit to get more revenue flowing through [them]."

A prevailing theme in the case of each company is its ownership or exclusive arrangement with a wide range of concert facilities, from clubs and theaters to large amphitheatres. "The facilities are extremely important because we want to be able to control the venue," Klahs says.

"We're not in this business to be a middleman, negotiating a concert site for the artist," he adds. "We want to control the whole package."

ONE-STOP EFFORT

Does this mean that national tours would soon be in the works? "With such a national presence, it certainly makes it easy on the performer to go to one place and sign up several parts of the country with one stroke," Klahs says.

In each case it appears that the companies will proceed in a "business as usual" fashion, operating as autonomous units that can share information, assets, and expertise but generally function alone.

"All of these companies have run their business very well," says Klahs. "They have their own well-honed talents of negotiating agreements with artists."

Klahs adds that they would now be able to share what has before been regarded as proprietary information; promoters aren't generally known for offering the details of their respective deals. "Not only will they be able to now, but they will be encouraged to, and I would imagine they would want to," Klahs says.

Steve Schankman, co-president of Contemporary with Irv Zuckerman, agrees. "We've always had good relationships with all of these guys, and we hope we would be able to do a lot

of work together," he says. "We each can do what we do but hope that the best out of each company be shared."

Zuckerman sees the deal as more of a diversification than a consolidation. "The idea of diversification in our business and the entertainment business in general is the future," he says. "Each of these companies has different strengths, their own flavor that will hopefully be shared to increase the bottom line."

Concert/Southern's Peter Conlon says the concert-promotion business was ripe for this type of activity. "What is surprising is that it took so long for someone to notice the value in this business," he says. "It's overdue, and it took someone with great vision to make it happen."

WHY SELL?

A familiar refrain is heard when discussing the art of these deals with each company's principals: A quick cash infusion opens the doors for investment/expansion opportunities that were heretofore unavailable. This is also an era in which the independent promoter has become an endangered species.

"SFX brings a lot more resources to the table, which allows us to grow the way we wanted to and couldn't in the past," said Conlon. "This gives us the opportunity for expansion of our festival in Atlanta and the opportunity to take it into other cities."

Klahs says SFX expects each company to experience further growth. "There are areas in all of these companies that they have not pursued because of lack of capital," he says. "We are willing and able to lend that type of support when the proper terms are evident."

Meanwhile, all those involved in the deal are excited and enthusiastic heading into 1998. "There have been a lot of changes in this business, and more changes are coming," says Schankman. "SFX is a company with an extreme amount of knowledge in the area of investments, where promoters are not generally these type of people. Now in our 30th anniversary we can move on with a bigger company. These are great times."

Assistance in preparing this story was provided by Chuck Taylor in New York.



by Geoff Mayfield

CLOSING THE YEAR WITH A BANG is Garth Brooks' "Sevens," which manages to exceed the half-million mark for the third week in a row. This time, a 13% decline from the prior week yields a still-handsome 529,000 units. In doing so, the country icon comes within a whisker of setting the SoundScan-era record for the most sales in an album's first three weeks.

Last week, "Sevens" set a new standard for sales in a title's first two weeks, but in the three-week comparison, Brooks falls just shy of the sales compiled by Pearl Jam's 1994 release, "Vitalogy," which totaled in excess of 2.1 million units during the first three weeks that it was available on CD or cassette (the album was available only on a limited-edition vinyl LP during its first two chart weeks, during which time it sold 43,000 copies). The three-week sum on "Sevens" is just a tad higher than 2 million. The difference between the two is that "Vitalogy" was released closer to Christmas, and thus it had a larger third week with 694,500.

In third place is another Brooks collection, 1994's "The Hits," which did 1.9 million in three weeks, while the Beatles' "Anthology 1" did 1.7 million in its first three 1995 stanzas.

Overall volume will rise during the next two chart weeks, which means that Brooks will have a chance to set a new standard for sales in four weeks and five weeks.

HIGH ROLLERS: Since the middle of the third quarter, music sellers have been predicting that the fourth quarter would be a winner, and it continues to shape up that way as we approach the climax of the holiday selling season. This week, each of the top 26 albums sells in excess of 100,000 units. The first six titles are above 200,000 units, while the next two exceed 190,000. A year ago, The Billboard 200 sported just 19 members of the 100,000-plus club, with only the top six exceeding 190,000 units for the week. Thus album volume is up over the comparable 1996 week (see Market Watch, page 100), which also reveals that album sales are also up significantly over the previous week.

RADIO THRILLS THE VIDEO STARS: A few weeks ago, KLOS Los Angeles radio duo Mark and Brian made noise when their two-CD set "You Had To Be There" bowed at No. 48 with 30,000 units (Billboard, Nov. 29). This issue, another Southland morning tandem, KROQ Los Angeles' Kevin and Bean, posted a slightly higher total, 52,500 units, with their annual-for-charity set. However, the title does not appear on The Billboard 200, because it is exclusive to the Warehouse chain (proprietary product is not eligible for Billboard's charts). If it did qualify, it would have ranked at No. 51.

It is by far the week's biggest seller in the greater Los Angeles market, where Garth Brooks' "Sevens" sold about 18,000 units during the tracking period. Available for the first time on CD (at \$5 per), this year's edition includes tracks by Smashing Pumpkins, Third Eye Blind, Smash mouth, Mighty Mighty Bosstones, Beck, and Tony Bennett.

WINNERS CIRCLE: Several of the acts who garnered exposure on Fox's Dec. 8 telecast of the Billboard Music Awards enjoy better-than-average growth this issue. The most conspicuous beneficiaries are Metallica, Third Eye Blind, and God's Property with Kirk Franklin, acts who fell short of bullet criteria on last issue's chart but saw improved growth after their performance slots. Similarly, Puff Daddy and Toni Braxton, who did not play but had generous time at the winner's podium, also regnite.

Although Metallica's "Re-Load" falls shy of this week's adjusted bullet criteria, it does post a 13% increase (No. 8), the first week it has shown a gain since it debuted at No. 1 four weeks ago. The group's previous album, "Load," which only showed a 3% gain last issue, regains a bullet with a 29% gain (146-138). Puff Daddy steps up 23-17 with a 35% boost, after a week in which his sales saw but a 3% rise. Third Eye Blind, which fell just shy of a 10% gain last issue, zooms 69-53 with 61% growth. God's Property, which showed a 9% decline on last issue's chart, also re-bullets on the strength of this week's 32.5% gain (No. 87). Braxton goes from a 5%-gain week to a 38% jump (163-153).

Others on the show who bullet are big winner LeAnn Rimes (Nos. 4, 44, and 101), Spice Girls (No. 6), Aqua (No. 11), and Aerosmith (146-138), but each of those albums had bullets on last issue's Billboard 200.

OUT WITH THE OLD: Goodness gracious, where did the year go? The return of our Year in Music issue brings about Billboard's only unpublished week. But, with the ongoing stream of data from Broadcast Data Systems and SoundScan, we will still compile charts, which will be available to subscribers of Billboard Information Network and Billboard Online. The unpublished charts are also sold by our research department, which you can reach at 212-536-5054, via E-mail at research@billboard.com, or by regular mail at our New York office.

So, with Santa and a baby New Year in sight, Between the Bullets wishes the special warmth of the holiday season and a great '98 to all of its readers. I'd also like to thank charts staffers Silvio Pietroluongo, Jan Perry, Steve Graybow, Marc Zubatkin, Anthony Colombo, Michael Cusson, and Alex Vitoulis and interns Keith Caulfield and Jose Promis for contributions made to this column throughout the year.

KNITMEDIA A SALVE TO SHIMMY-DISC

(Continued from page 24)

my-Disc/Knitting Factory album will be "Songs From The Pink Death," featuring Kramer, Damon Krukowski of Galaxie 500, and Sean Eden of Luna.

An extensive Shimmy-Disc reissue program is on the table as well, with a Bongwater boxed set scheduled for the spring plus a subsequent King Missile anthology and remastering/repackaging projects for other key titles.

KnitMedia's acquiring of Shimmy-Disc entailed the purchase of some 50,000 pieces of label inventory from its former distributor, Homestead. That back catalog will be available via Koch in North America by February; in other territories, the Shimmy-Disc titles will go through Knitting Factory Works' various individual distributors. Dorf has named Stephanie Oxley the Shimmy-Disc label manager (Kramer was the only existing em-

ployee). All the sales and retail/radio promotion efforts will be conducted by the Knitting Factory Works staff.

The KnitMedia/Shimmy-Disc arrangement also included KnitMedia acquiring some \$150,000 worth of gear from Kramer's former recording studio, No Noise New Jersey. The equipment—including a Trident console, a multi-track analog tape machine, and vintage microphones—will be incorporated into the facility at the Knitting Factory, giving a considerable boost to the Knit's recording program.

In addition to preparing some ambitious new media ventures and gearing up for next year's Texaco New York Jazz Festival, KnitMedia has a promising release schedule on Knitting Factory Works. Two albums of spirited ethnic-improv by Paradox Trio and Pachora are just out, with discs on the way by trumpeter Steven

Bernstein's Sex Mob, baritone saxophonist Hamiet Bluiett, guitarist James Blood Ulmer, alto saxist Thomas Chapin, vocalist Oren Bloedow with Medeski, Martin & Wood, the Jazz Passengers, and Hasidic New Wave.

Last year, Knitting Factory inked a much-ballyhooed deal with Columbia to have the major distribute a group of its releases each year—but that arrangement has yet to bear fruit. A changing of the guard at Columbia has contributed to the delay, with the label's head of jazz A&R, Steve Berkowitz, going to Legacy and marketing exec Kevin Gore going to PolyGram. But having just met with new Columbia jazz chiefs Branford Marsalis and Jeff Levenson, Dorf promises that at least one Knitting Factory album will come out via Columbia before the end of '98.

BROADCASTERS, RECORD LABELS GRAPPLE WITH THE PAID AIRPLAY ISSUE

(Continued from page 14)

more creative ways to increase that revenue. For years, AM stations have run infomercials as longform programming for cash."

Benson believes that for such a program to work, "You would have to leave the programming department out of it, at least initially, and set it up as a new-music hour sponsored by a record company and sold through the sales department." But, he adds, like any element of on-air content, the programming department would have the final say if a song does not fit its production standards.

"It could be a valid concept," Benson says. "There are a lot of active people listening who are open to hearing new music, and this is a feature that's not much different than doing a mix show or any other specialty show."

Similarly, at triple-A consultancy SBR Radio, John Bradley says, "I'm surprised it's been this long in coming, that stations haven't approached the labels with this concept. It's not payola to get the money for airplay, you just have to disclaim it on the air... It's like an infomercial."

From Bradley's standpoint, a consolidating industry needs new revenue streams, and "all groups are going to see labels as renewed sources of revenue. It can probably be done in some way creatively." And, he notes, "you always have the power to say no. I can't imagine they're going to take anything for the money. I think they would be more strict than [with] commercials because it's music and entertainment content and a reflection of the show, more so than commercials are."

As a method of exposing new music, "It's an absolutely interesting idea to explore," says Bradley. "There's some opportunity in that, and I would think it would be a great avenue to get exposure for songs." Bradley adds that he wonders why the weekly new-music shows many stations run aren't already offering slots to labels.

VALUABLE MARKETING TOOL

Several label reps also saw the paid-spin concept as a potentially valuable marketing tool. "It's like paying for a spin in test rotation," says Jack Fulmer, director of modern rock promotion at Freeworld. "For a new project, it could be helpful to get it exposure and have the PD hear it on the air." But, he adds, "you always have to take into account the integrity of the artist." When paid for airplay, a station has to announce, "This song brought to you by Freeworld," says Fulmer. "Depending on the integrity of the artist, you can jeopardize that."

And some proponents of the paid-spin concept say it's not that different than what's already taking place—overtly or otherwise. "Promotional consultant" deals between stations and independent promoters now take place in broad daylight. And one major group recently made a heavily publicized deal to guarantee airplay for a current release not only on the station at whose concert the act in question was performing, but at several sister stations.

Speaking on condition of anonymity, one record executive contends, "We're already essentially paying for airplay. So what's the difference? Rather than giving [an indie] 400 or 500 bucks... I'd rather give [the money] to the station and cut out the middleman."

The new development is being viewed with caution by enforcement officials in the Federal Communications Commission's Mass Media Bureau. A spokesman tells Billboard that such pay-for-play programming

would only fall within commission rules if licensees followed "proper sponsorship ID requirements." He hesitated, however, to spell out specifics.

Otherwise, he said, "I know what would happen—stations will read it in your magazine and then come back to us if there's a problem and tell us, 'Well, I read in Billboard that you said this was OK.'"

Nevertheless, the spokesman set out some general guidelines. The bottom line: "The closer to the record played, the better," he said of the sponsorship announcement.

"A once-a-day announcement would be unacceptable, and so would a top-of-the-hour announcement," he said. "One after every record would be ideal. One every third record would probably be OK. It's a judgment call."

As to the new practice by some stations to get groups to perform at station promotional functions by guaranteeing the group airplay, the spokesman said again that the station should make the arrangement clear in on-air announcements. "A word to the wise," he said. "If it's a quid pro quo or if there's a direct nexus, there should be a proper sponsorship ID announcement."

Country KFKF Kansas City, Mo., PD Dale Carter says that paid playlist slots may make more sense than "these huge showcase deals [that] really miss the mark," he says, referring to the label junkies that have become a common practice in the country genre. "Labels spend their money for endcaps in stores and in newspapers" and not on radio other than to "take PDs and [music directors] on cruises... My belief is we ought to be getting our fair share of revenue, and this may be the way to do it."

Carter was already considering adding a light-current category back into the station and playing a few records in label-purchased spots in nights and overnights. He says if you "put it in a daypart that won't kill you, it allows you to research it after the fact and see if it does work."

Asked if that opens a can of worms, Carter says, "I think we've already opened a can of worms by paying [programmers] Visa cards off and taking [their] families on trips. There are a lot seamier things going on than buying a playlist slot."

THE COST OF DOING BUSINESS

That overtly paid airplay wouldn't be much different from the way the industry now operates is what scares some people. "It's another form of trying to water down the premise of payola," says Dwight Bibbs, VP of R&B promotion at Virgin Records. "The role of promotion gets watered down."

BLOCKBUSTER MUSIC LOOKS FOR BUYER

(Continued from page 14)

buyers (Retail Track, Billboard, Dec. 22).

Dooley also said that the company is searching for an executive to head the 433-store music retailer.

Earlier this year, Viacom recruited John Antioico from Taco Bell to be chairman of Blockbuster Entertainment, replacing Bill Fields. Antioico oversees the 6,000 Blockbuster Video stores worldwide as well as the music outlets.

At the investment conference, Dooley also talked about the problems at and prospects for the video chain. He acknowledged that Blockbuster had made mistakes in the past year in changing its system of distributing

"The bottom line is the cost of doing business is at an all-time extreme high," says Warren Christensen, head of rock promotion at Geffen. "Record companies are not making enough money to support it. At the current rate of doing business, there are going to be some labels going out of business in the next two years because they cannot afford to stay in business without having a number of hits. We've never had to spend more to market our music than we have this year... Our financial department is shocked [at] how our costs are going up. We're going to have to come up with other avenues for working records outside of radio."

That said, Christensen notes that paid exposure on a specialty show "may be a good marketing tool," but only "if the show has a lot of listeners that are going to go out and buy that record." He also notes another negative: Any bump in spin count that paid exposure might account for in any given week would be negated by slower growth in following weeks, when the paid plays went away.

"I think it's dangerous for any broadcaster to look at record companies as potential profit centers," adds Bob Catania, head of promotion at Geffen, although he sees any potential pay-for-play scenario as not much different "than a national time buy on a syndicated program."

"Any time you get into this kind of dimension it gets to be very scary," says Tom Baldrice, VP of national promotion at country label BNA Records. "It blurs the lines of, 'Is it about the song or the money?' It's a real gray area that's very dangerous." But that doesn't mean BNA would never pay for spins. "You have to do what you need to do to be competitive. If 95% of the labels in town are doing it and having success, you have to look at it. But would we be the leader with it? No."

"The problem comes in when the traditional promotion person has to utilize his college training for his advertising and marketing talents, where he's not just a promo man talking about radio every day but talking about sales," says Def Jam Records GM Kevin Liles. "This is a concept that will help the new promotions person in the year 2000, but what it gets away from is the genuine relationship between promotion people and programmers."

As the first major-potential manifestation of full-length spots in the monitored airplay era, "the CBS plan, and the general concept of paid plays, clearly raises questions about the rules which govern our airplay charts," says Billboard director of charts Geoff Mayfield. "We need to canvass labels and radio programmers to ensure that such

videos to its stores and in expanding its product line far beyond videocassettes.

He said that in its rush to buy videos directly from the film studios, Blockbuster had prematurely ended its distribution deal with its wholesaler, which caused some disruptions in product flow. He assured the investors that the chain's new distribution system would "be up and running" in the first quarter. And he added that the chain was "slowly pulling all the incremental product out of the stores."

Dooley also said that some stores had begun stocking video product using the revenue-sharing model, which is a lower-cost alternative to buying product outright at the wholesale price.

developments do not corrupt the quality of our charts."

"At some point it's going to be up to individual programmers to make a stand," adds Geffen's Catania. Like KKRZ's Benson and SBR's Bradley, he notes that PDs would have to draw the line on material that wouldn't work, paid or not. But Catania taps into a fear of many PDs when he notes that one can imagine a greedy GM somewhere saying, "Too bad, but they're paying us \$2,000 a minute, and we need the revenue."

"This would take away too much control from the program director," says Daisy Davis, assistant PD/music director at R&B adult WDAS-FM Philadelphia. "Where do you draw the line on what does and doesn't get play? Do you play anything they are willing to pay for? Programmers do more than just choose which songs to add. You have to consider flow—does a song fit the format? Are you going to sacrifice the sound of your station for the revenue? And will this affect your numbers overall?"

WHO CONTROLS THE MUSIC?

"Who would ultimately control the music, programmers or sales managers?" Davis asks. "It gets to a situation where if you're looking at the bottom line, sales will have the final say. At most stations, there is some tension between sales and programming anyway—they have different goals. If labels are going to pay for play, why do you even need a PD? It would affect the regional promotions people. If a label can pay for a certain amount of spins on a station, why do you need to pay a person in Philly to work your record at radio?"

Chuck Atkins, PD at R&B KMJM (Majic 105) St. Louis, adds, "When a label can go through the sales department for airplay, it lessens the value of the PD. I don't like the idea of the labels making the programming decisions at radio. You hire a PD because of their experience and knowledge of music. I don't want anything on my station that I didn't personally listen to and choose."

"Another concern I would have is the lyrical content," he adds. "We don't play songs with certain violent, drug, or gang references. Yet are companies allowed to buy these songs onto the station? How does this reflect, then, on the station's credibility?"

However, Atkins notes that "if my company came to me with a program like this, I would have to deal with it or leave. As a programmer, I would try to position the program where it would hurt us least. As a programmer, you don't get to do everything you want, and sometimes you have to do things you don't like, especially in today's radio world... More and more PDs are learning to deal with management decisions that are not necessarily about programming but are about money." Some PDs are more adamant in their

stance against paid playlists. "My playlist is not for sale," says Mike Marino, PD of modern adult KKKP (the Planet) Houston. "The only available revenue slots I have are 60 seconds long. That's it. If somebody wants to pay to jam a 60-second song into that spot, I'm fine with that, as long as it fits the format."

SMALLER LABELS LOSE

Among other concerns: Virgin's Bibbs notes that paid playlists put smaller labels at a disadvantage. "If you have a company that has restrictions as far as budgets, you're not going to get that many opportunities to buy that four-minute block," he says. "If record companies are expected to now have to deal with enormous amounts of stress of dealing with the programming and the stress of trying to sell records and now deal with the stress of buying time at radio stations, it's not going to be fair."

And several PDs felt that the only records that labels would feel the need to buy exposure for would be stiff. "One of the reasons everyone is happy with monitoring systems like [Broadcast Data Systems] is it keeps the crap out," says R&B KPRS Kansas City PD Sam Weaver. "Hit records get played, you don't have to force radio to play it. This will just allow for more bad music to be made and pushed down our throats."

But Catania disagrees. "I'm certainly not going to pay to play a song as a last resort if nobody wanted to play it voluntarily. My promotion budget will be better spent cultivating something that programmers will willingly want to play."

And Tom Marshall, PD of classic rock KLSK Albuquerque, N.M., who also shares the "loss of control" concerns, doubts a bought slot is money well spent by a label. He says, "The only way it affects an audience is if you have some significant spins." What would a label realistically have to spend to imprint the song on a listener's mind? he asks.

"As far as being a way to get exposure on up-and-coming new artists, there are other ways to get them out there to the public—through videos, promo tours, street promotions," WDAS' Davis says. "We don't get a lot of ad buys from labels in general. If we are playing a song by an artist, it would make more sense for a label to then support and supplement that airplay with commercials on our station."

This article was prepared by Kevin Carter, managing editor of Top 40 Airplay Monitor; Janine Cooverney, managing editor of R&B Airplay Monitor; Dana Hall, Monitor writer/reporter; Marc Schiffman, managing editor of Rock Airplay Monitor; and Phyllis Stark, managing editor of Country Airplay Monitor. Assistance was provided by Bill Holland in Washington, D.C.

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Chumbawamba's A Hit With 'Fantasy' Players

It was a Tubthumping kind of a month at Fantasy Billboard, with Chumbawamba powering each of our five most recent winners to victory.

There's a new winner every week in Fantasy Billboard, the online chart game presented exclusively on the Internet by Billboard Online (www.billboard.com). Fantasy Billboard lets players assemble their own record label rosters from albums on The Billboard 200 and the Heatseekers Albums chart and compete for prizes against music fans around the world.

Fantasy Billboard players earn points based on the chart performance of each album they choose; standings are posted each week on Billboard Online. A new four-week game starts every Thursday.

Here are our latest winners:

Game 35: Long-time Billboard chart fan and lover of onomatopoeia Charles Crossley Jr. did it with Doink Music! and a powerful performance by Chumbawamba. The surprise hitmaking act scored Greatest Gainer honors a remarkable four weeks running. That pick alone was good for 1,029 points. Also scoring big for the Doink squad: Smash Mouth, Creed, and the "Soul Food" soundtrack.

Game 36: Tinawat Sakulsiriwatana, a university student in Bangkok, Thailand, assembled the No-

where Man Records roster and came up a winner. The No-No's rode the Chumbawamba/Smash Mouth bandwagon, while also picking up points (and inspiration) from LeAnn Rimes.

Game 37: Rob Moser, our winner way back in Game 5, grabs the glory again with his Darkhorse Music label. Moser's squad packed the Chumbawamba/Smash Mouth one-two punch, as well as heavy hitters Sarah McLachlan and Celine Dion. We know Moser has a good eye for talent; now he's working on his management skills as a graduate student in business administration at University of North Carolina-Chapel Hill.

Game 38: John Kobular's Allentown, Pa.-based JK Records cooked up a winner with a pinch of Chumbawamba and a big splash of Hanson. The icing on the JK cake was a powerful Mannheim Steamroller performance.

Game 39: Walton Entertainment, the label operated by self-confessed "chart fanatic" Derrick Walton, won with a seasonal orientation. His squad included "A Very Special Christmas 3," as well as Yule titles from Mannheim Steamroller and Jim Brickman. And then there was Chumbawamba. The result: a huge 7,674 point total.

Congratulations to all our winners.



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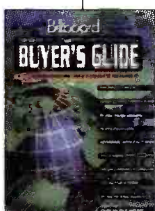
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PERSONNEL DIRECTIONS

Linda Matich has been named Australian advertising sales manager for Billboard. Prior to joining Billboard, Matich spent 12 years in account management at



Young and Rubicam, Australia. She also was manager/owner of a fashion apparel company. She will be headquartered in Sydney (New South Wales).

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'Sevens' On Top For Third Week

ONLY ONE ALBUM has had three consecutive weeks at No. 1 on The Billboard 200 in the second half of 1997. Garth Brooks' "Sevens" (Capitol Nashville) entered at the top the week ending Dec. 13 and has remained there ever since. The last act to rule for three weeks or more was Virgin's Spice Girls with the No. 1 album of the year, "Spice." That debut effort was in pole position for four consecutive weeks in May and June. The only other acts to have three or more consecutive weeks at the summit this calendar year are the Notorious B.I.G. with "Life After Death" (four weeks) and No Doubt with "Tragic Kingdom" (six weeks).

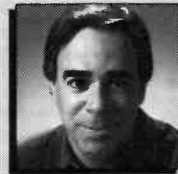
ONE DOZEN CANDLES: The final Hot 100 of 1997 reveals that Elton John is still No. 1 with "Something About The Way You Look Tonight"/"Candle In The Wind 1997" (Rocket). At 12 weeks, it is the longest-running chart-topper of the calendar year. There have been eight No. 1 singles in 1997, the same number as 1996.

SINGLES AND LOVING IT: To other people, the end of the year is a time to party and make resolutions. For me, it's a time to look back and select my top 10 singles from among the thousands of songs I listened to over the past 12 months. Here's the 1997 honor roll, in order beginning with my favorite single of the year: "Yodel In The Canyon Of Love," Do Re Mi Featuring Kerry (PolyGram TV, U.K.); "Down To Earth," Grace (Perfecto/WEA, U.K.); "Torn," Natalie Imbruglia (RCA, U.K.); "Bara Hon Alskar Mig," Blond (Rival/BMG, Sweden); "Sin Rencor," Marcos Llunas (Mercury, Spain); "Mana Mou," Hara & Andreas Konstantinou (RCA, Cyprus); "Where Have All The Cowboys Gone," Paula Cole (Imago); "Ain't That Just The Way," Lutricia McNeal (Crave); "On My Own,"

Peach Union (Mute/Epic); and "Love Shine A Light," Katrina & the Waves (Eternal/WEA, U.K.).

TRACK JOBBER: Because so many worthy album tracks were not released as commercial singles, I've also compiled a list of my top 10 tracks of 1997. In order, beginning with No. 1, they are "Magic Moments," Erasure (Mute/Maverick); "Why Should I Love You?," Mike Scott (EMI, U.K.); "Elvis In Germany," (Per) Gessle (Fundamental/EMI, Sweden); "John Wayne Lives In Hoboken," the Delevantes (Capitol Nashville); "Gotta Get Over Greta," the Nields (Guardian); "He's A Rebel," Alisha's Attic (Mercury); "Monday Without You," the Wilsons (Mercury); "Patient Heart," Bekka & Billy (Almo Sounds); "Angeleyes," E-Rotic (Blow Up/Intercord, Germany); and "Suburban Girl," Zrazy (Pure/Mercury).

THE NEXT 10: Even before I became the author of this column, I listened to hundreds of new albums every year. That number has increased since joining Billboard, so it's become a December tradition to continue my list of favorite albums in Chart Beat. My top 10 titles are listed elsewhere (see page YE-44), and from a very rich year in music, here are my next 10 favorites, beginning with No. 11 and counting down to No. 20: "First In Line," Maarja (Universal, Sweden); "The Very Best Of Little Peggy March," Peggy March (Taragon); "Lycklig," Jenny Ohlund (Anderson, Sweden); "Fresh!," Gina G (Eternal/Warner Bros.); "V.I.P.," V.I.P. (Ariola/BMG, Hungary); "Nyr Spar," Arvingarna (Big Bag/Sony, Sweden); "Pledging My Love," Lou Christie (Varese Vintage); "1963-1973: The Abbey Road Decade," Cilla Black (Zonophone/EMI, U.K.); "French Revolution," Nicki French (Cutting Edge, Japan); and "Music For Pleasure," Monaco (Polydor).



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1996	1997	1996	1997
TOTAL	671,374,000	714,354,000 (UP 6.4%)	CD	401,932,000 450,661,000 (UP 12.1%)
ALBUMS	556,807,000	586,450,000 (UP 5.3%)	CASSETTE	153,466,000 134,452,000 (DN 12.4%)
SINGLES	114,567,000	127,904,000 (UP 11.6%)	OTHER	1,409,000 1,337,000 (DN 5.1%)

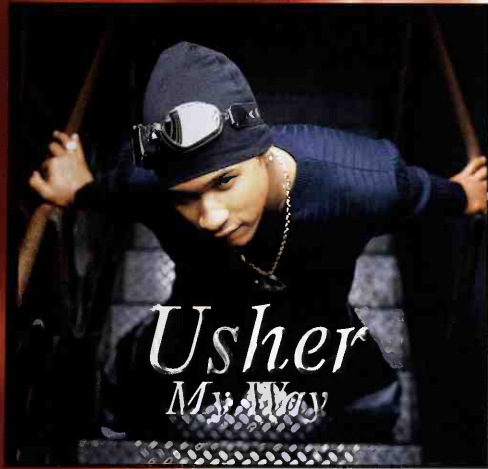
OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
25,808,000	23,122,000	2,686,000
LAST WEEK	LAST WEEK	LAST WEEK
21,508,000	19,117,000	2,391,000
CHANGE	CHANGE	CHANGE
UP 20%	UP 20.9%	UP 12.3%
THIS WEEK 1996	THIS WEEK 1996	THIS WEEK 1996
25,496,000	22,815,000	2,681,000
CHANGE	CHANGE	CHANGE
UP 1.2%	UP 1.3%	UP 0.2%

ALBUM SALES BY FORMAT				
	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1996
CD	18,743,000	15,227,000	UP 23.1%	17,335,000
CASSETTE	4,348,000	3,859,000	UP 12.7%	5,440,000
OTHER	31,000	31,000	NONE	40,000

ROUNDED FIGURES FOR WEEK ENDING 12/14/97

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

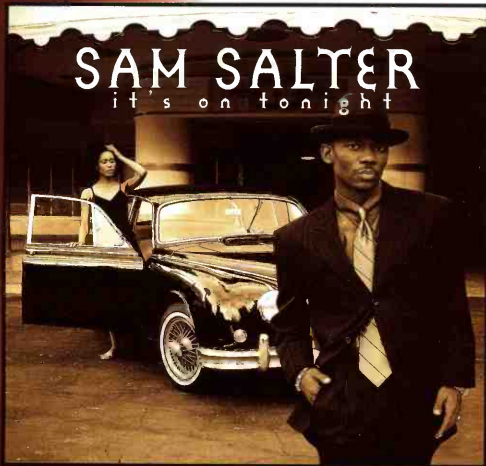
LAFACE RECORDS PRESENTS...



USHER "MY WAY"



"SOUL FOOD" SOUNDTRACK



SAM SALTER "IT'S ON TONIGHT"



TONI BRAXTON "SECRETS"

HAPPY HOLIDAYS

IN STORES NOW!!



"Her enchanting debut album has a pacific calm to it, and yet, beneath the serene surface, one senses a depth, a power, precious things hidden away like sunken treasure ships. A major new talent." - time magazine

it's time you discovered alana davis

alana davis | blame it on me
the debut album featuring "32 flavors"

produced by ed tuton | co-produced by alana davis | management: jeffrey evan kwatintz/the