



## UNIVERSAL'S LARSEN UNVEILS INTERNATIONAL PICTURE

(Continued from page 1)

melding of PolyGram and Universal, once the \$10.4 billion deal was consummated. "I cannot say I woke up this morning and felt important," he told *Billboard* on Dec. 10, the day he officially became chairman/CEO of UMI, advancing from president.

That day was also when the first phase of Larsen's global blueprint became official. He and Morris confirmed the appointment of UMI regional chairmen, Hong Kong-based Norman Cheng for Asia-Pacific and Miami-based Manolo Díaz for Latin America. These are two key PolyGram executives whose new roles largely resemble their previous posts (see stories, pages 77-78). Larsen himself is responsible for Europe.

Also named were the heads of larger national markets such as the U.K., Germany, France, Japan, and Brazil—none were surprises and all were former PolyGram chief executives—while adding a couple of twists. Those included the appointment of a regional president for "Southern Hemisphere" countries such as Australia, New Zealand, and South Africa.

A slew of appointments at the international operating-company level has also been announced, across countries small and large. For the most part, PolyGram executives are taking charge in the heavyweight territories—Spain, Sweden, and Australia are exceptions—but "pre-merger" Universal executives are stepping up in a number of other locations. Among those: Malaysia, Thailand, Norway, and New Zealand. Elsewhere, the managing directors or GMs of fledgling Universal affiliates are adjusting to other jobs within the combined companies, where they must serve a PolyGram CEO.

"I can't give you a general answer," says Larsen, asked about the criteria used for these appointments. "A number of very common-sense factors: the executives' degree of success, the level of commitment, the success rate—more with local artists than international artists. There

were a very few instances where it was a matter of chemistry. Not necessarily chemistry with me, because you don't have to get on with me. It's my job to get on with you."

More important, Larsen must strive to overcome whatever feelings of "them vs. us" exist within the merging companies, since many of the PolyGram employees regard Seagram/Universal as a hostile acquirer. Competitors are counting on this to destabilize the new company and ruin relationships between key executives and with artists.

How is Larsen overcoming this? "In the short run, to be honest, you just don't," he says. "Because no matter what you say, people don't want their lives to be interfered with; it's as simple as that. And anybody who interferes—whether a good guy or a bad guy—will be seen as an unwelcome intrusion."

"You can say all the right things and try to drip honey as much as you want, and people will still not take your word for it," Larsen continues. "It's only action which will show whether you are what you pretend you are . . . But that action doesn't have to take very long. As far as 'them and us' is concerned, time is on our side."

Larsen moves closer to "them" during the week of Dec. 14, when he relocates from UMI's headquarters on London's Broadwick Street to the PolyGram home base at St. James' Square, nearer government-dominated Whitehall. Relocating with him will be Tim Bowen, UMI's senior VP for business affairs, and Boyd Muir, finance VP. Both Larsen loyalists, Bowen and Muir have been key members of his integration team, working with operating-company chiefs worldwide as well as the Boston Consulting Group.

Larsen says moving into St. James' Square will give him and his

team greater access to "the facts, history, and people" at PolyGram's headquarters, to enable them to shape the merged company's final headquarters team and other aspects of the combination. The same week will see the UMI crew reviewing and refining the planned corporate structure of the international operating companies, with emphasis on the number of labels housed by the larger ones.

"You cannot determine cost savings and structure," says Larsen, "without determining how many labels you will have, who will run those labels, how they will be staffed, and how much staff will cost. It all ties in because of this."

What he calls the "first attempt" at this—for example, whether Universal Music in the U.K., France, and Germany will have three separate label units or four—has been "good so far, but it's not the final one." He adds, "We're going back to look at it again in early January, so that the restructuring plans for the five or six major territories will probably not be in final form until the middle of January."

Thus, employees at these companies must wait until the new year to know whether their jobs fit into the new blueprint. "Every time you get into this damned cost-saving number of \$275 million to \$300 million, people start converting it into the number of jobs lost," says Larsen. "I honestly think we'll see when we come back with the figures that most of the saving is not going to come from jobs lost."

Industry observers are attaching a figure of 1,000 layoffs to UMI, assuming the bulk of personnel cuts will occur in the U.S.

Larsen contends that less than 50% of the savings in his division—which has to share in the \$300 million efficiencies, not bear the whole burden—will come from head-count cuts. "Most [savings] will come from moving manufacturing and distribution [from BMG on April 1], from adjusting current Universal prices to slightly higher PolyGram price

levels, from obtaining discounts when we buy our TV commercials, and stuff like that."

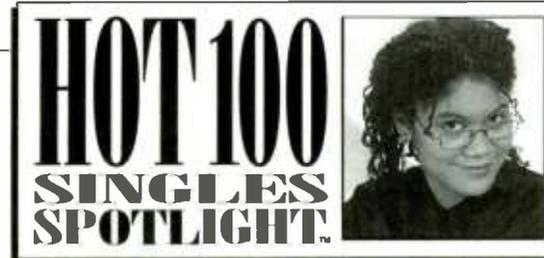
The biggest duplication of PolyGram and Universal staffs, in his view, is in the service and support areas.

A practical approach, and a dry sense of humor, helps maintain Larsen's equilibrium in command-

ing the international division of the world's largest music company. "Yes, of course he's enjoying it," says one of his lieutenants. "He loves to be in control, and he's managed to maintain that sense of being in control when there's potentially chaos all around. He doesn't sound under pressure, whereas those around him do."



LARSEN



by Theda Sandiford-Waller

**C**AN'T MISS: "I Don't Want To Miss A Thing" was a huge hit for Aerosmith. So it stands to reason that the song will continue the tradition of country artists remaking pop smashes and be a hit for Mark Chesnutt. His "I Don't Want To Miss A Thing" (Decca) is getting 20 million audience impressions from airplay at 155 country stations, landing the title just below the top 75 of the Hot 100 Airplay chart.

While there is no crossover airplay for this title yet, bet on some clever morning show to remix the Aerosmith and Chesnutt versions by splicing them together, similar to the "Titanic" treatments earlier this year that plugged the movie's dialogue into Celine Dion's "My Heart Will Go On."

A limited retail release of Chesnutt's "Thing," confined to 400,000 units, dropped Dec. 1 and hits the Hot 100 Singles Sales chart at No. 51, scanning 4,800 units. Country singles tend to sell smaller amounts than their cousins in hip-hop and other genres. For example, at No. 35 on the Hot 100 Singles Sales list, the Wilkinsons' "Fly (The Angel Song)" (Giant/Reprise Nashville) is the best-selling country-only airplay single, moving 6,400 units. True, Shania Twain's "From This Moment On" charts higher at No. 5, but she has considerable top 40 airplay. Expect Chesnutt's sales to pick up, particularly at the racks, which tend to stock singles more slowly and sell more country product than other retail accounts. With airplay and sales points combined, "I Don't Want To Miss A Thing" is The *Billboard* Hot 100's Hot Shot Debut at No. 72.

**S**OUND TRACKS: Airplay of "Take Me There" by BLACKstreet & Mya Featuring Mase & Blinky Blink (Interscope) continues to grow on the Hot 100 and Hot 100 Airplay charts. "Take Me There" moves 27-19 on Hot 100 Airplay and 35-27 on the Hot 100 to earn the Greatest Gainer/Airplay title for its 17% increase in audience. A remix by Big Yam using the melody of the Jackson 5's "I Want You Back" and a rapless edit are helping the track make inroads at radio. No doubt, the song's inclusion on the Burger King commercials promoting Rugsrats toys being offered by the fast-food giant is helping the song gain exposure.

In the Nov. 7 issue, Hot 100 Singles Spotlight polled a few radio programmers to see which superstar artist collaboration, R. Kelly & Celine Dion's "I'm Your Angel" (Jive) or Whitney Houston & Mariah Carey's "When You Believe" (DreamWorks/Geffen), would be a bigger hit. Everyone who was polled cast a vote for "When You Believe." However, a month later the song appears to have stalled at radio, despite an extensive setup campaign. "When You Believe" is flat at No. 45 on Hot 100 Airplay (and No. 53 on the Hot 100) with 47 million audience impressions.

It appears the song is getting lost in the ballad glut, but don't count Whitney and Mariah out yet. "The Prince Of Egypt" opens Friday (18). I fully expect the song to receive an airplay bump after the film opens, especially if the box-office receipts are huge. Just look at the jump "Take Me There" took after "The Rugsrats Movie" opened. "Take Me There" was shipped to radio the first week in October but didn't really affect the charts until the film took off.

**O**OPS: I goofed. Last issue, in an item intended to clarify what the numbers in the Hot 100's "peak position" column represented, a word was omitted, causing some confusion. The line should have said that the peak position ranking for a radio-only track reflects its peak on the new formula's published charts. Thank you to E-mailer Randy Price from New York and *Billboard* research director Silvio Pietroluongo for noting the discrepancy.

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## MCA, PolyGram Publishing Arms Come Together

BY IRV LICHTMAN

**NEW YORK**—Although its final structure awaits further decision-making in the months ahead—including settling on a name—the world's third-largest music publishing company, which will emerge from merging the catalogs and staffers of PolyGram Music and MCA Music, is starting to take shape.

Sources say that the operation, to be headed by MCA's worldwide publishing chief, David Renzer, has finalized several key executive positions and anticipates using PolyGram's royalty administration system, which will continue to be guided by U.K.-based Theo Strickers and Mike Donnegan, its key architects.

In Europe, MCA's Paul Connolly will continue in his role as executive VP of Europe and managing director of U.K.; MCA's Bob Alexander will continue as finance director in

the U.K. MCA's Los Angeles-based Michael Sammis will continue to work closely with Renzer as CFO.

Also, Ivan Alvarez, MCA's VP of Latin operations out of Miami, is expected to have an expanded role in that market.

With February slated as a target for the new entity to make staffing decisions that will give it a finalized structure, sources indicate that a "surprising" number of PolyGram staffers will continue with the merged company. It is understood, in fact, that the acquisition of PolyGram's publishing enables the MCA operation to emerge with wholly owned offices in territories such as Latin America and Southeast Asia—where it had planned to set up shop before its parent, Seagram, acquired PolyGram's worldwide music interests. In some instances, current third-party representation for MCA in those territories may have

a year or so to run.

As for the use of PolyGram's systems, its strengths in centralization have been regarded as giving PolyGram—and now the combined operation—a strong bargaining position vis-à-vis European collection societies in securing the best possible collection deals. The combined publishing operation, it is understood, will be running parallel MCA and PolyGram royalty systems through the royalty-payment period of June.

According to sources, the combined publishing operation is regarded as being in a "unique" leveraged position to be the sole publishing company that will work with the largest record group in the world. One aspect of this relationship, sources add, will be the publisher's ability to offer its vast catalog of more than 700,000 copyrights to its sister labels' special-markets divisions.



Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top hits like 'LULLABY' by Shawn Mullins and 'I'll Never Break Your Heart' by Backstreet Boys.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs that have been on the Hot 100 chart for more than 20 weeks.

Recurrences are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

- List of songs and artists in alphabetical order by title. Includes entries like 'ABSENCE OF THE HEART' by EMI and 'I'll Never Break Your Heart' by Backstreet Boys.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top sales hits like 'RASPBERRY SWIRL' by Tori Amos and 'I'm Your Angel' by R. Kelly & Celine Dion.

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

- Continuation of the Hot 100 Singles Sales list, including entries like 'REAL WORLD' by EMI and 'TOUCH IT' by Ustin Combs.



## BRAZIL SEES BIGGEST WAVE OF CHILDREN'S STARS SINCE LATE-'80S BOOM

(Continued from page 13)

says Claudio Campos, marketing director at Abril Music.

To that end, Abril has put out a self-titled disc by Dani Mel, 21, who began her musical career singing in orphanages and institutions for impoverished children. Her songs are imbued with educational tidbits—from counting numbers to more behavioral themes, such as the importance of good manners.

Says Mel, "My bet is that the parents will like my music, because my songs always have an educational approach. And so parents will introduce my work to their children."

Other independent labels are aiming their product at the toddler set as well.

Indie Records has put out an eponymous album by Oxigênios, a

group that gained its initial fame as a guest performer on Xuxa's hugely popular late-'80s kiddie TV program, "Show Da Xuxa."

Another indie, Paulinas-Comep, has dropped an eponymous title from Ilha Dos Sonhos that contains educational-oriented themes.

### THE TV CONNECTION

During the heyday of the children's market, Xuxa, now 33, parlayed her successful TV show on Globo TV into a musical career on Globo-owned Som Livre Records. She sold 500,000 units per release, according to the Brazilian trade group ABPD.

Other well-known hosts of popular children's TV programs—such as Sony Brasil's Angelica, who released her latest album, "Colorida," in September, and

BMG Brasil's Eliana—have also transformed themselves into successful recording artists.

Angelica, 22, hosts Globo's "Angelmix," while Eliana hosts "Eliana E Cia," which airs on Record TV. Eliana formerly hosted "Eliana E Cia" on SBT-TV before switching her show to Record. Eliana's replacement, Jackline, 17, has already put out her first album, "Yes," on Brazilian indie Fieldzz. Jackline hosts "Bom Dia E Cia."

Eliana is one major-label artist active in attracting Brazilian tykes. Her recently released eponymous album on BMG Brasil contains a duet with Continental's star samba/pagode group, Molejo.

Eliana, 24, says she cut a track with Molejo "because besides being very talented and my personal friends, the children love them." Eliana figures that her core fans are between 1 and 8 years old.

Within three weeks of its release in September, ABPD certified Eliana's disc gold, with sales exceeding 100,000 units.

Nowadays, PolyGram Brasil is home to the country's biggest-selling children's act, Sandy & Junior, a teenage duo that, curiously, is not involved in TV programming.

The daughter and son of PolyGram's sertaneja star Xororó, Sandy, 15, and Junior, 13, began their career seven years ago by following in their father's musical footsteps.

However, in a move to attract a bigger adolescent following, the duo's repertoire includes romantic ballads and pop songs. Moreover, Sandy sang an authorized Por-

tuguese-language cover of "My Heart Will Go On," the smash Celine Dion track from the film "Titanic."

Sandy & Junior's new album, "Era Uma Vez Sandy E Junior Ao Vivo," was certified platinum (250,000 units sold) by ABPD three weeks after its release in September. Their recent concerts in Rio de Janeiro and São Paulo were sold out.

*'The traditional children's market, from 6 to 13, is over, so we are investing in a younger audience'*

Sandy, leader of the duo, says the pair's musical shift was primarily a response to its changing tastes rather than a marketing strategy.

"We began with sertaneja," explains Sandy, "but as I grew older, I became more interested in romantic music and the style of singers such as Whitney Houston, Olivia Newton-John, and Mariah Carey. So I inserted romantic songs in our repertoire."

Junior notes that he has evolved, too, but in a more dance-oriented direction. Thus, Sandy & Junior's sound has become more varied, as each sibling brings new inclinations to the group.

Sandy observes that the success with youngsters of the amusing

sounds of Brazil's late adult pop/rock act Mamonas Assassinas (the members of which were killed in a plane crash in 1996) changed the country's kiddie-music scene.

"After the Mamonas, children discovered that they could also enjoy 'adult' music," says Sandy. "So to please a younger audience today, you can't have a children's perspective only."

Like PolyGram, Virgin Brasil is focusing on Brazil's teen sector with the eponymous label bow of ET & Rodolfo, a thirtyish comedy team on SBT that often sings witty tunes.

ET & Rodolfo's album was produced by Rick Bonadio, the mastermind behind Mamonas Assassinas, Brazil's first pop band to score big with the country's children.

Also popular with children are two albums—one released by Sony Brasil and the other by BMG Brasil—by Chiquititas, a group of children's actors and actresses who appear on the Som Livre kiddie telenovela of the same name. Each disc has sold more than 500,000 units, according to ABPD.

One TV star not taking part in the nascent resurgence in the children's market is Xuxa. No longer a host of her own children's TV show, Xuxa now hosts a musical variety program on Globo called "Parque Da Xuxa."

Musically, Xuxa also is trying to maintain her grammar school fans while expanding her adult following. Her second album for PolyGram is a pop/dance set due in the first quarter of 1999.

Assistance in preparing this story was provided by John Lannert.

## HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

**NEW DAY:** At long last, the new and improved Hot 100 is here (see story, page 3).

If you have access to Broadcast Data Systems (BDS), SoundScan, and Billboard Information Network (BIN) and are wondering how to compute the Hot 100, this is the new chart formula: Take a song's audience impressions, as compiled by BDS, and divide that number by 100, then take SoundScan's unit sales and divide that number by 9, then take small-market points from BIN and add all three figures to get the total chart points. (A song's total radio audience is actually divided by 10,000, but the numbers released in BDS reports are already rounded to the nearest 100.)

Ranks from "last week" and "two weeks ago" in this inaugural chart are from last issue's test chart, rather than the numbers from the published chart. If a single was already on the Hot 100 before the inclusion of airplay-only titles, the chart histories for those singles will be linked to their performances on the published charts, even though ranks of these titles may be dramatically different from last issue's.

The "weeks on" column for radio-only tracks reflects the number of weeks that song has appeared on the new formula's test charts. Titles that are new to the published Hot 100 that were already appearing on the test charts will not show up as new entries.

**WATCH WHAT HAPPENS:** To give you an idea of what you can expect from the new chart, here are a few observations about how the chart will behave. Unless labels radically revise their current singles-release strategies, about half the weekly chart will consist of airplay-only tracks.

Typically, single-format airplay-only songs will have shorter chart lives than tracks that are played at multiple formats. However, the addition of mainstream and adult R&B stations will prevent R&B and hip-hop titles from peaking on the Hot 100 before those songs cross to other formats. In the previous system, sales of such songs often peaked before they were added to stations outside of R&B's immediate circle.

Other than the occasional crossover title, we anticipate airplay-only country songs will generally have shorter chart runs than tracks from other genres, as country programmers tend to move away quickly from songs after they reach their radio crest.

The addition of airplay-only songs will elevate the Hot 100's bullet count. (Bullets indicate the titles that show the largest sales and/or radio audience increases.) In 1998, the 100-position chart has averaged 29 bullets a week, well below the percentage the chart has seen through most of its history. Based on test charts compiled since August, we anticipate that with the addition of the active radio-only tracks, about 45 titles per week will bullet.

The top 75-airplay rule, which stipulates that radio-only songs are ineligible to chart until they reach the top 75 of Hot 100 Airplay, will help retail-available singles make early inroads on the Hot 100.

Strong sales will likely extend a single's chart life, depending on the quantity of units manufactured. Also, at least 15-20 singles a week will be driven more by their sales impact than by radio audience. Some of these titles will reside in the top 10. This issue, 17 titles, including Nos. 1, 2, 3, 5, and 6, have more retail points than radio points.

## A TRAVELING LIFE INSPIRES PHILO/ROUNDER'S CHERYL WHEELER

(Continued from page 13)

Wheeler's Bengal cat Lou (after Lou Reed), and "Unworthy" and "Potato," which were recorded live last year at Philadelphia's Seaport Museum Theater.

"A big part of what I do is 'funny ha-ha' stuff onstage—and I can't get that feeling in the studio because it doesn't seem as funny there," says Wheeler, who recorded the rest of "Sylvia Hotel" in the studio with producer Ben Wisch. "I really wanted those two songs [on the album], but I didn't think I'd get as good a performance [in the studio] because they're really not studio songs."

Because of the fun value of these tracks, Rounder is aiming a promotional campaign at comedy-oriented stations and such TV outlets as Comedy Central and ABC's "Politically Incorrect." The radio focus, however, centers on the sober "If It Were Up To Me," an anti-gun statement inspired by the recent high school shootings in Jonesboro, Ark.

"All these people were on the radio talking about why it happened, that maybe it was the movies, or books, or other things in society that cause a 12-year-old to shoot someone," says Wheeler, who then quotes the song's closing line, "Maybe if it were up to me, I'd take

away the guns."

A CD single of "If It Were Up To Me" will be offered to fans, either free or at minimal cost, at Wheeler's approximately two dozen shows between now and the album's Jan. 26 street date. The track will go to roots-music radio formats on Jan. 8 and triple-A stations on the album's street date.

At Philadelphia triple-A station WXPN, a Wheeler stronghold, PD Bruce Warren notes that she is "definitely a revered singer/songwriter" and that waiting for "Sylvia Hotel" "is like waiting for the next E Street Band record—since she has a rabid following and is one of the few artists you can say you can't wait for their next album. There's a big emotional impact when you hear her music, and we're glad to be able to support her, as we have over the years."

Further promotion of "Sylvia Hotel" will entail an awareness campaign consisting of direct consumer mailings and advertising in folk and singer/songwriter publications, as well as a contest awarding entrants—via retailers, mail, and Rounder's World Wide Web site—a stay at Sylvia Hotel during the Vancouver Folk Fest in July.

Wheeler's main thrust, though,

remains touring.

"I'm happy to be out there driving," she says. The artist, who is booked by Fleming/Tamulevich, is about to set out on a December trek; pianist Kenny White, one of the accompanists on "Sylvia Hotel," will join her on select dates.

Wheeler, who lives in Swansea, Mass., and is in her late 40s, is also represented by the recently released Philo concert home video "What Do I Care I Don't Have Any Kids Construction Company Inc." The program covers her best-loved earlier songs and features a hilariously incongruous, but title-appropriate, portrait of a fur-clad, cigarette-chomping, forest-destroying Wheeler at the wheel of a bulldozer.

"As a woman of certain age—older than 21—it's nice to have someone out there waving the flag," says HMV's Goren, "talking about things I'm concerned with but appealing to a broad spectrum with a voice that isn't often heard. This isn't the most forgiving business for women above a certain age... But Cheryl articulates a lot of important things onstage and is really funny about it—and knocks the nail on the head."



Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 365 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 top hits like 'IRIS' by God Dolly and 'When You Believe'.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs that have appeared on the Hot 100 chart multiple times.

Recipients are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

Table listing songs alphabetically by title. Includes entries like '26 CENTS', 'ALL MY LIFE', 'ANGEL/ADIA', 'BABY ONE MORE TIME', etc.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists top-selling singles like 'Invasion of the Flat Booty B\*\*\*\*s' and 'Nobody's Supposed to Be Here'.

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



Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 365 stations are electronically monitored 24 hours a day, 7 days a week.

Table with columns for rank, title, artist, last week, and weeks on chart. Includes songs like 'NO. 1', 'ONE WEEK', 'THANK U', etc.

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

HOT 100 RECURRENT AIRPLAY

Table of recurrent airplay songs, including 'SEMI-CHARMED LIFE', 'TOGETHER AGAIN', 'ANYTIME', etc.

Recurrenents are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

Table listing songs alphabetically by title, including artist names and record labels. Includes entries like '26 CENTS', 'ALL MY LIFE', 'BABY ONE MORE TIME'.

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 of Hot 100 Singles Sales with columns for rank, title, artist, last week, and weeks on chart. Includes songs like 'ANGEL/ADIA', 'DREAMIN' TATIANA ALI', 'FRIEND OF MINE'.

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST	PEAK POSITION
				<b>*** No. 1/HOT SHOT DEBUT ***</b>		
1	NEW		1	DOO WOP (THAT THING)	LAURYN HILL	1
2	4	6	10	LATELY	DIVINE	2
3	1	1	14	THE FIRST NIGHT	MONICA	1
4	2	2	7	ONE WEEK	BARENAKED LADIES	1
5	5	7	7	BECAUSE OF YOU	98 DEGREES	5
6	3	3	6	HOW DEEP IS YOUR LOVE	DRU HILL FEATURING REDMAN	3
7	6	4	20	CRUSH	JENNIFER PAIGE	3
8	10	17	7	NOBODY'S SUPPOSED TO BE HERE	DEBORAH COX	8
9	8	8	35	THIS KISS	FAITH HILL	7
10	9	9	8	I'LL BE	EDWIN MCCAIN	5
11	7	5	11	I DON'T WANT TO MISS A THING	AEROSMITH	1
12	11	11	15	TOUCH IT	MONIFAH	9
13	12	12	4	COME AND GET WITH ME	KEITH SWEAT FEATURING SNOOP DOGG	12
14	13	14	5	THE POWER OF GOOD-BYE	MADONNA	13
15	14	13	7	WESTSIDE	TQ	12
16	17	16	40	TOO CLOSE	NEXT	1
17	18	19	17	NEVER EVER	ALL SAINTS	4
18	15	10	4	MY LITTLE SECRET	XSCAPE	9
19	19	25	4	LOVE ME	112 FEATURING MASE	19
20	16	18	15	I STILL LOVE YOU	NEXT	14
21	NEW		1	LOVE LIKE THIS	FAITH EVANS	21
				<b>*** GREATEST GAINER/SALES &amp; AIRPLAY ***</b>		
22	37		2	TRIPPIN'	TOTAL (FEATURING MISSY ELLIOTT)	22
23	21	22	40	YOU'RE STILL THE ONE	SHANIA TWAIN	2
24	20	15	24	WHEN THE LIGHTS GO OUT	FIVE	10
25	25	27	50	TRULY MADLY DEEPLY	SAVAGE GARDEN	1
26	24	24	25	THE BOY IS MINE	BRANDY & MONICA	1
27	27	23	6	JUST THE TWO OF US	WILL SMITH	20
28	22	21	13	TIME AFTER TIME	INOI	6
29	23	20	22	MY WAY	USHER	2
30	28	26	15	DAYDREAMIN'	TATYANA ALI	6
31	26	28	5	ALL THE PLACES (I WILL KISS YOU)	AARON HALL	26
32	32	48	3	PUSHIN' WEIGHT	ICE CUBE FEATURING MR. SHORT KHOP	32
33	29	30	25	ADIA/ANGEL	SARAH MCLACHLAN	3
34	31	36	21	MAKE IT HOT	NICOLE FEAT. MISSY "MISDEMEANOR" ELLIOTT & MOCHA	5
35	30	32	18	SO INTO YOU	TAMIA	30
36	42	52	7	CAN I GET A...	JAY-Z FEATURING AMIL (OF MAJOR COINZ) AND JAY GOTTI, LIL' ROB (IS CARTER), LORENZO J. ATKINS, R. MAYS	36
37	41	39	10	SUPERTHUG (WHAT WHAT)	NOREAGA	36
38	35	38	15	MOVIN' ON	MYA FEATURING SILK THE SHOCKER	34
39	39	37	34	ALL MY LIFE	K-CI & JOJO	1
40	43		2	HARD KNOCK LIFE (GHETTO ANTHEM)	JAY-Z	40
41	34	29	14	I CAN DO THAT	MONTELL JORDAN	14
42	33	31	11	SPLACKAVELLIE	PRESSHA	27
43	46	59	3	WHATCHA WANNA DO?	MIA X FEATURING CHARLIE WILSON	43
44	36	40	5	WHEREVER YOU GO	VOICES OF THEORY	36
45	40	34	17	LOOKIN' AT ME	MASE FEATURING PUFF DADDY	8
46	38	35	11	STILL A G THANG	SNOOP DOGG	19
47	45	42	55	I DON'T WANT TO WAIT	PAULA COLE	11
48	48	46	50	HOW'S IT GOING TO BE	THIRD EYE BLIND	9
49	44	41	23	STILL NOT A PLAYER	BIG PUNISHER FEATURING JEE	24

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST	PEAK POSITION
50	50	45	21	GHETTO SUPASTAR (THAT IS WHAT YOU ARE)	PRAS MICHEL FEAT. OL' DIRTY BASTARD & INTRODUCING MYA	15
51	47	43	18	FRIEND OF MINE	KELLY PRICE	12
52	49	33	11	THINKIN' BOUT IT	GERALD LEVERT	12
53	53	53	6	EVERYTHING'S GONNA BE ALRIGHT	SWEETBOX	52
54	66		2	MONEY'S JUST A TOUCH AWAY	MACK 10 FEATURING GERALD LEVERT	54
55	51	49	16	INTERGALACTIC	BEASTIE BOYS	28
56	69		2	CAN'T GET ENOUGH	WILLIE MAX FEATURING RAPHAEL SAADIQ	56
57	57	60	7	LOST IN LOVE	NASTYBOY KLICK	57
58	56	56	10	SHIMMER	FUEL	42
59	55	54	4	PERFECT	THE SMASHING PUMPKINS	54
60	52	50	8	I HAD NO RIGHT	P.M. DAWN	44
61	54	63	4	DON'T LET IT GO TO YOUR HEAD	BRAND NUBIAN	54
62	NEW		1	DAYSLLEEPER	R.E.M.	62
63	59	58	19	RAY OF LIGHT	MADONNA	5
64	65	65	5	BETTER DAYS	WC FEATURING JON B.	64
65	67	55	13	NOBODY ELSE	TYRESE	36
66	64	57	12	IF YOU COULD READ MY MIND	STARS ON 54: ULTRA NATE, AMBER, JOCELYN ENRIQUEZ	57
67	61	62	14	GOODBYE TO MY HOMIES	MASTER P FEAT. SILKK THE SHOCKER, SONS OF FUNK AND MO B. DICK	27
68	60	64	8	INVASION OF THE FLAT BOOTY B****S	TOO SHORT	51
69	62	70	6	MUSIC SOUNDS BETTER WITH YOU	STARDUST	62
70	73	77	8	HOW'S IT GOIN' DOWN	DMX (FEATURING FAITH EVANS)	70
71	58	51	18	CRUEL SUMMER	ACE OF BASE	10
72	80		2	LET THE MUSIC HEAL YOUR SOUL	BRavo ALL STARS	72
73	68	68	20	OOH LA LA	ROD STEWART	39
74	63	61	16	26 CENTS	THE WILKINSONS	55
75	NEW		1	ENJOY YOURSELF	A+	75
76	77	73	18	LANDSLIDE	FLEETWOOD MAC	51
77	NEW		1	IT'S THE THINGS YOU DO	FIVE	77
78	71	71	20	MONEY AIN'T A THANG	JD FEATURING JAY-Z	52
79	86	81	9	DR. GREENTHUMB	CYPRESS HILL	70
80	70	69	9	YESTERDAY	DEBELAH MORGAN	56
81	81	89	3	LIFE AIN'T EASY	CLEOPATRA	81
82	79	75	6	FOR YOU I WILL	AARON TIPPIN	74
83	76	76	3	WHENEVER YOU'RE NEAR ME	ACE OF BASE	76
84	85	92	3	LET ME RETURN THE FAVOR	ANDREA MARTIN	84
85	82	79	10	TOUCH ME	SOLO	59
86	72	72	7	ONLY WHEN I LOSE MYSELF	DEPECHE MODE	61
87	91		2	IF I CAN'T HAVE YOU	L.F.O. (LYTE FUNKY ONES) (FEATURING KAYO)	87
88	78	78	13	THE ROCKAFELLER SKANK	FATBOY SLIM	78
89	98	83	5	IF I HAD THE CHANCE	CYNTHIA	83
90	97	74	20	CAN'T WE TRY	ROCKELL (DUET WITH COLLEGE)	59
91	84	84	6	DEADLY ZONE	BOUNTY KILLER FEAT. MOBB DEEP & RAPPIN' NOYD	79
92	75	66	6	NO FOOL NO MORE	EN VOGUE	57
93	88	87	6	I AIN'T HAVIN' THAT	HELTAK SKELTAK FEAT. STARANG WONDAH OF G.C. & DOC HOLIDAY	80
94	83	91	13	HERE WE GO	FUNKMASTER FLEX PRESENTS KHADEJIA FEAT. PRODUCT	72
95	94	90	5	IF I LOST YOU	TRAVIS TRITT	86
96	92	85	11	WIDE OPEN SPACES	DIXIE CHICKS	81
97	96	97	11	I SHOULD CHEAT ON YOU	J'SON	72
98	90	96	20	AVA ADORE	THE SMASHING PUMPKINS	42
99	87	82	14	GOTTA BE	JAGGED EDGE	23
100	93	93	3	THE STREET MIX	MAG 7	93

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. Videoclip availability. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for CD single. \*Asterisk indicates catalog number is for cassette single; CD single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.

# HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

**HER FIRST BUT COULD BE LAST:** The debut of Lauryn Hill's "Doo Wop (That Thing)" (Ruffhouse/Columbia) at No. 1 on the Hot 100 marks the first time a solo artist's debut single has entered that chart in the top spot. That claim, however, is debatable, since this is technically not Hill's first appearance on the Hot 100. Her group, the Fugees, first bowed on that chart with "Nappy Heads" in the July 2, 1994, issue.

"Doo Wop" is also the 10th single to debut at No. 1. Columbia distributed half of the singles that achieved this feat. "Doo Wop" scanned 64,000 units to enter Hot 100 Singles Sales at No. 3 and claims 40 million audience impressions, enough to rank at No. 17 on Hot 100 Airplay.

Compared with previous chart-topping debuts, the first-week sales of "Doo Wop" are 53% less than those of Michael Jackson's "You Are Not Alone," previously the lowest at 120,000 units. However, if you compare audience impressions of the previous chart-topping bows, "Doo Wop" scored more audience impressions than Whitney Houston's "Exhale (Shoop Shoop)," Puff Daddy & Faith Evans' "I'll Be Missing You," and Elton John's "Candle In The Wind 1997" did in their first weeks on the Hot 100.

This chart benchmark is significant because Hill's single could well be the last one to enter the Hot 100 at No. 1. The label practice of withholding retail singles until a song has reached mass appeal at radio will no longer guarantee a high chart debut, because titles will be eligible to chart without a retail component starting in the Dec. 5 issue. Checking the release schedule between now and then, the only forthcoming single that could scan the kind of numbers for a chart-topping debut is R. Kelly & Celine Dion's "I'm Your Angel" (Jive). However, since the single arrives at retail Nov. 17, it will miss the cutoff for the old Hot 100 methodology by one week and will debut under the new chart formula. Airplay of "I'm Your Angel" has already put the title on the Hot 100 test chart two weeks ago.

Even though there are a couple label wonks who devote exhaustive hours devising schemes to manipulate the Hot 100, the logistics of a plan to time radio impact dates to coincide with in-store dates would be difficult to execute under the chart's new formula. I know I should never say never, but I'll go out on a limb and say it: The days of the No. 1 debuts are over!

**SPEAKING OF CHART HISTORY,** special acknowledgment needs to be made for Reprise's 1-2-3 lockout on Hot 100 Airplay. For two consecutive weeks, Goo Goo Dolls' "Iris," Barenaked Ladies' "One Week," and Alanis Morissette's "Thank U" have been held the top three spots on that chart. This is the first time in the Broadcast Data Systems era that a promotion label has dominated the top three positions of the airplay chart... Last issue I forgot to mention that, in addition to being worked by DreamWorks' and Geffen's promotion departments, Arista's and Columbia's promotion staffs are aiding the promotion push behind Whitney Houston & Mariah Carey's "When You Believe (From The Prince Of Egypt)."

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## IMPULSE! BOX DOCUMENTS 'SUPREME' JOHN COLTRANE

(Continued from page 11)

"The Classic Quartet" is the second comprehensive assemblage of Coltrane recordings issued by Impulse!: In September 1997, the label released "The Complete 1961 Village Vanguard Recordings," a four-CD box of trailblazing live performances from the New York club.

The new box, which is list priced at \$89.98, comprises 66 tracks (seven of them previously unreleased) recorded between December 1961 and September 1965 by the sax master (who died of liver cancer in 1967) and his famed working group—pianist McCoy Tyner, bassist Jimmy Garrison, and drummer Elvin Jones. (Roy Haynes replaces Jones on two sessions.)

This period found Coltrane and his band creating some of his most lyrical explorations, such as the albums "Ballads" and "Crescent"; forging what may be jazz's most rarefied spiritual statement, "A Love Supreme"; and ultimately pursuing an experimental route that set the compass for a generation of free jazz players who succeeded him.

Reissue producer Michael Cuscuna says of the group, "It's just amazing—it's as if they were absolutely born to play with each other. And none of them had to change their conception within the group. They all came with their own ideas, and they all seemed to interlock and enhance each other. It was a very different way of hearing and playing music, even modern jazz, than anyone had been doing up until that point.

"Of course, they had a very important influence on the next generation of acoustic jazz players, who are still with us today," Cuscuna adds. "I think they also had an enormous influence on the progressive rock that came up in the late '60s."

The boxed set does not feature certain 1961-65 Impulse! sessions that included the Coltrane quartet, such as a collaboration with ballad singer Johnny Hartman (on which the group functioned essentially as a backup band) and such 1965 recordings as "Ascension" and the second version of "Meditations" (on which the basic unit was augmented by additional horn players).

Cuscuna explains, "Special projects are parenthetical when they're made, and they're parenthetical after the fact. If you're going to gather all of these things into one long document, the thing that makes the most sense to me is [to examine] how the organism that's known as the working band really operated and how they evolved."

The seven unreleased alternate takes are collected on the eighth CD in "The Classic Quartet." Some, like "Feelin' Good" and "Dear Lord," are drawn from the Impulse! vaults. The most fascinating material, such as a beautiful version of "Crescent" and a unique take of the second movement of "A Love Supreme," are taken from the collection held by Coltrane's family.

Coltrane's son Ravi—himself a saxophonist who released his debut as a leader on RCA this year—says, "These are things that have been sitting in a closet in the house that I grew up in for as long as I can remember. When we moved from New York to California, there were just tons of tapes, things from recordings by my mother [Alice Coltrane, the pianist in the saxophonist's final

groups] and obviously by my father.

"A lot of the tapes of my father's work were what we call rough mixes today—they would go in the studio and record, and they would get a copy onto quarter-inch tape, on these 7-inch reels, to take home to listen to. They were usually recorded in mono; they were quick dubs. [Engineer] Rudy [Van Gelder] would dub off a copy of the session, give the boxes to my father, and he would have something to listen to."

Even the younger Coltrane is awed by the richness of these alternates.

"You get so used to hearing the master take, the take that everyone had heard and lived with for decades and decades, and then you can hear the take exactly before that or exactly after that," Ravi says. "To hear these guys creating something totally new with each take, you start to think, 'Wow, this one is as powerful or as amazing as the take that was released.'"

"The Classic Quartet" includes a 100-page booklet featuring an introduction by Cuscuna, a remembrance by drummer Jones, and session notes by jazz authority Bob Blumenthal. The set is packaged in a leatherette binder housed in a metal slipcase (which, Charlasch takes pains to note, will not rust—unlike Verve's self-oxidizing 1997 boxed set of Bill Evans' work for the label).

Charlasch says that Impulse! is mounting a broad print advertising campaign targeting five market segments: the trade, the jazz audience, musicians, younger listeners, and upscale consumers.

There is also a direct-response element to the campaign that targets upscale consumers, Charlasch says. "We gave 20,000 postcards to Sharper Image and Brookstone, and they are placing those postcards, which are four-color little ads, essentially, in the orders that are fulfilled in November."

Beginning Saturday (14) and run-

ning through the holiday season, Impulse! is underwriting National Public Radio's (NPR) "Weekend Edition," which reaches 3 million listeners.

Impulse! has prepared a nine-track sampler of selections from the box; housed in a Digipak, it includes information on the set's contents and marketing campaign.

"That went to retail, and it also went to jazz radio," Charlasch says. "We can't afford to send those boxed sets to every radio station, but this alone will generate interest, awareness, discussion about it at the radio stations, and they'll play these tracks that are on the single disc."

Custom point-of-purchase material includes a large floor-standing display to promote the box and Coltrane's back catalog, most of which has been reissued on CD in Digipak form. The versatile standee will hold either 18 boxed sets and 39 Digipaks or nine boxes and 78 Digipaks. "For those stores who aren't able to commit to that big a footprint, we have a little counter bin that holds four boxed sets," Charlasch says.

The company has also prepared posters, streamers, postcards, and easel counter displays for stores.

On release date, Impulse! will mount a panel discussion at J&R Music World in New York featuring Cuscuna, Coltrane biographer Lewis Porter, WBGO New York DJ and Coltrane authority Gary Walker, and, if tour commitments permit, Ravi Coltrane. The panel will be broadcast live on WBGO and Webcast simultaneously.

Bob Perry, owner of the Blue Note Records store in North Miami Beach, sees the CD's worth of rare material on "The Classic Quartet" as a major sales plus. "[The alternate 'A Love Supreme' movement] alone is going to be a good selling point," he says. "Couple that with the price and those particular selections, and I think it'll do really well."

## BUBBLING UNDER HOT 100<sup>®</sup> SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	7	SOMEONE YOU USED TO KNOW COLLIN RAYE (EPIC INASHVILLE)	14	9	6	I TRIED 4 KAST (RCA)
2	2	15	STANDING TOGETHER GEORGE BENSON (GRP)	15	14	2	SUAVEMENTE ELVIS PRESLEY (SONY DISCOS)
3	6	7	STRAWBERRY NICOLE RENEE (ATLANTIC)	16	25	2	THE REAL ONE THE 2 LIVE CREW FEAT. ICE-T (LIL' JOE)
4	5	3	AS LONG AS I LIVE DANISHA STARR FEAT. ROMÉ (MONDOGRAND JURY/INTERSCOPE)	17	—	1	THE GRAND FINALE DMX, METHOD MAN, NAS, JAY-Z (DEF JAM/MERCURY)
5	—	1	CROSTOWN BEEF MEDINA GREEN (RAWKUS)	18	12	50	EVEN FLOW PEARL JAM (EPIC)
6	4	7	I WILL STAND KENNY CHESNEY (BNA/RLG)	19	15	4	THERE YOU HAVE IT BLACKHAWK (ARISTA NASHVILLE)
7	8	8	SOMEBODY TO LOVE LEVI LITTLE (WHITE LABEL)	20	11	59	ALIVE PEARL JAM (EPIC)
8	7	9	DON CARTAGENA FAT JOE (FEAT. PUFF DADDY) (MYSTIC/CG BEAT/ATLANTIC)	21	19	2	TALK SHOW SHHH! SHAE JONES (M3/UNIVERSAL)
9	10	7	KISS ME SIMPENCE NONE THE RICHER (SQUINT)	22	—	1	HOLD ON TO ME JOHN MICHAEL MONTGOMERY (ATLANTIC NASHVILLE)
10	—	2	TOPS DROP FAT PAT (WRECKSHOP)	23	16	3	EVERYONE FALLS IN LOVE TANTO METRO & DEVONTE (PENTHOUSE/VP)
11	3	9	TRU MASTER PETE ROCK WITH INSPECTAH DECK & KURUPT (LOUDROCK)	24	—	1	I DO (WHACHA SAY BOO) JON B. (YAB YUM/550 MUSIC)
12	13	14	BUSY CHILD THE CRYSTAL METHOD (CTY OF ANGELS/OUTPOST/GEFFEN)	25	—	1	DANCE WIT ME ANTUAN & THE FIVE FEAT. THE BV 10 PEES WEE ALL STARS (BMG/IMPACT)
13	17	2	LOVE OF A LIFETIME COLLAGE (METROPOLITAN)				

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

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Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Table listing Hot 100 Airplay singles with columns for Week, Artist, and Title.

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

Table listing Hot 100 Airplay singles with columns for Week, Artist, and Title.

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

Table listing Hot 100 A-Z singles with columns for Rank, Title, Artist, and Label.

Records with the greatest sales gains. © 1998, 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.

Table listing Hot 100 Singles Sales singles with columns for Week, Artist, and Title.

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

Table listing Hot 100 Singles Sales singles with columns for Week, Artist, and Title.

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

HOT 100 RECURRENT AIRPLAY

Table listing Hot 100 Recurrent Airplay singles with columns for Rank, Title, Artist.

Table listing Hot 100 Recurrent Airplay singles with columns for Rank, Title, Artist.

Recurrents are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

Table listing Hot 100 Recurrent Airplay singles with columns for Rank, Title, Artist.

Table listing Hot 100 Recurrent Airplay singles with columns for Rank, Title, Artist.



Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'NO. 1' by Torn and 'Truly Madly Deeply'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'Ray of Light' by Madonna and 'If You Could Only See'.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs with recurrent airplay.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs with recurrent airplay.

Recurrents are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'Too Close' by Next and 'My All' by Mariah Carey.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'Do For Love' by 2Pac and 'ADIA' by Sarah McLachlan.

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

TITLE (Publisher Licensing Org.) Sheet Music Dist.

Table with columns: RANK, TITLE, ARTIST, PUBLISHER, LICENSING ORG., SHEET MUSIC DIST. Lists songs and their publishing information.



# HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

**TV TUNES:** No doubt exposure of a song on a TV show can provide the spark needed to propel a song to hit status. Look at the Rembrandts' "I'll Be There For You" from "Friends," Vonda Shepard's "Searchin' My Soul" from "Ally McBeal," or Paula Cole's "I Don't Want To Wait" from "Dawson's Creek" as proof of what a high-profile song placement can do. Now Edwin McCain's "I'll Be" (Lava/Atlantic) is enjoying a similar fate.

The song was released in October 1997. Among the song's early believers were WBAM Montgomery, Ala.; WDCG Raleigh, N.C.; WRHT New Bern, N.C.; and WTMX Chicago. Despite performing well at these stations, the song had an initially lukewarm reception at radio. "I'll Be" began to heat up when it was picked early this summer as a theme song for the WB's "Dawson's Creek." This issue, "I'll Be" is No. 17 on Hot 100 Airplay, with 39 million audience impressions from airplay at 186 stations.

Despite TV's strength as a medium of exposure, not every theme song becomes a hit at radio. Shawn Colvin's "Nothing On Me" from "Suddenly Susan" didn't crack the top 75 of Hot 100 Airplay.

Incidentally, Madonna's "Power Of Goodbye" has been selected by the WB as the theme song for its new fall show "Felicity." The single, the third from "Ray Of Light," is slated for release Sept. 15. The single will also include a live recording of "Little Star" taken from a performance on "Oprah." We'll have to wait to see if the TV tie-in allows "Power Of Goodbye" to perform better at radio than her last two singles did; "Frozen" peaked at No. 7 on Hot 100 Airplay and "Ray Of Light" stalled at No. 26.

**FLIP-FLOP:** Jo Dee Messina's "I'm Alright" (Curb) re-enters the Hot 100 at No. 47. The song moved to recurrent two weeks ago after spending 20 weeks on the chart. If you've been paying attention, you'll notice that the single had appeared as "Bye Bye" in its first chart run. "I'm Alright" was originally the B-side, but airplay of that track has overtaken that of "Bye Bye" at country radio. "I'm Alright" has 43 million audience impressions, compared with 16 million audience impressions for "Bye Bye." Country airplay doesn't count toward Hot 100 chart rankings, so country singles chart solely on the basis of their sales. "I'm Alright" scanned 16,000 units and is ranked No. 28 on Hot 100 Singles Sales. However, don't expect "I'm Alright" to remain on the chart long, since its singles sales have shown a slight attrition the last two weeks. When it falls below the top 50, it will again move to recurrent.

**COUNTRY CROSSOVER:** Both LeAnn Rimes' "How Do I Live" and Shania Twain's "You're Still The One" were rerecorded sans steel guitar for pop radio. The same is true of Faith Hill's "This Kiss," which regains its bullet at No. 22 on the Hot 100 and earns Greatest Gainer/Airplay for its 26% audience improvement. Ranked at No. 55 on Hot 100 Airplay, "This Kiss" has 16 million audience impressions from airplay at 101 monitored stations. Airplay leaders include WLTW New York, KRBE Houston, KBIG Los Angeles, WXKS Boston, and WSTR Atlanta.

## RHINO'S 'STRIKE!' SOUNDTRACK ROOTED IN '60S GROOVES

(Continued from page 11)

"I looked to the instrumental music I could find, mostly Booker T. & the MG's and things like that, and the minute I temped in the music, it had a magical effect on the plot in a way I hadn't foreseen," she says. "It made the girls cool and ballsy, which was very much more to my advantage than having more delicate music. It is such a down and dirty sound, it gives the girls real grit. I completely trashed my original ideas for the score and went in the other direction."

Rhino Records will release the "Strike!" soundtrack Sept. 15 in the States, with a two-pronged marketing campaign. The company is targeting teen girls, the primary audience for the film, plus the moms who accompany them to the theater and who, like Kernochan, grew up with the sounds of Carla Thomas, Smokey Robinson, the Sensations, Rufus Thomas, and Ben E. King, all featured on the album.

The soundtrack also is authenticated by none other than '60s icon Darlene Love, who sings the new Kernochan-penned tunes "Starlight, Starbright" and "Girlfriends For Life."

For Love, who has contributed to numerous soundtracks and has a small role in "Lethal Weapon 4," "Strike!" provided a chance to get back to her own roots. "They wanted me to sing these songs as Darlene Love would sing them," she says. "I had to put myself back in the '60s and do the songs like they did then—which means I would not be overpowering on the songs like I sometimes am today. It was a smoother kind of sound."

That sound is a familiar one for Rhino, whose soundtracks often comprise classic works wrapped in new packages. "This soundtrack is perfect for Rhino. It's a period piece, and it's music-driven," says Julie D'Angelo, GM of Rhino Movie Music. D'Angelo notes the soundtrack also is a perfect project for Rhino's Women's Product Development Team, which was created three years ago to heighten awareness of the company's roster among female consumers.

Given its recipe of known-quantity classics combined with several new songs written for the film, "Strike!" has the potential to fare well at retail, according to Lon Lindeland, soundtracks buyer at Best Buy. "The target audience is appropriate, and those fans will certainly be interested in owning the soundtrack," he says.

To generate interest in the soundtrack, Rhino is working with film company Miramax to ensure the album is tagged on all Miramax trailers, TV spots, and point-of-purchase materials. The label is also pursuing an aggressive radio campaign.

"We have a radio staff going after oldies radio to get the moms, and we will be targeting the teens at contemporary formats," says Andrea Kinloth, Rhino senior director of product management.

As is usually the plan for its soundtrack releases, Rhino will not put out any singles but rather work the album as a whole.

Kinloth says marketing to the more fickle youth demographic presents a new challenge for the label. "It is harder to test and track the taste of younger kids because it changes so much, and we don't do that very

often," she says. "But on the other hand, we are positioning the soundtrack in a way that if girls are so taken by the movie and how the characters love the music, this will translate into the music being cool to them."

Music was a very important part of growing up for Kernochan, who formed a choral group called the Fingernails while at boarding school. "We were kind of a rebel group," she says. "I wrote a lot of material that parodied current rock songs, and we also did truly off-the-wall skits."

Kernochan decided to try her hand writing the "Strike!" end-title song, "The Hairy Bird," even though she had not written a note for almost 20 years. "I really didn't know if I could still do it," she says.

But once the creative juices began

to flow, Kernochan also wrote the two songs for Love. When it came to recording the end-title song, Kernochan looked up the original Fingernails, including actress Glenn Close, to see if they were up for the job. Amazingly, all six women showed up to record "The Hairy Bird" at the Hit Factory in New York.

"We were just as good as we always were, and we all worked really hard," Kernochan says.

Having conquered the '60s, Kernochan is now at work on a movie about "the sex, drugs, and rock'n'roll era of the '80s."

For her part, Love is taking a break from film music and recording her first gospel album, with Edwin Hawkins, to be released on Sony's Harmony Records in the fall.

## SNOWPONY HITS ROAD INTO THE U.S.

(Continued from page 11)

when you hear them all together that it works." Adds Googe, "We're into analog keyboards and really any sound that fits. As long as it works, it doesn't matter where the sound comes from."

The tall, tattooed Gifford often writes dusky, brooding lyrics that keep listeners guessing what's real and what's fiction—just like her samples.

Snowpony has been gaining momentum in the States over the last year, due in no small part to the band's "supergroup" pedigree. Gifford was keyboardist for electronic phenomenon Stereolab and lead singer for the lesser-known Moonshake, for which Bass was drummer. (Percussion on the album is actually played by Max Corradi, formerly of Rollerskate Skinny and Quickspace, though Bass has since permanently taken over.) Googe comes to Snowpony from the electronica-friendly rock group My Bloody Valentine.

"I don't think we sound like the other bands [we've played in], but I'm sure people have given us a bit of time they wouldn't have otherwise," says Googe. Adds Bass, "If our other bands get people's attention, then I guess it's good."

The act was signed to Radioactive in the U.S. after its first single, "Easy Way Down," was released on U.K. indie See No Evil in late 1996. "The Little Girls Understand," the group's follow-up U.K. 7-inch, was a limited-edition featured single in Rough Trade's singles club, and "Chocolate In The Sun," its third U.K. single, was offered to Radioactive's U.S. retailers as an import EP. Snowpony made its live debut in the States in September 1997. The act's booking is handled by Creative Performance.

According to Radioactive, loyal fans of the group's "parent" acts have been filing into Snowpony U.S. gigs ever since. Says Jay Schatz, national director of sales and marketing at Radioactive, "First we delivered an import EP to retailers, and then we put out a special, promo-only four-track EP ["They Were Doing The Temptation Walk"] to college radio and retail last September, and that really sparked the interest."

Brendan Bourke, GM of Radioactive, says the group caught the label's attention because it is "musically very potent. Their presentation is

quite unique, and they don't exactly reek of 'Buy me, buy me!'"

According to Schatz, the act will be touring the States in September and November, performing relatively high-profile shows sponsored by Alternative Press. A limited-edition Snowpony poster will be given away as a value-added option at Coalition of Independent Music Stores (CIMS) member retailers, and Radioactive will be targeting other music retailers with a strong British fan base, as well as lifestyle accounts, like tattoo shops, in Stereolab and My Bloody Valentine's top 10 markets.

Don Van Cleave, owner of Birmingham, Ala., outlet Magic Platter and president of CIMS, reports that the organization will be working with the Snowpony album as a listening-booth title. "We're all anticipating that the Stereolab and the My Bloody Valentine fans are going to come out for it, and I think that's a good starting story," he says.

Van Cleave adds that the "back to school" street date will help drive sales at college-oriented retailers.

Quinn Bishop, GM of Cactus Music & Video in Houston, says Snowpony is "sonically challenging," like its parent acts. "Stereolab and My Bloody Valentine in particular were ahead of the times, and now the times have caught up with them. It seems that Snowpony could reap some of the benefits of that," he says.

Outside of North America, "The Slow Motion World Of Snowpony" will be released by Radioactive/MCA Sept. 28.

Bourke says Radioactive's radio initiative "may target six or seven commercial stations, people who are real music fans." One such music lover, Hillary Schmidt, assistant music director at modern rock XTRA San Diego, says, "If David Lynch directed the next James Bond movie, this Snowpony record would be the soundtrack. It definitely has a Stereolab vibe, stripped down and yet kicked up a notch with horns and other craziness thrown in the mix."

But despite budding commercial radio interest, Bourke adds, "We have no misconceptions. This is going to be about development through college radio and specialty shows. We know there's an audience out there, we just have to go and get them."

## BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	7	STAY	DREAMHOUSE (TRAUMA)
2	—	1	I WASN'T WITH IT	JESSE POWELL (SILAS/MCA)
3	5	5	IN YOUR WORLD	TWISTA & THE SPEED KNOT MOBSTERZ (CREATOR'S WAY/ATLANTIC)
4	3	11	YOUR IMAGINATION	BRIAN WILSON (PALADIN/GIANT/WARNER BROS.)
5	8	6	I SAID A PRAYER	PAM TILLIS (ARISTA NASHVILLE)
6	—	1	HERE WE GO	FUNMASTER FLEX PRESENTS KWADZIM FEAT. PRODUCT (LOUDRCA)
7	7	10	YOU AND ME AND THE BOTTLE MAKES THREE TONIGHT (BABY)	BIG BAD VOODOO DADDY (COOLVILLE/EMI-CAPITOL)
8	6	20	2 LIVE PARTY	THE 2 LIVE CREW (LIL' JOE)
9	9	3	IF YOU COULD READ MY MIND	STARS ON 54 ULTRA NATE AMBER JOCELYN ENRIQUEZ (TOMMY BOY)
10	10	3	BUSY CHILD	THE CRYSTAL METHOD (CITY OF ANGELS/OUTPOST/GEFFEN)
11	11	6	THANK YOU	BEBE WINANS (ATLANTIC)
12	—	1	THE MILITIA	GANG'S ARR' FEAT. BIG SHUG AND FREDDIE FORD. HOD TRYBE/VIRGIN
13	19	3	GIRLS	DU SHARP FEAT. DU 'A' C. KOTZ' ROY AND JUNE DOG (COLUMBIA/RED)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
14	20	11	FULL COOPERATION	DEF SQUAD (JIVE/DEF JAM/MERCURY)
15	—	1	REACT	ONYX (JMJ/DEF JAM/MERCURY)
16	13	3	THE HOLE	RANDY TRAVIS (DREAMWORKS (NASHVILLE))
17	12	2	STANDING TOGETHER	GEORGE BENSON (GRP)
18	15	3	TEARDROP	MASSIVE ATTACK (CIRCA/VIRGIN)
19	18	2	NO WOMAN	GENERAL GRANT (POLYBEAT/VIRGIN)
20	—	1	FEEL IT	THE TAMPERER FEAT. MAYA (BATTERY/JIVE)
21	14	37	EVEN FLOW	PEARL JAM (EPIC)
22	17	17	SOUTHSIDE	LIL' KEKE (JAM DOWN/BREAKAWAY)
23	23	4	CHOKO	B L H U N T (SELECT)
24	24	46	ALIVE	PEARL JAM (EPIC)
25	—	1	LONELY	MERRIL BAINBRIDGE (UNIVERSAL)

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

Billboard HOT 100 SINGLES

AUGUST 8, 1998

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIR-PLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan

Chart of Billboard Hot 100 Singles, Weeks 1-48, 1998. Top entry: 'THE BOY IS MINE' by Brandy & Monica.

Continuation of Billboard Hot 100 Singles, Weeks 49-100, 1998. Top entry: 'THERE'S YOUR TROUBLE' by Dixie Chicks.

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.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 360 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 top entries like IRIS by God Dolly Womack and YOU'RE STILL THE ONE by Shania Twain.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like I DON'T WANT TO WAIT by Paula Cole and HOW'S IT GOING TO BE by Third Eye Blind.

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

HOT 100 RECURRENT AIRPLAY

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

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

Recipients are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

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

Table with columns: RANK, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs from A-Z, including 26 CENTS, 2 WAY STREET, ADIA, and ALL MY LIFE.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like MY WAY by Usher and THE BOY IS MINE by Brandy & Monica.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like TOO CLOSE by Next and THE ARMS OF THE ONE WHO LOVES YOU by Xscape.

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

Table with columns: RANK, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs from A-Z, including Tamerlane, B.I., and 26 CENTS.



## LEFT BANK LAUNCHES LABEL

(Continued from page 1)

style Records, an 18-month-old swing label whose roster includes such up-and-coming groups as Blue Plate Special and the New Morty Show; Motley Records, a reissue label devoted to Motley Crue's catalog; Americoma Records, a new-music imprint run by Motley Crue guitarist Nikki Sixx; and Indivision, an alternative rock label helmed by artist/producer David



HARRY

Cremin that has signed South Carolina female singer/songwriter Pilley and Bay Area rocker James Michael.

BMG will function as Beyond's worldwide distribution partner. For

the U.S., the two companies have signed a pressing-and-distribution (P&D) deal, whereas in territories outside the U.S., BMG will license, promote, market, and distribute Beyond's product.

Beyond, which has offices in Nashville, New York, and London, has been staffing up gradually over the past months, partially with Left Bank personnel. Among its executives are CFO Tom Gosney, head of A&R Randy Nicklaus, head of product management Julie Du Brow, and marketing executive Jordan Berliant. Furthermore, Beyond has set up a joint venture called EBT with the Epitaph and Tommy Boy labels for national radio promotion.

Beyond's release schedule kicks off Aug. 11 with "Swing This Baby," a Slimstyle compilation that features Blue Plate Special plus licensed product from genre stalwarts Big Bad Voodoo Daddy, Cherry Poppin' Daddies, the Brian Setzer Orchestra, and Royal Crown Revue. In October, Beyond will follow with two releases from its respective labels: "Coolio's Crowbar Records—Breaking And Entering," a label compilation that

will feature new acts Crazy Chrome, Rated R, Big Blue, Diverse Society (D.V.S.), and Da Wyld Kingdom; and Motley Crue's "Bitter Pills: The Greatest Hits," which will include new tracks produced by onetime Crue associate Bob Rock.

Beyond's release plans for early 1999 include Blondie's "No Exit," an album of new music by the reunited band, which will feature original members Deborah Harry, Chris Stein, Clem Burke, and Jimmy Destri. Also on tap for early '99 is the debut by rock act Al's Not Well.

The diversity of Beyond's label and artist roster reflects Left Bank's broad business profile. In its 15-year history, the company has guided the careers of such high-profile artists as the Bee Gees, Clint Black, the Cranberries, Deana Carter, Duran Duran, Dru Hill, En Vogue, Richard Marx, Meat Loaf, John Mellencamp, the Moody Blues, Motley Crue, Sponge, and Tony Toni Toné.

In addition, Left Bank's Strategic Record Research venture has applied demographic research to projects by Michael Bolton, the Smashing Pumpkins, Tina Turner, New Edition, and the Beatles, in addition to its own management clients. Furthermore, in partnership with DDB-Needham Worldwide, Left Bank has created programming and promotions for the likes of the Beatles, Garth Brooks, and Bob Seger.

The company was also involved in the launches of new technology firms Liquid Audio and a2b, and it currently programs the music section of Pepsi's Internet site.

Kovac says Left Bank's experience in different facets of the music business will benefit Beyond as it tries to make an impact in the marketplace.

"Left Bank has always been a company that marketed, promoted, and sold the music that artists made," says Kovac. "Our philosophy was that artists made the music and our job was to get the music to the public."

Left Bank and Beyond COO Jeff Sydney adds, "Left Bank as a management company has always been structured like a record label, with promotion, marketing, A&R, and sales departments, so becoming a full-service record company is a fairly natural step for us. It's really the same job."

For BMG, Beyond's mix of new and established artists and Kovac's track record as a manager proved an irresistible combination.

"The notion of having a base built into a new venture is a compelling one if it's a base you can believe in," says BMG Entertainment North America president/CEO Strauss Zelnick. "There are certain legacy artists who, though credible, don't sell a lot of records. Allen is involved with people who can sell records."

BMG Entertainment International president/CEO Rudi Gassner, who will oversee the Beyond licensing venture outside the U.S., adds, "Allen is one of those rare managers who carries worldwide recognition and respect, and he really understands music. That creates a good foundation for a label."

The Beyond relationship has further significance for BMG because of the distribution company's strength in working with third-party

repertoire.

"We're very interested in this type of relationship," says BMG Distribution president Pete Jones. "It gives us fee income, leverage, and an opportunity to form relationships over time. If you look at Private Music and Windham Hill, those were both P&D deals that became fully owned [by BMG]. Third-party distribution is part of the engine that drives this company."



MOTLEY CRUE

The artists and executives who will be running the various Beyond labels say they feel empowered by the autonomy Kovac has granted. "My label has its own set of priorities and beliefs, and they fall under the umbrella of Beyond," says Motley Crue's Sixx, whose Americoma imprint will release debuts by Southern rock act Moonshine and 1958, an experimental group led by himself, former Boxing Gandhis member David Darling, and programmer/producer Scott Humphrey.

Slimstyle owner and founder Jack Vaughn, who will continue to run the swing label from its Tucson, Ariz., headquarters, says, "Beyond is very artist-friendly and artist-centric. They're concerned with the quality of the product, and they give us a great deal of autonomy."

Coolio, who co-owns Crowbar with longtime associate Pete Manriquez, says the Beyond deal has afforded him the luxury of working intimately with all of his acts. So far, he has been extensively involved in A&R scouting for Crowbar and plans to

follow through by writing, performing, and/or producing with his acts.

"I'm the overseer," says Coolio. "My artists bake the cake, and I put the frosting on it."

Manriquez adds that Kovac has taught him the importance of setup. "Everything has to be in sync—publicity, marketing, radio promotion," he says. "We're all on the same page, including my artists."



KOVAC

Other musicians involved with Beyond praise the company's no-nonsense approach. Blondie front woman Harry says, "Beyond wanted to move ahead quickly and make it as simple as possible. They didn't pull my chain and try to blow it up into some mega-thing. It was just, 'Let's make a great record.' That really appealed to me. It's a guerrilla warfare, underground approach."

Similarly, Left Bank management client Barry Gibb of the Bee Gees cites Kovac's "hands-on approach and profound understanding of career development" as building blocks for "a powerful record company that cares." Country star Carter adds, "The folks at Left Bank have always thought out of the box and have methodically figured out ways to allow my music to shine in forums that were anything but generic."

Kovac says he plans to bring to Beyond an artist development philosophy rare in today's music business, which he says has become obsessed with short-term gains.

"We're going to be a company that allows for patience, which is a quality lacking in a business based on quarterly billing," says Kovac.



SPONGE

## JAMAICA'S CLIMATE IMPROVES FOR THE MUSIC BUSINESS

(Continued from page 85)

Oct. 11-12 at Jamworld in Portmore, in the St. Catherine province—showcased what it called "the sights, sounds, and tastes of the Caribbean."

The high point of the annual All That Heritage and Jazz Festival, held Oct. 12-20, 1997, was the Jamaica Drums For World Peace street procession and ceremony, with international drummers led by Senegalist master Mor Thiam.

On the industry side, the Jamaica Federation of Musicians concluded its 11th annual Musicians' Week with the Jamaican Music Award Show, held April 29 at the Wyndham Kingston Hotel. Aimed at attorneys, managers, producers, and behind-the-scenes people in the business, Musicians' Week '98 also sponsored several business seminars.

The local music industry's looming problem is the lack of a CD manufacturing plant. This situation is combined with the high duty tax levied by the government on all incoming CDs, including those recorded on DAT on the island but transferred onto CD abroad, usually in Miami.

This past spring, label owner Janet Davidson, Janet Smith (manager/wife of musician Ernie Smith), and producer/label owner/JMIA head Mikey

Bennett met with Minister of Finance Omar Davidson to propose an arrangement whereby Jamaican product would be taxed on a percentage of the CD-manufacturing costs only.

In a May statement, Bennett described a subsequent meeting with the minister of customs, whom he said "has given her word that, within the very near future, all documentation and instructions will be in place."

Once the downward adjustment in duty is made, Jamaican CD wholesale costs should lower significantly, along with retail CD prices, which

are currently as high as \$20.

The JMIA has also focused attention on the issue of reggae piracy, particularly in the States, where a bustling trade in pirated reggae compilations has been thriving, undisturbed. In March, the FBI and the Recording Industry Assn. of America (RIAA) conducted a sting on reggae pirates in the Bronx, N.Y., after a suspicious CD manufacturer notified the RIAA.

In May, the JMIA held a weeklong anti-piracy campaign to alert and educate the Jamaican public.

## REGGAE RE-EXAMINES SPIRITUALITY

(Continued from page 85)

to get that effectiveness in the mission. One can stay in his little corner and transmit messages."

Buju Banton, on the other hand, refuses to be painted into a corner, and that's one of his greatest strengths. Of all the young reggae talents today, no one better elucidates the natural link between dancehall rude *bwoy* and mountain-top Rastaman.

Some have questioned the sincerity of his "transformation" from dancehall's provocative, teenage Mr.

## BUBBLING UNDER <sup>HOT 100</sup> SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	3	3	IN YOUR WORLD	THE SPEED KNOT MOB/STAZ (CREATORS WAY/ATLANTIC)
2	14	2	THE ROCKAFELLER SKANK	FATBOY SLIM (SKINT/ASTRALWERKS)
3	4	15	THE MOST BEAUTIFUL GIRL	RAHEEM (TIGHT 2 DEF/BREAKAWAY)
4	8	5	STAY	DREAMHOUSE (TRAUMA)
5	—	1	THE HOLE	RANDY TRAVIS (DREAMWORKS (NASHVILLE))
6	17	6	STOP BEING GREEDY	DMX (RUFF RYDERS/DEF JAM/MERCURY)
7	—	1	MOVIN' ON	MYA FEAT. SILKK THE SHOOKER (UNIVERSITY/INTERSCOPE)
8	7	8	YOU AND ME AND THE BOTTLE MAKES THREE TONIGHT (BABY)	BIG BAD VOODOO DADDY (COOLSVILLE/EMI-CAPITOL)
9	21	2	DELICIOUS	PURE SUGAR (Geffen)
10	12	9	YOUR IMAGINATION	BRIAN WILSON (PALADIN/GIANT/WARNER BROS.)
11	13	4	I SAID A PRAYER	PAM TILLIS (ARISTA (NASHVILLE))
12	9	18	2 LIVE PARTY	THE 2 LIVE CREW (LIL' JOE)
13	—	1	IF YOU COULD READ MY MIND	STARS ON 54 (ULTRA NATE, AMBER, JOCELYN ENRIQUEZ (TOMMY BOY))

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
14	—	1	BUSY CHILD	THE CRYSTAL METHOD (CITY OF ANGELS/OUTPOST/GEFFEN)
15	—	1	GIRLS	DJ SMURF (ICHIBAN)
16	19	13	(SEX U UP) THE WAY YOU LIKE IT	L F O (LYTE FUNKY ONES) (LOGIC)
17	24	15	SOUTHSIDE	LIL' KEKE (JAM DOWN/BREAKAWAY)
18	—	2	CHOKE	B L H U N T. (SELECT)
19	18	4	THANK YOU	BEBE WINANS (ATLANTIC)
20	20	10	RUTHLESS FOR LIFE	MC REN (RUTHLESS/EPIC)
21	23	7	ORDINARY PEOPLE	CLAY WALKER (GANT (NASHVILLE)/PREPRISE (NASHVILLE))
22	16	9	FULL COOPERATION	DEF SQUAD (LIVE/DEF JAM/MERCURY)
23	—	8	SUNCHYME	DARIO G (ETERNAL/KINETIC/REPRISE)
24	25	44	ALIVE	PEARL JAM (EPIC)
25	—	7	THE SHOES YOU'RE WEARING	CLINT BLACK (RCA/RLG)

JULY 25, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Contains chart data for songs like 'THE BOY IS MINE', 'YOU'RE STILL THE ONE', 'MY WAY', etc.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Contains chart data for songs like 'SOMETHING ABOUT THE WAY YOU LOOK TONIGHT', 'RAISE THE ROOF', 'DO YOUR THING', etc.

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

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 351 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 top entries like 'TORN' by Natalie Imbruglia and 'IRIS' by Go Go Dolls.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'ONE WEEK' by Bare Naked Ladies and 'SAY IT' by Voices of Theory.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'SEMI-CHARMED LIFE' and 'ALL FOR YOU'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'PUSH' and 'YOU WERE MEANT FOR ME'.

Recurrents are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'THE BOY IS MINE' and 'COME WITH ME'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'DESTINY' and 'WHO AM I'.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'REMEMBER WHEN' and 'TOGETHER AGAIN'.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Contains 48 rows of chart data.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Contains 48 rows of chart data.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. \*Asterisk indicates catalog number is for cassette only. (C) Single unavailable. (D) Cassette single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.

# HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

**SOUNDTRAX:** Remember how Celine Dion's "My Heart Will Go On" enjoyed a 78% improvement in audience impressions after the opening weekend of "Titanic" (Billboard, Jan. 17)? Or that the \$15 million opening weekend of "City Of Angels" spurred a 34% increase in audience for Alanis Morissette's "Uninvited" (Warner Sunset/Reprise) (Billboard, May 2)? Seven weeks after Aerosmith's "I Don't Want To Miss A Thing" (Columbia), from "Armageddon," first landed on Hot 100 Airplay, the song earns a 21% improvement in audience reach after the film's \$53 million opening. The song, which is ranked No. 22 on Hot 100 Airplay, has 31 million audience impressions from airplay at 151 monitored stations. Among the stations contributing audience impressions in the millions are WHTZ New York, KRBE Houston, WSTR Atlanta, WXKS Boston, and WFLZ Tampa, Fla. Incidentally, two older Aerosmith songs on the soundtrack—"Sweet Emotion" and "Come Together," the latter of which was originally from the Peter Frampton/Bee Gees movie "Sgt. Pepper's Lonely Hearts Club Band"—enjoy additional exposure at mainstream rock stations to the tune of 2.4 million and 840,000 listener impressions, respectively.

**IT'S LIKE TOTALLY '80s:** Bowing at No. 37 on the Hot 100, Ace Of Base's remake of Bananarama's "Cruel Summer" bests the debut position of the original single, which entered at No. 76 and eventually peaked at No. 9 in 1984. The original is still receiving airplay at 68 monitored stations, the majority of which are, not surprisingly, adult top 40 stations. Ace Of Base's version is ranked No. 70 on the Hot 100 Airplay, with 10 million audience impressions from airplay at 106 monitored stations.

**LEAP OF THE WEEK:** Singles sales were up 3% during the long Fourth of July weekend. Although that may not seem like much of an improvement, 34 singles met the Hot 100 Singles Sales chart's 10% bullet criteria, with half of those posting gains better than 20%. The chart's average number of bullets is 27. Hot 100 Singles Sales' most-improved player is Nate Dogg's "Nobody Does It Better" (Dogg Foundation/Epic/Breakaway). Sales more than doubled to 31,000 units, initiating a 32-17 jump on Hot 100 Singles Sales and a huge 54-24 leap on the Hot 100. "Nobody Does It Better" also earns Greatest Gainer/Sales status for its sales showing.

**FYI:** At seven weeks, Brandy & Monica's "The Boy Is Mine" (Atlantic) is the longest-running No. 1 on the Hot 100 this year. There have been 10 No. 1 singles this year. What's next from these ladies? Don't look for a commercial single for Brandy's follow-up track, "Top Of The World," as Atlantic honchos believe the current single has hampered Brandy's album sales—even though "Never S-A-Y Never" has scanned more than 550,000 units since its release five weeks ago. At Arista, cooler heads prevail, as Monica's "The First Night" will hit stores July 28.

## E-COMMERCE OF MUSIC TO BE TACKLED AT PLUG.IN '98

(Continued from page 1)

panies and record labels are pitted against one another in a battle over how to protect intellectual rights in the virtual arena (Billboard, June 27).

These issues will be addressed at various panels at Plug.In '98, scheduled for Wednesday-Thursday (15-16) as part of the Intel New York Music Festival. Presented by technology research firm Jupiter Communications, the conference attracts representatives from the music, computer, and communications industries.

Jupiter plans to use the conference to announce the results of a study titled "Music Industry And The Internet: Usage, Retail & Digital Distribution Projections," according to Mark Mooradian, group director of consumer content for Jupiter.

The study recommends that record labels "proactively adopt digital distribution as a means of delivering music today for its value as a marketing tool [and] a means of both combating online piracy and appropriating the affiliate market from retailers," says Mooradian. By the same token, it cautions that "retailers avoiding digital distribution today face the profound risk of relegating their role of affiliate digital distribution to labels."

Many companies have already heeded Jupiter's call. N2K Encoded Music, for instance, operates a label and an online retail operation, Music Boulevard. Also, proactive labels like Salem, Mass.-based indie Rykodisc have begun selling music online, as have some traditional retailers, including the 18-store, Allston, Mass.-based Newbury Comics.

Ryko president Don Rose says, "There's a great window here for independent companies because the Internet is a great equalizer. The small companies who have strong brand identities can exploit that on the Web, whereas the big guys whose labels have a less focused meaning to consumers are going to be struggling to create brand identity. I see the current era as a great watershed."

For Ryko, however, the opportunity does not necessarily lie in selling directly, but rather in using its World Wide Web site to promote product that it can then sell through a variety of channels, ranging from "bricks and mortar" retailers like Barnes & Noble and Newbury to online operations like CDnow and Music Boulevard.

Newbury Comics Interactive executive director Kristin Lieb says regional chains can't necessarily compete with CDnow and Music Boulevard, which are catalog-oriented. Accordingly, Newbury is trying to carve a niche on the Internet as an artist-driven company, just as it has done at the street level.

"I've changed our strategy lately to break developing artists, which is what Newbury is known for," says Lieb.

Other challenges faced by Internet retailers include consumer worries over the security of online transactions.

"The biggest concern, even among our existing customers, is online security," says CDnow president Jason Olim. "In reality, it's safer to buy online than to hand your credit card

to someone who's going to take a physical imprint."

For labels, retailers, and new technology firms, the next frontier is direct, digital delivery of music to the home. However, bandwidth limitations and concerns over intellectual property have limited the growth of the direct-delivery market, according to sources.

According to the Jupiter study, by 2002 digital distribution will account for only \$30 million in revenue, just 2.2% of all online music sales. The study concludes that "due to a dearth of [original equipment manufacturers] bundling deals, the consumer market for writeable media (such as CD-R, CD-RW, DVD-RAM, and flash memory devices) will be sold almost exclusively as peripherals, hindering the market for digital distribution."

"It's still a small business," says N2K president Larry Rosen. "We're all concerned about intellectual property rights issues, and bandwidth is also a big factor. As bandwidth increases and you can download a four-minute song in 30 seconds instead of 25 minutes, then you're in a place where it becomes viable."

## CONTROVERSIAL MICHIGAN CONCERT BILL IS DEFEATED

(Continued from page 6)

gent, who has become even more well-known in his state in recent years through his daily morning talk show on WWBR Detroit, also lobbied against the bill. Nugent says he has good rapport with legislators because he's "walked the halls before" on issues ranging from hunting to environmental concerns.

Of the bill's proponents, Nugent says, "These guys call Marilyn Manson 'she' and say Ted Nugent wears a loincloth in concert. They don't have a clue, and they just haven't done their homework."

The bill, he adds, was "just plain unworkable. How you gonna stop and determine ID with 25,000 kids showing up? Start the day before?"

Nugent agrees with other oppo-

Launch Media CEO Dave Goldberg notes that emerging technologies like satellite modems and cable modems will provide the key to solving bandwidth problems. "A 28.8 modem doesn't work, but satellite modems, cable modems, and other broad-band networks will work," says Goldberg.

Intellectual property rights concerns are shaping up to be more complicated than bandwidth issues, according to sources. Last month, the newly formed Digital Media Assn. (DiMA)—which comprises a2b music, broadcast.com, CDnow, ENSO Audio Imaging, Liquid Audio, RealNetworks, and TCI Music—challenged the Recording Industry Assn. of America (RIAA) over rights issues as they pertain to the digital transmission of music (Billboard, June 27).

TCI Music president/CEO Tom McPartland says the intellectual property debate is "the biggest short-term challenge" for companies involved in the online commerce of music. "We want to make sure that the intellectual property rights holders understand that [we] are respectful of copyright holders."

nents that the bill will resurface in September when the Legislature returns.

"We'll just keep at 'em," he says. Through his radio program, he adds, "we can galvanize through E-mails, faxes, letters, phone calls—not just to Shurgars but also all of the representatives."

"It almost assuredly will come back in the fall," says Cynthia Wallace, president of the North American Concert Promoters Assn., "and not just in Michigan but in other states as well. That's one of the reason it's important we have this coalition. It's been a tremendous asset in galvanizing groups that have an interest in fighting this legislation."

## NEW DIVISION UNITES WORD GOSPEL, MYRRH

(Continued from page 6)

are consumers out there who like all kinds of music and will buy her. Our goal is to reach and cross any music boundaries we can to expose her in every possible marketplace and then let the consumers vote."

Not only do Word executives feel that the combination will broaden the contemporary Christian music base for artists like Caesar, Marvin Sapp, and Milton Brunson's Thompson Community Singers. They also hope to use it to aggressively develop new areas of gospel music, including those with a hip-hop/R&B edge.

The new label will be managed by current Myrrh GM Jim Chafee. Word Gospel's Skip Barrett will continue as director of A&R. Marvie Wright has been promoted to director of marketing, and Chuck Myricks, who had headed Word's gospel division, moves to mainstream sales. The expansion will include a satellite office in Detroit to be headed by veteran gospel record-

ing artist and producer Carvin Winans, who was appointed VP of artist development.

"Myrrh Records has historically been a diverse label willing to take chances with artists and musical styles," notes Chafee. "The formation of this division helps us develop an audience for our artists in areas previously unavailable to them."

The combined roster of Myrrh Records now includes Caesar, Amy Grant, Kelli Williams, Anointed, Crystal Lewis, Marvin Sapp, Jaci Velasquez, Milton Brunson's Thompson Community Singers, Michael Card, Bryan Duncan, Greg O'Quin, Joyful Noyze, Phil Keaggy, Fernando Ortega, Greg Long, Reeds Temple Choir, Guardian, and Miss Angie.

Myrrh will test its combined marketing strategies with the August release of O'Quin's sophomore set, "Conversations," and the October release of a Christmas project from nine-time Grammy winner Caesar.

## BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	3	13	SOUTHSIDE	LIL' KEKE (JAM DOWN/BREAKAWAY)	14	22	2	I SAID A PRAYER	PAM TILLIS (ARISTA NASHVILLE)
2	7	7	LOVE FOR FREE	RELL (FEAT. JAY-Z) (RCC-A-FELLA/DEF JAM/MERCURY)	15	16	11	(SEX U UP) THE WAY YOU LIKE IT	L.F.O. (LYTE FUNKY ONES) (LOGIC)
3	2	13	THE MOST BEAUTIFUL GIRL	RAHEEM (TIGHT-2 DEF/BREAKAWAY)	16	13	7	FULL COOPERATION	DEF SQUAD (DEF JAM/MERCURY)
4	—	1	IN YOUR WORLD	TWISTA & THE SPEED (NOT M0B1T4Z) (CREATORS) (ATLANTIC)	17	—	1	DON'T GIVE UP	JAMES GREAR & CO. (BORN AGAIN)
5	10	3	NOT ABOUT ROMANCE	INNER CIRCLE (SOUND/BWOY/REPUBLIC/UNIVERSAL)	18	4	4	STOP BEING GREEDY	DMX (RUFF RYDERS/DEF JAM/MERCURY)
6	21	2	BOOM BYE YAE	REISS (MERCURY)	19	17	8	RUTHLESS FOR LIFE	MC REN (RUTHLESS/EPIC)
7	6	6	YOU AND ME AND THE BOTTLE MAKES THREE TONIGHT (BABY)	BIG BAD VOODOO DADDY (COOLSVILLE/EMI-CAPITOL)	20	15	17	IT WOULD BE YOU	GARY ALLAN (DECCA/MCA NASHVILLE)
8	11	16	2 LIVE PARTY	THE 2 LIVE CREW (LIL' JOE)	21	23	2	THANK YOU	BEBE WINANS (ATLANTIC)
9	12	3	STAY	DREAMHOUSE (TRAUMA)	22	20	5	ORDINARY PEOPLE	CLAY WALKER (GANT NASHVILLE/WARNER BROS. NASHVILLE)
10	—	1	26 CENTS	THE WILKINSONS (GANT NASHVILLE/WARNER BROS. NASHVILLE)	23	18	18	SO IN LOVE WITH YOU	DUKE (4 PLAY/UNIVERSAL)
11	19	7	YOUR IMAGINATION	BRIAN WILSON (PRLADINGANT/WARNER BROS.)	24	25	6	THE SHOES YOU'RE WEARING	CLINT BLACK (RCA/RLG)
12	14	2	DO YOU	HEATHER B. (MCA)	25	—	1	CHOKO	B.L.H.U.N.T. (SELECT)
13	—	1	RAZA PARK	LATINO VELVET (SWERVE/LIGHTYEAR)					

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

Table with columns: This Week, Last Week, 2 Wks Ago, Wks. On Chart, Title, Artist, Peak Position. Includes entries for 'I Don't Want to Miss a Thing' (Aerosmith), 'The First Night' (Monica), 'Crush' (Jennifer Paige), and 'My Way' (Usher).

Table with columns: This Week, Last Week, 2 Wks Ago, Wks. On Chart, Title, Artist, Peak Position. Includes entries for 'Nobody Does It Better' (Nate Dogg), 'Ooh La La' (Rod Stewart), 'My All' (Mariah Carey), and 'Cleo's Theme' (Cleopatra).

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. Video clip availability. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'NO. 1 IRIS', 'I DON'T WANT TO MISS A THING', 'ONE WEEK BARENAKED LADIES', etc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'MY FAVORITE MISTAKE', 'INTERGALACTIC', 'FLAGPOLE SITTA', etc.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'SEMI-CHARMED LIFE', 'WALKIN' ON THE SUN', 'FLY SUGAR RAY', etc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'SHOW ME LOVE', 'NO MONEY NO PROBLEMS', 'TUBTHUMPING', etc.

Recurrences are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

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 entries like 'NO. 1 THE FIRST NIGHT', 'I DON'T WANT TO MISS A THING', 'CRUSH', etc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'WHAT U SEE IS WHAT U GET', 'LOOKING THROUGH YOUR EYES', 'PAPER', etc.

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



Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 364 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 top songs like 'NO. 1' by IRIS and 'AS LONG AS YOU LOVE ME' by BACKSTREET BOYS.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs that have been on the Hot 100 for more than 20 weeks.

Recurrents are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

Table listing songs alphabetically by title, including artist names and record labels. Starts with '26 CENTS' and '2 WAY STREET'.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top sales songs like 'NO. 1' by AEROSMITH and 'PAPER' by QUEEN LATIFAH.

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

Table listing songs alphabetically by title, including artist names and record labels. Starts with 'Dollar Steve' and 'SEX AND CANDY'.







# HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

**AEROSMITH CAN'T MISS:** After amassing more than 530 million gross impressions during its 123 weeks on the Hot 100 Airplay chart, Aerosmith's "I Don't Want To Miss A Thing" (Columbia) finally retailed Aug. 18, making it eligible to bow on the Hot 100 next issue. The Diane Warren-penned tune receives 81 million audience impressions from 198 monitored stations to rank at No. 2 on the Hot 100 Airplay list.

Based on audience points alone, "I Don't Want To..." would appear at No. 7 on the Hot 100 if there were a retail component available at this time. The single would only need to scan 26,000 units to debut at No. 1 this issue. Taking the song's vast airplay into account, Columbia's bullish expectations for a No. 1 Hot 100 debut are sound. If "I Don't Want To..." enters at No. 1 next issue, it would become the ninth single to do so in the history of the chart, and Aerosmith would be the first rock band to bow atop the Hot 100. Even with significant airplay numbers, expect the band's stay atop the chart to be brief, because only 500,000 units have been manufactured.

**SALES ON THE SKIDS:** This issue, singles sales are down 13%. While sales are prone to subtle weekly fluctuations, Hot 100 Singles Spotlight has not observed a sales drop-off this dramatic since the post-holiday drought reflected in the Jan. 17 and 24 issues. The bullet criteria for Hot 100 Singles Sales has been adjusted to show the titles that lost less than 5% of their previous week's numbers. The only titles that met the standard 10% bullet criteria were Nos. 1, 4, 6, 13, 33, 42, and 51.

**CAN'T WAIT:** "I Will Wait," Hootie & the Blowfish's first song to appear on the Hot 100 Airplay chart in more than a year, bows on that list at No. 44, with 20 million audience impressions from airplay at 158 monitored stations. This is the band's best first-week showing on the Hot 100 Airplay chart.

By comparison, "Old Man & Me (When I Get To Heaven)," Hootie's first single from the band's sophomore album, bowed at No. 50 on the Hot 100 Airplay list, with 13.5 million audience impressions. Among the early radio supporters of "I Will Wait" are WPLJ New York, WTMX Chicago, KYSR Los Angeles, andWSTR Atlanta. Believe it or not, Hootie has never topped the Hot 100 Airplay chart. The group came close with "Hold My Hand" and "Only Wanna Be With You," which stalled at No. 2. Atlantic is not planning on releasing a commercial single of "I Will Wait," so you'll have to wait for the album "Musical Chairs" to retail Sept. 15.

**AGAIN:** Arista's renewed promotional effort behind Deborah Cox's "Things Just Ain't The Same" is moments away from paying off (Billboard, July 25), but for how long? New airplay of the dance mix to the tune of 10 million audience impressions has helped the single's sales pick up. The single has scanned 3,800 units. The Hot 100 chart points for "Things Just Ain't..." rank just below the top 50. If the song maintains its momentum, it could re-enter the Hot 100 as soon as next issue. However, don't expect it to hang around long, because Cox's next single, "Nobody's Supposed To Be Here," is already being worked to R&B and rhythmic top 40 radio.

## FOR A&M, THE GLOBE'S THE LIMIT ON SHERYL CROW ALBUM

(Continued from page 5)

slightly nervous laugh.

Of course, what she's baring are emotions, not flesh. The songs on the set, due Sept. 29, deal with her relationships, "the ends of relationships and the middles of relationships," says Crow. She knows it means that some listeners will try to figure out who she's singing about. "Oh, there will be just so much speculation, and because of that there's great safety and protection in the fact that people will be guessing so many different people and I'm the only person who will ever really know. I'm really private about who I've had relationships with, and I don't talk about them in the press. I don't even really talk about them with the people around me."

Crow, who co-wrote many of the tunes with Jeff Trott, first tried to write the album narratively, as she has with previous works. "And this record just wasn't going to have it," she says, shaking her head. "Every time I tried to sit down and write something that was based on a character, that was more literal, I found myself writing in the first person, so I guess it was just time for that."

Musically, Crow believes she's made her most interesting album. "As a producer, I sort of pushed the envelope a little bit more in terms of experimenting with strings and horns. I tried to make a record that didn't exclude the listener; one that was a warmer, bigger-sounding album."

While she may be wary of putting her thoughts out there, she can be completely confident that she has the full strength of her label behind her.

"It's absolutely one of our biggest releases this year," says A&M chairman/CEO Al Cafaro. "I'm very pleased with what she's done with this record, and we're prepared to make it happen."

Indeed, A&M senior VP of marketing/GM Morty Wiggins adds, "There's not a record that we're spending more money on to launch than Sheryl Crow's, and justifiably so."

Crow has proved to be one of the label's strongest sellers in recent years. Her 1994 debut, "Tuesday Night Music Club," has sold 4.1 million units in the U.S., according to SoundScan, while her 1996 self-titled release has sold 2.1 million. According to the label, she has sold more than 13 million albums worldwide, including her U.S. sales.

Crow recorded the bulk of the new album in New York at her own Globe Studios. She then headed for a Los Angeles studio, when she later decided to cut more material, including Bob Dylan's sly "Mississippi." She says that Dylan's publisher called her and said, "Bob thought you might want to record this song. He recorded it for his last record and didn't really like the version that he had. He has these two songs that he'd love to hear you do.' I picked 'Mississippi.' I thank the great Creator every day that I have a great relationship with Bob, and I'm stunned still that he even knows who I am. I carry around his book of lyrics with me. He's the alpha and omega as far as great songwriting goes in my mind."

When Crow decided to go back into the studio to add "Mississippi," she also cut two new songs she penned, "The Difficult Kind" and the lyrical-

ly sobering "Anything But Down." "It's the most negative song on the album," she says. "There are those people you love, but every time you talk to them, they bring you down, and you can't figure out why you care."

The first single, the genial, bitter-sweet "My Favorite Mistake," went to top 40, triple-A, and all rock formats Aug. 19.

The video, directed by Sam Bayer, has already been added at VH1 and MTV. "It's wonderful to get that positive response from both channels," says Wiggins. "Sometimes VH1 will say it's too MTV, or MTV will say it doesn't appeal to their viewers. It's great to have both tastemakers like it." Crow has taped an episode of VH1's "Storytellers" that will air in October, when she is the channel's artist of the month.



CAFARO

While Crow says she is excited about playing the songs live, she doesn't relish the idea of hitting the road. "I'm in a different place in my life right now, where I'm trying to set myself up in a home, which I've never done," she says. "I'm trying to stay stationary, which is very uncomfortable for me, and I'm conducting the whole thing like an exercise. I'd go out on the road, and I just didn't have any friends. I didn't have a home. I didn't have a life at all. People quit calling you for lunch when you've been gone for five years."

In fact, that reticence was behind her decision to pull out of her June Lilith Fair dates. "I really didn't feel like I could go out and face 30,000 people feeling as uncertain as I was feeling," she says. "I was trying to finish my record, and I was really in that mind-set of trying to purge myself of all the feelings that are on the record, and I just couldn't face it."

Crow does plan to tour in February and March, a delay that A&M says is fine. "We don't need her to tour to establish this record," Wiggins says. A&M plans to still reach the Lilith Fair audience by mailing postcards about the album's release to festivalgoers who purchased their tickets through Ticketmaster.

While she may not be immediately on the concert trail, Crow will be in front of millions through TV appearances, as well as a TV ad campaign that will run the two weeks surrounding the album's release. She'll also be present at retail, where A&M will distribute 3,000 standees of the singer, as well as conduct a contest that is still being planned.

According to retailers, the label is doing a good job of making the album price appealing to them by offering a 5% buy-in discount.

"That's good on someone who's reached a superstar level," says Eric Keil, buyer for the nine-store, South Plainfield, N.J.-based Compact Disc World. "We underestimated the last album and got in trouble with it—we should have bought more than we did. It's still an amazing seller for us, so I'm looking forward to this one."

However, he adds, Crow, like other artists with releases due in the fall, should beware once Alanis Morissette's album is released Nov. 3. "It's

good to get this album out now and get momentum, because you've got to get it going before Alanis comes out. It's going to be all over then; she's going to rule the roost."

"We're all anticipating Sheryl Crow because she's one of the only female rockers," says John Artale, buyer for the 160-store, Carnegie, Pa.-based National Record Mart. "Everybody else does that folksy, whiny thing, and then they throw in a rocker just to give you something else on the record. She has good roots; she takes from the Stones and from people she should be taking from. We like her, we're excited by her, and we're looking forward to the record."

"The Globe Sessions" will come out internationally in mid-September.

Cafaro expects Crow's sales to be split fairly evenly between the U.S. and other territories. "We're pretty close to a 50/50 split between the U.S. and interna-

tional," says Cafaro. "If you take out the record clubs, it might be a little more skewed toward international. She's worked very hard in all the major markets around the world."

Crow has put in a tremendous amount of time doing international press and will spend time outside of the U.S. promoting the new project.

However, one overseas trip on her docket will be of a more personal nature. In September, she'll head to Vietnam with Steve Earle, not to play, but to promote the Ban the Landmines organization. "We need to sign the treaty, and our country is really dragging its feet about it," she says.

## RYKO'S MOULD

(Continued from page 15)

albums to Rykodisc and Creation; from his New York base, he also manages himself and publishes his songs via Granary Music.

Unlike a lot of '80s college-rock icons, Mould has been able to broaden his audience without losing his core fans from his Hüsker Dü and early solo days. As Brett Grossman, the buyer at Chicago's indie-minded Reckless Records, points out, "It's not like Bob is going to go do a remix album—and our customers respond to that sort of integrity."

In the U.K., Creation put out a limited-edition 7-inch single with a double A-side of the very Sugary "Classifieds" and "Moving Trucks" earlier this month, playing to Mould's longtime fans in a market dominated by mainstream pop. The climate in U.S. rock radio is also far more conservative than in the days of "Copper Blue." But there are such adventurous outlets as modern rock WOXY Cincinnati, whose PD, Keri Valmassei, put "Who Was Around?" into rotation immediately.

Mould can't see himself "appealing to the average consumer," he says. "My hair is going, and I don't have a slogan. But that's OK. The closer I drift to middle age, the more I realize that I'm just an old-time storyteller."

For more on Bob Mould, see Billboard Online ([www.billboard.com](http://www.billboard.com)).

## BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	9	STAY	DREAMHOUSE (TRAUMA)	14	16	4	STANDING TOGETHER	GEORGE BENSON (GRP)
2	3	8	I SAID A PRAYER	PAM TILLIS (ARISTA NASHVILLE)	15	10	5	TEARDROP	MASSIVE ATTACK (CIRCA/VIRGIN)
3	8	2	WIDE OPEN SPACES	DIXIE CHICKS (MONUMENT)	16	18	6	CHOKE	B L H U N T (SELECT)
4	5	12	YOU AND ME AND THE BOTTLE MAKES THREE TONIGHT (BABY)	BIG BAD VODOODO DADDY (COOLSVILLE/EMI-CAPITOL)	17	25	48	ALIVE	PEARL JAM (EPIC)
5	6	2	FIND A WAY	A TRIBE CALLED QUEST (JIVE)	18	20	3	LONELY	MERRILL BAINBRIDGE (UNIVERSAL)
6	7	13	YOUR IMAGINATION	BRIAN WILSON (PALADIN/UNIVERSAL/WARNER BROS.)	19	14	39	EVEN FLOW	PEARL JAM (EPIC)
7	12	5	BUSY CHILD	THE CRYSTAL METHOD (CITY OF ANGELS/OUTPOST/GEFFEN)	20	9	22	2 LIVE PARTY	THE 2 LIVE CREW (LIL' JOE)
8	4	7	IN YOUR WORLD	THE STAMPERER FEAT. MAYA (BATTERY/JIVE)	21	21	19	SOUTHSIDE	LIL' KEKE (JAM DOWN/BREAKAWAY)
9	19	3	FEEL IT	THE TAMPERER FEAT. MAYA (BATTERY/JIVE)	22	—	1	INSANE	TEE KEE (WHITE LION)
10	24	2	CHEAPSKATE (YOU AIN'T GETTIN' NADA)	SPORTY THEVZ (ROC-A-BLOK/RUFFHOUSE/COLUMBIA)	23	17	5	GIRLS	DI SHARP FEAT. DI TAZ, DI NIZZY ROCK AND JUNE DOG GOLF/PANACHE
11	13	4	NO WOMAN	GENERAL GRANT (POLYBEAT/VIRGIN)	24	23	8	THANK YOU	BEBE WINANS (ATLANTIC)
12	11	5	THE HOLE	RANDY TRAVIS (DREAMWORKS (NASHVILLE))	25	—	1	THE OLE B#TCH-U-WORRYZ	PROFESSOR GRIFF (LETHAL/BLACKHEART/MERCURY)
13	—	1	HOW'S IT GOIN' DOWN	DMA FEAT. FAITH EVANS (RUFF RYDERS/DEF JAM/MERCURY)					

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



Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists top 100 airplay songs.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists top 100 airplay songs.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists recurrent airplay songs.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists recurrent airplay songs.

Records are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50

Table with columns: TITLE (Publisher - Licensing Org) Sheet Music Dist, followed by song titles and artists.

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). Lists top 100 singles sales.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists top 100 singles sales.

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

Table with columns: TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists additional singles sales.

OCTOBER 3, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Contains chart data for weeks 1-49.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Contains chart data for weeks 50-100.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. ...

# HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

**FIRST WEEK:** Last issue, Hot 100 Singles Spotlight speculated that Monica's chances at moving to No. 1 this issue with "The First Night" (Arista) were up in the air because of competition from Barenaked Ladies' "One Week" (Reprise). However, when the dust settled, "The First Night" managed to advance to No. 1 despite a 5% slip in singles sales, while "One Week" sold short of my expectations and bowed at No. 3 on the Hot 100.

"The First Night" holds at No. 1 on Hot 100 Singles Sales for a fourth week with 96,000 units, while the Ladies scanned 39,000 units to bow at No. 9 on the sales list. Incidentally, "Week" is the first Barenaked Ladies song to bow on Hot 100 Singles Sales and is the band's best Hot 100 showing to date. Previously its highest-charting single was "Brian Wilson," which peaked at No. 68 in January. The No. 3 entry of "Week" also marks the highest debut of a Reprise-promoted single, a record previously held by Alanis Morissette's "You Learn"/"You Oughta Know" (Maverick/Reprise), which bowed on the Hot 100 at No. 6 two years ago.

**WESTSIDE:** If you don't listen to the lyrics, it would be easy to dismiss "Westside" as an East Coast/West Coast rivalry song, when in fact it discusses TQ's musical heroes—like Too \$hort, 2Pac, and Eazy-E—who happened to reside on the West Coast. If you think that a song shouting out West Coast artists wouldn't translate into airplay and sales outside of the 213, 310, 415, 510, 818, and the new 323 area codes, that would explain why TQ, like Lord Tariq & Peter Gunz before him, recorded localized versions of the song that mention cities and places unique to specific markets. Tariq and Gunz employed the same strategy for their New York anthem song "Deja Vu [Uptown Baby]," which amassed more than 21 million audience impressions during its 16-week run on Hot 100 Airplay (Billboard, April 11). TQ's custom versions of "Westside" are getting airplay in Indianapolis, Seattle, and Denver. Other cities with their own edits include Baltimore, Houston, New York, Chicago, Detroit, and Washington, D.C. Even with the regional edits, 95% of the song's airplay is being detected in the Western region of the country, with KYLD San Francisco contributing 1.8 million listener impressions. "Westside" has 8.4 million audience impressions from airplay at 36 monitored stations. The single scanned 33,000 units to bow at No. 13 on Hot 100 Singles Sales. Not surprisingly, 15% of the singles sold were in Los Angeles, and another 14% were in San Francisco.

**AMOS' STRENGTH:** With more than 10,000 units scanned and a No. 33 debut on Hot 100 Singles Sales, Tori Amos' "Jackie's Strength" is her best singles sales week ever. This feat is even more significant when you consider that Atlantic did not sale-price or position the single at retail. Some of the factors contributing to the enhanced-CD single's success are the inclusion of two previously unavailable tracks, "Never Been Blue" and "Beulah Land," and two videos, one for "Jackie's Strength" and another for "Raspberry Swirl." The single was promoted via Amos' extensive E-mail fan list, Soninet's World Wide Web site, and Amos' Web site, www.tori.com.

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## BRAZILIAN LABELS, ASSOCIATIONS JOIN TO FIGHT PIRACY DRAIN

(Continued from page 3)

thing we can to fight this problem, or we are going to lose this marvelous market we have."

Desperately needed help seems to be forthcoming.

On Sept. 19, ABPD president Manuel V. Camero, along with prominent Brazilian artists like Milton Nascimento and Gilberto Gil, met with Brazilian President Fernando Henrique Cardoso.

Camero's group had three requests. They want authorities to be able to destroy illegal CDs in rapid fashion, tighter security along the Paraguayan border; and a federal tag for legal CDs so that the public can recognize illegal ones.

Camero says that Cardoso said he would do whatever the group petitioned. Cardoso is said to have promised to ask the director of Brazil's federal police, Everardo Maciel, to crack down on counterfeiters.

Gabriel Abaroa, executive president of the Latin American trade association FLAPF, says the main reason for the dramatic surge in CD piracy in Brazil is the higher profit margins offered by sales of illegal CDs.

"Street vendors who were selling

tapes have discovered that, with one CD, they make double or triple the money [they would make] selling cassettes," Abaroa says.

FLAPF and ABPD have undertaken an extensive six-month emergency plan in an effort to stem the influx of counterfeit product into Brazil.

Abaroa says part of the thrust involves 600 actions to be executed by FLAPF's anti-piracy unit in Brazil, APDIF do Brasil. Nearly 170 actions have been taken thus far, resulting in the arrests of 756 street vendors, says Abaroa. The majority of the actions, which consist of seizures and arrests, are aimed at Paraguay, a bustling trans-shipment point for pirated product; São Paulo, Brazil; the Brazilian states of Paraná and Minas Gerais; and northeastern Brazil.

Already captured and jailed in a raid in the southern Brazilian town of Maringá was a reported career criminal named Furlán, who was nabbed with 3 million counterfeit cassettes and 20,000 CD-Rs. During a three-week period in September, 1.5 million CDs were confiscated in Paraguay.

Most of the pirated product of

Brazilian and non-Brazilian stars is originating from Macao, Panama, and the U.S.

ABPD's campaign boasts the participation of famed Brazilian recording artists who have taped spots alerting Brazilian government officials and consumers alike to the detrimental effects of CD piracy on the domestic record business.

Among the 40 recording stars appearing in one spot were virtually all of the big-name acts in the country, including Nascimento, Gil, Chitãozinho & Xororó, Simone, Caetano Veloso, Banda Eva, Chico Buarque, Só Pra Contrariar, Daniela Mercury, Roberto Carlos, Gal Costa, and Titãs.

One well-known artist who taped the spot, Roberta Miranda, has gone a step further. The star of a country-style genre called *sertaneja*, Miranda has her own World Wide Web site. Recently Miranda asked FLAPF for an anti-piracy APDIF logo, which she has included on her site at www.robortamiranda.com.br.

Assistance in preparing this story was provided by Enor Paiano in São Paulo, Brazil.

## MERCURY NASHVILLE'S MARK WILLS CONNECTS WITH 'LAUGH'

(Continued from page 13)

Albums; "Don't Laugh At Me," meanwhile, is No. 5 on Hot Country Singles & Tracks.

"I had no idea that song would do what it has done," says Wills, "but that song touched me from the first time I heard it." His producer, Carson Chamberlain, brought him the song, which was written by Allen Shamblin and Steve Seskin.

"I went into the album looking for reality-based songs," says Wills. "That one song hit me real hard; I thought it was a magnificent song with a great message. I wanted story songs that have meaning behind them. Story songs are country music. When country music changes every eight or nine years, we tend to get away from that. But I try to stay with it. George Jones' song 'He Stopped Loving Her Today' is a classic example."

Wills says he saw immediate fan reaction when he first performed the song live. "We get standing ovations on it," he says. "People in the front row are standing up and crying. That's a great feeling—when you can

do a song with that much power in it. When you look out in the crowd and see people ranging in age from 9 to 75 that are standing there looking at you and crying."

And, he says, the reaction continues outside the venues.

"If you could only read all the E-mail I'm getting about this, all the cards, all the letters," he says. "If you could hear all the phone calls I've gotten about this song, it would blow your mind. This song has surpassed all expectations of fan reaction. I had no idea it would do what it's doing."

The song had almost-instant radio impact, according to John Grady, senior VP of sales, marketing, and promotion for Mercury Nashville. "We had thought that the first single from the album, 'I Do (Cherish You),' would be Mark's signature song, but 'Don't Laugh At Me' has surprised everybody. Now, we have the fortunate problem of having two singles out there, since 'I Do' is still such a strong recurrent. If you've got two singles off the same record by the same guy playing at the same time,

thank God that means you can sell some records."

Mark Stayer, PD of WTCM Traverse City, Mich., says that "Don't Laugh At Me" was an instant add at the station and that its gentle message against mockery and cruelty reached listeners instantly.

"The song touched me the first time I heard it," says Stayer. "It's doing outstandingly well for us with great requests, and the listeners that call are all very sincere about it. It touches someone, in some ways, always. It's one of the few country songs that is not only a message song, it's also a motivational song."

Grady says the single—which was not made available at retail—certainly is the impetus behind the success of "Wish You Were Here." "This is one of those songs that instantly connects all the dots," he says. "People managed to find the album somewhere in order to buy it. We're now pushing 350,000 units out there, and it's been out since May 5. This record appears to want to sell as long as this single's on the air. I may keep this single out for the rest of his career."

"We're shooting for a gold record by the end of the year," Grady continues. "I think people are finally realizing who this guy is. The proof is that we're selling 16,000 units a week in a marketplace that I think six months ago had no idea of who he was. It's the magic of the song."

Paul Bailey, buyer for the Tower Records store in Brea, Calif., agrees with the assessment. "People are coming in and asking for 'Don't Laugh At Me,'" he says. "So it's not yet artist recognition. It's still the single, not the artist. Mercury was very smart to not put that out as a commercial single. It's really pushing the album. Mark's selling three times what his first album did."

Wills is booked by the William Morris Agency and managed by Star Ray Management.

## BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	6	5	IF I HAD A CHANCE	CYNTHIA (TIMBER/TOMMY BOY)
2	2	3	DON CARTAGENA	FAT JOE (FEAT. PUFF DADDY) MYSTIC(BIG BEAT/ATLANTIC)
3	5	3	A LITTLE PAST LITTLE ROCK	LEE ANN WOMACK (DECCA/MCA NASHVILLE)
4	21	2	FOR YOU I WILL	AARON TIPPIN (LYR C STREET)
5	10	10	BUSY CHILD	THE CRYSTAL METHOD (CITY OF ANGELS/OUTPOST/GEFFEN)
6	3	5	BE MINE	WILD ORCHID (RCA)
7	—	1	DEADLY ZONE	BOUNTY KILLER (FEAT. WOOD DEEP & RAPPIN' NOD) (TV SOUNDTRACK/TVT)
8	7	17	YOU AND ME AND THE BOTTLE MAKES THREE TONIGHT (BABY)	BIG BAD VODOODO DADDY (COOLSVILLE/EMI-CAPITOL)
9	4	3	TRU MASTER	PETE ROCK WITH INSPECTOR+ DECK & KURUPT (LOUD/RCA)
10	—	1	YOU CAME UP	BIG PUNISHER (FEAT. NOREAGA) (LOUD/RCA)
11	—	1	STRAWBERRY	NICOLE RENEE (ATLANTIC)
12	14	9	STANDING TOGETHER	GEORGE BENSON (GRP)
13	17	2	SOMEBODY TO LOVE	LEVI LITTLE (WHITE LABEL)
14	9	10	THE HOLE	RANDY TRAVIS (DREAMWORKS (NASHVILLE))
15	—	1	I WILL STAND	KENNY CHESNEY (BNA/RLG)
16	18	12	IN YOUR WORLD	TYSTIA & "THE SPEED AND NOBUSTAZ (CREATORS' WAVE/ATLANTIC)
17	12	44	EVEN FLOW	PEARL JAM (EPIC)
18	13	7	FEEL IT	THE TAMPERER (FEAT. MAYA (BATTERY/JIVE))
19	16	53	ALIVE	PEARL JAM (EPIC)
20	8	13	I SAID A PRAYER	PAM TILLIS (ARISTA NASHVILLE)
21	15	27	2 LIVE PARTY	THE 2 LIVE CREW (LIL' JOE)
22	—	1	KISS ME	SIXPENNY NONE THE RICHER (SQUINT)
23	—	1	IF I LOST YOU	TRAVIS TRITT (WARNER BROS. (NASHVILLE))
24	—	1	SOMEONE YOU USED TO KNOW	COLLIN RAYE (EPIC (NASHVILLE))
25	23	3	SEXUAL HEALING	FOURPLAY (FEAT. EL DEBARGE) (WARNER BROS.)

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

## DIXIE CHICKS ARE A SURPRISE AT CMA AWARDS

(Continued from page 10)

"Lee Ann Womack, Allison Moorer, and the new Hank Williams boxed set are all doing well."

In all, some 60 performers received exposure on the show, with 28 musical performances. The latter included new acts Lila McCann, the Warren Brothers, the Wilkinsons, and Mark Wills performing "bumper music" with abbreviated versions of their hits.

Tower Records buyer Paul Bailey, in Brea, Calif., agreed with Kerlikowske's retail assessment, adding that he is seeing a positive bounce for Gill, who hosted the show for the seventh straight year. "I think Vince may benefit the most," he said.

"Everyone gets a boost, though. With our CMA endcap, people see it the minute they walk in the store, and they don't even have to go to the country section."

Television stations in the U.K., the Netherlands, Sweden, Denmark, Finland, and Norway are airing the awards show in edited form in the days following the U.S. broadcast. BBC Radio 2 carried the show live as part of its Country Music Week coverage. Holland's public radio and TV broadcaster KRO devoted the evening to country music. And the CMA continued its annual intensive retail campaign in the U.K.

SEPTEMBER 26, 1998

Chart table for the week of September 26, 1998, listing the top 40 singles. Key entries include 'I DON'T WANT TO MISS A THING' by Aerosmith at No. 1, 'THE FIRST NIGHT' by Monica at No. 2, and 'I'LL BE' by Edwin McCain as a Hot Shot Debut at No. 7. The chart also features 'GREATEST GAINER/SALES' and 'GREATEST GAINER/AIRPLAY' sections.

Continuation of the Billboard Hot 100 chart, listing singles ranked from 48 to 100. Key entries include 'LOOKING THROUGH YOUR EYES' by LeAnn Rimes at No. 48, 'GOTTA BE' by Jagged Edge at No. 49, and 'HERE WE GO' by Funkmaster Flex at No. 81.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. Videoclip availability. Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for CD single. \*Asterisk indicates catalog number is for cassette single; CD single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 362 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, compiled 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 top entries like 'IRIS' by Goo Goo Dolls and 'I Don't Want to Miss a Thing' by Aerosmith.

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

HOT 100 RECURRENT AIRPLAY

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

Recipients are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like '26 CENTS' by The Notorious B.I.G. and 'I Can Do That' by Montell Jordan.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Continuation of Hot 100 Singles Sales chart.

NOVEMBER 7, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'THE FIRST NIGHT' by Monica, 'ONE WEEK' by Barenaked Ladies, and 'PUSHIN' WEIGHT' by Ice Cube.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'THINKIN' BOUT IT' by Gerald Levert, 'INTERGALACTIC' by Beastie Boys, and 'LIFE AIN'T EASY' by Cleopatra.

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. ...

# HOT 100 SINGLES SPOTLIGHT™



by Theda Sandiford-Waller

**DUELING DOWNTempo DUETS:** It never fails. Every year when the leaves change, record labels roll out the power ballads that will dominate the airwaves well into the chilly winter months. This year is no exception, but to add a fresh take to the ballad glut typical of this time of year, labels are releasing ballads featuring superstar collaborations. Take, for example, R. Kelly & Celine Dion's "I'm Your Angel" (Jive), which bowed on Hot 100 Airplay three weeks ago and is already No. 32 with 27 million audience impressions, up 15% from last issue.

The song is being detected by 158 Hot 100 monitored stations, but spins in New York alone—on WHTZ, WKTU, WLTW, and WPLJ—account for 6.9 million audience impressions, or 25% of the song's total audience reach. Only airplay at WBBM Chicago, in Kelly's hometown, is as significant. "I'm Your Angel" has 2.2 million audience impressions from 47 spins on that station during the survey period. WBBM has played the track 179 times, which is more than any other station has spun it. (Station music director Erik Bradley received a copy a month ago and immediately put it in power rotation.)

While "I'm Your Angel" is starting to heat up at radio, Whitney Houston & Mariah Carey's "When You Believe" (from "The Prince Of Egypt") has just shipped to radio after an extensive setup by DreamWorks and Geffen. Mark Gorlick, head of promotion for DreamWorks, says, "When the ink was dry on the contract, well before the song was even recorded, radio's anticipation was high, because when you pair artists of Whitney and Mariah's stature, it is an event." This issue, the song leaked to 37 Hot 100 stations, most of which didn't start playing the song until Oct. 23. Even without a full week of airplay, "When You Believe" earned 11 million audience impressions, landing just short of the 75-position Hot 100 Airplay, which reflects Oct. 21-27 radio activity. Expect that song to explode onto next issue's chart.

Hot 100 Singles Spotlight asked some programmers which song will become the bigger hit. Everyone polled said both songs are great but ultimately cast their vote for "When You Believe." Paul "Cubby" Bryant, music director of WHTZ, says, "Both songs are so good it is hard to make a choice, but the movie will push 'When You Believe' into the lead." Dale O'Brian, PD of WWZZ Washington, D.C., agrees that the film will help "When You Believe." He also points out that "I'm Your Angel" is testing top five with his P1 listeners, but since "Whitney hasn't had anything lately, and Celine is over-saturated from 'Titanic,'" he has to choose "When You Believe." Even WBBM's Bradley gave his vote to "When You Believe" over hometown favorite Kelly because "the song is, in my opinion, a classic for all time." Jay Michaels, music director of KRBE Houston, says that "When You Believe" is "more powerful lyrically and emotionally, not to mention it has a better hook." Jay Towers, music director of WIOQ Philadelphia, says that "I'm Your Angel" has "good female appeal, but persistent rumors that Whitney and Mariah fought while recording the song make it even more of an event record." Meow; what are your thoughts?

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## TV'S QVC THROWS HAT INTO LABEL RING WITH Q RECORDS

(Continued from page 1)

Executives say they are negotiating a distribution deal with a major label, which is expected to be announced soon, that will give Q Records broad retail reach. The deal will provide marketing, promotion, publicity, and sales support.

QVC has been selling music on TV since its inception in 1986. An act like Ray Charles or Mannheim Steamroller appears on a program, promoting and performing its music, and viewers can order recent recordings by calling an 800 number.

For some albums pitched on TV, the company held international retail sales rights, and executives say they were able to move a large quantity of units in stores. More than 1 million Kenny Rogers albums, for instance, were sold by QVC in stores outside the U.S. That success emboldened the company to take this bigger step into the music business.

The label's first two releases, expected to be in stores early next year, are a boxed set of live country music performances taped at Mickey Gilley's club in Houston in the '70s and the original-cast album to the new Broadway musical "Footloose."

What this move strongly indicates is that TV shopping companies have realized that music is a growth business for them. QVC, in fact, says that music sales this year are 10% higher than last year.

QVC's biggest competitor in the TV market is the Home Shopping Network (HSN), a subsidiary of New York-based USA Networks Inc., which owns TV stations and production companies and Ticketmaster.

HSN has also beefed up its music business this year. It has launched a one-hour music program hosted by singer/songwriter Bruce Roberts called "Bruce Roberts' Music Shop."

The show has aired twice in the past few months, and HSN executives say they plan to make it a monthly program. The first episode featured cabaret singer Michael Feinstein and the '80s pop act Air Supply. The second program featured country singer Ty Herndon, pop/R&B star Lionel Richie, and the band America, each promoting and selling a new release.

Andy Weiss, buyer/director of home entertainment and merchandising for HSN, says that in addition to reaching consumers who may not shop in music stores, TV shopping can provide extra value to fans. "What can separate us from the record store is that people can purchase signed copies, for instance," he says.

In addition to the Roberts show, HSN plans to sell a new album by John Tesh on the air soon. Tesh will appear on the channel Nov. 21 to plug a release exclusive to the network.

Labels are enthusiastic about getting their artists on TV shopping channels because the medium provides the biggest exposure. This is critical because TV advertising is very costly, and radio has become less dependable as a promotional outlet for current music.

Dale Libby, VP of sales for Sony Music Nashville, says that markets Herndon's music on Epic Records, says, "We certainly look at it as a positive opportunity to expose the artist. What we like about Home Shopping is that it's another impression for us.

That's what sales are about—building impressions."

HSN reaches 70 million U.S. homes, while QVC is available in 67 million.

QVC started a one-hour show, "QVC Music Shop," in August that airs only when there is a "timely music release and merchandise" to sell, says a spokeswoman.

At other times, the network has featured such artists as Hanson, LeAnn Rimes, Hootie & the Blowfish, and Alabama.

The company says that its best music sales performance to date on TV has been by Italian pop artist Giovanni, who sold more than 100,000 albums in two hours. Sales are reported to SoundScan for the development of national charts. The prices of the albums sold on TV are competitive with traditional retail, executives say.

QVC recently signed an exclusive deal with Mannheim Steamroller, which has released a number of highly successful holiday albums, that



includes plans to time the act's appearances on TV with its tours. Mannheim publicist Sandy Brokaw says the act sold \$350,000 worth of albums during a recent one-hour presentation on QVC. "If someone said, 'Would you rather be on [Late Show With David] Letterman?' or QVC?," I'd say QVC, because not only do you get TV exposure, you can get sales at the same time," says Brokaw.

And traditional retail can benefit, too. Karren Crosier, a music buyer for the Camelot Music chain, says, "Mannheim got a big push at retail because of [QVC's] carrying it the past couple of years."

It is a big leap from selling other labels' recordings over the air to producing your own albums for sale in stores. But QVC believes that its international experience at retail, along with the anticipated support of a major label and distributor, will bring success.

After several years of selling music on TV, QVC negotiated new contracts with featured artists that gave the programmer retail rights outside the U.S. Independent distributors were hired to get the product in stores. There have been albums by Judy Collins, Vic Damone, George Burns, and Rogers. Rogers' album was distributed by Madacy, the Collins set by Platinum Entertainment.

Under Q&M Enterprises, a joint venture with Artwork Music, a label, on Q Music, was formed to market music projects. Executives say that on Q has been superseded by Q Records, which has a much wider mandate. Rubens makes it clear that Q Records is "not signing projects with the purpose of putting them on QVC."

At present Q Records has just two employees—Rubens and project manager Elise Brown—but Rubens says he will be hiring a national sales manager and an A&R staffer.

The first rights acquired by Q have been to tapes of live music recorded by Gilley on a 24-track machine in his club in the Houston sub-

urb of Pasadena. This was the music and club that inspired the "urban cowboy" trend of the '70s. For more than a year, QVC has been negotiating clearances with artists for appearance on the albums.

Tentatively set for February release, the four-CD boxed set "Live At Gilley's" will feature 28 artists performing two songs each. The artists include Gilley, Jerry Lee Lewis, Fats Domino, Freddy Fender, Carl Perkins, Willie Nelson, Rita Coolidge, Steve Wariner, the Oak Ridge Boys, Loretta Lynn, Rosanne Cash, Mel Tillis, and Johnny Paycheck.

Another two-CD set of Gilley's tracks will come out later. In addition, Q intends to put out 10-15 solo albums taken from the club shows. Rubens says Q has the rights to 960 tapes and 172 videos from Gilley's.

Although the projects are independent of the TV shopping network, QVC will be used to promote many of them. Rubens says the first Gilley's set will probably debut on the shopping channel in November, with an appearance by Gilley.

Retailers are generally positive about the plans, especially if the releases are backed by the channel.

Camelot's Crosier says, "They have the ability to pretty much sell anything. Because of the awareness of people seeing it on TV, there'll be more demand. Compilations don't seem to be doing that well this year, or boxed sets, but having a TV presence in so many homes—yes, I think they can do something with it."

Rubens says that Q Records will "cover a variety of genres," not just country. The only music he is ruling out "right now" is alternative rock and hip-hop.

Another release will be the original-cast album for "Footloose," which opened on Broadway on Oct. 22 to mixed reviews but a strong advance box office. The album was to be recorded Monday (2) at the Hit Factory in New York. Rubens notes that a national tour of the show begins Dec. 15 and that a European tour is expected next year. The album is tentatively set to be at retail in January.

This project, like Gilley's, will be promoted on the TV channel, probably early next year. The recording will also be sold in theaters.

Although Q Records has no artists signed, Rubens does not rule it out.

Unlike a lot of new independent labels, Q Records comes to the marketplace with the financial support of a large company. QVC is owned by two large publicly owned cable companies: Comcast (57%) and Telecommunications (43%). Rubens declines to disclose what the parent company is investing in the new wholly owned subsidiary, called Q the Music Inc., but says, "We're lucky to be owned and funded by someone as stable as QVC. We'll be profitable as quickly as we can."

He says the label will be looking to acquire other catalogs or "projects that can developed into catalog product."

QVC also operates an online retail division, iQVC. It also owns Q Direct, which produces infomercials for direct marketing, and a book publisher, Q Publishing.

QVC's revenue was \$2.1 billion last year.

## BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	3	6	SOMEONE YOU USED TO KNOW	COLLIN RAYE (EPIC (NASHVILLE))
2	1	14	STANDING TOGETHER	GEORGE BENSON (GRP)
3	6	8	TRU MASTER	PETE ROCK WITH INSPECTAH DECK & KURUPT (LOUD/RCA)
4	4	6	I WILL STAND	KENNY CHESNEY (BNA/RLG)
5	16	2	AS LONG AS I LIVE	DANESH STARR FEAT. ROMÉ (MIDNIGHT/GRAND JURY/INTERSCOPE)
6	5	6	STRAWBERRY	NICOLE RENEE (ATLANTIC)
7	22	8	DON CARTAGENA	FAT JOE (FEAT. PUFF DADDY) (MUSIC/BIG BEAT ATLANTIC)
8	10	7	SOMEBODY TO LOVE	LEVI LITTLE (WHITE LABEL)
9	8	5	I TRIED	4 KAST (RCA)
10	9	6	KISS ME	SIXPENCE NONE THE RICHER (SQUINT)
11	18	58	ALIVE	PEARL JAM (EPIC)
12	13	49	EVEN FLOW	PEARL JAM (EPIC)
13	12	13	BUSY CHILD	THE CRYSTAL METHOD (CITY OF ANGELS/OUTPOST/GEFFEN)

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



Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 363 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 top entries like IRIS, ONE WEEK, I DON'T WANT TO MISS A THING.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like I'M YOUR ANGEL, ALL MY LIFE, THE POWER OF GOOD-BYE.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like SEMI-CHARMED LIFE, KIND & GENEROUS.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like ONE HEADLIGHT, NO MONEY NO PROBLEMS.

Recurrences are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like NO FOOL NO MORE, HOW DEEP IS YOUR LOVE, THE FIRST NIGHT.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like NO FOOL NO MORE, THE TWO OF US, COME WITH ME.

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

OCTOBER 24, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Contains chart data for weeks 1-49.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Contains chart data for weeks 50-100.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. Videoclip availability. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for CD single. \*Asterisk indicates catalog number is for cassette single, CD single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998. Billboard/BPI Communications and SoundScan, Inc.





OCTOBER 17, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION. Contains chart data for weeks 1-49.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION. Contains chart data for weeks 50-100.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. Videoclip availability. Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for CD single. Asterisk indicates catalog number is for cassette single; CD 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 max-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.

# HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

**ONE WEEK:** Prior to a couple of months ago, chances are you had never heard of **Barenaked Ladies**. The band has been toiling in near-anonymity for the past five years, building a following by constantly touring. With "One Week" (Reprise) hitting No. 1 on the Hot 100, the group's place in history is assured. Yet, despite its ascent to the top of that chart this issue, "One Week" may enjoy only one week atop the chart because the single is losing chart points.

"One Week" is flat at No. 3 on both Hot 100 Airplay and Hot 100 Singles Sales. Expect the singles sales to continue to decline because more than half of the 250,000 units manufactured have already been scanned. On the radio side, the song's audience impressions are down only 0.5%, so it is likely that the song's audience will improve by next issue. This issue, "One Week" has 74 million audience impressions from airplay at 262 stations. The Barenaked single managed to edge out Monica's "The First Night" (Arista) because it lost fewer chart points than the competition, but keep an eye on No. 4, **Dru Hill's** "How Deep Is Your Love" (Island/Def Jam/Mercury). The Dru single posted a 58% improvement at retail, scanning more than 84,000 units, and the audience grew more than 2.9 million impressions.

**JEWEL LEAKS:** It's hard to believe that more than a year has passed since "Foolish Games," Jewel's last single, was released to radio, especially since the song is still getting airplay to the tune of 8.2 million audience impressions. Her latest effort, "Hands," wasn't supposed to hit the airwaves until Oct. 19, but KHKS Dallas somehow got a copy of the song early, started playing it, and shared the song with other stations owned by Chancellor Media Group. Airplay then spread like wildfire to 118 Hot 100-monitored stations. "Hands" has received enough early airplay to land at No. 67 on Hot 100 Airplay with 13.4 million audience impressions. Among the stations that have "Hands" in significant rotation are KYSR and KIIS Los Angeles, KRBE Houston, KDWB Minneapolis, KKRZ Portland, Ore., and WFLZ Tampa, Fla.

In response to the leak, Atlantic serviced the song to stations digitally via DG Systems and rush-released CDs Oct. 7.

**E-MAIL BAG:** One of the most frequently referenced statistics in Hot 100 Singles Spotlight is audience impressions. After receiving frequent E-mail questions, it is apparent that some readers are unclear what audience impressions are. Audience, or listener, impressions refers to the total number of listeners exposed to a song via the monitored stations playing a song during the survey period. The number is derived by correlating Arbitron ratings for each station with the times of day for detected airplay as provided by Broadcast Data Systems. The Hot 100, Hot 100 Airplay, Hot R&B Singles, Hot R&B Airplay, and Hot Latin Tracks all use audience reach to rank titles.

Theda Sandiford-Waller can be reached via E-mail at [theda@billboard.com](mailto:theda@billboard.com).

## IMBRUGLIA LEADS BILLBOARD MUSIC VID NOMINATIONS

(Continued from page 5)

Show" (Nothing/Interscope); Usher, "Nice & Slow" (LaFace/Arista).

**Director of the year:** Paul Hunter, Spike Jonze, Alison Maclean, McG, Hype Williams.

**FAN.tastic video:** Natalie Imbruglia, "Torn" (RCA); Marcy Playground, "Sex And Candy" (Capitol); matchbox 20, "3 A.M." (Lava/Atlantic); Shania Twain, "You're Still The One" (Mercury Nashville); Clay Walker, "Then What?" (Giant/Reprise).

### ALTERNATIVE/MODERN ROCK

**Best clip:** Barenaked Ladies, "One Week" (Reprise/Warner Bros.); Beastie Boys, "Intergalactic" (Grand Royal/Capitol); Bjork, "Bachelorette" (Elektra); Dave Matthews Band, "Don't Drink The Water" (RCA); Garbage, "Push It" (Almo Sounds/Interscope).

**Best new artist clip:** Eve 6, "Inside Out" (RCA); Fuel, "Shimmer" (550 Music); Sean Lennon, "Home" (Grand Royal/Capitol); Unwritten Law, "California Sky" (Interscope); Wink, "Simple Man" (Columbia).

**Best local/regional show:** "Central California Night Visions" (Santa Cruz, Calif.); "Music Link" (Denver and Los Angeles); "Rage" (Boston); "Rail-3" (Berwyn, Ill.); "Secondary Emission" (Omaha, Neb.); "Soundcheck" (Nashville); "The Swindle" (Bridgeport, Conn.); "Teletunes" (Denver); "Video Hits" (Rochester, N.Y.).

### CONTEMPORARY CHRISTIAN

**Best clip:** Audio Adrenaline, "Some Kind Of Zombie" (Frontfront); Jennifer Knapp, "Undo Me" (Gotee); Newsboys, "Entertaining Angels" (Starsong); Michael W. Smith, "Love Me Good" (Reunion); Jaci Velasquez, "God So Loved" (Word).

**Best new artist clip:** The Channel Surfers, "Strength" (Pamplin/Organic); Jennifer Knapp, "Undo Me" (Gotee); Heather Miller, "Lovely Jesus" (KMG); Sixpence None The Richer, "Kiss Me" (Word); the W's, "The Devil Is Bad" (5 Minute Walk).

### COUNTRY

**Best clip:** Faith Hill, "This Kiss" (Warner Bros. Nashville); Alan Jackson, "I'll Go On Loving You" (Arista Nashville); Sammy Kershaw, "Matches" (Mercury Nashville); Pam Tillis, "I Said A Prayer" (Arista Nashville); Shania Twain, "You're Still The One" (Mercury Nashville).

**Best new artist:** Sherrie Austin, "Put Your Heart Into It" (Arista Nashville); Dixie Chicks, "Wide Open Spaces" (Sony Music Nashville); Allison Moorer, "Set You Free" (MCA Nashville); Thompson Brothers Band, "Back On The Farm" (RCA); the Wilkinsons, "26 Cents" (Giant/Reprise).

**Best local/regional show:** "Bay Area Country Videos" (Pleasanton, Calif.); "Country Music Channel" (San Francisco); "Music Row Profiles" (Nashville); "Pioneer Hotel Country Music Show" (Laughlin, Nev.).

### DANCE

**Best clip:** Dani Konig, "Disco 3000" (Logic); La Bouche, "You Won't Forget Me (Remix)" (RCA); 'N Sync, "I Want You Back (Big Red Remix)" (RCA); Stars On 54: Ultra Naté, Amber, Jocelyn Enriquez, "If You Could Read My Mind" (Tommy Boy); Byron Stingily, "You Make Me Feel (Mighty Real)" (Nervous).

**Best new artist clip:** 'N Sync, "I Want You Back (Big Red Remix)" (RCA); 'N Sync, "Tearin' Up My Heart" (RCA); Sukia, "Gary Super Macho" (Nickelbag).

### HARD ROCK/METAL

**Best clip:** Aerosmith, "Pink" (Columbia); Jerry Cantrell, "Cut You In" (Columbia); Marilyn Manson, "The Dope Show" (Nothing/Interscope); Monster Magnet, "Space Lord" (A&M); Jimmy Page & Robert Plant, "Most High" (Atlantic).

**Best new artist clip:** Big Wreck, "The Oaf" (Atlantic); Jerry Cantrell, "Cut You In" (Columbia); Fuel, "Shimmer" (550 Music); Limp Bizkit, "Counterfeit" (Interscope); Sprung Monkey, "Get 'Em Outta Here (Version 2)" (Hollywood).

**Best local/regional show:** "High Voltage" (Brooklyn Park, Minn.); "Punk TV" (Denver); "VidDream A Video Dreamwalk" (Wilmington, Del.).

### JAZZ/AC

**Best clip:** Mariah Carey, "My All" (Columbia); Marc Cohn, "Already Home" (Atlantic); Harry Connick Jr., "Learn To Love" (Columbia); the Corrs, "Dreams" (Atlantic); Randy Crawford, "Bye Bye" (Atlantic).

**Best new artist clip:** Alfonzo Blackwell, "A Little Bit Of Sax" (Street Life); Bic Runga, "Sway" (Columbia); JK, "Ain't It Good To Know" (Verve).

**Best local/regional show:** "The Breeze Video Program" (Phoenix); "Jazz Alley TV" (Denver); "Pirate Television" (Honolulu); "Rhythm & Blues With A Touch Of Jazz" (St. Louis).

### POP

**Best clip:** Everclear, "Father Of Mine" (Capitol); Fastball, "The Way" (Hollywood); Goo Goo Dolls, "Iris" (Warner Sunset/Reprise); Natalie Imbruglia, "Torn" (RCA); Will Smith, "Just The Two Of Us" (Columbia).

**Best new artist clip:** Imani Coppola, "Legend Of A Cowgirl" (Columbia); Fastball, "The Way" (Hollywood); Natalie Imbruglia, "Torn" (RCA); Marcy Playground, "Sex And Candy" (Capitol); Pras Featuring Ol' Dirty Bastard And Introducing Mya, "Ghetto Supastar (That Is What You Are)" (Interscope).

**Best local/regional show:** "California Music Channel" (San Francisco); "Funkee V's" (St. Louis); "JRS Video Zone" (Richmond, Va.); "Pirate Television" (Honolulu); "The Super Duper Slob-Be-Dob Show" (Bellflower, Calif.); "Urban X-pressions" (Philadelphia); "VJTV The Visual Radio Network" (Oakland, Calif.).

### R&B/URBAN

**Best clip:** Brandy & Monica, "The Boy Is Mine" (Atlantic); Lauryn Hill, "Doo Wop (That Thing)" (Ruffhouse/Columbia); Wyclef Jean, "Gone Till November" (Ruffhouse/Columbia); Usher, "My Way" (LaFace/Arista); Usher, "Nice & Slow" (LaFace/Arista).

**Best new artist clip:** Destiny's Child, "No, No, No" (Columbia); Lauryn Hill, "Doo Wop (That Thing)" (Ruffhouse/Columbia); Mya Featuring Sisqo Of Dru Hill, "It's All About Me" (Interscope); Next, "Too Close (Arista); Pras Featuring Ol' Dirty Bastard And Introducing Mya, "Ghetto Supastar (That Is What You Are)" (Interscope).

**Best local/regional show:** "2-Zero-3 Music Clique" (Bridgeport, Conn.); "Avant Garde" (New York); "Backstage Pass" (Hayward, Calif.); "Feel The Vibe" (New York); "Hot Videos" (St. Louis); "JRS Video Zone" (Richmond, Va.); "Music Inner City" (Seattle); "Night Beat TV" (Los Angeles); "Phat Phat & All That" (New Orleans); "Rhythm & Blues With A Touch Of Jazz" (St. Louis); "Urban X-pressions" (Philadelphia); "Video Diversity" (Omaha, Neb.); "Video Radio" (Houston); "Video Request" (Detroit); "Video Underground" (New York); "VJTV The Visual Radio Network" (Oakland, Calif.).

### RAP

**Best clip:** Busta Rhymes, "Dangerous" (Elektra); Master P Featuring Fiend, Silk The Shocker, Mia X & Mystikal, "Make 'Em Say Uhh!" (No Limit/Priority); Missy "Missdeemeanor" Elliott, "Sock It 2 Me" (Elektra); Puff Daddy & the Family Featuring The Lox, Lil' Kim, The Notorious B.I.G. & fuzzbubble, "It's All About The Benjamins (Rock Remix)" (Bad Boy/Arista); A Tribe Called Quest, "Find A Way" (Jive).

**Best new artist clip:** Black Eyed Peas, "Joints & Jams" (Interscope); Fat Joe Featuring Puff Daddy, "Don Cartagena" (Mystic/Atlantic); John Forte, "Ninety Nine (Flash The Message)" (Ruffhouse/Columbia); Mase, "Feel So Good" (Bad Boy/Arista); Pras Featuring Ol' Dirty Bastard And Introducing Mya, "Ghetto Supastar (That Is What You Are)" (Interscope).

**Best local/regional show:** "Funkee V's" (St. Louis); "The Good Life" (New York); "Hot Videos" (St. Louis); "JRS Video Zone" (Richmond, Va.); "Night Beat TV" (Los Angeles); "Rap Central" (San Francisco); "Rhythm & Blues With A Touch Of Jazz" (St. Louis); "Urban Nights" (Los Angeles); "Urban X-pressions" (Philadelphia); "Video Underground" (New York); "VJTV The Visual Radio Network" (Oakland, Calif.).

There are no local/regional show finalists in the dance and contemporary Christian categories.

## BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	11	STANDING TOGETHER	GEORGE BENSON (GRP)	14	23	2	YOU'RE BEGINNING TO GET TO ME	CLAY WALKER (GIANT) (NASHVILLE/REPRISE) (NASHVILLE)
2	4	3	I WILL STAND	KENNY CHESNEY (BNA/RLG)	15	19	2	LET ME GO...RELEASE ME	VERONICA (H.O.L.A.)
3	5	3	YOU CAME UP	BIG PUNISHER FEAT. NOREGA (LOUD/RCA)	16	20	19	YOU AND ME AND THE BOTTLE MAKES THREE TONIGHT (BABY)	BIG BAD WOODOO DADDY (COOLVILLE/EMI-CAPITOL)
4	12	5	DON CARTAGENA	FAT JOE (FEAT. PUFF DADDY) (MYSTIC/BIG BEAT/ATLANTIC)	17	22	3	KISS ME	SIXPENANCE NONE THE RICHER (SQUINT)
5	7	2	I TRIED	4 KAST (RCA)	18	18	5	SEXUAL HEALING	FOURPLAY FEAT. EL DEBARGE (WARNER BROS.)
6	11	3	STRAWBERRY	NICOLE RENEE (ATLANTIC)	19	9	4	SOMEBODY TO LOVE	LEVI LITTLE (WHITE LABEL)
7	8	55	ALIVE	PEARL JAM (EPIC)	20	16	29	2 LIVE PARTY	THE 2 LIVE CREW (LIL' JOE)
8	14	46	EVEN FLOW	PEARL JAM (EPIC)	21	—	1	UNCUT, PURE	BIG DADDY KANE (THE LABEL/BLACKHEART/MERCURY)
9	13	3	SOMEONE YOU USED TO KNOW	COLLIN RAYE (EPIC) (NASHVILLE)	22	15	15	I SAID A PRAYER	PAMI TILLIS (ARISTA NASHVILLE)
10	17	7	BE MINE	WILD ORCHID (RCA)	23	21	6	CHEAPSKATE (YOU AIN'T GETTIN' NADA)	SPORTY THEVZ (ROC-A-BLOK/RUFFHOUSE/COLUMBIA)
11	6	5	TRU MASTER	PETE ROCK WITH INSPECTAH DECK & KURUPT (LOUD/RCA)	24	25	2	WRONG AGAIN	MARTINA MCBRIDE (RCA) (NASHVILLE/RLG)
12	—	8	FEEL IT	THE TAMPERER FEAT. MAYA (BATTERY/JIVE)	25	—	1	INCREDIBLE	KEITH MURRAY FEAT. LL COOL J (JIVE)
13	10	12	THE HOLE	RANDY TRAVIS (DREAMWORKS) (NASHVILLE)					

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



OCTOBER 10, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Contains chart data for weeks 1-48.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Contains chart data for weeks 49-100.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. \* Videoclip availability. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for CD single. \* Asterisk indicates catalog number is for cassette single, CD single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.





MARCH 14, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Contains chart data for songs like 'GETTIN' JIGGY WIT IT' and 'MY HEART WILL GO ON'.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Contains chart data for songs like 'SWEET SURRENDER' and 'WE'RE NOT MAKING LOVE NO MORE'.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. \*Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.





Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'TORN' by Natalie Imbruglia and 'Truly Madly Deeply' by Savage Garden.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs that have been on the Hot 100 for more than 20 weeks.

Recurrences are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

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

Table listing songs alphabetically by title, including 'ALL MY LIFE', 'ALL MY LOVE', 'ARE YOU STILL DOWN', etc.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'Gitty Up' by Salt-N-Pepa and 'Strawberries' by Smooth.

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

Table listing songs with their respective publishers and licensing organizations, such as 'ASCAP/MCA', 'ASCAP/Sony/ATV', etc.







Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 340 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). Contains 50 entries of top airplay songs.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs with recurrent airplay.

Recurrents are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

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

- List of 100 songs in alphabetical order (A-Z) with their respective artists and labels.

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). Contains 100 entries of top singles sales.

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

- Continuation of the Hot 100 Singles Sales list from row 37 to row 100.



# Hardiman's Solo Career Steps Out

Ronan Hardiman's greatest success to date has been the worldwide sales of 650,000 albums and 2.5 million videos for "Lord Of The Dance" (LOTD), which featured Michael Flatley, former star of "Riverdance."

Flatley originally commissioned Hardiman to compose a piece of music to dance to at a Prince's Trust concert at London's Royal Albert Hall, giving the composer only two weeks' notice. This led to the "Lord Of The Dance" commission, which meant 16-hour days for 10 weeks to produce 95 minutes of music.

It was worth the effort, Hardiman notes, opening the door to his current solo project, "Solas" (see story, page 13).

"After LOTD, I was inundated with offers—from films, theater, you name it," he says. "But the most creative challenge was to look into myself and develop a concept I created myself."

"Ironically, having spent 10 years trying to attract the attention of a record company, I do 'LOTD' and I've record companies banging down my door, looking to do whatever I want!"

Hardiman also records modern and traditional tunes under the name Shanon. Tanvi Patel of Honest Entertainment in Nashville says his first album under that name, "Celtic Classics," has shipped 40,000 units since its June 1995 release; "Celtic Classics II," which was released in August 1997, has shipped 20,000 and is getting airplay on more than 100 new age and Irish radio programs across the U.S. and Canada.

KEN STEWART

## RONAN HARDIMAN MAINTAINS LORDLY PROFILE VIA POLYDOR'S 'SOLAS'

(Continued from page 13)

in exploring the potential of new technologies.

Hardiman, who turns 37 in May, studied classics at the Royal Irish Academy of Music from the ages of 5 to 16. Along the way, he was attracted to pop and rock, which led to Boho, an angst-ridden electronic band, that later switched to rock.

Seeking a record deal, Hardiman approached Peter Bardon, then manager of Minor Detail (two brothers—one of whom, John Hughes, now manages the Corrs), which had been signed directly to Polydor in New York.

A deal for Boho never materialized, so Hardiman and Bardon went their separate ways—temporarily, as it turned out. Hardiman spent two months at college, knew it wasn't for him, and got a job as a teller with the Bank of Ireland.

During his 12 years with the bank, his interest in music increased, but he became "very frustrated working within the confines of a band," and when he took voluntary redundancy in 1990, his main ambition was to write film soundtrack music.

Once again, he got in touch with Bardon, who says he advised Hardiman "on the best course of action and took care of his publishing requirements." Now, following the success of "LOTD," he is also his manager. "I've always believed that Ronan has a unique talent," says Bardon. "He's not your typical artistic person, in that he's both artistic and commercial, with a business training that makes it very easy to focus on what needs to be done."

Hardiman says, "I felt I had the talent to succeed, but I was also realistic from a business point of view... I had developed a view of the music business as exactly that: music and a business."

"Solas" was released in Ireland Feb. 13, when national state broadcaster RTE 2FM broadcast live for three hours from Dublin's Celtic Note record store during "The Larry Gogan Show."

The chain's managing director, Donal Cassidy, says Hardiman has "a very bright future. To me, the album is a crossover between Enigma, Deep Forest, and Enya. There's a huge demand for it. It has been our No. 1 seller here and in our two stores at Dublin Airport."

"Far Away," the first single, was playlisted by RTE's new national commercial rival, Today FM, one of whose DJs, Philip Cawley, calls it "a fantastic piece of production."

PolyGram Ireland marketing manager Sharon Dunne acknowledges that "people thought it was wrong releasing an album in this category in February, that the timing was wrong, that we should have waited for the summer season. But it's given us a kick start. We can see it selling right through the summer."

### IRISH CAMPAIGN

In Ireland, "Solas" benefited from a two-week radio (2FM) and TV (UTV) campaign, the video received major coverage on 2TV, and the album charted here at No. 21, then moved to 15.

Polydor U.K. marketing executive George McManus reports "about 30 plays for the single on BBC Radio 2. We charted in the club chart's top 30, which doesn't so much represent sales as acceptance at that other end of the market [dance]."

"We obviously tried to link 'Solas' with 'LOTD,' with an insert and mini-biography in the show's program, and we did 60-second ads on Classic FM to

explain who Ronan was and make the link with 'LOTD,'" he adds. "This is a long-term product for us. It will develop into a catalog seller."

Although a European release has yet to be scheduled, there's excitement in the region about its potential.

In the U.S. and Canada, where "Solas" was issued March 10 by Philips Classics, there's a huge "LOTD" base to be built on.

"We see this album as an artist-development album, a follow-up to the 'LOTD' phenomenon," says Lisa Altman, VP of Philips Music Group (U.S.). "Ronan has an established niche as a composer of soundtracks, with a very original sound. We see in this album a new trend in the synthesis of world music and new age, which I think is really timely. It blurs the lines between the two, whereas 'LOTD' had an established life on the world chart, but people said they heard both new age and world in the music."

Altman says the label is targeting commercial and noncommercial radio with the project and is getting an assist in this from Intercultural Niche Strategies, an outside agency that specializes in working projects "with a world-oriented backbone," she says.

"They helped us to reach out to the Italian connection with Andrea Bocelli, and to the Irish community with 'LOTD,' from the PR and radio perspective."

A Borders tour will begin soon, Altman adds, with a show that will incorporate elements of Irish dance, segments from "LOTD," and a segue into performances of music from "Solas."

### GLOBAL INTEREST

Elsewhere, the record is building an international sales profile. In South Africa, Polydor's product manager, Natalina Massaroni, says "Solas" will be released in May as part of a "Music For The Millennium" campaign.

In Australia, where "LOTD" has sold 70,000 copies, Colin Lewis, product manager for Polydor, stresses the success of such Irish acts as the Corrs and Enya. "One of our key initial areas is Perth, a market from which we break many acts, including PolyGram labelmates Secret Garden. We will also be test-marketing 'Solas' on TV in this region over the next few months."

Assistance in preparing this story was provided by Dylan Siegler in New York.

## BRANDY RETURNS TO MUSIC

(Continued from page 13)

swayed. "We are seeing now some disturbing trends in consumer loyalty, and so we at the label aren't going to be arrogant and say we will buck all trends," he says. "I think she's made an incredible record that shows enormous growth and will play to just about every appropriate genre of music that could speak as much to teens as to older consumers."

Brandy says her album is far more mature than her debut, which, according to SoundScan, has sold in excess of 4 million copies. "I'm not the 'I Wanna Be Down' little girl on a swing," she says, referring to her earlier videoclip image. "I've grown up, and therefore the lyrical content of my songs is more mature." The album's musical styles, meanwhile, run the gamut from hip-hop to pop to ballads.

"The Boy Is Mine," for example, is a lyrical fight between Brandy and Monica over a boy both have become involved with. In the midtempo "Top Of The World," Brandy discusses the frustrations of living a "public" lifestyle.

Craig Kallman, executive VP (U.S.) of Atlantic, says the team of writers and producers who worked on the project wanted to come up with a sound and style that was fresh. "Which is why we didn't go to 1,900 producers—with 10 different styles," he says. Instead, he says, the decision was made to create a sound with songs that are what he calls "timeless."

Kallman also says the album will show people that, artistically, Brandy has risen to an even higher level. "She wanted this album to be a reflection of what's going on in her life now," he says.

Brandy co-wrote some of the tracks alongside such songwriters as Diane Warren, LeShawn Daniels, Shelly Peiken, Guy Roche, and Linda Thompson. She also stepped into the role of

executive producer, along with Paris Davis and Kallman. Other producers on the album include David Foster, Rodney Jerkins, and Mark Nelson.

Not surprisingly, Atlantic is using Brandy's broad public appeal to market the project. Based on all the press Brandy has garnered as an actress, Shapiro says she's become a "media darling." "Her press is through the roof," Shapiro says. "She has a demand, and we will feed that with a well-prepared Brandy. She has what 'it' is that makes a star shine."

Shapiro also says that an appearance on Vibe's April cover (The Rhythm & the Blues, Billboard, March 21) is just the beginning of an extensive print campaign to launch "Never Say Never." Brandy will also grace the covers of other consumer magazines, Shapiro says, including Ebony and Teen People, with coverage in fanzines as well.

Vibe/Atlantic's co-marketing venture will include a number of joint projects, such as a Vibe/Brandy World Wide Web site, a college marketing tour, and radio and retail promotions highlighting both the magazine and the singer.

Brandy hosted MTV's spring break March 13-15 in Jamaica, and on June 13 she will present a day of her favorite music videos on the network. Shapiro says MTV also has committed to a 30-minute "Ultra Sound" segment on the artist June 14. On the day of the album's release, she will appear live on MTV.

At retail, a Brandy standee will be provided to merchants, Shapiro says, and the album will be part of "price and positioning" programs at "all major national accounts and urban indie accounts nationally," he says.

Jeff Davidson, GM at HMV in New York, says the chain will welcome the new album with open arms. "We'll do quite well with it," he says.

An international promotional tour is being planned for June and July and will hit Canada, Europe, Australia/New Zealand, and Latin America.

Radio is another major priority for Brandy's campaign, with a 10-day pro-

motional tour of R&B and pop stations in the works. The single is to be serviced to radio April 28-29.

"I'm predicting it to be an instant hit," says Vera Jones-Soleyen, PD at WFLM Fort Pierce, Fla.

A videoclip for "The Boy Is Mine" was shot on location in Los Angeles in early April and will be serviced to BET, VH1, the Box, and MTV.

Other marketing items planned for Brandy's album launch include a partnering with DC Comics, which will create a Brandy comic book in September for junior high and high school students. "It will have an uplifting, 'stay in school' story line," says Shapiro.

Atlantic is also discussing plans with Disney to have a cross-promotion between the home video version of "Cinderella" and her album. Atlantic and Disney are also discussing the possibilities of creating a major TV special for Brandy with corporate sponsors to help launch it.

Despite the current emphasis on her music rather than her acting chops, Brandy says she doesn't plan to abandon one career for the other. "I'm young, and I have a lot of energy," she says. "I don't want to close any doors. I want to do a lot: music, movies, modeling, directing, and producing. I'll leave the balancing to my management."

Shapiro agrees. "I think there are all kinds of expectations for Brandy, probably generated by the fact that she has become so famous and successful. In the end, people want good music. They want their hearts touched; they want to feel, dance, and learn," he says. "We are making no predictions or setting any unrealistic goals, but we want the world to see that Brandy has grown up a great deal artistically and as a human being. We believe the world is going to be very excited by what they see and hear."

Throughout the promotion of the album, Brandy will continue to do movie and TV work. She will have a role in the sequel to "I Know What You Did Last Summer" and will begin shooting a new season of "Moesha" in August.

## BUBBLING UNDER HOT 100<sup>®</sup> SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	3	5	DING-A-LING	HI-TOWN DJs (RESTLESS)
2	4	8	THAT'S WHY I'M HERE	KENNY CHESNEY (BNA/RLG)
3	5	10	YOU'LL NEVER KNOW	MINDY MCCREARY (BNA/RLG)
4	13	5	PUT YOUR HEART INTO IT	SHERRIE AUSTIN (ARISTA NASHVILLE)
5	15	3	I DO (CHERISH YOU)	MARK WILLS (MERCURY (NASHVILLE))
6	8	2	OUT OF SIGHT (YO)	RUFUS BLAQ (PERSPECTIVE/A&M)
7	2	4	SWEET HONESTY	M G (CLASSIFIED)
8	—	1	BLUE ON BLACK	KENNY WAYNE SHEPHERD BAND (REVOLUTION)
9	—	1	SOUTHIDE	LIL' KEKE (JAM DOWN/BREAKAWAY)
10	7	6	SO IN LOVE WITH YOU	DUKE (3 PLAY/UNIVERSAL)
11	6	5	CAN'T KEEP MY HANDS OFF YOU	REACT (COLUMBIA)
12	9	4	2 LIVE PARTY	THE 2 LIVE CREW (LIL' JOE)
13	—	1	THE MOST BEAUTIFUL GIRL	RAHEEM (TIMNEY 2 DEF/BREAKAWAY)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
14	11	8	WELL, ALRIGHT	CECE WINANS (PIONEER)
15	14	5	IT WOULD BE YOU	GARY ALLAN (DECCA/MCA NASHVILLE)
16	10	9	6 A.M. (WE BE ROLLIN')	NADANUF (REPRISE)
17	16	2	JAM ON IT	CARDAN (FEAT. JERMAINE DUPRI) (PENALTY/TOMMY BOY)
18	17	4	WOMAN TO WOMAN	THE LYNNIS (REPRISE (NASHVILLE))
19	12	2	LOVE LETTERS	ALI (ISLAND)
20	20	2	RAIZE DA ROOF - PUSH IT UP (CALL IT WHAT U WANT)	SOUTHSIDE DOWN X SHUN (HURRICANE/BREAKAWAY)
21	22	5	BODY ROCK	MOS DEF FEAT. Q-TIP & TASH (OPEN MIC/RAWKUS)
22	21	6	LONELY WON'T LEAVE ME ALONE	TRACE ADKINS (CAPITOL NASHVILLE)
23	24	5	MAGIC ORGASM	HOUSE HEROES (TWISTED/MCA)
24	—	10	IT'S LIKE THAT	RUN-D.M.C. VS. JASON NEVINS (SM) E/PROFILE)
25	—	2	SUPERHERO	DAZE (EPIC)

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

### TO OUR READERS

The Hot 100 Singles Spotlight column will return next week.

Billboard HOT 100 SINGLES

APRIL 18, 1998

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIR-PLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'ALL MY LIFE' by K-Ci & JoJo, 'LET'S RIDE' by Montell Jordan, and 'EVERYBODY (Backstreet's Back)' by Backstreet Boys.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'ALL FOR YOU' by Sister Hazel, 'A Song for Mama' by Boyz II Men, and 'Imagination' by Tamia.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. ◆ Videoclip availability. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. \*Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.





Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top hits like 'TORN' by Natalie Imbruglia and 'YOU'RE STILL THE ONE' by Shania Twain.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs that have been on the Hot 100 for more than 20 weeks.

Recurrents are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

Table with columns: RANK, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs alphabetically by title, including '2 WAY STREET', 'ADIA', 'ALL MY LIFE', etc.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists top-selling singles like 'THE BOY IS MINE' by Brandy & Monica.

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

Table with columns: RANK, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs alphabetically by title, including '3 SAY IT', '4 ADIA', '5 ALL MY LIFE', etc.



JULY 4, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'THE BOY IS MINE' by Brandy & Monica, 'YOU'RE STILL THE ONE' by Shania Twain, and 'I GOT THE HOOK UP!' by Master P.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'SPARK' by Tori Amos, 'YOU MAKE ME WANNA...' by Usher, and 'MY HEART WILL GO ON' by Celine Dion.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. \* Videoclip availability. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for CD single. \*Asterisk indicates catalog number is for cassette single; CD single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 351 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 'I WILL BUY YOU A NEW LIFE' by Everclear, 'FLY' by Sugar Ray, 'MY WAY' by Usher, 'I GET LONELY' by Janet, 'IF YOU COULD ONLY SEE' by Tonic, etc.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'TIME OF YOUR LIFE (GOOD RIDDANCE)' by Green Day, 'SEMI-CHARMED LIFE' by Third Eye Blind, 'ALL FOR YOU' by Sister Hazel, etc.

Recurrences are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like '2 WAY STREET' by Hicklo, 'ADIA' by Sony/ATV, 'ALL MY LIFE' by EMI April, 'THE ARMS OF THE ONE WHO LOVES YOU' by Realsongs, etc.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'BLACK ICE (SKY HIGH)' by Goodie Mob, 'BYE BYE' by Jode Messina, 'CLOEPATRA'S THEME' by Cleopatra, etc.

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



# HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

**RESEARCH KILLED THE RADIO STAR:** When Spice Girls released "Spiceworld," many people decided unilaterally that the girl group was over. Virgin senior VP of promotion Michael Plen says he's been hearing for a while that the Girls' "15 minutes of fame was over 15 months ago." Never mind that "Spice" was the best-selling album of 1997 (the album has scanned more than 6.1 million units since release and spawned three top five singles). Or that "Spiceworld" has scanned 2.8 million units since November. Or that their tour is selling out everywhere.

Regardless of their obvious retail dominance, none of the new songs from "Spiceworld" have broken the top 30 of the Hot 100 Airplay chart. The current single, "Stop," landed at No. 70 on the Hot 100 Airplay list with 9.7 million audience impressions in the June 6 issue and fell off that chart a week later. Yet, despite nominal airplay, the song has 5 million audience impressions from airplay at 109 monitored stations, and "Stop" posts a 78% improvement in singles sales. The single scanned 36,000 units to jump 26-15 in its second week on the Hot 100 Singles Sales list and jump 36-19 on the Hot 100.

So why isn't radio playing Spice Girls anymore? Paul "Cubby" Bryant, music director for WH2X New York, says that the group's rough time at radio doesn't have anything to do with Ginger Spice's defection. He says that its "age of appeal has skewed younger since the first album, which has had a negative effect on call-out research." Both Rob Morris, PD at KDWB Minneapolis, and Eric Bradley, music director at WBBM Chicago, concur. Morris says the recent songs didn't test well because his station researches women 18-34, which is the station's targeted audience.

Bradley says, "I'm not ashamed to say I like the Spice Girls and want them to do well, but when a song is testing very familiar and has low passion scores, I can't play it. It's not mass-appeal enough." Asked if strong sales and sellout shows were a good indicator of the Girls' mass appeal, Morris says, "I would like to see research on who is actually buying the CDs. I guess that very few 20-year-olds are buying the album or the concert tickets." Morris says that his audience perceives Spice Girls as "kids' music."

Does the kiddy image spell the end for Spice Girls at top 40 radio? Virgin's Plen doesn't think so. He hopes that programmers attending the concerts will see what he did at the first two dates of the tour: a stadium of "8- to 80-year-olds, kids and their parents all enjoying the music." Plen asks, "Can pop radio afford to sacrifice superstar artists exclusive to the format because their kids like the music?"

**ONE TO WATCH:** Edel America is finalizing a co-venture deal with Hollywood Records to jointly release Jennifer Paige's forthcoming self-titled album. Paige, a relative unknown outside of her native Atlanta, has caught the attention of 43 monitored radio stations, including KIIS Los Angeles, which is contributing half of the 3.8 million audience impressions for her song "Crush." Other stations giving the song significant audience exposure are WWZZ Washington, D.C., KJYO Oklahoma City, WDJX Louisville, Ky., and WHYI Miami. "Crush" bows at No. 3 on the Bubbling Under chart.

## BUBBLING UNDER <sup>HOT 100</sup> SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	14	IT WOULD BE YOU GARY ALLAN (DECCA/MCA NASHVILLE)	14	15	4	N.O.R.E. NOREAGA (PENALTY/TOMMY BOY)
2	13	2	CAN'T WE TRY ROCKELL (DUJET WITH COLLAGE) (ROBBINS)	15	8	4	LOVE FOR FREE RELL (FEAT. JAY-Z) (ROCA-FELLA/DEF JAM/MERCURY)
3	—	1	CRUSH JENNIFER PAIGE (EDEL AMERICA)	16	5	4	FULL COOPERATION DEF SQUAD (DEF JAM/MERCURY)
4	—	1	THE ACTUAL ALL CITY (MCA)	17	9	15	SO IN LOVE WITH YOU DUKE (4 PLAY/UNIVERSAL)
5	7	13	2 LIVE PARTY THE 2 LIVE CREW (LIL' JOE)	18	11	5	SUNCHYME DARIO G (ETERNAL/KINETIC/REPRISE)
6	—	1	IF YOU EVER HAVE FOREVER IN MIND VINCE GILL (MCA NASHVILLE)	19	12	10	SOUTHSIDE LIL' KEKE (JAM DOWN/BREAKAWAY)
7	10	2	HOW DO I SAY I'M SORRY TAMI DAVIS (RED ANT)	20	17	9	CRAZY FOR YOU EBONI FOSTER (HENDRIX/MCA)
8	3	6	THERE GOES MY BABY TRISHA YEARWOOD (MCA NASHVILLE)	21	18	3	THE SHOES YOU'RE WEARING CLINT BLACK (RCA/RLG)
9	—	1	STOP BEING GREEDY DMX (RUFF RYDERS/DEF JAM/MERCURY)	22	21	4	YOUR IMAGINATION BRIAN WILSON (GIANT/WARNER BROS.)
10	6	10	THE MOST BEAUTIFUL GIRL RAHEEM (TIGHT 2 DEF/BREAKAWAY)	23	25	2	ORDINARY PEOPLE CLAY WALKER (GIANT (NASHVILLE)/WARNER BROS. (NASHVILLE))
11	14	3	YOU AND ME AND THE BOTTLE MAKES THREE TONIGHT (BABY) BIG BAD VOODOO DADDY (COOLSVILLE/EMI-CAPITOL)	24	19	5	RUTHLESS FOR LIFE MC REN (RUTHLESS/EPIC)
12	4	8	(SEX U UP) THE WAY YOU LIKE IT L.F.O. (LYTE FUNKY ONES) (LOGIC)	25	16	11	RAIZE DA ROOF - PUSH IT UP (CALL IT WHAT U WANT) SOUTHSIDE COMIN' Y SHUN (HURRICANE/BREAKAWAY)
13	—	1	2 WAY STREET MISSJONES (MOTOWN)				

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

## IN EUROPE, A MERGER OF OPPOSITES

(Continued from page 89)

that country.

"The risk for artists at a combined company of this size," Lane says, "is that you've got to have a hit within the company first. It's one more layer of management to get through."

In terms of market share, PolyGram is acknowledged as the Europe-wide industry leader, with a 23% slice, followed by EMI's esti-

*'The next logical step would be a degree of restructuring based on the nature and size of each market'*

mated 21% take. Dobbis even draws a comparison between the two. "Both companies have strength in local repertoire and a commitment to it," he says.

A Universal/PolyGram combo would hold around 25% of Europe's music business. PolyGram maintains powerful shares in a number of major markets, including Germany (see story, page 89), France, the U.K., and the Netherlands.

### 'LEADER IN EVERY MARKET'

"We're a leader in just about every market," says Dobbis. "Where we're not, we're working to fix it." The traditional strength of PolyGram's \$300 million powerhouse in France—currently with a 35% market share—has prompted speculation that the merger with Universal could fall foul of competition authorities there. The market standing of 4-year-old Universal Music France is diminutive. Yet it acquired the independent firm Musidisc last November (the deal takes effect in 1999), and this may complicate antitrust clearance.

## R&B PROVES CRUCIAL

(Continued from page 54)

Anointed, is also signed to BMG, as are newer songwriter/producers Rashad Coles and Teron Beal.

"The thing about record companies is that they are under a lot of pressure to sign something," says Lieberman. "Not too many companies are going to say, 'I've signed something, but I'm not going to put anything out for two years.' I think the general idea is to sign [the act] when it's ready. We saw that void a few years ago, and we started doing developmental publishing deals, which is when we see a writer who we believe will eventually get a record deal, we support them in their pursuit. We'll say, 'We'll work with you, help you do demos, give you money to do fliers and live gigs. Then we'll help you get a deal.' The first people we did that for was Cypress Hill. They couldn't get a deal, and [Strick] gave them money for a demo, and that demo became their first album. We saw an opportunity to get in early and help a lot of artists with their careers."

Another lucrative developmental deal for BMG was alternative artist Beck.

In the U.K., market-dominant PolyGram has been in the hands of some of the industry's most skilled executives, including David Fine, now chairman of the International Federation of the Phonographic Industry; Ramon Lopez, now chairman/CEO of Warner Music International; Maurice Oberstein, who retired in 1992; and Roger Ames, currently president of the PolyGram Music Group.

Ames was succeeded in 1996 by attorney John Kennedy, whose team has maintained the group's leadership. This month, however, Kennedy has been obliged to downsize the U.K. operations of A&M Records from a full-service company into a label (see story, page 1), a move that was planned before news of Seagram's acquisition.

### LONDON SUCCESS

Another of PolyGram's U.K. labels, London, has delivered one of the more successful new British acts, All Saints (see story, page 15). However, since the Seagram deal was announced, there have been persistent rumors about the position of Ames, who is understood to have a controlling interest in Divinestate, the joint-venture partner with PolyGram in the company that operates London. The label's current managing director, Colin Bell, is due to leave later this year to manage Elton John.

Universal Music U.K. is one of the parent company's oldest affiliates, launched (as MCA Records) in 1967. Aside from its role in marketing U.S. repertoire locally, it has developed a few artists, such as Kim Wilde and Ocean Colour Scene. Last year, it split into two units, MCA/Geffen and Universal/Interscope. It had 5% of the U.K. album market in this year's first quarter, largely reflecting its success with Aqua.

PolyGram's commanding revenue and market share in Europe reflect the success of still more of its operating companies. For instance, Italian-born tenor Andrea Bocelli, who sold 6.8 million albums for PolyGram last year, is under contract to Polydor Holland for the world outside Italy. In the latter market, he is signed to independent Sugar Music, which, coincidentally, is distributed by Universal. Dutch violinist Andre Rieu has prospered at home and



McGUINNESS

abroad, too; after four top-selling albums for PolyGram Holland, he is now under contract to the major's company in Germany.

Holland is also notable for Universal executives who migrated from PolyGram. "Many staffers here originate from PolyGram," says the marketing director of the 4-year-old company, Dries van der Schuyt, "including myself and our managing director, Kees van Weijen. To us, it looks like a merger could work out positively, as we do know most of the PolyGram artists from our past at the company."

"For all of us who left PolyGram at the time to join MCA [now Universal], it was an amicable split. We just loved to set up a company from scratch, which we've succeeded in quite well. I'm sure, one way or another, it will be a smooth fit into a bigger organization."

*This story was prepared by Adam White, Dominic Pride, and Emmanuel Legrand in London; Wolfgang Spahr in Hamburg; Kai R. Lofthus in Oslo; Mark Dezzani in Sanremo, Italy; and Robbert Tilli in Amsterdam.*

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Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Table with 4 columns: Rank, Title, Artist, Weeks on Chart. Includes #1 'Torn' by Natalie Imbruglia.

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

HOT 100 RECURRENT AIRPLAY

Table with 4 columns: Rank, Title, Artist, Weeks on Chart. Lists tracks that have appeared on the Hot 100 chart for more than 20 weeks.

Recurrences are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

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

Table with 4 columns: Rank, Title, Artist, Weeks on Chart. Lists all songs on the Hot 100 chart in alphabetical order.

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.



Table with 4 columns: Rank, Title, Artist, Weeks on Chart. Includes #1 'The Boy Is Mine' by Brandy & Monica.

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

JUNE 13, 1998

Table with 7 columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Contains chart data for weeks 1-49.

Table with 7 columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Contains chart data for weeks 50-100.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. \*Asterisk indicates catalog number is for cassette maxi-single, regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.





Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'TUBTHUMPING' and 'FLY'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'YOU WERE MEANT FOR ME' and 'KISS THE RAIN'.

Table with columns: TITLE (Publisher - Licensing Org.) Sheet Music Dist., followed by a list of songs and their chart positions.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'BEEN AROUND THE WORLD' and 'MY BODY'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'SWING MY WAY' and 'I CARE 'BOUT YOU'.

HOT 100 RECURRENT AIRPLAY

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

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

Recipients are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

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



Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 333 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). Top entry: 1 1 19 TUBTHUMPING CHUMBAWAMBA (REPUBLIC/UNIVERSAL) 9 wks at No. 1.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Top entry: 38 46 8 I DON'T EVER WANT TO SEE YOU AGAIN UNCLE SAM (STONECREEK/EPIC).

Table with columns: RANK, TITLE (Publisher - Licensing Org.) Sheet Music Dist., ARTIST (IMPRINT/PROMOTION LABEL). Top entry: 49 2 BECOME 1 (Full Keel, ASCAP/Windswept Pacific, ASCAP/Polygram Int'l, ASCAP) HL/WBM.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Top entry: 1 1 8 BEEN AROUND THE WORLD PUFF DADDY & THE FAMILY (BAD BOY/ARISTA) 2 wks at No. 1.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Top entry: 38 31 7 WHAT IF REBA MCKENTIRE (MCA NASHVILLE).

HOT 100 RECURRENT AIRPLAY

Table with columns: RANK, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Top entry: 1 1 4 DON'T SPEAK NO DOUBT (TRAUMA/INTERSCOPE).

Table with columns: RANK, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Top entry: 14 15 5 EVERLONG FOO FIGHTERS (ROSWELL/CAPITOL).

Table with columns: RANK, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Top entry: 97 SANTA'S A FAT BITCH (Twisted Harmony, BMI).

Table with columns: RANK, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Top entry: 44 SWING MY WAY (Horrible, ASCAP).







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.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'MY HEART WILL GO ON' and 'TRULY MADLY DEEPLY'.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs that have been on the Hot 100 for more than 20 weeks.

Recurrences are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

Table with columns: TITLE (Publisher - Licensing Org.), Sheet Music Dist., and song details. Includes entries like '32 FLAVORS', 'ALL MY LOVE', and 'I WANT YOU BACK'.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'MY HEART WILL GO ON' and 'GETTIN' JIGGY WIT IT'.

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

Table with columns: TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs with their respective artists and labels.









Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes songs like 'NICE & SLOW' by Usher and 'TOO MUCH' by Spice Girls.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes songs like 'NO TENGO DINERO' by Los Umbrellos and 'YOU'RE STILL THE ONE' by Shania Twain.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. Videoclip availability. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units.



FEBRUARY 7, 1998

Table of Billboard Hot 100 Singles chart for February 7, 1998. Columns include This Week, Last Week, 2 Wks Ago, Wks on Chart, Title, Artist, and Peak Position. Top entry is Janet's 'Together Again' at No. 1.

Continuation of Billboard Hot 100 Singles chart from rank 50 to 100. Columns include This Week, Last Week, 2 Wks Ago, Wks on Chart, Title, Artist, and Peak Position. Includes entries like 'What About Us' by Total and 'Burn' by Militia.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. Videoclip availability. Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. \*Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.









Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists top 50 airplay hits.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists recurrent airplay hits.

Recurrents are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

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

Table with columns: WEEK, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists Hot 100 A-Z chart.

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). Lists Hot 100 Singles Sales chart.

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

Table with columns: WEEK, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists additional singles sales data.

APRIL 4, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Contains chart data for weeks 1-48.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Contains chart data for weeks 49-100.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. \* Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 338 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions...

Table with columns: This Week, Last Week, Weeks On, Title, Artist (Imprint/Promotion Label). Top entry: MY HEART WILL GO ON (Celine Dion) at No. 1.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: This Week, Last Week, Weeks On, Title, Artist (Imprint/Promotion Label). Lists songs that have been on the Hot 100 for more than 20 weeks.

Recurrences are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

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

Table with columns: This Week, Last Week, Weeks On, Title, Artist (Imprint/Promotion Label). Continuation of Hot 100 Airplay chart.

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

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). Top entry: ALL MY LIFE (K-Ci & JoJo) at No. 1.

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

Table with columns: This Week, Last Week, Weeks On, Title, Artist (Imprint/Promotion Label). Continuation of Hot 100 Singles Sales chart.

MARCH 28, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Contains chart data for weeks 1 through 49.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Contains chart data for weeks 50 through 100.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. Videoclip availability. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) Maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.





# HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

**RECORD-SETTING AIRPLAY:** Savage Garden's "Truly Madly Deeply" (Columbia) may have topped the Hot 100 two months ago, but the song has quietly been gaining steam at radio, and at No. 2 on the Hot 100 Airplay list, the song has reached the magical marker of 100 million audience impressions. Clearly, Celine Dion's record-breaking audience of 117 million for "My Heart Will Go On" (550 Music) has eclipsed the success of "Truly Madly Deeply," which is just 2 million audience impressions away from surpassing Donna Lewis' "I Love You Always Forever" (Atlantic) as having the second-highest audience since Billboard began using Broadcast Data Systems to compute its airplay charts. For a frame of reference, the difference between "Truly Madly Deeply" and the No. 3 title, matchbox 20's "3 AM" (Lava/Atlantic), is 24 million audience impressions.

**FROSTY:** At No. 8, Madonna's "Frozen" (Maverick/Warner Bros.) matches her best Hot 100 debut, which was for 1995's "You'll See." The single scanned 42,000 units to bow at No. 17 on Hot 100 Singles Sales, while the song has garnered nearly 52 million audience impressions and is ranked at No. 8 on Hot 100 Airplay. If you think Madonna's foray into electronica is a radical departure for her, keep in mind that her current producer, William Orbit, remixed "Justify My Love," "Erotica," and "I'll Remember."

**TITANIC:** At this point, I am beginning to wonder when the luster of all things "Titanic" will start to tarnish. Fueled in part by the Tony Moran dance remix, Celine Dion's "My Heart Will Go On" continues to dominate the airwaves to the tune of 115 million audience impressions. However, the single's sales are off a dramatic 62%, down to 24,000 units, because the retail stock is nearly depleted.

It appears that the "Jerry Maguire" edit phenomena, in which film clips are mixed together with soundtrack songs, is not exclusive to radio in the U.S. While surfing the World Wide Web recently, I heard the Italian "Titanic" version of "My Heart Will Go On" on Radio DJ in Milan. The mix was odd because Dion's vocals were in English and the snippets from the movie were in Italian. I've heard the English-language "Titanic" mix so many times that I was able to translate the dialogue and pick up a little Italian in the process. Incidentally, composer James Horner's instrumental "Southampton" (Sony Classical/Work) enters Hot 100 Airplay at No. 55 with 12.6 million audience impressions from airplay at 86 monitored Hot 100 stations. Kenny G's version of "My Heart Will Go On" (Arista) has 3 million audience impressions from airplay at 44 monitored stations.

**RANDOM NOTES:** Hot 100 Singles Spotlight would like to send congratulations to Columbia Records. The label has four singles—Nos. 1, 4, 5, and 7—in the top 10 of the Hot 100. In addition to Natalie Brown's remake of Natalie Imbruglia's "Torn" (Interhit/Priority), Under the Cover Records will service retail with its own dance version of the song by Natural Innocent March 24. The same day, the label is also releasing a version of K-Ci & JoJo's "All My Life" (MCA) by cover band Krazi & Judo. MCA's single of "All My Life" is slated to arrive at retail on Tuesday (17).

Theda Sandiford-Waller can be reached via E-mail at [theda@billboard.com](mailto:theda@billboard.com).

## BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	2	GOTTA BE...MOVIN' ON UP PRINCE BE FEAT KY MANI (GEE STREET/V2)
2	11	4	6 A.M. (WE BE ROLLIN') NADANUF (REPRISE)
3	3	4	I'M FROM THE COUNTRY TRACY BYRD (MCA NASHVILLE)
4	2	3	THAT'S WHY I'M HERE KENNY CHESNEY (BNA/RLG)
5	7	6	GET READY TO BOUNCE BROOKLYN BOUNCE (EDEL AMERICA)
6	9	3	SUPERHERO GARY BARLOW (ARISTA)
7	8	4	SHUT 'EM DOWN ONYX FEAT DMX (JMJ/DEF JAM/MERCURY)
8	6	3	NEAR ME JANA (CURB)
9	10	5	YOU'LL NEVER KNOW MINDY MCCREARY (BNA RLG)
10	15	2	SAY IT VOICES OF THEORY (H O L A)
11	12	3	WELL, ALRIGHT CECE WINANS (PIONEER)
12	—	1	LONELY WON'T LEAVE ME ALONE TRACE ADKINS (CAPITOL NASHVILLE)
13	17	3	ANOTHER RIOT KINGPIN SKINNY PIMP (40 STREET)

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

## Atlantic, New Line Sign Hoop Deal With CBA Label's Acts To Promote League; Film, TV Projects Planned

■ BY BRADLEY BAMBARGER

**NEW YORK**—Atlantic Records has teamed with New Line Television and the Continental Basketball Assn. (CBA) as part of an ambitious, entertainment-oriented makeover designed to heighten the league's national profile.

Atlantic's developing acts will not only be singing the national anthem at CBA games but will be featured in halftime performances; in some cases, performers will be touring with CBA teams. All-4-One is the first confirmed Atlantic act to perform as part of the CBA arrangement, with the platinum cappella quartet scheduled to sing the national anthem and a couple of halftime songs at the league's all-star game May 21 in Los Angeles.

The nine-team CBA has a long tradition; established in 1936, the league is one year older than the National Basketball Assn. (NBA). With its teams spread from Hartford, Conn., to Sioux Falls, N.D., the CBA has served as the farm league for the NBA for the past 19 years. According to league statistics, nearly one-third of the NBA's players once played in the CBA.

Philmore Anderson, senior director of marketing for urban music at Atlantic (U.S.), says the attraction of the CBA deal for the label is "the opportunity to gain grass-roots visibility for our acts beyond the usual avenues of

exposure." Radio and retail promotion for Atlantic's acts will be coordinated with their CBA appearances, starting with All-4-One.

Also as part of the CBA deal, DJs at the various arenas will be spinning songs from such hit Atlantic performers as Jewel, matchbox 20, Brandy, All-4-One, and LeAnn Rimes during downtime in the games. Atlantic CDs, cassettes, and videos will also be sold at the arenas. Although details are fuzzy, the label also has plans for its acts to record theme songs for each CBA franchise.

Atlantic also plans to incorporate its videos into game telecasts. Some CBA teams' games are broadcast locally, although negotiations are under way for a national cable deal, according to Chris Russo, executive VP of franchise programming and marketing for New Line Television.

In an initial two-year arrangement, the CBA recruited New Line and then Atlantic in an effort to "build the league as a distinctive brand," says CBA commissioner Steve Patterson.

"The competition for the sports dollar is increasingly tough, so we would like to position the CBA not just as a night of basketball but as an all-around entertainment alternative," Patterson adds. "New Line was behind [the acclaimed basketball documentary] 'Hoop Dreams.' And Atlantic is not only No. 1 in the business but has a really diverse stable of artists that could appeal across our

varied audience."

Patterson and Russo agree that what plays in Hartford may not play in Sioux Falls, so they're working with Atlantic to tailor musical offerings to each market—R&B aimed at Hartford, for instance, and country for Sioux Falls.

An Atlantic/CBA compilation album will be issued this fall to coincide with the start of the league's September-April season. The disc will incorporate tracks from Atlantic' hitmakers and baby acts; CBA "highlight" videos will be a multimedia feature.

Russo says New Line looks to tap the CBA for future film and TV projects along the lines of 1994's "Hoop Dreams" and its other basketball-oriented features: "The Basketball Diaries," "Above The Rim," and "Heaven Is A Playground." Eyeing the proposed CBA telecasts, he adds that New Line aims to turn the league into "total-access basketball" beyond what's available with NBA broadcasts. On-court mikes will be fitted to the players, and cameras will be in locker rooms at halftime.

The CBA teams include the Connecticut Pride (based in Hartford); the Sioux Falls Skyforce; the Fort Wayne (Ind.) Fury; the Rockford (Ill.) Lightning; the Quad City Thunder (based in Moline, Ill.); the Grand Rapids (Mich.) Hoops; the Idaho Stampede (based in Boise); the Lacrosse (Wis.) Bobcats; and the Yakima (Wash.) Sun Kings.

## RIAA DECRIES TOP COURT'S 'IMPORTED EXPORTS' RULING

(Continued from page 10)

tribution of copyrighted hair products, the ruling will have ramifications for all copyrighted U.S. products sold abroad at a discount, including sound recordings, according to the RIAA and other International Intellectual Property Alliance members that had filed amicus briefs in support of the position against unauthorized imports.

Cary Sherman, senior executive VP/general counsel for the RIAA, characterizes the decision as "unfortunate" and says that while the "imported exports" currently make up a small part of the industry's business, the decision by the court "ignores the established practices in copyright industries for marketing products worldwide" and sets a precedent for chaos and misunderstanding.

For example, he says, "in situations where there are different demand characteristics [for releases] in different countries, this could have a big negative impact."

Sherman also says that the ruling could affect many areas of the business, from pricing to release dates and publicity coordination, and that "other countries might not understand [the change] and lower their barriers."

Last year, the 9th U.S. Circuit Court of Appeals overturned the initial federal court ruling favoring the third-party goods buyer Quality King and sided instead with the manufacturer L'Anza, which had argued against the legality of unauthorized imports. Quality King appealed.

The similar issue of parallel imports—product manufactured in other countries, offered at lower

prices, and then imported—is red hot in Australia. On Dec. 9, 1997, Australia's Senate rejected government copyright reforms that would relax existing import restrictions in order to foster lower prices for consumers. Earlier this month, the government paid \$750,000 Australian (\$500,000) to mount a publicity campaign to counteract claims by the music industry about the damaging repercussions. Lawmakers there

have accused the industry of inflated CD pricing and have turned the subject into a pro-consumer issue, saying the public will benefit from the lower-priced imports.

The parallel-imports issue also looms in Norway, currently not a member of the European Union, where the Parliament was scheduled to debate the issue. If Norway legalizes the practice, insiders say, the decision could set a precedent for EU member companies.

## Record-Sticker Bill Defeated In Georgia

**WASHINGTON, D.C.**—A state bill in Georgia that would have made it a misdemeanor to sell an album with a parental-advisory logo to a minor was defeated in that state's House of Representatives March 6.

The bill was voted out of a House committee last month (Billboard, Feb. 21).

The bill's defeat was a victory for the entertainment-industry groups that had lobbied against it. Joining the Recording Industry Assn. of America (RIAA) in efforts to defeat the bill, H.B. 1170, were Georgia retailers, more than 1,000 employees of the Sony CD-manufacturing plant in Carrollton, Ga., and representatives of the National Assn. of Recording Merchandisers, the Media Coalition, and the Motion Picture Assn. of America.

The groups convinced lawmakers that the bill "took a voluntary program meant to provide guidance for

parents and turned it into the basis for convicting somebody of a crime," according to Joel Flatow, the RIAA's VP of government affairs and artist relations.

The RIAA is also fighting similar sticker bills in Tennessee and Wisconsin and another bill in Wisconsin that would prevent the state Investment Board from investing in companies that produce music with objectionable lyrics. A similar bill is on the legislative docket in Virginia.

The trade group is also lobbying against a "community standards" obscenity bill in Pennsylvania that would allow towns and municipalities to create their own definitions of obscenity, in effect making it impossible for companies to distribute within the state any albums with even a whisper of controversy about them. A similar bill has been introduced in South Dakota. **BILL HOLLAND**



OCTOBER 24, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'HOW DEEP IS YOUR LOVE' by DRU HILL FEAT. REDMAN and 'COME AND GET WITH ME' by KEITH SWEAT FEATURING SNOOP DOGG.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'DEADLY ZONE' by BOUNTY KILLER FEATURING MOBB DEEP & RAPPIN' NOYD and 'STRAWBERRY' by NICOLE RENEE.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. \* Videoclip availability. Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for CD single. \* Asterisk indicates catalog number is for cassette single; CD single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.

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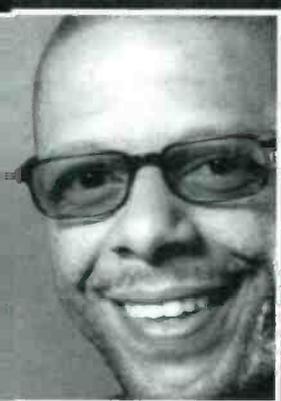
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ORGANIZER & FOUNDER/WQVE- PD

OCTOBER 17, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'HOW DEEP IS YOUR LOVE' by DRU HILL FEAT. REDMAN and 'MY LITTLE SECRET' by XSCAPE.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'CHEAPSKATE (YOU AIN'T GETTIN' NADA)' by SPORY THEVZ and 'LET ME GO...RELEASE ME' by VERONICA.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. \*Asterisk indicates catalog number is for cassette single; CD single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.

# Hot Rap Singles

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST
1	1	2	★ ★ ★ No. 1 ★ ★ ★ JUST THE TWO OF US (M) (T) (X) COLUMBIA 79038*	♦ WILL SMITH 2 weeks at No. 1
2	4	6	★ ★ ★ GREATEST GAINER ★ ★ ★ SUPERTHUG (WHAT WHAT) (C) (D) (T) PENALTY 0237/TOMMY BOY	♦ NOREAGA
3	2	13	LOOKIN' AT ME ♦ MASE FEATURING PUFF DADDY (C) (D) (T) (X) BAD BOY 79176/ARISTA	
4	6	5	INVASION OF THE FLAT BUOY B***** (C) (D) (T) SHORT 42543/JIVE	TOO SHORT
5	7	3	STILL A G THANG ♦ SNOOP DOGG (C) (D) (T) NO LIMIT 53450/PRIORITY	
6	5	6	'98 THUG PARADISE TRAGEDY, CAPONE, INFINITE (C) (D) (T) (X) H.O.L.A. 341077	
7	3	4	DEFINITION ♦ MOS DEF & KWELI ARE BLACK STAR (C) (D) (T) RAWKUS 173	
8	NEW ▶	1	BETTER DAYS ♦ WC FROM WESTSIDE CONNECTION FEAT. JON B. (C) (D) (T) PAYDAY/LONDON 570258/ISLAND	
9	9	7	WHAT U SEE IS WHAT U GET ♦ XZIBIT (C) (D) (T) LOUD 65567/RCA	
10	8	9	DEADLY ZONE ♦ BOUNTY KILLER FEAT. MOBB DEEP & RAPPIN' NOYD (C) (D) (T)TVT SOUNDTRAX 8215/TVT	
11	10	11	2 LIVE PARTY ♦ THE 2 LIVE CREW (FEAT. KC OF KC & THE SUNSHINE BAND & FREAK NASTY) (C) (D) (T) LIL' JOE 897	
12	11	8	WOOF WOOF ♦ THE 69 BOYZ (C) (D) (T) QUADRASOUND/ATLANTIC 84123/AG	
13	12	10	BANANAS (WHO YOU GONNA CALL?) ♦ QUEEN LATIFAH FEAT. APACHE (C) (D) FLAVOR UNIT 860814/MOTOWN	
14	14	15	GOODBYE TO MY HOMIES ♦ MASTER P FEAT. SLUKK THE SHOCKER, SONS OF FUNK AND MO B. DICK (C) (D) (T) NO LIMIT 53326/PRIORITY	
15	13	13	SPARK SOMEBODY UP ♦ BUDDHA MONK (C) (T) (X) EDEL AMERICA 3875*	
16	18	14	I AIN'T HAVIN' THAT ♦ HELTAH SKELTAR FEAT. STABING WONDIAH OF O.G.C. & DOC HOLIDAY (C) (D) (T) DUCK DOWN 53324/PRIORITY	
17	20	23	THROW YO HOOD UP MR. MONEY LOC FEAT. ABOVE THE LAW (C) (D) LOC-N-UP 70714	
18	29	28	LOST IN LOVE NASTYBOY KLICK (C) (D) NASTYBOY 0137/UPSTAIRS	
19	16	17	DR. GREENTHUMB CYPRESS HILL (T) (X) RUFFHOUSE 79024*/COLUMBIA	
20	19	17	COME WITH ME ♦ PUFF DADDY FEAT. JIMMY PAGE (C) (D) (M) (T) (X) EPIC 78954	
21	21	18	INSANE ♦ TEE KEE (C) (X) WHITE LION 7001*	
22	15	20	IT'S ALRIGHT ♦ MEMPHIS BLEEK (& JAY-Z) (C) (D) (T) ROC-A-FELLA/DEF JAM 566210/MERCURY	
23	NEW ▶	1	UNCUT, PURE ♦ BIG DADDY KANE (C) (D) (T) THE LABEL/BLACKHEART 371700/MERCURY	
24	22	26	DO YOU ♦ HEATHER B. (C) (D) (T) MCA 55452	
25	23	22	CAN I GET A... ♦ JAY-Z FEAT. AMIL (OF MAJOR COINZ) AND JA (T) DEF JAM 567683*/MERCURY	
26	47	21	DON CARTAGENA ♦ FAT JOE (FEAT. PUFF DADDY) (T) MYSTIC/ATLANTIC 95527*/AG	
27	17	32	PARDON ME WHILE I COME BACK. DRES (C) (T) (X) BLACK PEARL/GROUND CONTROL 7001*/NU GRUV	
28	32	—	TOPS DROP FAT PAT (C) (D) WRECKSHOP 2221	
29	30	25	FIND A WAY ♦ A TRIBE CALLED QUEST (T) JIVE 42534*	
30	24	16	THE OLE B#TCH-U-WORRYZ ♦ PROFESSOR GRIFF (C) (D) (T) LE THAL/BLACKHEART 371701/MERCURY	
31	RE-ENTRY	6	CHEAPSKATE (YOU AIN'T GETTIN' NADA) ♦ SPORTY THIEFZ (T) ROC-A-BLOK/RUFFHOUSE 78934*/COLUMBIA	
32	25	29	RAISE THE ROOF ♦ LUKE FEAT. NO GOOD BUT SO GOOD (C) (D) (M) (T) (X) LUKE II 572250/ISLAND	
33	35	43	NEVER ENOUGH 5CENT FEATURING SH'KILLA (C) (D) RUGLEY 2105	
34	28	24	CHEATED (TO ALL THE GIRLS) ♦ WYCLEF JEAN FEAT. QUEEN PEN & THE PRODUCT (M) (T) (X) RUFFHOUSE 78993*/COLUMBIA	
35	26	12	NO WOMAN ♦ GENERAL GRANT (C) (D) POLYBEAT 38645/VIRGIN	
36	27	33	THE ACTUAL ♦ ALL CITY (C) (D) (T) MCA 55445	
37	NEW ▶	1	WHAT I DO SLIM (C) (X) SLOW MOTION 7701*/NEROS	
38	36	27	INCREDIBLE ♦ KEITH MURRAY (T) JIVE 42556*	
39	37	—	DEJA VU (UPTOWN BABY) ♦ LORD TARIQ & PETER GUNZ (C) (D) (T) (X) CODEINE 78755/COLUMBIA	
40	40	38	BLACK ICE (SKY HIGH) ♦ GOODIE MOB FEAT. OUTKAST (C) (D) LAFACE 24337/ARISTA	
41	31	35	GIRLS ♦ DJ SMURF FEAT. DJ TAZ, DJ KIZZY ROCK AND JUNE DOG (C) (D) (T) COLLIPARK 24950/ICHI BAN	
42	38	34	WHO AM I ♦ BEENIE MAN (C) (T) (X) 2 HARD 6160*/MP	
43	49	40	HORSE & CARRIAGE ♦ CAM'RON FEATURING MASE (T) ENTERTAINMENT 78938*/EPIC	
44	33	30	MAKE EM SAY UHH! ♦ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X & MYSTIKAL (C) (D) (T) NO LIMIT 53302/PRIORITY	
45	34	39	NINETY NINE (FLASH THE MESSAGE) ♦ JOHN FORTE (C) (D) (T) (X) RUFFHOUSE 78769/COLUMBIA	
46	42	—	IN YOUR WORLD TWISTA & THE SPEED KNOT MOBSTAZ (C) (D) (T) CREATOR'S WAY/ATLANTIC 84122/AG	
47	RE-ENTRY	4	TRU MASTER ♦ PETE ROCK WITH INSPECTA'H DECK & KURUPT (T) LOUD 65568*/RCA	
48	RE-ENTRY	2	I'LL BE AROUND ♦ RAHSUN FEAT. BIG PUNISHER AND DEUCE (C) (D) (T) (V) 550 MUSIC 79009*/EPIC	
49	46	42	GONE TILL NOVEMBER ♦ WYCLEF JEAN (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	
50	43	47	HOW DO U WANT IT/CALIFORNIA LOVE ♠ ♦ 2PAC (FEAT. KC AND JOJO) (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 85465*/ISLAND	

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

## R&B

### ARTISTS & MUSIC

# Live, Interactive, It's Hip-Hop Vid On The Net

**NET-HOP LIVE:** By 9:45 p.m., the cavernous sixth-floor reception area at Pseudo Online Network (located at 600 Broadway in the heart of downtown Manhattan's "Silicon Alley") is packed stem to stern with young men in skullies and bobo turbans.

They're waiting for the 10 p.m. Wednesday live Netcast of "88HIPHOP.com," the best hip-hop party in town. According to Randy Nkonoki Ward, co-founder and coproducer (with Mark Kotlinski) of the international, online, and interactive hip-hop video show, "180,000-plus people log on each month and growing." Ward says the show was launched in January 1996 in Ward's 20-by-25-foot Brooklyn, N.Y., bedroom as "the first national hip-hop radio 900 line." Listeners called to request tracks and comment on show segments—"Upclose Interview," "The Fat Beat Of The Week," "Two Minutes Of Fame," "MC Battle," and "Hip-Hop History"—all of which are still in place today.

"We prerecorded from 7 p.m. to 9 p.m., with about 40 people in my bedroom," Ward says, "and when people really started kicking it, it could go past 11 p.m. Going to Pseudo was a relief!"

Relief came speedily, immediately after Pseudo heard a tape of the show.

Computer users with Progressive Networks' Internet audio software RealAudio (which can be downloaded at no cost from Pseudo's site) first logged on to "88HIPHOP" at www.pseudo.com on May 8 that same year (Billboard, Nov. 2, 1996). Among Pseudo's other live cyberprograms are world music show "Reaction," hosted by DJ Sultan (7-9 p.m., Wednesdays), and female hip-hop show "Queendom" (10 p.m.-midnight, Mondays, as of Oct. 19).

In October 1997, "88HIPHOP" added the video component. "First, we created international hip-hop radio," says Kotlinski. "Then, we launched international hip-hop television." The show is partially financed by commercial blocks that run during the show, as well as banner (or interactive) ads on the site.

"88HIPHOP" is also made possible by a genial volunteer crew of hip-hop scholars/devotees (and Pseudo's paid, behind-the-scenes staff). The payoff for work donated is riding the wave of a future that's sure to yield real profits someday soon. The dividends also come in the form of off-air highs, like the time "we met Fab Five Freddie standing on the line to get into a Thursday-night party," Kotlinski says. "He quoted something from the show the night before. That really bugged us out."

88's on-air talent includes rotating hosts Push, Rocafella, Flye Rye, Mecca, Breez, and Cap-er. A. Vee and Deejay Camilo trade DJ booth chores. Past show highlights include "Up Close And Personal" interviews with rappers such as Big Pun, members of Wu-Tang Clan



(making their first cyberecast appearance), and Wyclef Jean.

"It's a culture," says Ward, "so we've also had [B-Boy] Crazy Legs, [hip-hop pioneers] Afrika Bambaataa and Kool Herc, and journalists Havelock Nelson and Shawnee Smith. "I want people to know it's not just a music show but about community—a worldwide hip-hop culture community. We teach people about hip-hop culture—past, present, and future. Even colleges use us like an encyclopedia for hip-hop courses."

Tonight's show is hosted by DJ Mecca, who also helms "Queendom" (Billboard, May 16). Push, the regular "Hip-Hop History" host, leads a discussion of the underground hip-hop scene in Baltimore. He calls the names of "B-town MCs and DJs who are pressing up their own wax and are about to blow up," then interviews rapper Rockamour, a former Michael Jackson imitator and employee, now based in Italy, where he's "the first black artist representing hip-hop." During a break for shout-outs—names from Brooklyn to Anchorage, Alaska, are called—the boyz in the reception area crowd against the studio's large glass window, and chat master Diggylo (who also raps, as does his alternate, Mr. Miracle) monitors a sudden swell in the "88HIPHOP.com" chat room. All eyes and ears are on tonight's "Up Close And Personal" celebrity interviewee Emenem, a pale, diminutive, blond, Detroit-based MC.

His debut single, "I Don't Give A," will be released Tuesday (13) on Aftermath/Interscope, with the album coming out in January. Emenem soon proves he's got game, though, when he and his partner Royce juggle live after the interview. A keen wordsmith with a speedy, hardcore delivery, Emenem spews out rhymes like "My metaphors are so complicated, it takes six minutes to get applause." The rhymes fly faster, with arcane references like "illuminati" spinning out, while Mecca repeatedly signals time out until Emenem finally notices. "Oh, time's up?" he asks.

A. Vee takes over for "In The Mix." Then co-hosts Breez and Flye Rye bring on "Two Minutes Of Fame," a newcomer segment that's actually led to label signings. Tonight's hopeful is 18-year-old Rich Loww, accompanied by his writer, Cashew, a genial, turbaned brother who drops a little pre-airtime science about vegetarianism. What would it take to put the spotlight on the underground rap scene? Breez asks Loww: "I think it should stay on the low," the 18-year-old

Brooklynite cannily puns. "If it's more commercial, it'll be harder to get on."

His two a cappella mike minutes display a staccato, stuttered flow and bio-based braggadocio. Another "In The Mix" segment, then the outro, it's midnight, and the party's over... until next week.

**SOMETIMES CLOTHES CAN** make more than a fashion statement. The Oct. 22 Coalition, which includes such groups as the Artists Network of Refuse & Refuse and Stolen Lives Project, is calling for all citizens to wear black on Oct. 22 in protest of police brutality. Rallies and marches will take place on that day in 50 cities, from New York to Los Angeles.

Among Stolen Lives Project's many activities is gathering and publishing the names and stories of those allegedly murdered by the police and U.S. Border Patrol since 1990. Last year's booklet listed 500 names; this year's will have 2,500.

The coalition is negotiating with MTV and BET for free air time to run any of the group's 17 expertly crafted public service announcements. (Paid slots have already been booked at BET, and national cable syndicate Free Speech TV, which goes out to 7 million homes, has already donated air time.)

The expertly crafted video pieces announce the Oct. 22 event and dramatize a growing problem; they feature hip-hop luminaries Wyclef Jean, Reggie Gaines (writer of "Bring In 'Da Noise, Bring In 'Da Funk"), actor Danny Hoch (whose one-man theater piece features hip-hop characters), and rap group Goodie Mob, as well as parents of those killed. Call 888-662-7882 for event and organization information.

**FOR THE RECORD:** Mouth Almighty artist Beau Sia was incorrectly identified in this column in the Oct. 3 issue.



**A Lennon/RZA Production.** Wu-Tang front man RZA, right, and Sean Lennon ham it up at the opening of the Virgin Megastore on New York's Union Square. The two performed together at the event. RZA's solo project, "RZA As Bobby Digital In Stereo," is due to be released Nov. 24 on Gee Street Records.

OCTOBER 10, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'THE FIRST NIGHT' by MONICA, 'THINKIN' BOUT IT' by GERALD LEVERT, and 'JUST THE TWO OF US' by WILL SMITH.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'SOMEBODY TO LOVE' by LEVI LITTLE, 'CHEAPSKATE (YOU AIN'T GETTIN' NADA)' by SPORXY THIEVZ, and 'DON CARTAGENA' by FAT JOE.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. Videoclip availability. Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for CD single. Asterisk indicates catalog number is for cassette single; CD single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.

Hot R&B Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top songs like 'DOO WOP (THAT THING)' by Lauryn Hill and 'SUPERTHUG' by Noreaga.

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

HOT R&B RECURRENT AIRPLAY

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

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

R&B SINGLES A-Z

Table listing R&B singles alphabetically by title. Includes entries like '2 WAY STREET', '98 THUG PARADISE', 'CAN I GET A...', 'DOO WOP (THAT THING)', etc.

Hot R&B Singles Sales

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top sales songs like 'I SHOULD CHEAT ON YOU', 'NOBODY DOES IT BETTER', 'DOO WOP (THAT THING)', etc.

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

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

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

DECEMBER 19, 1998

Chart table for Hot R&B Singles, weeks 1-48. Includes columns for week, last week, 2 weeks ago, weeks on chart, title, artist, and peak position. Features 'No. 1' section and 'Greatest Gainer/Airplay' section.

Chart table for Hot R&B Singles, weeks 49-100. Includes columns for week, last week, 2 weeks ago, weeks on chart, title, artist, and peak position. Features 'NEW' and 'RE-ENTRY' sections.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. Videoclip available. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. (C) Cassette single available. (D) CD Single available. (M) Cassette maxi-single available. (T) Vinyl maxi-single available. (V) vinyl single available. (X) CD maxi-single available. Catalog number is for (D). \* Indicates (D) unavailable, in which case, catalog number is for (C), (X), (T) or (M) respectively, based on availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 102 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top songs like 'NOBODY'S SUPPOSED TO BE HERE' by Deborah Cox and 'LOVE LIKE THIS' by Chyna Baby.

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

HOT R&B RECURRENT AIRPLAY

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

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

R&B SINGLES A-Z

Table listing R&B singles alphabetically by title. Includes entries like 'TALK SHOW SHHH!' by Shae Jones and 'EVERYTHING' by Mary J. Blige.

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top sales songs like 'NOBODY'S SUPPOSED TO BE HERE' by Deborah Cox and 'JUST DON'T GIVE A F\*\*\*' by Eminem.

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

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

DECEMBER 12, 1998

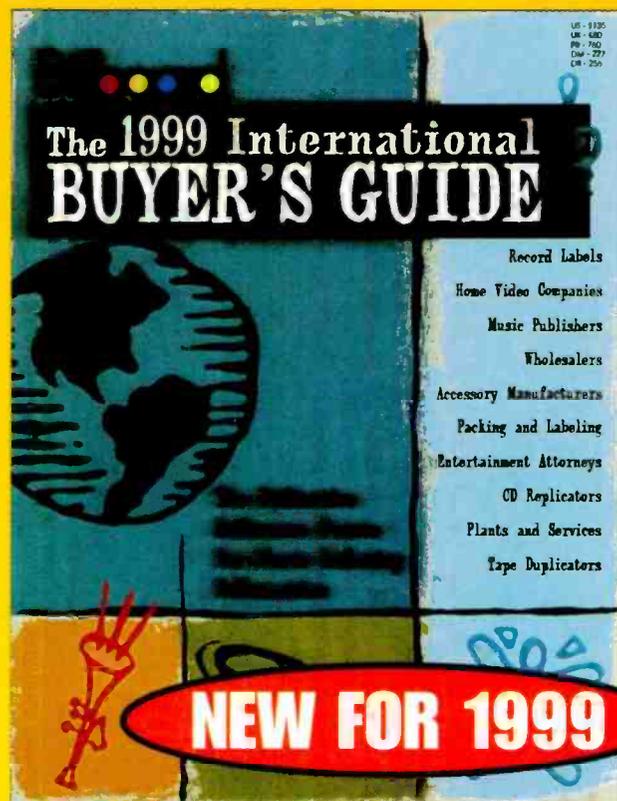
Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes 'No. 1' section and 'Greatest Gainer/Airplay' section.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes 'Greatest Gainer/Sales' and 'Hot Shot Debut' sections.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. Videoclip availability. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for CD single. Asterisk indicates catalog number is for cassette single; CD single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.

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## R&B

### SWEDEN

(Continued from page 23)

like the stuff Denniz Pop did, most of Max Martin's productions, Robyn, Meja, and recent Swedish No. 1 artist Emilia."

Nineteen-year-old Robyn, undoubtedly the biggest international solo success from Sweden during the '90s, started out with influences from modern American R&B artists. "I still like R. Kelly, TLC, and Mary J. Blige, although today my influences are more diverse," she says. She's writing songs and recording demos for her new album, which is expected some time next year.

A whole lot of personality has been put into Swedish R&B. For a long time, RCA/BMG's Brown has tried to emulate the vocal skills of artists like Whitney Houston and Mariah Carey. However, after two albums she started to feel an urge to develop a personal identity, as opposed to being thought of as "only" a singer.

*'Samplers and  
drum machines  
made it  
easier to record  
at home'*

Together with U.S. producer/songwriter Billy Mann, Brown wrote her third, most recent album, "Vera," and in the process she discovered a more guitar-based R&B sound.

The main factor in promoting R&B to the Swedish public has been two radio DJs at public top 40-formatted Sveriges Radio P3.

Since 1978, Mats Nileskär has programmed "Soul Corner," a show on P3. A majority of today's Swedish R&B artists say they learned a lot from "Soul Corner." "It was my bible," says Strawberry Music-signed Eric Gadd. "If a radio station played all his programs in a row, they would probably have the world's best R&B station, and they would get informative interviews as well."

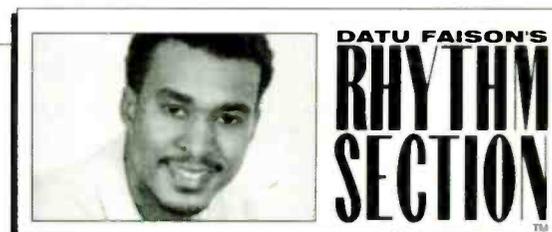
He should know. With national album sales exceeding 1 million copies, he is the most popular home-grown R&B artist in Sweden to date.

Other Swedish R&B artists are Stephen Simmonds, whose April 1997 album "Spirit Tales" and single "Tears Never Dry" were released on Diesel Music in Sweden, and Lisa Nilsson, who has just recorded a duet with Simmonds.

She has released two solo albums for Diesel. In Scandinavia, Nilsson has sold 500,000 copies of her album "Himlen Runt Hörnet" (Heaven Around The Corner) and 250,000 copies of "Till Morelia" (Two Morelia), according to the label.



**Jerry Says . . . Shhh!** Jerry Springer takes a break at M3/Universal vocalist Shae Jones' video shoot for the single "Talk Show Shhh!," from her forthcoming debut, "Talk Show." Shown, from left, are M3 founder Montell Jordan, Jones, and Springer.



**EXPANSION:** In case you're just tuning in, last issue I mentioned that the new R&B core panel takes effect starting with this issue. The core panel is the SoundScan sample section of stores that provides the data that the Hot R&B Singles, Hot R&B Singles Sales, Top R&B Albums, and Hot Rap Singles charts are based on. The former panel had encompassed approximately 500 stores, while the new panel covers more than 1,100 retailers and all of the 100 sales markets SoundScan reaches. The purpose was to maximize the coverage given to R&B music, creating a small universe of R&B/rap-driven stores in every market where pop accounts had coverage.

**THE BENEFICIARIES:** With so many new accounts, one obvious result is that the volume for the chart more than doubles, causing some ripple effects in the positioning of certain records. Taking a noticeable jump is **Will Smith's** "Big Willie Style" album, which springs 47-33, earning our percentage-based Pacesetter award with a 49% sales improvement. That rise can be attributed to his single "Miami," which is not commercially available but has more than 4.5 million in audience and is the most-played R&B track on MTV. Another big mover is **98 Degrees'** "98 Degrees And Rising" (Motown), which jumps 95-64 and picks up 37% in sales.

The two singles that saw the largest movements are ironically receiving little support at radio. With airplay on only 18 R&B Broadcast Data Systems-monitored stations, **R. Kelly & Celine Dion's** "I'm Your Angel" (Jive) vaults 15-6 on Hot R&B Singles, fueled by an additional 4,000 units at retail, the largest sales increase. That duet moves 6-2 on Hot R&B Singles Sales.

With a 2% sales increase (which translates into more than 250 units), **Mo Thugs Family's** "Ghetto Cowboy" (Mo Thugs/Ruthless/Relativity) jumps 30-19 on Hot R&B Singles. At R&B radio, the record has less than 1 million in audience.

**STILL GOING:** Although 2Pac has been dead for more than two years, people still appreciate his music and words, as can be seen by the more than 268,000 units that passed registers during the first week of release of "Greatest Hits" (Amaru/Death Row/Interscope). That sum earns the title a No. 5 entry on The Billboard 200 and a No. 1 entry on Top R&B Albums. The first single, the previously unavailable "Changes," moves 15-11 on Hot R&B Airplay with 24.8 million listeners.

DECEMBER 5, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes 'No. 1' section and 'HOT SHOT DEBUT' section.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes 'GREATEST GAINER/AIRPLAY' section.

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.

# Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE <small>IMPRINT &amp; NUMBER/DISTRIBUTING LABEL</small>	ARTIST
<b>NO. 1</b>					
1	1	1	5	<b>DOO WOP (THAT THING)</b> <small>(C) (D) (T) (V) (X) RUFFHOUSE 78868/COLUMBIA</small>	LAURYN HILL <small>4 weeks at No. 1</small>
2	2	2	6	<b>PUSHIN' WEIGHT</b> <small>(C) (D) (T) PRIORITY 53456</small>	ICE CUBE FEAT. MR. SHORT KHOP
3	3	6	3	<b>GHETTO COWBOY</b> <small>(C) (D) (T) MO THUGS/RUTHLESS 1707/RELATIVITY</small>	MO THUGS FAMILY FEAT. BONE THUGS N HARMONY
<b>GREATEST GAINER</b>					
4	8	8	8	<b>BETTER DAYS</b> <small>(C) (D) (T) PAYDAY/LONDON 570258/ISLAND</small>	WC FEATURING JON B.
5	13	11	9	<b>TOPS DROP</b> <small>(C) (D) WRECKSHOP 2221</small>	FAT PAT
6	4	3	13	<b>SUPERHUG (WHAT WHAT)</b> <small>(C) (D) (T) PENALTY 0237/TOMMY BOY</small>	NOREAGA
7	5	4	6	<b>WHATCHA WANNA DO?</b> <small>(C) (D) (T) NO LIMIT 53459/PRIORITY</small>	MIA X FEAT. CHARLIE WILSON
8	<b>NEW</b> ▶	1	1	<b>TAKE IT THERE</b> <small>(C) (D) (T) MCA 55502</small>	NONCHALANT FEATURING RAMPAGE
9	7	7	5	<b>MONEY'S JUST A TOUCH AWAY</b> <small>(C) (D) (T) HOO BANGIN' 53327/PRIORITY</small>	MACK 10 FEAT. GERALD LEVERT
10	9	36	8	<b>UNCUT, PURE</b> <small>(C) (D) (T) THE LABEL/BLACKHEART 371700/MERCURY</small>	BIG DADDY KANE
11	6	5	7	<b>DON'T LET IT GO TO YOUR HEAD</b> <small>(C) (D) ARISTA 13571</small>	BRAND NUBIAN
12	11	9	11	<b>INVASION OF THE FLAT BOOTY B*****S</b> <small>(C) (D) (T) SHORT 42543/JIVE</small>	TOO SHORT
13	42	31	17	<b>NEVER ENOUGH</b> <small>(C) (D) RUGLEY 2105</small>	5CENT FEATURING SH*KILLA
14	23	17	37	<b>THROW YO HOOD UP</b> <small>(C) (D) LOC-N-UP 70714</small>	MR. MONEY LOC FEAT. ABOVE THE LAW
15	20	—	2	<b>WHO LET THE DOGS OUT?</b> <small>(C) (D) WINGSPAN 0002</small>	CHUCK SMOOTH
16	10	18	4	<b>THE REAL ONE</b> <small>(C) (D) (T) LIU' JOE 889</small>	THE 2 LIVE CREW FEATURING ICE-T
17	19	21	3	<b>CROSTOWN BEEF</b> <small>(C) (D) (T) RAWKUS 168</small>	MEDINA GREEN
18	14	13	4	<b>ENJOY YOURSELF</b> <small>(C) (D) (T) KEDAR 56212/UNIVERSAL</small>	A+
19	16	14	9	<b>JUST THE TWO OF US</b> <small>(M) (T) (X) COLUMBIA 79038*</small>	WILL SMITH
20	17	12	14	<b>STILL A G THANG</b> <small>(C) (D) (T) NO LIMIT 53450/PRIORITY</small>	SNOOP DOGG
21	28	—	2	<b>dangerous grounds</b> <small>(T) DEF JAM 56517*/MERCURY</small>	METHOD MAN (FEAT. STREETLIFE)
22	40	32	3	<b>TRAVELIN' MAN</b> <small>(C) (D) (T) RELATIVITY 1734</small>	DJ HONDA FEATURING MOS DEF
23	12	10	7	<b>THE STREET MIX</b> <small>(C) (D) (T) BIV 10 860850/MOTOWN</small>	MAG 7
24	47	—	2	<b>HOT SPOT</b> <small>(T) WHILATOR/DEF JAM 566499*/MERCURY</small>	FOXY BROWN
25	29	26	3	<b>GET AT ME</b> <small>(C) (D) TIGER/INTERSOUND 9545/PLATINUM</small>	MONIE FEATURING KANE & ABEL
26	15	15	20	<b>LOOKIN' AT ME</b> <small>(C) (D) (T) (X) BAD BOY 79176/ARISTA</small>	MASE FEATURING PUFF DADDY
27	39	—	2	<b>RAISED IN THA HOOD</b> <small>(C) (D) SAGESTONE 6001</small>	S.I. RIDERS
28	18	—	2	<b>RUFF RYDERS' ANTHEM</b> <small>(T) RUFF RYDERS/DEF JAM 566217*/MERCURY</small>	DMX
29	26	27	16	<b>DEFINITION</b> <small>(C) (D) (T) RAWKUS 173</small>	MOS DEF & KWELI ARE BLACK STAR
30	21	20	13	<b>'98 THUG PARADISE</b> <small>(C) (D) (T) (X) H.O.L.A. 341077</small>	TRAGEDY, CAPONE, INFINITE
31	27	23	10	<b>LOST IN LOVE</b> <small>(C) (D) NASTYBOY 0137/UPSTAIRS</small>	NASTYBOY KLICK
32	22	16	10	<b>DEADLY ZONE</b> <small>(C) (D) (T) TVT SOUNDTRAX 8215/TVT</small>	BOUNTY KILLER FEAT. MOBB DEEP & RAPPIN' NOYD
33	36	—	2	<b>LIKE DAT</b> <small>(C) (D) SOUTHERN HOUSE 1014</small>	SUTHERN KLICK
34	31	30	13	<b>I AIN'T HAVIN' THAT</b> <small>(C) (D) (T) DUCK DOWN 53324/PRIORITY</small>	HELTAH SKELTAM FEAT. STARANG WONDAM OF O.G.C. & DOC HOLIDAY
35	35	40	5	<b>JUST DON'T GIVE A F***</b> <small>(C) (D) (M) (T) (X) WEB/AFTERMATH 97044/INTERSCOPE</small>	EMINEM
36	24	28	5	<b>HARD KNOCK LIFE (GHETTO ANTHEM)</b> <small>(T) ROC-A-FELLA/DEF JAM 566493*/MERCURY</small>	JAY-Z
37	33	24	22	<b>WOOF WOOF</b> <small>(C) (D) (T) QUADRASOUND/ATLANTIC 84123/AG</small>	THE 69 BOYZ
38	<b>NEW</b> ▶	1	1	<b>B.O.B.B.Y.</b> <small>(T) WU-TANG 33543*/V2</small>	RZA AS BOBBY DIGITAL
39	30	33	12	<b>DR. GREENTHUMB</b> <small>(T) (X) RUFFHOUSE 79024*/COLUMBIA</small>	CYPRESS HILL
40	32	25	20	<b>WHAT U SEE IS WHAT U GET</b> <small>(C) (D) (T) LOUD 65507/RC/A</small>	XZIBIT
41	37	37	24	<b>COME WITH ME</b> <small>(C) (D) (M) (T) (X) EPIC 78954</small>	PUFF DADDY FEAT. JIMMY PAGE
42	25	22	5	<b>THE GRAND FINALE</b> <small>(T) DEF JAM 566489*/MERCURY</small>	DMX, METHOD MAN, NAS, JA RULE
43	34	29	17	<b>GOODBYE TO MY HOMIES</b> <small>(C) (D) (T) NO LIMIT 53326/PRIORITY</small>	MASTER P FEAT. SILKK THE SHOCKER, SONS OF FUNK AND MO B. DICK
44	41	45	6	<b>YEAH YEAH YEAH</b> <small>(C) (D) (T) RESTLESS 72988</small>	DOWN SOUTH PLAYERS
45	<b>NEW</b> ▶	1	1	<b>DOIN' IT LIVE</b> <small>(C) (D) (T) FATT SAK 0005</small>	BIG MACK
46	43	46	10	<b>CAN I GET A...</b> <small>(T) DEF JAM 567683*/MERCURY</small>	JAY-Z FEAT. AMIL (OF MAJOR COINZ) AND JA
47	<b>RE-ENTRY</b>	3	3	<b>BUCKTOWN REMIX</b> <small>(M) (T) (X) DUCK DOWN 53455*/PRIORITY</small>	COCOA BROVAZ FEATURING M.O.P.
48	<b>RE-ENTRY</b>	7	7	<b>WHAT I DO</b> <small>(C) (X) SLOW MOTION 7701*/NEROS</small>	SLIM
49	<b>NEW</b> ▶	1	1	<b>WE COME 2 SERVE 'EM</b> <small>(M) (X) KINGPIN 0001*</small>	D.J. U-NEEK FEAT. THE KINGPIN FAMILY
50	38	38	17	<b>BANANAS (WHO YOU GONNA CALL?)</b> <small>(C) (D) FLAVOR UNIT 860814/MOTOWN</small>	QUEEN LATIFAH FEAT. APACHE

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 CD single. \* Asterisk indicates catalog number is for cassette single, CD single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications, and SoundScan, Inc.

## R&B

### DUTCH R&B IS FINDING ITS DIGNITY

(Continued from page 61)

still growing each day. These girls hold the key to the international success of home-grown R&B. Now is the moment Dignity can be the Supremes of our time," Croese says.

Croese tasted success earlier with Rotterdam's male group KéShaw (EMI), which for a brief time was directly signed to Motown in the early '90s.

"With the current addition of disco elements, the potential target group of R&B is growing day by day. It's becoming more pop and crossover than ever," Croese notes.

Says Van der Enden, "Unlike gangsta rap, R&B is very good-natured music. For lots of young girls, Dignity are perfect role models. Especially through their many gigs at schools with a high population of ethnic minorities, they take their responsibility of spreading positive vibes among youth, which is great."

Dignity's popularity was probably best shown when it performed live during halftime of the European Champions League soccer match Nov. 3, Ajax Amsterdam vs. Olympiakos Piraeus of Greece. In

*'R&B is bound to become the dominant genre in the European charts'*

the second half, band member Gorré's cousin Dean scored the winning goal for Ajax.

That's not where the sports link stops, as Dignity is managed by Ron Ravel, manager of many Dutch soccer stars.

R&B's ever-growing popularity is acknowledged by Sam Franklin, assistant manager at the Virgin Megastore here, who ordered 200 copies of Dignity's total shipment of 5,000 "Dignity" albums and organized an in-store live performance and album signing Nov. 8.

"Now they're gaining a much wider audience," says Franklin. "With the right single, Dignity can become massive."

Second single "Nothing Is For Free," released this summer, failed to keep momentum. But the third single, the ballad "Everything Has Changed," looks like the perfect choice for the holiday season.

That view is confirmed by Ben Houdijk, music programmer at national Radio 3FM, where the song is getting four to nine spins a week.

"We have followed them ever since the 'No Sweat' project, and we're still supporting them," Houdijk says. "As it's snowing 'Christmas ballads' already, we have to make choices in order not to slow down radio's tempo too much. We like to endorse local product if it's as good as this track."



Diana's 'Harmony.' Diana Ross presented the Joseph Papp Racial Harmony Awards from the Foundation for Ethnic Understanding Nov. 9 at its annual benefit. Award recipients included Clarence O. Smith, co-founder/president of Essence Communications Inc. and CEO of Essence Television Productions, and Danny Goldberg, chairman/CEO of Mercury Records Group. Shown, from left, are Goldberg; Ross; Smith; Debra Lynn Langford, VP/GM of Essence Entertainment; and Edward Lewis, publisher/CEO of Essence Communications Inc.

DATU FAISON'S  
**RHYTHM SECTION**

**CHANGE IS GONNA COME:** Due to technical difficulties and the holiday week's tight deadline schedule, the expansion of SoundScan's R&B core panel, which was scheduled to take place this issue, has been delayed until next issue. But let me use this opportunity to explain what all of this means.

When the Hot R&B Singles, Top R&B Albums, and Hot Rap Singles charts adopted SoundScan sales data in December 1992, those charts used a sample section of merchants that were fast to react to R&B and rap product as the basis for chart information. The presence of an R&B station in the store's market and high traffic by African-American consumers were other criteria.

Billboard referred to these retailers as core stores, since they represented the core of information for R&B buying trends. Over time, many chains and independent retailers merged, closed, or otherwise left the panel. At the same time, several markets were either underrepresented or not represented at all by stores that reported to the R&B core panel.

With next issue's revision, the number of stores on the core panel will more than double. The current panel—which now numbers less than 500 retailers and covers only 88 of the top 100 markets that SoundScan covers—will expand to more than 1,100 stores and will include all markets.

As before, we have been careful to include only stores that are situated in markets that house one or more current-based R&B radio station. All of the new stores move significant volumes of R&B sales and show fast reaction on R&B music. Many of the new core stores come from national and regional chains, although we also added independent retailers that weren't already a part of the panel.

Overall, independents still have a significant voice in the larger R&B panel. And we always look to add new indies, as they play a key role in breaking new artists.

**HOT:** The Billboard Hot 100 undergoes a major revamp effective with this issue. That revamp allows songs that are played on the radio but aren't commercial singles to chart when they garner enough audience to enter the top 75 of Hot 100 Airplay. The chart will include audience impressions from the R&B and country stations monitored by Broadcast Data Systems in an attempt to create a better representation of all music formats (see story, page 3).

**METHOD TO THE MADNESS:** Method Man's "Tical 2000: Judgment Day" (Def Jam/Mercury) snares the Greatest Gainer award, jumping 68-1 on Top R&B Albums. It bows at No. 2 on The Billboard 200 with 411,000 units at the overall panel.

To illustrate the difference between the core panel and the overall SoundScan panel, Ice Cube's "War & Peace" (Priority) and Geto Boys' "Da Good, Da Bad & Da Ugly" (Rap-A-Lot/Virgin), at Nos. 2 and 5 on Top R&B Albums, respectively, both rank higher than Mariah Carey's "#1's" (Columbia), which stands at No. 6 on that chart. Yet on The Billboard 200, Carey (No. 4) ranks higher than Cube (No. 7) and Geto Boys (No. 26).

On the R&B album list, Whitney Houston's "My Love Is Your Love" (Arista) bows at No. 7.

NOVEMBER 28, 1998

Chart table for Hot R&B Singles, November 28, 1998. Columns include Rank, Last Week, 2 Weeks Ago, Weeks on Chart, Title, Artist, and Peak Position. Top entry: No. 1, Nobody's Supposed to Be Here by Deborah Cox.

Chart table for Hot R&B Singles, November 28, 1998. Columns include Rank, Last Week, 2 Weeks Ago, Weeks on Chart, Title, Artist, and Peak Position. Top entry: You Make Me Wanna... by Usher.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. Videoclip availability. Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for CD single. \*Asterisk indicates catalog number is for cassette single; CD single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.

# New Site Lets Artists Pitch Demos Online

**LISTEN TO MY DEMO:** As online A&R sites grow, several new ventures hope to link aspiring artists and songwriters with A&R execs. While not all sites cater exclusively to rap artists, they all welcome their participation.

For a nominal fee, both sides of the business can link online by subscribing to [listentomydemo.com](http://listentomydemo.com), created and headed by MTV senior producer **Jac Benson**.

"A&R people typically don't take demos at club showcases or when they meet an artist on the street," says Benson. "Our site is a resource for unsigned musicians to place demo tapes, photos, and bios in a database where record executives, talent scouts, and other subscribers in the music world can find new talent. [listentomydemo.com](http://listentomydemo.com) allows talent to promote itself, while industry scouts can peruse our database of new, unsigned talent at their leisure."

The site also includes songwriters who post bios and genre preferences.

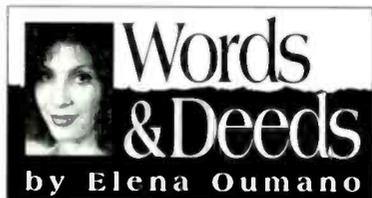
[listentomydemo.com](http://listentomydemo.com) officially launched Sept. 10. [SonicNet.com](http://SonicNet.com), a World Wide Web site that promotes music-oriented Web events, promoted the launch's live chat, which featured **Sean "Puffy" Combs**.

"We also promoted the chat through the premiere search engine, Yahoo.com," says Benson. "With the help of both [SonicNet.com](http://SonicNet.com) and [Yahoo.com](http://Yahoo.com), a three-day promotion went out before the live-chat launch, reaching from 8 million to 20 million people." Combs also participated in the pre-launch promotion.

Although the database is accessible to subscribers only, anyone can log on the site.

Each week, says Benson, an average of 5,000 people visit the site, designed and programmed by Digital Mafia Entertainment. "Digital Mafia designed HBO Home Video and Motown's sites," he says. "[Mafia president] **Darien Dash** and I share similar sensibilities."

The site's data are classified according to band, artist, or songwriter name and musical genre, for the convenience of scouts interested in particular acts or genres.



"If, for instance, you're looking for a sound similar to **OutKast**, you don't have to fly down to Atlanta," says Benson. "Everything is categorized for you. If you're a new talent, you can tell an A&R person to type in your name and/or music style at [the Listen page] to access your demo and other pertinent information. Plus, the site has a ticker [viewable by anyone] constantly updating site data and listing its features and latest highlights, such as 'Listen to new music from Southern rap artists' or 'Listen to a blues musician from Oklahoma.' We do not focus on any single music genre. If someone submits a classical or jazz demo, it will be posted."

Besides letting musicians and other artists effectively market their music and services to the industry, the site has a newsletter that updates subscribers about changes. In addition, artists receive E-mail informing them which labels have

been listening to their demos. The site also tackles key industry issues and draws on the experience and knowledge of industry insiders.

"We're also a resource for people to learn about the business of music from its successful attorneys, promotion and marketing people, A&R [reps], and others," says Benson.

"There's an area on the site called **From the Professionals**," Benson adds. "Twice a month, it features interviews and live chats on topics such as 'What Makes An Artist Unique?,' an interview and live chat we hosted featuring **Fab Five Freddie**. Another interview/live chat featured **Motown VP of A&R administration** and production **Karen Kwak** speaking on 'What Makes A Demo Stand Out?'" That discussion covered topics such as sampling and how a record actually gets made."

Kwak says, "Listen serves both sides of the industry—those who work in it and those trying to get in as artists, producers, songwriters, or musicians. It's a cutting-edge, very effective means of bringing those elements together. Plus, the site offers valuable information and insights into the business. Listen is a great link, and I've been telling everyone about it."



**Chillin'...** With **Clive**. Newly signed Arista act **Brand Nubian** basks in the afterglow after a recent show. Shown, from left, are the act's **Security** and **Sadat X**, Arista senior director of A&R **Drew Dixon**, Arista senior VP of black music **Lionel Ridenour**, the act's **Lord Jamar** and **DJ Alamo**, Arista president **Clive Davis**, and the act's **Grand Puba**.

## THE WAITING

(Continued from page 16)

ting great audience response.

Leigh Ann Hardie, Sparrow's VP of artist development, says the tour has been extremely beneficial. "This tour is putting the Waiting in front of more people in a concentrated time than in the history of their career," she says. "Sparrow is taking advantage of this opportunity by handing out postcards announcing the 'Unfazed' street date as each concertgoer leaves the show. The same postcards are being used as bag-stuffers at stores prior to street date, with 300,000 being distributed in all."

The Waiting's album is being released the same day as **Smalltown Poets'** latest album. (Both bands are originally from the Atlanta area, have performed at the same concerts, and are friends.) According to Hardie, Sparrow will be partnering with **ForeFront** to promote the two

releases.

"We will be offering 20,000 cassette samplers, featuring the Waiting on one side and **Smalltown Poets** on the other side, to retailers to give away to customers with any music purchase in the weeks prior to street date," she says. "This is the most aggressive cassette-sampler giveaway we've ever done with new music. Participating stores will also be displaying an end-cap featuring both artists."

Hardie adds that the label is planning a video for "Unfazed." The single shipped to Christian pop radio Nov. 20.

Booked by **Vanguard Entertainment**, the Waiting will headline its **Unfazed** tour in the spring. The band is managed by **Franklin, Tenn.**-based **First Company Management** and is signed to **EMI Christian Music Publishing**.



**In The Family.** **Kenny Whitehead**, son of artist/songwriter/producer **John Whitehead** of **McFadden & Whitehead**, utilized the talents of producer **Darryl "Delite" Allamby** and vocalist **Adina Howard** for the single "Talk Is Cheap" from his forthcoming album. Shown from left, are **Kenny Whitehead**, **Allamby**, and **Howard**.

# Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
				***No. 1***	
1	1	1	4	DOO WOP (THAT THING) (C) (D) (T) (V) (X) RUFFHOUSE 78868/COLUMBIA	LAURYN HILL 3 weeks at No. 1
2	2	2	5	PUSHIN' WEIGHT (C) (D) (T) PRIORITY 53456	ICE CUBE FEAT. MR. SHORT KHOP
3	6	—	2	GHETTO COWBOY (C) (D) MO THUGS/RUTHLESS 1707/RELATIVITY	MO THUGS FAMILY FEAT. BONE THUGS N HARMONY
4	3	3	12	SUPERTHUG (WHAT WHAT) (C) (D) (T) PENALTY 0237/TOMMY BOY	NOREAGA
5	4	4	5	WHATCHA WANNA DO? (C) (D) (T) NO LIMIT 53459/PRIORITY	MIA X FEAT. CHARLIE WILSON
6	5	6	6	DON'T LET IT GO TO YOUR HEAD (C) (D) ARISTA 13571	BRAND NUBIAN
7	7	5	4	MONEY'S JUST A TOUCH AWAY (C) (D) (T) HOO GANGIN' 53327/PRIORITY	MACK 10 FEAT. GERALD LEVERT
8	8	7	7	BETTER DAYS (C) (D) (T) PAYDAY/LONDON 570258/ISLAND	WC FEATURING JON B.
				***GREATEST GAINER***	
9	36	27	7	UNCUT, PURE (C) (D) (T) THE LABEL/BLACKHEART 371700/MERCURY	BIG DADDY KANE
10	18	24	3	THE REAL ONE (C) (D) (T) LIFE JAZZ 889	THE 2 LIVE CREW FEATURING ICE-T
11	9	9	10	INVASION OF THE FLAT BOOTY B***** (C) (D) (T) SHORT 42543/JIVE	TOO SHORT
12	10	10	6	THE STREET MIX (C) (D) (T) BIV 10 860850/MOTOWN	MAG 7
13	11	8	8	TOPS DROP (C) (D) WRECKSHOP 2221	FAT PAT
14	13	16	3	ENJOY YOURSELF (C) (D) (T) KEDAR 56212/UNIVERSAL	A+
15	15	14	19	LOOKIN' AT ME (C) (D) (T) (X) BAD BOY 79176/ARISTA	MASE FEATURING PUFF DADDY
16	14	11	8	JUST THE TWO OF US (M) (T) (X) COLUMBIA 79038*	WILL SMITH
17	12	15	13	STILL A G THANG (C) (D) (T) NO LIMIT 53450/PRIORITY	SNOOP DOGG
18	NEW ▶	1	1	RUFF RYDERS' ANTHEM (T) RUFF RYDERS/DEF JAM 566217/MERCURY	DMX
19	21	—	2	CROSTOWN BEEF (C) (D) (T) RAWKUS 168	MEDINA GREEN
20	NEW ▶	1	1	WHO LET THE DOGS OUT? (C) (D) WINGSPAN 0002	CHUCK SMOOTH
21	20	17	12	'98 THUG PARADISE (C) (D) (T) (X) H.O.L.A. 341077	TRAGEDY, CAPONE, INFINITE
22	16	13	9	DEADLY ZONE (C) (D) (T) TWT SOUNDTRAX 8215/TWT	BOUNTY KILLER FEAT. MOBB DEEP & RAPPIN' NOYD
23	17	12	36	THROW YO HOOD UP (C) (D) LOC-N-UP 70714	MR. MONEY LOC FEAT. ABOVE THE LAW
24	28	22	4	HARD KNOCK LIFE (GHETTO ANTHEM) (T) ROC-A-FELLA/DEF JAM 566493/MERCURY	JAY-Z
25	22	18	4	THE GRAND FINALE (C) (D) JAM 566489/MERCURY	DMX, METHOD MAN, NAS, JA RULE
26	27	20	15	DEFINITION (C) (D) (T) RAWKUS 173	MOS DEF & KWELI ARE BLACK STAR
27	23	26	9	LOST IN LOVE (C) (D) NASTYBOY 0137/UPSTAIRS	NASTYBOY KLICK
28	NEW ▶	1	1	DANGEROUS GROUNDS (T) DEF JAM 566517/MERCURY	METHOD MAN (FEAT. STREETLIFE)
29	26	—	2	GET AT ME (C) (D) TIGER/INTERSOUND 9545/PLATINUM	MONIE FEATURING KANE & ABEL
30	33	33	11	DR. GREENTHUMB (T) (X) RUFFHOUSE 79024/COLUMBIA	CYPRESS HILL
31	30	32	12	I AIN'T HAVIN' THAT (C) (D) (T) DUCK DOWN 53324/PRIORITY	HELTAN SKELTAN FEAT. STARRANG WONDRAH OF O.G.C. & DOC HOLIDAY
32	25	21	19	WHAT U SEE IS WHAT U GET (C) (D) (T) LOUD 65507/RCA	XZIBIT
33	24	23	21	WOOF WOOF (C) (D) (T) QUADRASOUND/ATLANTIC 84123/AG	THE 69 BOYZ
34	29	31	16	GOODBYE TO MY HOMIES (C) (D) (T) NO LIMIT 53326/PRIORITY	MASTER P FEAT. SILK THE SHOCKER, SONS OF FUNK AND MO B DICK
35	40	28	4	JUST DON'T GIVE A F*** (C) (T) (X) WEB/AFTERMATH 95037/INTERSCOPE	EMINEM
36	NEW ▶	1	1	LIKE DAT (C) (D) SOUTHERN HOUSE 1014	SUTHERN KLICK
37	37	38	23	COME WITH ME (C) (D) (M) (T) (X) EPIC 78954	PUFF DADDY FEAT. JIMMY PAGE
38	38	29	16	BANANAS (WHO YOU GONNA CALL?) (C) (D) FLAVOR UNIT 860814/MOTOWN	QUEEN LATIFAH FEAT. APACHE
39	NEW ▶	1	1	RAISED IN THE HOOD (C) (D) SAGESTONE 6001	S.I. RIDERS
40	32	—	2	TRAVELLIN' MAN (C) (D) (T) RELATIVITY 1734	DJ HONDA FEATURING MOS DEF
41	45	39	5	YEAH YEAH YEAH (C) (D) (T) RESTLESS 72988	DOWN SOUTH PLAYERS
42	31	25	16	NEVER ENOUGH (C) (D) RUGLEY 2105	5CENT FEATURING SH'KILLA
43	46	34	9	CAN I GET A... (T) DEF JAM 567683/MERCURY	JAY-Z FEAT. AMIL (OF MAJOR COINZ) AND JA
44	39	36	23	THE ACTUAL (C) (D) (T) ARMEE 55445/MCA	ALL CITY
45	34	19	11	PARDON ME WHILE I COME BACK. (C) (T) (X) BLACK PEARL/GROUND CONTROL 7001/MU GRUV	DRES
46	41	30	22	DO YOU (C) (D) (T) MCA 55452	HEATHER B.
47	NEW ▶	1	1	HOT SPOT (T) VIOLATOR/DEF JAM 566499/MERCURY	FOXY BROWN
48	50	44	3	TELL ME (C) (T) (X) VP 6282*	BEEBIE MAN FEATURING ANGIE MARTINEZ
49	35	37	20	NO WOMAN (C) (D) POLYBEAT 38645/VIRGIN	GENERAL GRANT
50	44	35	36	RAISE THE ROOF (C) (D) (M) (T) (X) LUKE II 572250/ISLAND	LUKE FEAT. NO GOOD BUT SO GOOD

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 CD single. \* Asterisk indicates catalog number is for cassette single; CD single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications, and SoundScan, Inc.

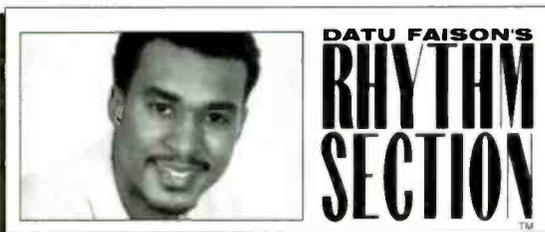


NOVEMBER 21, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'NOBODY'S SUPPOSED TO BE HERE' by Deborah Cox and 'Ghetto Cowboy' by Bone Thugs N Harmony.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'AS LONG AS I LIVE' by Danesha Starr and 'Pardon Me While I Come Back' by DRES.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. Videoclip availability. Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for CD single. \*Asterisk indicates catalog number is for cassette single; CD single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.



SHE'S STILL HERE: In a crowded and competitive top five, Deborah Cox's "Nobody's Supposed To Be Here" (Arista) logs its third week at No. 1 on Hot R&B Singles. The next heir to the top spot will have to see some pretty strong increases to catch up, with the No. 2 contender, Lauryn Hill's "Doo Wop (That Thing)" (Ruffhouse/Columbia), holding a small airplay lead.

Two other titles showing strong growth are "Lately" by Divine, which is No. 3 and picks up 10% in sales and 7% in audience, and Faith Evans' "Love Like This" (Bad Boy/Arista), which skates 5-4 on Hot R&B Singles. Evans' single posts a 22% sales increase and jumps 8-4 on the Hot R&B Singles Sales list.

NO HYPE: "Belly," the first theatrical work produced and directed by video director Hype Williams, took in more than \$4.8 million in its first seven days at the box office, ranking No. 9 nationally. As a result, the accompanying soundtrack rides that mighty wave to earn the Hot Shot Debut on Top R&B Albums, at No. 2. The album scanned more than 117,500 units in its first week at retail, ranking No. 5 on The Billboard 200.

TEMPTING: This issue reflects the SoundScan sales week following the Temptations' made-for-TV movie, which aired Nov. 1-2 and was among the week's 10 highest-rated shows. If that weren't enough promotion, "Stay," the first single from their latest set, "Phoenix Rising," ranks at No. 3 on sister publication R&B Airplay Monitor's adult chart after an 11-week run at No. 1. The new single, "This Is My Promise," moves 35-29 on that same list. The result was the Greatest Gainer cup on Top R&B Albums, despite the album's moving backward 9-11 due to several high debuts. The set's increase was 20% at R&B core stores. The Billboard 200 felt a stronger impact; there, the album saw an overall increase of 32% and sprang 59-44 (see Between the Bullets, page 94).

DOUBLE IMPACT: While labels may dictate which songs they choose to promote at radio, ultimately it is radio stations' music and program directors who decide what may or may not work on their stations. With more established hit-driven artists, this may often result in a track other than the one a label is promoting getting played on a station. This may also force a label's hand on a song if enough stations catch onto it. If it's a core artist, a station may play several songs from an album in active rotation at the same time. One such example is Brandy, whose label, Atlantic, is actively working "Have You Ever," a pop-flavored ballad, to R&B stations. "Have You Ever" carries an audience of 18.1 million listeners and moves 27-18 on Hot R&B Airplay. Although it's not being actively worked, "Angel In Disguise," which is more soulful and upbeat, jumps 20-11 on the Hot R&B Airplay list and has 22.1 million in audience. From the double exposure, Brandy's album "Never S-A-Y Never" earns the Pacesetter at No. 17 for its 17% core-stores sales lift.

R&B

NEW YOUNG ACTS

(Continued from page 30)

major-market stations to play "The Street Mix" by adolescent rap group Mag 7, which features two members of the Pee-Wee All-Stars. The Mag 7 album, "Old Enough To Rule," featuring the other members of the Pee-Wee All-Stars, is due Feb. 22.

"Trying to sell kids to radio is the worst," says Bivins, a member of former teen group New Edition and Bell Biv DeVoe. "It's sad that a program director can't find the time in his day to cater to young acts. The kids are the ones who are buying the songs. If the PD can't play the records in the afternoon when they're coming home, then when is the right time?"

Sean Taylor, PD of R&B outlet WHTA Atlanta, says he can understand Bivins' frustration—up to a point. "If I have a station that caters to the 25-54 market, I'm not going to play the Pee-Wee All-Stars. If I have a younger-end station, I'm not going to play an older record," says Taylor, whose station's target demo is 18-34.

"Radio changes all the time. People's tastes change. It's always tougher for a younger artist to sustain a career."

CROSSOVER IS THE KEY

For some young acts, such as the Backstreet Boys and 'N Sync, gaining radio airplay on R&B and crossover stations isn't an issue. As a result, there is a demand for more "blue-eyed soul" pop groups—which is good news for Full Force producer Bowlegged Lou, who has written songs for both groups.

"Artists like Usher, Brandy, and Dru Hill have helped to pave the way for young black artists to cross over," says Lou. "But there's also an influx of young white pop acts that have been missing since New Kids On The Block. All of these white groups love black music."

'N Sync's J.C. Chazez says that his group was not an overnight success. Chazez and fellow group member Justin Timberlake actually got their start as musical performers on the Disney Channel's "Mickey Mouse Club." They later formed 'N Sync with Joey Fatone and Lance Bass and decided it was best to break the group overseas first.

"When we first got together, the pop sound was not as popular in the States. The U.K. was making us better offers, and we didn't care where we had to work," says Bass. "'N Sync' was released March 24.

Maurice Starr, who in the late '80s and early '90s discovered and transformed New Edition and New Kids On The Block into superstars, hopes to strike gold—if not platinum—again with gospel/R&B act Five Young Men, whose members are Carroll "C.B." Braddy, 17; Gregory Kirkland, 17; Bradford McWhorter, 16; Roman Tarplin, 15; and Bruce Mayhew, 12. Their debut, "Five For One," will hit stores Feb. 9 on Soulltree/Loud Records. A video for "Give Love On Christmas Day" will be serviced to BET over Thanksgiving weekend. Starr says the act's music "reaches out to pop and R&B audiences" without sacrificing its Christian message.

BUBBLING UNDER HOT R&B SINGLES

Table with 4 columns: This Week, Last Week, Weeks On, Title, Artist (Imprint/Promotion Label). Contains 25 entries of Bubbling Under singles.

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

Hot Rap Singles

Main Hot Rap Singles chart table with columns for This Week, Last Week, Weeks Ago, Weeks On Chart, Title, Artist. Contains 50 entries.

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 CD single. Asterisk indicates catalog number is for cassette single, CD single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications, and SoundScan, Inc.

HOT R&B SINGLES

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

Chart table for HOT R&B SINGLES. Columns include: Rank, This Week, Last Week, 2 Wks Ago, Wks On Chart, Title, Artist, Peak Position. Notable entries include 'NOBODY'S SUPPOSED TO BE HERE' by Deborah Cox, 'DOO WOP (THAT THING)' by Lauryn Hill, 'LOVE LIKE THIS' by Faith Evans, and 'CAN'T GET ENOUGH' by Willie Max.

Chart table for HOT R&B SINGLES. Columns include: Rank, This Week, Last Week, 2 Wks Ago, Wks On Chart, Title, Artist, Peak Position. Notable entries include 'LOOKIN' AT ME' by Mase featuring Puff Daddy, 'ENOJO YOURSELF' by A+, 'NOBODY ELSE' by Tyrese, 'DEADLY ZONE' by Boney M, and 'LET IT RAIN' by Glenn Jones.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. \*Videoclip availability. \*Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. \*RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for CD single. \*Asterisk indicates catalog number is for cassette single; CD single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 104 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'DOO WOP (THAT THING)' by Lauryn Hill and 'NOBODY'S SUPPOSED TO BE HERE' by Deborah Cox.

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

HOT R&B RECURRENT AIRPLAY

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

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

- 78 TITLE (Publisher - Licensing Org.) Sheet Music Dist. '98 THUG PARADISE (Michael Moody's Universe, BMJ/Jumping Bean, BMJ/Longitude, BMJ) WBM
47 ALL MY LIFE/DON'T RUSH (TAKE LOVE SLOWLY) (EMI April, ASCAP/Cord Kayla, ASCAP/Hee Bee Doo, ASCAP/2 Big Prod., ASCAP/WB, ASCAP) HL/WBM
11 ALL THE PLACES (I WILL KISS YOU) (Tenor, BMJ/Nate Love's, BMJ/MCA, ASCAP/Jamron, ASCAP/BMG, ASCAP/Slack A.D., ASCAP) HL
54 AS LONG AS I LIVE (Mike's Rap, BMJ)
33 BETTER DAYS (Base Pipe, ASCAP/Moogitwo, ASCAP/Copyright Control/Amazement, BMJ)
37 THE BOY IS MINE (EMI Blackwood, BMJ/Bran-Bran, BMJ/EMI April, ASCAP/Fred Jenkins III, BMJ/Ensign, BMJ/Hench, BMJ) HL
72 BREAKFAST IN BED (Frerson/EMI Blackwood)
9 CAN I GET A... (Li Lu Lu, BMJ/DJ Inv, BMJ/Ja, BMJ/EMI Blackwood, BMJ) HL
27 CAN'T GET ENOUGH (Maxway, ASCAP/First Echo, ASCAP/Youngsun, BMJ/Echo First, BMJ)
70 CHEAPSKATE (YOU AINT GETTIN' NADA) (Chrysalis, ASCAP/Ubiquitous, ASCAP) HL
6 COME AND GET WITH ME (Keith Sweat, ASCAP/EMI April, ASCAP/Wiz, BMJ) HL
66 DANCE WIT ME (Jobe, ASCAP/Stone Diamond, ASCAP/Takin' Care Of Business, BMJ)
59 DAYDREAMIN' (Rodney Jerkins, BMJ/EMI Blackwood, BMJ/Ensign, BMJ/Bow Down, BMJ/Gunz, BMJ/LeShawn Daniels, ASCAP/EMI April, ASCAP/MCA, ASCAP) HL
57 DEADLY ZONE (TVT, ASCAP/Nash Mack, ASCAP/BMG, ASCAP/Careers-BMG, ASCAP/Honeycomb Hideout, ASCAP) HL
83 DEFINITION (Medina Sound, BMJ/Pen Skills, BMJ/DJ Hi-Tek, BMJ/EMI Blackwood, BMJ) HL
82 DESTINY (In Double, BMJ/N Key, BMJ/Recoupable, BMJ/Hancock, BMJ/Invng, BMJ) WBM
64 DON CARTAGENA (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/R Frierson, BMJ/Janice Combs, BMJ/EMI Blackwood, BMJ)
30 DON'T LET IT GO TO YOUR HEAD (Rushtown, ASCAP/Texgram, ASCAP/Warner-Tamerlane, BMJ) WBM
2 DOO WOP (THAT THING) (Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP)
60 DR. GREENGLASS (Soul Assassins, ASCAP/Hits From Da Bong, ASCAP/BMG, ASCAP) HL
56 ENJOY YOURSELF (Valentino, ASCAP/Niggaz4frowsey, ASCAP)
69 FIND A WAY (Zomba, ASCAP/Jazz Merchant, ASCAP/Ephicy, ASCAP/PolyGram International, ASCAP/MCA, ASCAP/Universal, ASCAP/Towa Tei, ASCAP/Babel Gilberto, ASCAP) HL/WBM
8 THE FIRST NIGHT (So So Def, ASCAP/EMI April, ASCAP/Musista, ASCAP/Jobete, ASCAP) HL
14 FRIEND OF MINE (The Prince Is Right, BMJ/Music Corp. Of America, BMJ/Steven A. Jordan, ASCAP/Sony/ATV Tunes, ASCAP/Dub's World, ASCAP/HGL, ASCAP/For Chase, ASCAP/Hi Co. South, ASCAP) HL
94 GHETTO FABULOUS (Patchwerk 360, ASCAP/AHM 926, ASCAP/Stu-B-Doo, ASCAP/WB, ASCAP/Real An Uff, ASCAP/Am't Nothing Going On But Funkin, ASCAP/Sony/ATV Tunes, ASCAP/Chesdel, BMJ)
98 GOODBYE TO MY HOMIES (Big P, BMJ/Burrin Ave., BMJ/Jobete, ASCAP/EMI April, ASCAP) HL
25 GOTTA BE (So So Def, ASCAP/EMI April, ASCAP/Them Damn Tunes, ASCAP/Slack A.D., ASCAP/BMG, ASCAP) HL
73 THE GRAND FINALE (Boomer X, ASCAP/Dead Game, ASCAP/IK Will, ASCAP/Ruthless Attack, ASCAP/Careers-BMG, BMJ/Wu-Tang, BMJ/DJ Inv, BMJ)
15 HARD KNOCK LIFE (GHETTO ANTHEM) (Li Lu Lu, BMJ/EMI Blackwood, BMJ/45, ASCAP/Instantly, ASCAP/Warner Chappell, ASCAP/Helene Blue, ASCAP/MPL Communications, ASCAP) HL
79 HERE WE GO (Sony/ATV Tunes, ASCAP/Huss-Zwintag, ASCAP) HL
44 HORSE & CARRIAGE (Killer Cam, ASCAP/Untertainment, ASCAP/Warner Chappell, ASCAP/12 And Under, BMJ/Slam U Well, ASCAP/Jelly's Jams, ASCAP/Jumping Bean, BMJ) WBM
4 HOW DEEP IS YOUR LOVE (Sony/ATV Songs, BMJ/Music Everyone Craves, BMJ/North Avenue, ASCAP/EMI April, ASCAP/Nyrraw, ASCAP/Da Ish, ASCAP/Funky Noble, ASCAP/Famous, ASCAP) HL
22 HOW'S IT GOIN' DOWN (Boomer X, ASCAP/Pent-1, ASCAP/Dead Game, ASCAP)
68 I AIN'T HAVIN' THAT (Disappearing, ASCAP/Mr. Maldu, ASCAP/The Boy Toy, ASCAP/Ron Real Muzack, ASCAP/Jazz Merchant, ASCAP/Zomba, ASCAP/Real Muzack, ASCAP) HL/WBM
46 I CAN DO THAT (Hudson Jordan, ASCAP/Wizen, ASCAP/Famous, ASCAP/Mood Swing, BMJ) HL
23 I DO (WHATCHA SAY BOO) (Sony/ATV Songs, BMJ/Yab Yum, BMJ/Vibezeit, BMJ)
99 IF I CAN'T HAVE YOU (UNS, BMJ)
42 I GET LONELY (Black Ice, BMJ/EMI April, ASCAP/Flyte Tyme, ASCAP) HL/WBM
87 INCREDIBLE (Zomba, ASCAP/Erck Sermon, ASCAP/Alloitic, ASCAP/Del Jam, ASCAP/LL Cool J, ASCAP/Unichappell, BMJ/PolyGram, BMJ/Dynatone, BMJ)
61 INVASION OF THE FLAT BOOTY B\*\*\*\*\*S (Zomba, BMJ/Srand, BMJ/Erck Sermon, ASCAP/Zomba, ASCAP/Neutral Gray, BMJ/Original JB, BMJ) WBM
89 I SHOULD CHEAT ON YOU (EMI Blackwood, BMJ/Rodney Jerkins, BMJ/Ensign, BMJ) HL
10 I STILL LOVE YOU (Uh, Oh, ASCAP/Lil Tweed, ASCAP/Honey Jams And Diapers, ASCAP/Yab Yab, ASCAP/Do What I Gotta, ASCAP/Warner-Tamerlane, BMJ/Keat, BMJ/Sony/ATV Songs, BMJ) HL/WBM
58 I TRIED (Troy Oliver, ASCAP/Milk Chocolate Factory, ASCAP/Hollow Thigh, ASCAP)
65 IT'S ALRIGHT (Li Lu Lu, BMJ/Boogie Dash, ASCAP/GRE, ASCAP/WB, ASCAP/Bieu Disque, ASCAP/Index, ASCAP/BMG, ASCAP/EMI Blackwood, BMJ) HL/WBM
74 I WASN'T WITH IT (Browntown Sound, BMJ/Yab Yum, BMJ/Sony/ATV Songs, BMJ/Chie, BMJ/Handelhue, BMJ/Invng, BMJ/Just Wanna Play Music, BMJ/PolyGram, BMJ) HL/WBM
95 JUST DON'T GIVE A F\*\*\* (Eight Mile Style, BMJ)
95 JUST THE TWO OF US (Antisia, ASCAP/Bluenig, ASCAP)
75 THE LADY, HER LOVER AND LORD (T.D. Jakes, ASCAP/Meadowgreen, ASCAP/D, ASCAP/EMI Christian, ASCAP)
3 LATELY (Tony Roy, BMJ/Slav Tu Tu Five, BMJ/Howcott, BMJ/Invng, BMJ/Prco, BMJ/Hit Street, BMJ/Windswept Pacific, BMJ) WBM
67 LET IT RAIN (Rockwood, BMJ/Gensong, BMJ/Dream Factory, ASCAP)
76 LET ME GO...RELEASE ME (Spanish Ghetto Diamond, BMJ/Jumping Bean, BMJ/Stone Jam, BMJ/Warner Chappell, BMJ/Hold Up, BMJ/Neza, BMJ/Jelly's Jams, BMJ)
36 LET ME RETURN THE FAVOR (God's Cryin', ASCAP/Ghetto Fabulous, ASCAP)
49 LOOKIN' AT ME (M. Betha, ASCAP/Chase Chad, ASCAP/The Waters Of Nazerath, BMJ/Justin Combs, ASCAP/EMI April, ASCAP) HL
71 LOST IN LOVE (Marco A. Cardenas, ASCAP/Upstairs, ASCAP)
5 LOVE LIKE THIS (Chyna Baby, BMJ/Janice Combs, BMJ/EMI Blackwood, BMJ/Brother-4 Brother, ASCAP/Smokin' 4 Life, BMJ/Bernard's Other, BMJ/Warner-Tamerlane, BMJ/Tommy Jym, BMJ)
13 LOVE ME (Reziee, ASCAP/Kalimnia, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/M. Betha, ASCAP) HL
86 LOVERS AGAIN (One World)
35 MAKE IT HOT (Mass Confusion, ASCAP)
38 MONEY AIN'T A THANG (So So Def, ASCAP/EMI April, ASCAP/Li Lu Lu, BMJ/EMI Blackwood, BMJ/Globe Art, BMJ/Amazing Love, BMJ/Deeply Sliced, BMJ/Boyz Club, BMJ) HL
31 MONEY'S JUST A TOUCH AWAY (WB, ASCAP/Real N' Ruff, ASCAP/Divided, ASCAP/Zomba, ASCAP/Dream Of Beats, ASCAP/Hard To Oppose, ASCAP/Bush Burnin', ASCAP/MCA, ASCAP) HL
19 MOVIN' ON (WB, ASCAP/D Xtordinary, ASCAP/Da Ish, ASCAP/North Star, ASCAP/Urban Warfare, ASCAP/WYZ Girl, ASCAP) WBM
7 MY LITTLE SECRET (So So Def, ASCAP/EMI April, ASCAP/Juicy Time, ASCAP/Air Control, ASCAP/Slack A.D., ASCAP/BMG, ASCAP) HL
93 NEED TO KNOW (Ez Duz It, ASCAP/Rhythm & Praise, BMJ/Ensign, BMJ/Celebrity Status, BMJ)
97 NOBODY DOES IT BETTER (Nate Dogg, BMJ/Warren G, ASCAP/Almo, ASCAP) WBM
51 NOBODY ELSE (Hamndur, BMJ/Joe Public, BMJ/Zovekbon, ASCAP/BMG, ASCAP) HL
1 NOBODY'S SUPPOSED TO BE HERE (Wizen, ASCAP/Famous, ASCAP) HL
92 NO FOOL NO MORE (Realsongs, ASCAP/Baby Big,

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'DANCE WIT ME' by Antwan & Jay-R and 'DAYDREAMIN'' by Tatianna Ali.

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

# Billboard HOT R&B SINGLES

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

MAY 9, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST	PEAK POSITION
				<b>*** No. 1 ***</b>		
1	1	2	13	TOO CLOSE	◆ NEXT	1
				2 weeks at No. 1		
(2)	3	4	9	IT'S ALL ABOUT ME	◆ MYA & SISQO	2
3	2	1	12	LET'S RIDE	◆ MONTELL JORDAN FEAT. MASTER P & SILKK THE SHOCKER	1
(4)	<b>NEW</b>		1	BREAKDOWN/MY ALL	◆ MARIAH CAREY (FEAT. KRAYZIE BONE & WISH BONE)	4
(5)	7	—	2	THE ARMS OF THE ONE WHO LOVES YOU	◆ XSCAPE	5
6	4	3	7	ALL MY LIFE	◆ K-CI & JOJO	1
(7)	34	—	2	TURN IT UP (REMIX)/FIRE IT UP	◆ BUSTA RHYMES	7
8	5	6	9	A ROSE IS STILL A ROSE	◆ ARETHA FRANKLIN	5
9	6	5	12	BODY BUMPIN' YIPPIE-YI-YO	◆ PUBLIC ANNOUNCEMENT	4
10	8	8	6	MONEY, POWER & RESPECT	◆ THE LOX (FEATURING DMX & LIL' KIM)	8
11	10	10	24	NO, NO, NO	◆ DESTINY'S CHILD	1
12	9	7	13	ROMEO AND JULIET	◆ SYLK-E. FYNE FEATURING CHILL	5
(13)	14	14	8	VICTORY	◆ PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES	13
14	12	18	9	IMAGINATION	◆ TAMIA	12
15	11	11	15	WHAT YOU WANT	◆ MASE (FEATURING TOTAL)	3
(16)	17	20	7	CHEERS 2 U	◆ PLAYA	16
(17)	19	19	15	THEY DON'T KNOW/ARE U STILL DOWN	◆ JON B.	9
18	15	13	6	SECOND ROUND K.O.	◆ CANIBUS	13
19	13	9	16	NICE & SLOW	◆ USHER	1
20	16	12	30	DEJA VU (UPTOWN BABY)	◆ LORD TARIQ & PETER GUNZ	4
21	20	15	8	DO FOR LOVE	◆ 2PAC FEATURING ERIC WILLIAMS	10
(22)	22	26	10	WHO AM I	◆ BEENIE MAN	22
23	18	17	15	GONE TILL NOVEMBER	◆ WYCLEF JEAN	9
24	23	21	12	GET AT ME DOG	◆ DMX (FEATURING SHEEK OF THE LOX)	19
(25)	28	34	5	I GOT THE HOOK UP!	◆ MASTER P FEATURING SONS OF FUNK	25
26	25	22	10	BRING IT ON	◆ KEITH WASHINGTON	22
(27)	32	35	7	RAISE THE ROOF	◆ LUKE FEATURING NO GOOD BUT SO GOOD	27
28	24	42	3	CLOCK STRIKES	◆ TAMBALAND AND MAGOO	24
29	21	16	7	RAIN	◆ SWV	7
30	26	23	27	I DON'T EVER WANT TO SEE YOU AGAIN	◆ UNCLE SAM	2
(31)	31	39	9	SAY IT	◆ VOICES OF THE THEORY	31
32	33	28	14	AM I DREAMING	◆ OL SKOOL (FEATURING KEITH SWEAT & XSCAPE)	5
33	27	25	15	MAKE EM' SAY UHH!	◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X, & MYSTIKAL	18
34	38	30	23	BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS	◆ PUFF DADDY & THE FAMILY (FEAT. THE NOTORIOUS B.I.G. & MASE)	7
35	40	31	29	MY BODY	◆ LSG	1
(36)	49	52	3	DO YOUR THING	◆ 7 MILE	36
37	36	29	21	SWING MY WAY	◆ K.P. & ENVY!	5
38	29	24	12	STRAWBERRIES	◆ SMOOTH	17
39	30	27	12	THE PARTY CONTINUES	◆ JD FEATURING DA BRAT	14
40	35	32	13	OFF THE HOOK	◆ JODY WATLEY	23
41	43	37	38	YOU MAKE ME WANNA...	◆ USHER	1
42	37	33	7	GITTY UP	◆ SALT-N-PEPA	31
43	39	36	9	REALITY	◆ ELUSION	34
44	42	40	5	COME OVER TO MY PLACE	◆ DAVINA	40
(45)	45	47	3	CRAZY FOR YOU	◆ EBONI FOSTER	45
(46)	46	46	7	STILL PO' PIMPIN'	◆ DO OR DIE FEATURING JOHNNY P AND TWISTA	46
47	41	38	22	A SONG FOR MAMA	◆ BOYZ II MEN	1
48	44	44	22	WE'RE NOT MAKING LOVE NO MORE	◆ DRU HILL	2

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST	PEAK POSITION
49	47	41	8	JUST BE STRAIGHT WITH ME	◆ SILKK THE SHOCKER FEAT. MASTER P, DESTINY'S CHILD, O'DELL, MO B. DICK, CRAIG B. (SILKK THE SHOCKER, MASTER P, DESTINY'S CHILD, O'DELL, MO B. DICK, HARRIS III, T. LEWIS)	36
(50)	50	53	6	LOVE LETTERS	◆ ALI	50
51	51	48	10	WELL, ALRIGHT	◆ CECE WINANS	47
(52)	52	57	4	OUT OF SIGHT (YO)	◆ RUFUS BLAQ	52
53	55	56	19	BURN	◆ MILITIA	26
(54)	<b>NEW</b>		1	LIL' RED BOAT	◆ ANGEL GRANT	54
55	53	51	18	DA DANGER	◆ BUSTA RHYMES	4
56	54	45	12	GETTIN' JIGGY WIT IT	◆ WILL SMITH	6
57	58	55	14	ALL MY LOVE	◆ QUEEN PEN FEATURING ERIC WILLIAMS	17
58	56	54	12	ALL I DO	◆ SOMETHIN' FOR THE PEOPLE	15
59	57	50	5	MOAN & GROAN	◆ MARK MORRISON	50
(60)	60	64	3	SOUTHSIDE	◆ LIL' KEKE	60
(61)	61	77	7	THROW YO HOOD UP	MR. MONEY LOC FEATURING ABOVE THE LAW	61
(62)	66	71	4	SHAWTY FREAK A LIL' SUMTIN'	◆ LIL JON AND THE EAST SIDE BOYZ	62
63	69	68	5	STAY	◆ ROOM SERVICE	63
64	64	60	14	IF YOU THINK I'M JIGGY	◆ THE LOX	21
65	62	67	12	6 A.M. (WE BE ROLLIN')	◆ NADANUF	55
66	67	73	8	BEAUTIFUL BLACK PEOPLE	◆ JAMES GREAR & CO.	59
(67)	88	78	8	THANK YOU	◆ BEBE WINANS	67
68	68	62	4	JAM ON IT	◆ CARDAN (FEATURING JERMAINE DUPRI)	62
69	59	61	15	FATHER	◆ LL COOL J	12
(70)	70	—	2	FULL COOPERATION	◆ DEF SQUAD	70
71	63	59	19	THE CITY IS MINE	◆ JAY-Z (FEATURING BLACKSTREET)	37
(72)	95	—	2	CHOKO	◆ B.L.H.U.N.T.	72
(73)	73	91	10	DOO Doo BROWN	◆ DJ NASTY KNOCK	69
74	77	69	3	THE MOST BEAUTIFUL GIRL	◆ RAHEEM	69
75	76	74	12	LOST TO LOVE	◆ JONATHAN BUTLER	68
76	81	83	15	SADDLE YOU UP	◆ STRAWBERRI	59
(77)	83	99	6	TAKE YOUR TIME	◆ KOMPOZUR	77
(78)	85	—	2	COME & GET IT	◆ DARQ AGE	78
(79)	<b>NEW</b>		1	EVERYDAY	◆ FATAL FEATURING ANTOINETTE ROBERSON	79
80	80	87	6	STRAIGHT TO THE MOTE'	◆ TROY 8	69
81	74	72	14	FREAK IT	◆ LATHUN FEATURING DA BRAT	38
82	71	66	11	BODY ROCK	◆ MOS DEF FEATURING Q-TIP & TASH	65
83	72	85	7	I CAN FEEL IT	◆ GHETTO MAFIA	70
84	75	75	6	2 LIVE PARTY	◆ THE 2 LIVE CREW (FEAT. KC OF KC & THE SUNSHINE BAND & FREAKNASTY)	75
85	79	80	4	BODY	◆ MIKE CITY	79
86	65	58	20	4, 3, 2, 1	◆ LL COOL J FEAT. METHOD MAN, REDMAN, DMX, CANIBUS AND MASTER P	24
87	82	81	14	SEND MY LOVE/SEND ONE YOUR LOVE	◆ BORN JERICHO	60
88	78	76	13	NOTHIN' MOVE BUT THE MONEY	◆ MIC GERONIMO FEAT. DMX & BLACK ROX	31
89	91	86	11	ANOTHER RIOT	◆ KINGPIN SKINNY PIMP	54
90	87	79	8	24/7	◆ 24/7	63
(91)	<b>NEW</b>		1	INDEPENDENCE DAY	◆ TOO SHORT WITH KEITH MURRAY	91
(92)	92	—	2	DISCO LADY 2000	◆ JOHNNIE TAYLOR	92
93	98	89	5	ON THE MIC	◆ DJ HONDA FEAT. CUBAN LINK, JU JU, A. L. AND MISSIN' LINX	89
94	94	94	14	SAY YOU'LL STAY	◆ KAI	58
95	90	98	4	RAIZE DA ROOF - PUSH IT UP (CALL IT WHAT U WANT)	◆ SOUTHSIDE CONN X SHUN FEAT. LA, SNO & STYLZ	88
96	84	82	19	JUST A MEMORY	◆ 7 MILE	45
97	97	97	11	LET ME	◆ PHIL STORM FEATURING KIM SMITH	62
98	86	84	7	BEFORE WE START	◆ MCGRUFF	64
99	96	93	14	HANDLE UR BIZNESS	◆ M.O.P.	61
100	93	88	11	SHUT 'EM DOWN	◆ ONYX (FEATURING DMX)	61

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. Videoclip availability. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. \*Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.

## William Orbit Gains Attention With The Speed Of 'Light'

WILLIAM ORBIT delights in the fact that his musical association with Madonna has resulted in more than a fistful of fat paychecks.

In the eight weeks since "Ray Of Light" hit the streets, the Maverick project's primary producer has enjoyed a rush of interest in his rich catalog of material. Retailers are prominently racking past albums that Orbit cut under the names Strange Cargo and Bass-o-matic to ardent underground response. We even witnessed a minor scuffle between several folks over the last copy of an Orbit disc at a shop in New York.

"Needless to say, it's all working out quite well," he says with a smile. "But I'm still in a period of adjustment. It's like living in a trailer park your whole life and then being given the keys to a mansion."

And the best is apparently still to come, now that the namesake jam of "Ray Of Light" is being served to salivating DJs on a promo pressing. While Sasha and Victor Calderone provide appropriately trendy breakbeat and tribal-house mixes, respec-



by Larry Flick

tively, neither has the sheer rhythmic intensity nor bottomless barrel of ear-tickling musical goodies that make up Orbit's brilliant renovation of his own original production.

Within a framework of metallic guitars, his remix is fueled by a steamrollin' new bassline and hard-edged trance beats that eventually dissolve into a fierce hand-clap breakdown that's fondly reminiscent of "Dancing In The Streets" by Martha & the Vandellas. All the while, La M's vocals dart from the now-familiar rants of the album mix into a cheeky faux-operatic spree. Each element adds up to a track that nourishes the brain while also inspiring frenetic, potentially uncontrollable body movement. With luck, this mix will be among the cuts on the remix album Madonna is considering

for an end-of-year release.

As much as Orbit has been enjoying the promotional ride sparked by "Ray Of Light," he confesses he's "bursting to get back to work." He got a brief studio fix last month, when he tweaked Sarah McLachlan's "Black" into an ambient epic for Elektra's upcoming soundtrack to "The X-Files: The Movie."

He hasn't yet decided on the parameters of his next project, opting instead to "let the structure present itself. At this moment, I'm doing a lot of writing and feeling good about what I'm coming up with so far."

CH-CH-CHANGES: It hasn't been a banner week for the business end of clubland.

After 14 years at MCA Records, veteran promoter Bobby Shaw has been relieved of his duties; he was the VP of dance music at the label. The move is one of a few internal changes being made at the label.

"It was a surprise, to say the least, but I'm choosing to view this as an opportunity to focus more on my first love—making music," he says, noting that he's on the hunt for an A&R gig.

Meanwhile, Shaw will maintain his active sideline as a club DJ. He's also pondering the idea of starting his own dance label. Regardless of his future direction, we're optimistic that he'll be a smashing success. You don't rise the level Shaw has and maintain it for so long without an immeasurable degree of talent.

Also, Popular Records is undergoing a severe restructuring in the wake of the recent bankruptcy of the label's partner, Critique Records. Although Popular president Jurgen Korduletsch will keep the label functioning on some level, much of the staff has been encouraged to begin seeking new gigs. It remains



Blunted Steve. Steve Stoll is trekking across the U.S. in support of his first NovaMute collection, "The Blunted Boy Wonder." The native New Yorker makes the label transition after recording on his own Proper indie label for several years. The project shows Stoll continuing to mine aggressive techno ground while incorporating elements of funk and ambient pop. While DJs are embracing the tribalistic single "Model T," "The Blunted Boy Wonder" has a wealth of turntable-worthy jams—most notably "Mosquito," with its unabashedly happy disco feel, and "Reciproheat," a frenetic anthem ripe with radio potential.

to be seen where label acts like France Joli and Rozalla will land.

BACK IN ACTION: Are ya ready for the return of the B-52's?

The venerable new wave band is currently prepping for its first tour in nearly a decade, as well as firing up the promotion machine in support of "Time Capsule: Songs For A Future Generation," a Reprise best-of collection due May 26.

The set boasts 18 cuts, including the classics "Rock Lobster," "Private Idaho," and "Love Shack." It also sports the new tunes "Debbie" and "Hallucinating Pluto," which reunite the band's surviving members. Both cuts show the B-52's in exceptional form.

The group hits the road for a summer-long jaunt with co-headliners the Pretenders, starting June 18 in Holmdel, N.J. Along the way, they'll also be playing a string of radio station festivals.

"We've been performing over the past year, and we do get together," says vocalist Fred Schneider. "We're still friends. We've gone our separate ways in a lot of ways, but we're still committed to our friendship and the B-52's."

Although all is rosy among the members, don't get too excited; it looks like this reunion will be temporary at best. "We have to really get together and work on it," says Schneider. "Everybody lives in different places. But who knows; maybe this will start the fire under our butts. But I don't want to get fans' hopes up."

IN THE MIX: Budding L.A.-rooted

producer Stephen Nicholas continues to make a solid argument for more thoroughly investigating the underappreciated club wares of Left Coast groove-meisters. He is among the many remixers who have cooked up a new version of Ultra Naté's red-hot single "Found A Cure"; he's also remixed "Dreamweaver" by Erin Hamilton (Carol Burnett's daughter, by the by), "Shed Your Skin" by Indigo Girls, and "Hopelessly Devoted To You" by Olivia Newton-John. He's also writing material with Kristine W. and Wild Orchid for their future albums.

Speaking of "Hopelessly Devoted To You," where is that record, anyway? In addition to Nicholas, Victor Calderone has reconstructed the song for the house generation. It would seem that it's time for Polydor to release this intriguing 12-inch package in coordination with the recent film revival of "Grease." Talk about a lost opportunity.

The painfully hip French duo Air is seriously courting the mainstream with its forthcoming Astralwerks single, "Kelly, Watch The Stars." Not only has it lensed a spiffy video with director Mike Mills, but it's also recorded a new version of the song

## Crave In Lather Over S.O.A.P.

BY MICHAEL PAOLETTA

NEW YORK—In the case of Crave act S.O.A.P., sisters are truly doin' it for themselves.

Siblings Heidi and Line (pronounced "lee-nah") Sorensen are the latest European act to come down the slippery, increasingly crowded "girl power" pike created by Spice Girls. Unlike many of their contemporary wannabes, however, the Denmark natives are making an impressive splash in the States with their first single, the buoyant "This Is How We Party."

"Quite honestly, we couldn't have asked for a better start," says Michael Ellis, VP of A&R at Crave. "The duo arrives to this country with a single that spent 10 weeks in the top five of Denmark's chart. It also has the distinction of being the most-played song on Danish radio."

Shipped to domestic retail March 31, "This Is How We Party" was receiving radio airplay before its March 16 airplay solicitation date. The song has been getting exposure on stations like WWZZ Washington, D.C., WHTZ New York, KDWB Minneapolis, and KKLQ San Diego.

Lisa Wolfe, VP of pop promotion at the label, attributes the song's radio success to hard work, luck, and—most important—timing.



S.O.A.P.

"Right now, there are many huge ballads on radio, and then along comes this upbeat, feel-good record," she says. "It's worked in our favor because radio was looking for a song to balance the numerous ballads."

While Crave executives are working hard to spread the gospel according to S.O.A.P., the Sorensens

are trekking across Europe on a press and promotional tour. They arrive on these shores May 1. "We can't wait to come to America," says the 18-year-old Heidi with a giggle. "My sister and I are

really looking forward to meeting everybody who likes the music we make."

And that's a good thing, because Hakim Abdal-Khallaq, senior director of marketing and artist development at Crave, has big plans for the sisters. "Since the song is doing so well at radio, we must now concentrate on putting a face with the music. We will accomplish this in two phases. The first being a radio, press, and retail tour that will start in May and go through July. In August, we'll start phase two, which is an official mall tour in 10 major markets. It will include live performances, fashion shows, and in-store signings. It will allow people to touch them."

(Continued on page 40)

## Billboard. Dance Breakouts

MAY 9, 1998

### CLUB PLAY

1. MY ALL MARIAH CAREY COLUMBIA
2. THE DAY BOBBY D'AMBROSIO FEAT. MICHELLE WEEKS DEFINITY
3. GIVE ME RHYTHM BLACK CONNECTION EDEL AMERICA
4. REACH OUT PREACHER TODD TERRY SAVE THE VINYL
5. FOUND LOVE JOI CARDWELL EIGHTBALL

### MAXI-SINGLES SALES

1. DANCE FLOOR DELIGHT CROOKLYN CLAN AV8
2. IF GOD WILL SEND HIS ANGELS U2 ISLAND
3. NEVA UNDERSTOOD WHY KRYSTAL PAYTOWN
4. LAND OF LOVE HARLAN LOGIC
5. I NEED LOVE PAUL MAIN PROJECT FEAT. RENEE GROOVILICIOUS

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



Twirlin' At Twilo. World-renowned DJs Sasha, left, and John Digweed recently celebrated their one-year anniversary behind the turntables at Twilo in New York. The famed nightclub is one of a handful of spots around the U.S. they hit on a regular basis—both as a team and individually. In addition to touring, Sasha is cutting tracks for his long-anticipated second album of original material. Meanwhile, Digweed has contributed a recording of a recent gig in Australia for Global Underground U.K.'s popular series of beat-mixed compilations.

with Etienne de Crecy.

Whilst we have Astralwerks on the brain, we're pleased to report that electronic dynamo Luke Vibert has signed his act Wagon Christ to the label. Import-hounds will note the act from its brief run on the now-defunct U.K. label Rising High. Look for the EP "The Power Of Love" in mid-June and the album "Tally Ho!" in September.

MAY 2, 1998

Chart listing for Hot R&B Singles (left side), including columns for rank, week, title, artist, and position. Features 'No. 1' and 'Hot Shot Debut' sections.

Chart listing for Hot R&B Singles (right side), including columns for rank, week, title, artist, and position. Features 'NEW' and 'Greatest Gainer/Airplay' sections.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. Videoclip availability. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. \*RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. \*Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.

## Columbia's Carey Reconnects With Her Dance Roots

**GIVING HER ALL:** It's no secret that Mariah Carey has been seriously focused on cultivating her credibility as a supreme jeop doll in recent times. It's comforting to learn, however, that she hasn't forever forgotten her loyal disciples in the clubs. In fact, she serves runway regulars lovely with "My All," an anthemic gem on which she reconnects with longtime dance muse David Morales.

Radically renovated from its original torch-ballad form, the second commercial single from "Butterfly"



**Tribal Trumpeteer.** On his second Antilles collection, "Goldbug," multi-instrumentalist Ben Neill has masterfully blurred the lines dividing traditional jazz and electronic dance sounds. Primarily playing what he calls the "mutantrumpet"—a hybrid electro-acoustic with three bells, six valves, and a trombone slide—he weaves richly layered jams that dart in and around subterranean club movements like jungle, industrial, and ambient-dub. He is joined by Helmet guitarist Page Hamilton, cellist Jane Scarpantoni, and renegade beatmaster DJ Spooky. Among the set's many highlights is "Tunnel Vision," which has been solidly remixed for turntables by Spring Heel Jack and DJ Krust.

sparkles with a house flavor that's mildly reminiscent of Toni Braxton's landmark "Un-Break My Heart." Morales straddles the fence between underground aggression and pop-radio fluff with deceptive ease, crafting a track anchored with a muscular bassline and embellished with vibrant synths. La C delivers a fresh vocal that trembles with emotion and remarkably understated soul, while a posse of female backing singers chants admirably. It's easy to envision turntable artists happily flexing this winning effort for months to come.

If you're among those who didn't score an U.K. import copy of the "Butterfly" single (which was promo-only in the States), the 12-inch and CD-5 pressings of this Columbia domestic release also feature Morales' glorious revision of that tune. It's 10 minutes of pure disco bliss.



by Larry Flick

And if that's not enough, the CD version of "My All" also boasts the rare **Mobb Deep** mix of "The Roof" and the juicy **Bone Thugs-N-Harmony** interpretation of "Breakdown." Both are ruggedly downtempo in nature and cute for chill-out club sessions. However, we must confess that we can't shake fantasies of the latter cut being tweaked into a lush house kicker. Then again, instead of reaching back to past singles, we'd probably prefer hearing the smoldering album cut "Babydoll" (a potential pop smash à la "Honey," in our humble opinion) revamped in an uptempo sex-kitten romp. Are ya paying attention, Miss Mariah?

**ROOM FOR HIRE:** There's nary a workday when a salivating A&R exec (or five) isn't on the other end of our phone in desperate search for a "hot signing tip." Well, kids, here 'tis. U.K. producer **Omid Nourizadeh** makes it safe for folks who prefer their underground music with a sophisticated flair to once again visit the dancefloor. Working under the cryptic name **16-B**, he fills the album "Sounds From Another Room" with a beautiful array of instrumentals—

one more lovely than the next. If you're a naturally adventurous listener, then you're already an ardent enthusiast of Nourizadeh, triggered by his 1997 Eye-Q Records U.K. release "Water Ride." This set fulfills the promise of that single with its warmly caressing keyboards, taut melodies, and insinuating rhythms that cover the spectrum from house and trance to funk and breakbeat. Here's the best part: The lad is a proficient musician capable of playing the stuff live. Unlike his contemporaries, he keeps the sampling to a bare minimum.

Although it's completely reasonable to let this collection waft over your living room, "Sounds From Another Room" has serious turntable potential by way of the single "Black Hole"—which doesn't distract the listener with a pile of trend-mongering remixes. Instead, the spotlight lingers lovingly on Nourizadeh... right where it belongs.

For those hungry A&R execs, this project is still in search of a major-label home in the States. Interested? Give **Guy Orndel** at Balance Management in London a jingle. And while you're on the phone with him, be sure to ask him about **Blue Amazon** and **Scott Bond**—both of whom are producers that you absolutely need to care about.

**IN THE MIX:** We've long believed that the real smash from 1997's

underappreciated "From Now On" by **Robin S.** was a house-smart cover of the **Yazz** chestnut "Midnight." Well, the folks at Atlantic have finally gotten wise and put the jam to the turntable test—and the results are quite promising. **Tony Moran**, producer of the track in its album form, has concocted a remix that truly raises the roof with gospel passion, while **Lewis Dene** and **Paul Moessl** break the song down and rebuild it with a dark and haunting keyboard texture. It's an effectively assembled package that we hope will spark more interest in this artist—who continues to be among the dance genre's more gifted and engaging performers.

On the compilation tip, **Jellybean Recordings** is about to roll out the fourth edition of its "Rock The House" series. It contains the recent hit "Music Takes You" by **Pulse Featuring Antoinette Roberson**, as well as the massive "Chelsea Press 2" by **Dat Oven** and the hard-to-find **Junior Vasquez** remix of "Only In My Dreams" by **Deborah Gibson**.

Actually, it looks like **Jellybean** will have a busy summer season, thanks to the imminence of "Take Your Heartache Away" by **Karel** and the recent signing of veteran actress/singer **Sheryl Lee Ralph**.

It has been far too long since **Kevin "Reese" Saunderson** has graced the decks with new material. He finally ends his recording silence with "E Dancer," an album he's cut for **Carl Craig's** Detroit-based Planet E Records. Due in early June, the project shows the club pioneer in excellent form and dabbling in an even balance of gritty house and crackling electronica. A hearty kick in the pants for any kid who thinks he's mastered the art of merging the two genres, this album is essential listening.

### Billboard HOT Dance Breakouts

MAY 2, 1998

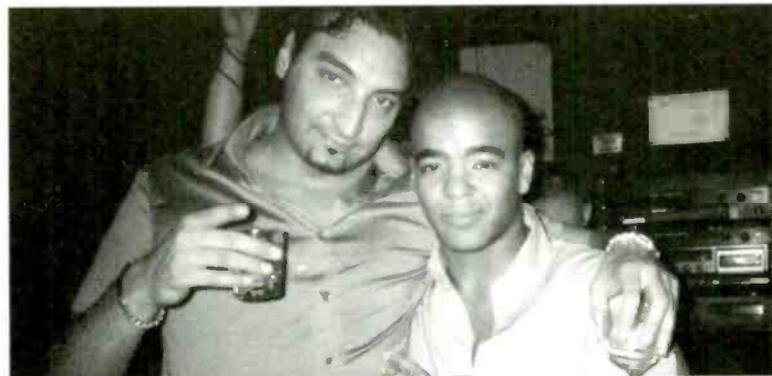
#### CLUB PLAY

1. BEAUTIFUL DAY HYPERTROPHY  
TOMMY BOY SILVER
2. LOVE WILL COME RAY GUELL MUSIC PLANT
3. YOU WON'T FORGET ME LA BOUCHE RCA
4. YOUR LOVE IS TAKING ME OVER  
KNIGHT BREED DEEPER
5. A LITTLE BIT OF MY LOVE SCOTT WOZNIAK  
FEAT. ALTHEA MCQUEEN VELOCITY

#### MAXI-SINGLES SALES

1. BEAUTIFUL DAY HYPERTROPHY  
TOMMY BOY SILVER
2. THE HORN SONG THE DON STRICTLY RHYTHM
3. SHOUT TO THE TOP FIRE ISLAND  
FEAT. LOLEATTA HOLLOWAY J&C
4. NEVER GONNA CHANGE MY MIND  
JOEY LAWRENCE CURB
5. MONGOBONIX HARRY "CHOO-CHOO" NITEGROOVES

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



**Toot Toot.** Erick Morillo, right, was joined by fellow producer/DJ Mousse T. for a celebration of Subliminal Records' increasingly high profile within the club community. Operated by Morillo, the label recently topped Billboard's Hot Dance Music/Club Play chart with the anthemic "Fun" by Da Mob Featuring Jocelyn Brown. Brown will soon enter the studio to cut material for future singles. Other recent Subliminal jams earning widespread praise are "In My Life" by Jose Nunez Featuring Octavia and "Can't Get High Without You" by Joey Negro Featuring Taka Boom. The latter cut was licensed from Z Records U.K. and will feature fresh remixes by Eric Kupper and "Little" Louie Vega.

Speaking of members of the old guard reviving their visibility, Chicago legend **Farley Jackmaster Funk** has formed **In Deep Praise Records**. He's *this close* to issuing his first record through the company, which is getting nibbles from major distributors.

After promising a tour for months,

**King Britt** is now ready to take his band, **Sylk 130**, on the road for a brief tour in May. If you're a fan of the **Ovum/Ruffhouse/Columbia** set "When The Funk Hits The Fan," you do not want to miss this. Britt has put together a 15-piece outfit to flesh out his music. It should be beyond fierce.

## La Bouche Signals An 'S.O.S.'

BY MICHAEL PAOLETTA

**NEW YORK**—Three years ago, RCA act La Bouche watched as its Euro-spiced debut, "Sweet Dreams," become an international phenomenon. Today, singer **Melanie Thornton** and rapper **Lane McCray** are hoping for similar success for their follow-up, "S.O.S.," due to arrive at retail June 30.

A collection of 14 songs produced by Frank Farian, "S.O.S." is preceded by the May 12 commercial release of the first single, "You Won't Forget Me."

According to Thornton and McCray, the two albums are similar in many ways—with one major difference. "Our first album was more dance/pop in that it was a result of what was going on in the European club scene at the time," explains Thornton. "The new album is more pop/dance. We went into the studio consciously aware of what we wanted to make—a collection of songs that would sound equally good on the dancefloor, in the car, or at home."

At this, McCray nods in agreement, adding that "there was a lot more thought going into the new album from all sides. Whereas the first album was more a reaction to

a couple of songs, the new one is the exact opposite, with myself, Melanie, the producers, and RCA getting into the act early on."

Of course, this does not necessarily guarantee a hit. Upon its release in early March on Farian's MCI label (which is distributed through Hansa/BMG) in Germany, "S.O.S." failed to incite much sales

or radio action. "Basically, the whole music scene [in Germany] has changed," says McCray. "We were kind of caught off guard. Everyone is now into hip-hop and slower beats."

To that end, how does the project's low profile in Germany change RCA's stateside marketing plan?

"It shouldn't affect us here," states **Dave Novik**, RCA's VP of international A&R. As the man who signed La Bouche to RCA, Novik believes that the audience, as well as radio programmers, need uptempo material. "They are a known entity here in the States, which is a very different market than Germany. Such radio stations as WKTU in New York, B-96 [WBBM] in Chicago, WIOQ in Philadelphia, and WWZZ in Washington, D.C., are already playing 'You Won't Forget Me'—and that's

(Continued on page 32)



LA BOUCHE

APRIL 25, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Contains chart data for weeks 1-49.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Contains chart data for weeks 50-100.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. Videoclip availability. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.

## Xscape Reveals Warm Maturity On New So So Def Release

BY SHAWNEE SMITH

NEW YORK—So So Def and Columbia Records execs are hoping that Xscape's latest set, "Traces Of My Lipstick," will take the Atlanta-based R&B quartet to the proverbial "next level" when the album is released in the U.S. and Europe May 12. So So Def is a joint venture between Columbia Records and producer Jermaine Dupri.

Demmette Guidry, senior VP of the black music division at Columbia Records Group, notes that when "Just Kickin' It"—the first single off the group's first album, "Hummin' Comin' At 'Cha"—was released in 1993, the group's members were "like 17, 18 years old."

"They originally started out as being hip-hop meets R&B," Guidry adds. "But, the same as anyone would do, they've grown up. Three of the members have babies. They've matured, and the ladies have pretty much chosen to take it to another level."

The other "level" Guidry speaks of is mainstream success. The majority of the tracks on the group's two previous sets—"Hummin' Comin' At 'Cha" and 1995's "Off The Hook"—carried a heavy hip-hop/



XSCAPE

soul sensibility by way of the group's youthful songwriting, coupled with production by So So Def CEO Dupri. "Traces Of My Lipstick," on the

other hand, is penned and produced by pop music aficionados such as Diane Warren and Babyface, as well as by newcomers like Joe and Daryl Simmons.

"We don't want to be stereotyped as just a young group," says member Kandi Burruss. "We want to be able to get the older audience and the younger audience." Besides Burruss, Xscape includes Tameka Cottle and sisters LaTocha and Tamika Scott.

"Traces Of My Lipstick" features 11 tracks, balanced equally with ballads and soft midtempo cuts. The first single, "The Arms Of The One Who Loves You," a ballad penned and executive-produced by Diane Warren, was serviced to U.S. R&B radio March 31 and to top 40 April 7. It was made commercially available in the U.S. April 14. European release plans for the single had not

been determined by press time.

The set also includes "Am I Dreaming," a collaboration from the R&B quartet Ol Skool, Keith Sweat, and Xscape. The same version appears on Ol Skool's self-titled debut on Sweat's Keia/Universal label. The single is No. 28 on Billboard's Hot R&B Singles chart this issue.

"Xscape has done very well for us from day one," says George Daniels, owner of George's Music Room in Chicago. Daniels, who sat on a music industry panel with the group at the Black Expo in March in Chicago, is excited about the foursome's new album.

"The new song is a smash," Daniels says. "It is an automatic crossover single. The lyrical content and the way the song is presented crosses all racial barriers. It is such a beautiful song. If it's any reflection (Continued on page 24)

## Boyz II Men Announce U.S. Tour; 'R&B '98' To Spin Off 'Oneworld'; Essence Fetes Music

**BOYZ ON TOUR:** Boyz II Men are slated to begin a 1998 U.S. tour April 26 in Nashville. The group, consisting of Shawn Stockman, Wanya Morris, Nathan Morris (no relation), and Michael McCary, says the new tour will be an "augmented version" of its 1996 tour. The U.S. leg is slated to end July 25 in Miami, and plans for an international tour are also in the works.

"We're very excited about this," says Stockman. "We really missed the energy between us and the fans."

K-Ci & JoJo are set to join the tour, and some newer artists, such as Mya, Uncle Sam, and Destiny's Child, will participate. "We hope by having them on our tour that we'll be able to broaden our horizons," says Nathan Morris.

The group announced the tour April 9 at the House of Blues in Los Angeles, where its videoclip for the teen-targeted anti-smoking campaign "Smoke Free America" was shown. The act, whose members serve as spokesmen for the government-driven campaign, received a surprise phone call during the event from Donna Shalala, secretary of the Department of Health and Human Services, thanking the group, on behalf of President Clinton, for its support of the program, geared to help deter young people from smoking.

**JUST A BIT OF R&B:** The fifth and final installment of the nationally syndicated TV special "R&B '98" is expected to be broadcast this month, but the show's concept will serve as the foundation for a new weekly music series, "Oneworld's Music Beat With Russell Simmons." Rush Communications chairman/CEO and "R&B '98" creator Simmons plans to launch the series in September.

In the case of both shows, Simmons says his purpose was to create a program that expounded on black culture and black music. Simmons says that he plans to work from the foundation of "R&B '98" and that he wants to make his show "inclusive to sell to our culture, to sell to our group, and move to the mainstream . . . It speaks to our appreciation of American culture without limiting our position in America."

Thus far, KCAL-TV Los Angeles, WCIC-TV Chicago, and WGTW-TV Philadelphia have signed on to air the final "R&B '98." The 60-minute show is to be hosted by model/actress Garcelle Beauvais, of the WB's "The Jamie Foxx Show," with Pras of the Fugees. A segment of the show will feature Simmons taking viewers on a tour of his many business entities, including Oneworld magazine, Phat Farm Clothing, and Def Jam Records. It will also feature commentary from K-Ci & JoJo, as well as SWV, India, Mary J. Blige, Jon B., and Jody

Watley.

The program is produced by Tri-Crown Productions with BlackPearl Entertainment and Warner Bros. Domestic Pay-TV, Cable & Network Features.

**THE ESSENCE OF MUSIC:** To celebrate the formation of Essence Entertainment, a new division of Essence Communications, this year's Essence Awards was dedicated solely to music. Essence Entertainment VP/GM Debra Langford says the company was established to use the Essence brand name in music, movies, TV, and other multimedia entertainment areas. The division will handle existing events, such as the Essence Awards and the Essence Music Festival. In addition, Langford says, the company is developing a three-project deal to produce concept albums with a major label, but she declined to reveal further details.

This year's Essence Awards, held April 10 at the Theater at Madison Square Garden in New York, honored the artist formerly known as Prince, Wynton Marsalis, Will Smith, musician Gaynell Colburn, and James Allen, founder/executive director of Harlem, N.Y.'s Addicts Rehabilitation Center Choir, for their musical contribution. The magazine also awarded Patti LaBelle with its highest honor, the Triumph Award.

"Music is such an integral part of everyone's life, especially African-Americans," says Langford. "And we chose these specific honorees because of how they have used music to uplift and enrich their audiences' lives and the vast audience each of the six musicians represent."

Hosted by actors Eriq LaSalle, Vivica A. Fox, and Lynn Whitfield, the ceremony included musical tributes to each of the honorees. Columbia's Maxwell opened the event with the debut of "Luxury: Cococure," the first single from his upcoming album, "Embroya." SWV (who performed "Lady Marmalade" in full regalia), Michael Bolton, and Mariah Carey paid homage to LaBelle; Puff Daddy and Mase saluted Smith; Nicholas Payton, the Manhattan Transfer, and Nnenna Freelon performed a big band selection for Marsalis; and Brian McKnight, Stephanie Mills, and the ARC Choir performed for Allen. Celine Dion, Diana King, and Brownstone performed Dion's "Treat Her Like A Lady." A performance by Prince and new NPG Records signees Larry Graham and Chaka Khan capped the event.

The event will be televised on Fox at 8 p.m. EDT May 21.

Assistance in preparing this column was provided by Shawnee Smith in New York.



by Anita M. Samuels



## CeCe Winans' Modern Gospel

*Six Questions is an occasional Billboard feature that focuses on noteworthy industry people, ranging from senior executives to artists. This week's subject, CeCe Winans, possesses one of the most beautiful voices in gospel, R&B, and pop. With her second solo project, "Everlasting Love," she infuses contemporary beats with her singular style and uplifting message, much in the way that her award-winning albums with her brother BeBe blazed a new trail in contemporary gospel. The album's writers and producers include Keith Crouch, Tony Rich, Lauryn Hill, and Diane Warren. For the week ending April 15, the first single, "Well, Alright," garnered 591 spins at R&B adult outlets. Winans is the first artist released on Nashville-based Pioneer Music Group, a division of the audio components giant. The interview was conducted by Janine Coveney, managing editor of R&B Airplay Monitor.*

**SIX QUESTIONS**



CeCe Winans is a gospel, R&B, and pop vocalist. Her latest album, "Everlasting Love," is on Pioneer Music.

with. But [Lico is] willing to do different things, and it's real exciting to be at a new label that is thinking new.

**Was it a conscious decision to go so completely contemporary in sound?**

This album was definitely planned to become more contemporary. My first album was planned to be traditional. I wanted to do some of the hymns of the church, because I was known for doing contemporary gospel music . . . It was hard work, because you just want to be better than you've ever been, so you always strive for growth. You always strive to do something that's new, something that's fresh, [while] making sure that the message is still as strong as ever.

**What was it like recording "Well, Alright"?**

I had never worked with Keith Crouch [writer/producer of "Well, Alright"] before. My brother had worked with him before. I'd heard so much about him; of course his uncle is one of my favorite writers and producers, Andre [Crouch].

But Pioneer, the team they had working, they had a whole lot of different ideas for producers. And most of them I had never worked with before, so that was kind of scary. And everybody has a different way of working. I've worked with more producers this time than I think I've worked with in my whole life! . . . We wanted a variety of sounds, but yet we wanted to keep the continuity of the whole album; we wanted that one stream to go through the whole album. You don't want to spread yourself too thin and not come up with the impact that you wanna come (Continued on page 22)

**Why sign with Pioneer Music Group?**

I met the president, Charlie Lico, and he expressed to me how he wanted to run his label, which was artist-driven—something that is missing from the other record companies, which sort of lose the artist in the midst of just selling records. He convinced me that he would allow me to express myself and try to enhance that, instead of trying to change that. He was determined that as many people as possible hear what I had to say, and he convinced me. With most record companies you do things one set way, and that one way doesn't work for every artist . . . if it's not successful at radio, then it's over

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'LET'S RIDE', 'ALL MY LIFE', 'TOO CLOSE', 'BODY BUMPIN'', 'ROMEO AND JULIET', 'A ROSE IS STILL A ROSE', 'NO, NO, NO', 'IT'S ALL ABOUT ME', 'NICE & SLOW', 'WHAT YOU WANT', 'DEJA VU (UPTOWN BABY)', 'MONEY, POWER & RESPECT', 'RAIN', 'GONE TILL NOVEMBER', 'DO FOR LOVE', 'SECOND ROUND K.O.', 'VICTORY', 'IMAGINATION', 'STRAWBERRIES', 'THE PARTY CONTINUES', 'CHEERS 2 U', 'I DON'T EVER WANT TO SEE YOU AGAIN', 'THEY DON'T KNOW/ARE U STILL DOWN', 'SWING MY WAY', 'GET AT ME DOG', 'AM I DREAMING', 'BRING IT ON', 'OFF THE HOOK', 'MAKE EM SAY UHH!', 'WHO AM I', 'GITTY UP', 'BEEN AROUND THE WORLD IT'S ALL ABOUT THE BENJAMINS', 'MY BODY', 'REALITY', 'RAISE THE ROOF', 'A SONG FOR MAMA', 'YOU MAKE ME WANNA...', 'I GOT THE HOOK UP!', 'WE'RE NOT MAKING LOVE NO MORE', 'JUST BE STRAIGHT WITH ME', 'SAY IT', 'COME OVER TO MY PLACE', 'WHAT ABOUT US', 'GETTIN' JIGGY WIT IT', 'ALL I DO', 'DANGEROUS', 'WELL, ALRIGHT', 'STILL PO' PIMPIN'', 'EVERYTHING', 'MOAN & GROAN'.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'ALL MY LOVE', 'BURN', 'LOVE LETTERS', 'TOGETHER AGAIN', '4, 3, 2, 1', '6 A.M. (WE BE ROLLIN')', 'IF YOU THINK I'M JIGGY', 'OUT OF SIGHT (YO)', 'THE CITY IS MINE', 'FATHER', 'BEAUTIFUL BLACK PEOPLE', 'JAM ON IT', 'SO LONG (WELL, WELL, WELL)', 'STAY', 'JUST CLOWNIN'', 'THROW YU HOOD UP', 'FREAK IT', 'SADDLE YOU UP', 'DOO DOO BROWN', 'SHUT 'EM DOWN', 'BODY ROCK', 'I CAN FEEL IT', 'ANOTHER RIOT', 'NOTHIN' MOVE BUT THE MONEY', 'LOST TO LOVE', 'SEND MY LOVE/SEND ONE YOUR LOVE', 'BEFORE WE START', 'STRAIGHT TO THE MOTE', '24/7', 'SHAKE DAT', 'GOING BACK TO CALI', 'JUST A MEMORY', '2 LIVE PARTY', 'SHAWTY FREAK A LIL' SUMTIN'', 'TAKE YOUR TIME', 'TUCK ME IN', 'THANK YOU', 'RAIZE DA ROOF - PUSH IT UP (CALL IT WHAT U WANT)', 'YOUNG, SAD AND BLUE', 'BODY', 'ON THE MIC', 'SAY YOU'LL STAY', 'LET ME', 'I WONDER IF HEAVEN GOT A GHETTO', 'YOURS FAITHFULLY', 'TEAR DA CLUB UP '97', 'HANDLE UR BIZNESS', 'ROXANNE '97 - PUFF DADDY REMIX', 'YOU KNOW MY STEEZ', 'GOTTA BE...MOVIN' ON UP'.

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. ... 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. ...



**Sunday Kind Of Gathering.** The Harptones were recognized for their recording of the classic ballad "A Sunday Kind Of Loving." Pictured with their awards in the back row, from left, are Murray Lowe and William Winfield. In the front row, from left, are William James, William "Dicey" Galloway, Linda Champion, and Raoul Cita.



**Famous Son-In-Law.** New Orleans-bred singer Ernie K-Doe was honored for the success of his single "Mother-In-Law." Pictured, from left, are singer Phoebe Snow, K-Doe, and saxophonist Branford Marsalis.



**Time Of Their Lives.** Former Pioneer Award honoree Gary U.S. Bonds catches up with Ruth Brown and George Clinton. Brown performed and presented an award at this year's event. Pictured, from left, are Bonds, Brown, and Clinton.

## R&B Foundation Honors Gladys Knight & The Pips, Other Acts

The Rhythm & Blues Foundation's ninth annual Pioneer Awards show was held Feb. 26 at the Sheraton Hotel in New York. The event honored Gladys Knight & the Pips with the Lifetime Achievement Award, the organization's top honor. Snokey Robinson, 1997 Lifetime Achievement Award recipient, hosted the event. Dedicated to wider recognition and financial support for R&B artists of the 1940s, '50s, and '60s, the foundation awarded \$205,000 to this year's recipients: Herb Abramson, Faye Adams, Bobby Byrd, Tyrone Davis, the Five Satins, the Harptones, Screamin' Jay Hawkins, Ernie K-Doe, David "Fathead" Newman, the O'Jays, and Kim Weston.



**For The Love Of Music.** Gerald Levert and Lauryn Hill were on hand to present a Pioneer Award to the original members of the O'Jays. Pictured at the event, from left, are Eddie Levert, original band member; Walter Williams, original band member; a bodyguard for the group; Eric Grant, current band member; a friend of the group; and Gerald Levert. Seated is Hill.



**Executive Decisions.** Herb Abramson, co-founder of Atlantic Records, was honored for his foresight and willingness to give acts like Ruth Brown, Professor Longhair, Ray Charles, LaVern Baker, the Clovers, and the Coasters their start in the record business. Abramson's award was presented by Brown.



**Instrumentally Inclined.** Grammy-winning jazz artist Dee Dee Bridgewater presented alto saxophonist David "Fathead" Newman with his Pioneer Award. Pictured, from left, are Bridgewater and Newman.



**Putting A Spell On You.** Screamin' Jay Hawkins performed his hit "I Put A Spell On You" at the event. Pictured, from left, are Paul Shaffer of "Late Show With David Letterman," Hawkins, and Harvey Fuqua, a member of the Rhythm & Blues Foundation's board of trustees.



**We Want The Funk.** George Clinton and Bootsy Collins congratulate funk music pioneer Bobby Byrd on his Pioneer Award. Byrd was a legendary member of James Brown's vocal group, the Famous Flames. Pictured, from left, are Byrd, Clinton, and Collins.



**Something He's Got To Give.** Singer Tyrone Davis is congratulated on his Pioneer Award by Rhythm & Blues Foundation board members Harvey Fuqua and Jerry Butler. Pictured, from left, are Fuqua; Butler, chairman of the Rhythm & Blues Foundation; and Davis.

JULY 11, 1998

Chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'THE BOY IS MINE' by Brandy & Monica, 'THEY DON'T KNOW/ARE U STILL DOWN' by Jon B., and 'FRIEND OF MINE' by Kelly Price.

Chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'TURN IT UP (REMIX)/FIRE IT UP' by Busta Rhymes, 'FREAK OUT' by Nutta Butta Feat. Teddy Riley and Anonymous, and 'DING-A-LING' by Hi-Town DJs.

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# Hot Rap Singles™

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

THIS WEEK	LAST WEEK	WKS. AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	3	<b>★★★ No. 1 ★★★</b> <b>COME WITH ME</b> (C) (D) EPIC 78954	PUFF DADDY FEAT. JIMMY PAGE 3 weeks at No. 1
2	4	4	6	<b>NINETY NINE (FLASH THE MESSAGE)</b> (C) (D) (T) RUFFHOUSE 78769/COLUMBIA	JOHN FORTE
3	7	12	3	<b>THE ACTUAL</b> (C) (D) (T) MCA 55445	ALL CITY
4	3	2	16	<b>RAISE THE ROOF</b> (C) (D) (T) (X) LUKE II 572250/ISLAND	LUKE FEAT. NO GOOD BUT SO GOOD
5	2	3	14	<b>I GOT THE HOOK UP!</b> (C) (D) (T) NO LIMIT 53311/PRIORITY	MASTER P FEAT. SONS OF FUNK
6	5	5	11	<b>TURN IT UP (REMIX)/FIRE IT UP</b> (C) (D) (T) (X) ELEKTRA 641/EEG	BUSTA RHYMES
7	21	—	2	<b>DO YOU</b> (C) (D) (T) MCA 55452	HEATHER B.
8	8	6	18	<b>WHO AM I</b> (C) (T) (X) 2 HARD 6160*/VP	BEENIE MAN
9	6	7	21	<b>GET AT ME DOG</b> (C) (D) (M) (T) (X) RUFF RYDER 5/DEF JAM 56886/2/MERCURY	DMX (FEAT. SHEEK OF THE LOX)
				<b>★★★ GREATEST GAINER ★★★</b>	
10	31	44	10	<b>DING-A-LING</b> (C) (D) (T) RESTLESS 72961	HI-TOWN DJs
11	13	13	15	<b>2 LIVE PARTY</b> (C) (D) (T) LIL' JOE 897	THE 2 LIVE CREW (FEAT. KC OF KC & THE SUNSHINE BAND & FREAK NASTY)
12	12	9	17	<b>VICTORY</b> (C) (D) (T) (X) BAD BOY 79155*/ARISTA	PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES
13	16	24	9	<b>RUTHLESS FOR LIFE</b> (C) (D) (T) RUTHLESS 78901/EPIC	MC REN
14	9	8	15	<b>MONEY, POWER &amp; RESPECT</b> (C) (D) (T) (X) BAD BOY 79155*/ARISTA	THE LOX (FEAT. DMX & LIL' KIM)
15	11	11	29	<b>DEJA VU (UPTOWN BABY)</b> (C) (D) (T) (X) CODEINE 78755/COLUMBIA	LORD TARIQ & PETER GUNZ
16	17	15	24	<b>GONE TILL NOVEMBER</b> (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	WYCLEF JEAN
17	10	10	15	<b>SECOND ROUND K.O.</b> (C) (D) (T) UNIVERSAL 56175	CANIBUS
18	23	18	7	<b>SINFUL</b> (C) (D) (T) MTUME 55426/MCA	COSMIC SLOP SHOP
19	15	27	3	<b>BLACK ICE (SKY HIGH)</b> (C) (D) LAFACE 24337/ARISTA	GOODIE MOB FEAT. OUTKAST
20	25	19	16	<b>GITTY UP</b> (C) (D) (T) RED ANT/LONDON 570100/ISLAND	SALT-N-PEPA
21	18	17	5	<b>STILL NOT A PLAYER</b> (T) LOUD 65478/RCA	BIG PUNISHER FEATURING JOE
22	24	22	16	<b>THROW YO HOOD UP</b> (C) (D) LOC-N-UP 70714	MR. MONEY LOC FEAT. ABOVE THE LAW
23	29	30	10	<b>CHOKE</b> (C) (T) (X) SELECT 25059*	B.L.H.U.N.T.
24	14	14	25	<b>MAKE EM' SAY UHH!</b> (C) (D) (T) NO LIMIT 53302/PRIORITY	MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X & MYSTIKAL
25	27	25	21	<b>THE PARTY CONTINUES</b> (C) (D) (M) (T) (X) SO SO DEF 78807/COLUMBIA	JD FEATURING DA BRAT
26	22	21	12	<b>CLOCK STRIKES</b> (C) (D) (T) (X) BLACKGROUND/ATLANTIC 97995/AG	TIMBALAND AND MAGOO
27	20	23	25	<b>WHAT YOU WANT</b> (C) (D) (T) (X) BAD BOY 79155*/ARISTA	MASE (FEATURING TOTAL)
28	19	16	3	<b>Ghetto Supstar (That Is What You Are)</b> (T) INTERSCOPE 95021*	PRAS MICHEL FEAT. OL' DIRTY BASTARD & INTRODUCING MYA
29	38	28	5	<b>THISAWAY, THATAWAY (HILLSIDE ANTHEM)</b> (C) (D) BIG J 1001	PLAYERS FOR LIFE
30	30	20	22	<b>ROMEO AND JULIET</b> (C) (D) (T) GRAND JURY 64973/RCA	SYLK-E. FLYNE FEAT. CHILL
31	33	26	25	<b>FATHER</b> (C) (D) DEF JAM 568333/MERCURY	LL COOL J
32	35	42	6	<b>LIKE WE DO</b> (C) (D) DREAMWORKS 59009	P.A. PARENTAL ADVISORY
33	34	—	2	<b>DO WHAT U FEEL</b> (C) (T) (X) HARD POWER 1298*/TYS	FREAK NASTY
34	NEW	1	1	<b>WOOF WOOF</b> (C) (D) (T) QUADRA/ATLANTIC 84123/AG	69 BOYZ
35	NEW	1	1	<b>INSANE</b> (C) (X) WHITE LION 7001*	TEE KEE
36	49	35	13	<b>JAM ON IT</b> (C) (D) (T) PENALTY 7228/TOMMY BOY	CARDAN (FEAT. JERMAINE DUPRI)
37	26	29	17	<b>DO FOR LOVE</b> (C) (D) (T) AMARU 42516/JIVE	2PAC FEATURING ERIC WILLIAMS
38	43	43	3	<b>GOT'S LIKE COME ON THROUGH</b> (C) (D) (T) TVT SOUNDTRAX 81 333-TVT	BUDDHA MONK (FEAT. OL' DIRTY BASTARD)
39	28	—	2	<b>MONEY AIN'T A THANG</b> (T) SO SO DEF 78864*/COLUMBIA	JD FEATURING JAY-Z
40	32	32	4	<b>PARTY AIN'T A PARTY</b> (T) LIL' MAN 95024*/INTERSCOPE	QUEEN PEN FEAT. TEDDY RILEY, NUTTA BUTTA, MARKELL & JESSE WEST
41	40	34	31	<b>JUST CLOWNI'N'</b> (C) (D) (T) PAYDAY/FRFR 570043/ISLAND	WC FROM WESTSIDE CONNECTION
42	RE-ENTRY	27	27	<b>BURN</b> (C) (D) (T) RED ANT 119006/MERCURY	MILITIA
43	48	36	13	<b>OUT OF SIGHT (YO)</b> (C) (D) PERSPECTIVE 587594/A&M	RUFUS BLAQ
44	36	37	12	<b>SOUTHSIDE</b> (C) (D) (T) JAM DOWN/BREAKAWAY 48200Q/ISLAND	LIL' KEKE
45	RE-ENTRY	3	3	<b>I GOT IT MADE</b> (C) (T) FULLY LOADED 4011*	BIG REGG FEAT. THE RYDA CLIQUE CONGREGATION
46	47	41	23	<b>A MILLION AND ONE QUESTIONS/THE CITY IS MINE</b> (C) (D) (T) ROC-A-FELLA/DEF JAM 568592/MERCURY	JAY-Z
47	37	39	12	<b>THE MOST BEAUTIFUL GIRL</b> (C) (D) (T) TIGHT 2 DEF/BREAKAWAY 482001/ISLAND	RAHEEM
48	41	38	7	<b>N.O.R.E.</b> (T) PENALTY 0232*/TOMMY BOY	NOREAGA
49	42	40	18	<b>JUST BE STRAIGHT WITH ME</b> (C) (D) (T) NO LIMIT 53303/PRIORITY	SILKK THE SHOCKER FEAT. MASTER P, DESTINY'S CHILD, O'DELL, MO B, DICK
50	45	45	32	<b>BEEN AROUND THE WORLD'S ALL ABOUT THE BEJAMINS</b> (C) (D) (T) (X) BAD BOY 79131/ARISTA	PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & MASE

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 CD single. \*Asterisk indicates catalog number is for cassette single; CD single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications, and SoundScan, Inc.

# Black Eyed Peas' Numerous Musical Pods

**VARIATION ON THE HIP-HOP THEME:** One of this year's more innovative projects is Black Eyed Peas' debut set, "Behind The Front." Released June 30 on Interscope, the set combines the diverse talents of Philippines-born Apl.de.Ap, American Indian/Latino Taboo, and East Los Angeles-reared African-American Will.i.am.

The common denominators among the three are Latin music, hip-hop, and dance—all were members of L.A. dance collective Tribal Nation. "We're from that era that was in-



BLACK EYED PEAS

spired by [A Tribe Called Quest] and De La Soul's music," says Taboo of the group's positive but easily palatable subject matter. "But [our music] really derives from our ethnicity."

The act's name derives from Black Eyed Peas Productions, the production company Apl and Will were running when the two were signed to Ruthless Records as the Atban Klan. Signed to the label by co-president Gerry Heller, they were released from their contract after founder Eazy-E died. The name also refers to black-eyed peas, a soul food staple.

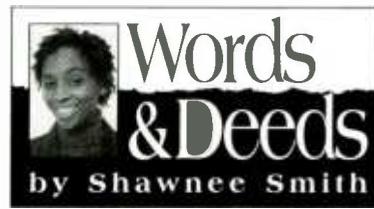
In addition to their musical common ground, the 23-year-olds knew the music business and rustled up a steady following before being signed to a record deal.

"The first time we did a demo, nobody really got [our concept]," says Will, "so we went back to the drawing board to get it right and did college shows at [Loyola Marymount University, California State University at Northridge, the University of California, Los Angeles, and the University of Southern California] and really hit upon our audience. We created a buzz and a demand so that a label had no choice but to pick us up."

The group pegs its core audience to hip-hop heads who listen to De La, Smashing Pumpkins, No Doubt, and Wu-Tang Clan. The members say they chose Interscope over several other labels for its experience and success in an array of musical genres. "Behind The Front," produced mostly by Will, is a work filled with live instrumentation and a few samples.

"Hip-hop is our backbone," says Will. "But our influences have kind of altered it. We just added different colors to [make] our own form of hip-hop. It's just like the Beatles were a rock band, but they had soul and blues influences."

The subject matter touches on a few ills in society—the killings of 2Pac and the Notorious B.I.G., as



Solaar, for instance, [is not on the compilation] because we felt [he] was already famous outside France. And NTM strongly refused to appear. But I am pretty confident they will reconsider this position with the [planned release of] 'Volume 2' in the autumn."

Clery-Melin adds that the label is receiving promotion, publicity, and marketing support from Virgin Records in the U.K.

Recorded in French, with the exception of the portions recorded by American artists, the 16-track album includes liner notes written in English by Trace editor/publisher Claude Grunitzky, who grew up in Paris in the mid-'80s. The notes chronicle the history of French hip-hop since its beginnings in the early '80s.

Although non-French-speaking listeners may not understand much of what is being said, the music—a combination of original production and traditional American breakbeats—clearly demonstrates the commercial viability of the French artists.

The label is in negotiations for a U.S. release of "Le Flow," possibly with a July or August release.

**TRYIN' TO GET UP OUT THE GAME:** A year and a week after the release of "Paradisique" in June 1997, France's most famous rapper, MC Solaar, put out his eponymous fourth album June 23. The international release is slated for July 13.

The last-minute release took everyone by surprise, as Solaar, who was a member of the jury at the recent Cannes Film Festival, had been seen mostly onstage as part of an extensive French tour for "Paradisique" but not in the studio.

Written mostly in New York two years ago, this new album, produced by longtime partners Boom Bass and Zdar, allows the 29-year-old rapper (born Claude M' Barali) to end his contract with Polydor, a label with which he has had sour relations over the past months.

Although he brought rap to mass audiences in France, MC Solaar is finding his dominance being challenged by such newcomers as Passi, Doc Gynéco, and Oxmo Puccino, who have stronger street credibility and appeal. But most top 40 and AC stations have already started playing the single "La Cinquième Saison" (The Fifth Season).

**LYRICS SPLIT ONLINE READERS:** A Billboard Online poll taken the week of June 22 shows that music fans are mixed on how graphic lyrics found in some rap music affect society. Online readers were asked about "the violent imagery often expressed in gangsta rap." The results: Of the 1,389 respondents, 35.1% said rap "exposes important societal problems," while 34.5% said rap "encourages violence in others." Taking a middle ground, 30.4% opined that rap "is not taken seriously."

Assistance in preparing this column was provided by Cécile Tessyre in Paris and Billboard Online.

well as the L.A. riots—but the album also features a midtempo love/romance track, a few party jams that are more laid-back than total high energy, and a few "get your spirit intact" tracks.

You can catch the group's performance, which includes a dance cipher, as part of this summer's Smokin' Grooves tour.

**STAKING A CLAIM:** "French hip-hop can be attractive to foreign ears despite the language barrier," says Vincent Clery-Melin, export product manager at Virgin France, of his country's flourishing hip-hop scene.

"France holds some of the best rap producers of the moment, with Akhenaton, Time Bomb, [and] Le Secteur A," adds Clery-Melin. "French rap has developed a creativity [due to the country's diversifying ethnic makeup] over the years that can challenge American productions today, and rappers in France have a sense of rhythm and a flow that is very particular."

At the behest of his beliefs, Clery-Melin made "Le Flow: The Definitive French Hip Hop Compilation" his first project when he joined Virgin's export team in September 1997. The set, which is aimed at gaining international recognition for French rap, was released all over Europe, except in France and French-speaking countries, June 22 and has already created massive media interest in the U.K.



"When journalists came to France to check out Daft Punk, Air, and the whole electronica vibe, they often left with [an awareness] that the biggest scene in France was actually hip-hop," says Clery-Melin.

"Le Flow" gathers more than 15 artists who have contributed to French rap's commercial success, including Marseilles-born IAM (whose track "La Saga" features Red Ant rap group Sunz Of Man), bad boys of the northern Parisian suburbs Ministère A.M.E.R., the soft-spoken Doc Gynéco, and the rebellious Assassin.

"We tried to browse the entire French rap scene," says Clery-Melin. "But some names are missing. MC

JULY 4, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'THE BOY IS MINE', 'THEY DON'T KNOW/ARE U STILL DOWN', 'TOO CLOSE', etc.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'THE ACTUAL', 'STOP BEING GREEDY', 'BRING IT ON', etc.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. Videoclip availability. Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for CD single. \*Asterisk indicates catalog number is for cassette single; CD single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.



**She Got The Hook-Up.** Tatyana Ali, a former co-star of "Fresh Prince Of Bel-Air," recently signed with Michael Jackson's MJJ/Sony Music via a production deal with Will Smith Enterprises. On the show, Ali played the part of Smith's cousin, Ashley. Pictured, from left, are Kenny Komisar, VP of A&R for MJJ; Smith; Sonia Ali, manager; Tatyana Ali; Ann Carli, president of Will Smith Enterprises; Jerry Greenberg, president/COO of MJJ; and Omarr Rambert, A&R exec for Will Smith Enterprises.

## Rich Views 'Birdseye' As A Departure Alternative Soul Artist Aims To Innovate On LaFace Set

**BY MICHAEL A. GONZALES**  
NEW YORK—Tony Rich's 1996 debut album brought him to the forefront as one of the leading voices to emerge from the genre known as alternative soul, and he earned a '96 Grammy for best R&B album.

Rich returns to the ranks of R&B's new wave—which also includes Maxwell, D'Angelo, Eric Benét, and Erykah Badu—with his upcoming release, "Birdseye," due Aug. 11 on LaFace Records (U.S.). Lisa Cambridge, VP of mar-

keting for LaFace Records, says the album will be made available to international retailers the same week as the release in the U.S., but each individual territory will decide on a release date.

"Silly Man," the album's first single, was shipped to radio June 17.

"Birdseye" was written, arranged, and produced by Rich, who takes what he considers to be an "unorthodox" approach to his style of music. The project incorporates

Rich says "Silly Man" was recorded even before the release of his previous album. "When I played it for L.A. [Reid], I told him, 'This is going to be the single from my next album.' I'm attempting to change the way singers approach ballads and at the same time be musically innovative."

Reid is co-owner with Kenny "Babyface" Edmonds of LaFace Records.

Rich says he was influenced by artists such as Babyface and The Artist Formerly Known As Prince.

Shimmel says "Silly Man" has a "haunting melody. And the title alone explains Tony better than any other, because he does have a silly side to him that is rarely heard on records."

Chris Didler, PD of top 40 WMEE Fort Wayne, Ind., says that although he hasn't heard the single yet, he thinks Rich is a very talented artist who will fare well with his new project.

A videoclip for the single, directed by Bille Woodruff, was serviced June 8 to VH1, BET, MTV, the Box, M2, and local video outlets.

"Birdseye" is likely to benefit from the solid groundwork laid by Rich's debut album, which has sold 889,000 units, according to SoundScan. "The Tony Rich Project: Words" peaked at No. 18 on the Top R&B Albums chart and at No. 31 on The Billboard 200. The pop-flavored single "Nobody Knows" peaked at No. 11 on the Hot R&B Singles chart and at No. 2 on Hot 100 Singles.

In addition to working on his own album, Rich has been writing and producing tracks for Anita Baker, Curtis Mayfield, Aaron Neville, and Michael Bolton.

"With 'Birdseye,' Tony Rich has  
*(Continued on page 25)*



TONY RICH

a range of genres in tracks such as "If You're An Angel," "Blue Butterfly," and "Cool Like That."

"I see 'Birdseye' as a reinvention of myself," says Rich. "If the new record was a painting, I'd say it had more pastels, brighter colors [than the last one]."

According to Mark Shimmel, CEO of LaFace Records, Rich has grown from an unknown songwriter/producer to one of soul's premier talents. "There is a genuine love for Tony and his music at LaFace," Shimmel says. "When he is making music, although it might be clichéd to say, he marches to the beat of a different drummer. In the studio, he is his own muse."

## Atlantic Puts Hold On U.S. Release For Watley's 'Flower'; Curtis Mayfield Is On The Mend

**JODY'S BLOOM:** In the fall of 1996, Jody Watley signed a two-record deal with Atlantic Records (U.S.). "Flower," her first album, was due to be released Feb. 17 (Billboard, Jan. 24). Now, according to Watley, "the powers that be" at the label have decided not to release the project in the States.

"It will be released internationally," she says. After the release of the single "Off The Hook," the singer says the project kept getting rescheduled. "It was actually pushed back four times," Watley says. After a while, she says, it seemed as though the label was unsure of what to do with the project.

In a prepared statement released June 18, the label said it had "no firm plans on a release date in the U.S. for Jody Watley's album." It also stated that the label was in the process of assessing the marketplace demands for the project and that the subject had previously been discussed with Watley.

The Grammy Award-winning artist says that Atlantic's response is "kind of ambiguous" and that she can only speculate as to why her album will not be released here. "I've had several different reasons given back to me. I don't know if the answers will totally be clear," Watley says.

"Flower" was to be the comeback album that would bring Watley back to the mainstream and make her competitive again. Her last project, "Affection," was released in 1995 on her own label, Avitone Records, and was distributed in the U.S. by Bellmark.

Although Watley says this latest setback won't discourage her from moving forward in her career, she finds it difficult to understand how this could happen when it seemed that everyone at the label was involved in the project.

She says, "Initially, I believe [the label] viewed it as a long-term project, one that was constantly being developed. I have always been an 'album' artist, not a 'singles' artist. I think record companies don't know quite what to do with artists that basically aren't making 'generic' records, [especially] when [the label] feels they may have to work harder."

The vocalist began her career as one-third of the trio Shalamar, along with Jeffrey Daniels and Howard Hewett, in 1978. The group garnered a flurry of R&B and pop hits over a period of five years. By 1987, the singer embarked on a solo career with her self-titled debut on MCA.

"Looking For A New Love" went to No. 1 on Billboard's Hot R&B Singles chart in 1987. She won the best new artist Grammy in 1987. Watley went on to release four other albums on MCA, "Larger Than Life," "Affairs Of The Heart," "You Wanna Dance With Me?," and "Intimacy," before leaving the label in 1994. She also released a "Greatest Hits" package on her own label.

Watley remains in good spirits and says she expects to be doing some concert dates in Asian and European territories. "If people want to buy [the album], it will have to be an import," she says.

The vocalist adds that she will continue to look toward the future. "I know there are fans out there who want my record, wherever it's going to be. I believe in that very strongly," says Watley. "But this 'Flower' will have to bloom elsewhere."

**GET WELL WISHES:** The legendary Curtis Mayfield is convalescing from surgery performed June 18

as a result of a diabetic infection in Atlanta. The vocalist was in the process of working on a new album, which he will continue after his recovery.

**SOME REAL SOULFUL DIVAS:** Hip-O Records has released three more titles in the "Soulful Divas" series, co-created by R&B scholar and Billboard contributor David Nathan just in time for June's Black Music Month. "Soulful Divas: Softly With A Song" and "Soulful Divas: Bold Soul Sisters" went to retail June 2; "Soulful Divas: Ladies Of Jazz 'N' Soul" were shipped to retail June 16. Other titles from the series include "Soulful Divas: Pop 'N' Soul Sirens" and "Soulful Divas: Dance Queens," which were released in late May.

The compilations focus on 57 African-American female R&B vocalists from the '60s through the '80s and include such underappreciated gems as "Love Comes Easy" by Melba Moore, "Get Your Lie Straight" by Denise LaSalle, "Infant Eyes" by Jean Carn, and "It Doesn't Matter How I Say It" by the late Florence Ballard, one of the original members of the Supremes.

In addition to compiling the music and writing the liner notes for the extensive series, Nathan has authored a book of the same name that will be published by Billboard Books, a division of Watson-Guptill (The Rhythm and the Blues, Billboard, Jan. 24). The book is due in January 1999.



by Anita M. Samuels



**Doing Everything They Can.** Qwest recording artist Tevin Campbell recently paired up with SWV's Cheryl "Coko" Gamble to record "Everything You Are" for his upcoming album. The track was cut in Daryl Simmons' Silent Sound Studios in Atlanta. Simmons also produced the David Foster-penned track. Pictured, from left, are Simmons, Gamble, and Campbell.

JUNE 27, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Contains chart data for songs like 'THE BOY IS MINE' and 'MAKE IT HOT'.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Contains chart data for songs like 'MAKE EM' SAY UHH!' and 'LOVE THE WAY'.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. Video clip availability. Recording Industry Ass. Of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for CD single. \* Asterisk indicates catalog number is for cassette single; CD single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top hits like 'The Boy Is Mine' and 'I Got The Hook Up!'.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs with recurrent airplay.

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

- List of R&B singles A-Z with details like title, publisher, licensing, sheet music dist, and chart positions.

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top hits like 'The Boy Is Mine' and 'I Got The Hook Up!'.

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

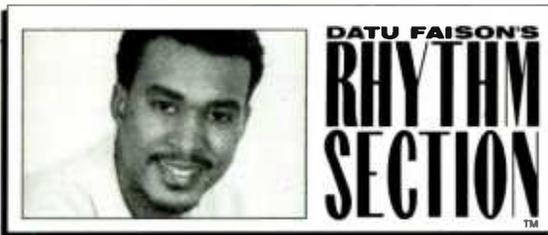
- Continuation of R&B singles A-Z list from page 2, including titles like 'Reality', 'Romeo and Juliet', and 'There You Are'.

JUNE 20, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'THE BOY IS MINE' by Brandy & Monica, 'I GOT THE HOOP UP!' by Master P, and 'LOVE FOR FREE' by Rell.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'FULL COOPERATION' by Def Squad, 'MONEY' by Charli Baltimore, and 'RUTHLESS FOR LIFE' by MC Ren.

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. \*Asternik indicates catalog number is for cassette maxi-single, regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.



**DYNAMIC DUO:** Just when you thought the single couldn't get any bigger, Brandy & Monica's "The Boy Is Mine" (Atlantic) grows by another 19% at retail, bringing the week's tally to more than 340,000 units. According to Atlantic, 2 million copies were shipped to retail, and more than 900,000 of those have been scanned. Since Brandy's album is now in stores and will chart here next issue, the label is debating whether shipping additional copies would reduce short-term album sales. Nonetheless, with airplay standing at 48 million listeners, the song's total chart points are the highest that Hot R&B Singles has seen since the debut last June of the Bad Boy/Arista track "I'll Be Missing You" by Puff Daddy & Faith Evans (Featuring 112).

**MASTER PLAN:** We know that Master P has a strong underground following, but the added exposure he received via his Miramax-distributed film "I Got The Hook-Up!" has nearly doubled the rapper's following. His latest offering, which the artist has been touting as his last solo effort, "MP Da Last Don" (No Limit/Priority), blasts to No. 1 on Top R&B Albums and The Billboard 200, after street-date violations spawned early debuts on both charts last issue. The set sold more than 495,000 units in its first complete week at retail. By comparison, his last album, "Ghetto D," released just nine months ago, raked in 260,000 units in its first full week. As testament to his underground appeal, "I Got The Hook Up!," the title track to P's film, ranks at No. 14 on Hot R&B Singles and is his biggest radio single, tapering off at a modest 16 million listeners. That cut also reaches the apex on Hot Rap Singles this issue. If "MP Da Last Don" sees a decline relative to that of "Ghetto D," which fell by 40% in its second full week of sales, the former could still post sales of more than 297,000 units next issue. According to Atlantic, Brandy's album "Never Say Never" shipped 1 million units for its June 9 release. Although "The Boy Is Mine" has huge radio and sales momentum, will her album have enough chart muscle to dethrone Master P next issue?

**LONG LIFE:** "They Don't Know" by Jon B. (Yab Yum/550 Music) is moving in the opposite direction of typical 20-week-old records. That tune rises 4-2 on Hot R&B Singles with an audience increase of 1.5 million. The song has actually been charting on Hot R&B Airplay for 15 weeks and sees its high mark on that airplay list at No. 4. "They Don't Know" began charting as a double-sided single, which featured "Are U Still Down" as the original A-side on Hot R&B Singles in the Jan. 31 issue. The B-side, "They Don't Know," was given precedence in the March 28 issue after gaining more audience than the former. With the improvement on this issue's chart, the B-side grows to 37 million listeners.

**BUBBLING UNDER HOT R&B SINGLES**

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	2	10	DO YOU HEATHER B. (FREEZE/REPLAY)
2	5	3	BABY BE THERE NU FLAVOR (REPRISE/WARNER BROS.)
3	4	4	IF YOU WERE MINE TAMI HERT (550 MUSIC/EPIC)
4	3	2	GIRL GOT BODY DAZZ BAND (PLATINUM/INTERSOUND)
5	10	4	NO STOPPIN' THE JIVE ALL-STARS FEAT. JAY BLAZE, KESHO AND MIC WINDAZ (JIVE)
6	1	16	MY STEEZ RHYM ELEMENTZ FEAT. MEX-A-LARGE (BIG PLAY/GOLD DISCS)
7	6	2	DAY & NIGHT PRETIC MUGGLEZ FEAT. LANCE DONE & KONIZE DONE (BIG THUNDER/JAMMY)
8	—	1	FUGAZI FAT CAT KAREEM (PHASE 4/LONDON/ISLAND)
9	8	3	GIRLS DJ SMURF (ICHIBAN)
10	11	2	MONEY BY THE TON C-BO FEAT. MISSISSIPPI (AWOL/NOO TRYBE/VIRGIN)
11	7	2	I'LL HOUSE YOU '98 JUNGLE BROTHERS (WARLOCK)
12	9	2	I LOVE THE NIGHTLIFE (DISCO 'ROUND) INDIA AND NUYORICAN SOUL (WORK/EPIC)
13	15	2	HITTIN' CORNAZ BIG SYKE (THUMP)
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
14	12	7	60 WAYZ VERONICA (H.O.L.A./RED ANT)
15	20	11	HERE COMES THE HORNS DELINQUENT HABITS (RCA)
16	—	23	AZ SIDE NASTYBOY KLUCE FEAT. MANDI (M&P/PREMIER/550MUSIC/REPLAY)
17	19	4	STREET LIFE LIGHTER SHADE OF BROWN (GREENSIDE/THUMP)
18	17	11	SABROSURA D.J. LAZ (PANDISC)
19	21	10	LET IT GO NICE & SMOOTH (STREET LIFE/DIVINE/ALL AMERICAN)
20	—	7	PUERTO RICO FRANKIE CUTLASS (HOOBY/FREEZE/MOONROOF)
21	16	12	THEY BE JUMPIN' MICHEL LONGE FEAT. KOBLI & TERRY MAJOR TUNBOYS (GOLD DISCS)
22	18	4	GET YO ASS IN THE WATER AND SWIM LIKE ME! GEORGE CLINTON (DOUGLAS/GRAVITY)
23	13	4	IF YOU DON'T KNOW KILLAH PRIEST (GEPHEN)
24	—	36	BE MY PRIVATE DANCER THE 2 LIVE CREW (LIL' JOE)
25	25	12	BLAST FIRST PARIS (UNLEASHED/WHIRLING)

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

**MONICA**

(Continued from page 23)

built up and hyped up, and [the controversy] has added to sales. The single is going to further fuel it. It will be very lucrative."

According to Sheila Coates, VP of urban marketing at Arista Records, plans for marketing Monica's new album are being finalized. On July 9, there will be a listening party for the vocalist in Los Angeles. A listening party is also planned for New York; it will be cybercast live on Arista's World Wide Web site. Coates says the label is finalizing plans for multiple Internet chats as well as online contests and promotions.

Plans are also in the works for a promotional tour for the album. According to Coates, the tour will begin in the U.K. and move to other European territories, including Germany, Holland, France, and Sweden.

Coates says the label plans for Monica to appear on late-night TV shows like "The Tonight Show With Jay Leno" and "Vibe" as well as morning shows such as "Good Day Atlanta." Plans are also in the works for her to appear on BET and MTV.

In mid-June, a videoclip for the second single will be shot at an unspecified location. Although its release date hasn't been specified, Coates says it will be serviced to BET, MTV, the Box, and local video outlets.

**NEEDS TO BE TESTED**

Dave Seamons, urban buyer for Tower Records in New York, says people are reacquainting themselves with Monica because of "The Boy Is Mine." "It's still a bit early for Monica; it's not good for a buzz to come out too soon," says Seamons. "The duet is something that needs to be tested. To have the same single for both albums can be a good and a bad thing. It remains to be seen. I'm hoping it will last for Monica. When you have two young people on the song, with Brandy's album coming out first, you hope it doesn't steal the thunder when Monica comes out. I don't think it will."

After the album's release, Monica will do in-stores as well as a promotional radio tour.

Monica is managed by Melinda Dancile of MonDeenise Productions and is represented by Cara Lewis of the William Morris Agency. The singer has no publishing deal as yet.

Coates says TV and print ads will be used closer to the album's release; commercials will appear on BET, MTV, and the Box. "We are trying to find demographics that will take her to the next level," she says.

Coates says the label is planning broadcast ads that will include radio contests. "Radio, retail, and editorial contests that will include 'win it before you can buy it' contests are all in development," she says.

In addition to point-of-purchase materials such as posters, flats, pins, flyers, streamers, and possibly a standee, Coates says the label will have a back-to-school promotion that will feature Monica on book covers.

"We are also working on a third-party cross-promotion with a major soft drink company," she says.

**Hot Rap Singles™**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	4	4	11	I GOT THE HOOK UP! (C) (D) (T) NO LIMIT 5331/PRIORITY	MASTER P FEATURING SONS OF FUNK 1 week at No. 1
2	1	2	13	RAISE THE ROOF (C) (D) (T) LUKE II 572250/ISLAND	LUKE FEAT. NO GOOD BUT SO GOOD
3	3	3	8	TURN IT UP (REMIX)/FIRE IT UP ● (C) (D) (T) (X) ELEKTRA 64104/EEG	BUSTA RHYMES
4	7	7	3	NINETY NINE (FLASH THE MESSAGE) (C) (D) (T) (X) RUFFHOUSE 78769/COLUMBIA	JOHN FORTE
5	2	1	12	MONEY, POWER & RESPECT ● (C) (D) (T) (X) BAD BOY 79156/ARISTA	THE LOX (FEAT. DMX & LIL' KIM)
6	6	8	15	WHO AM I (C) (T) (X) 2 HARD 6160/VPI	BEENIE MAN
7	9	9	18	GET AT ME DOG ● (C) (D) (M) (T) (X) RUFF RYDERS/DEF JAM 568863/MERCURY	DMX (FEATURING SHEEK OF THE LOX)
8	5	6	14	VICTORY ● (C) (D) (T) (X) BAD BOY 79155/ARISTA	PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES
9	8	5	12	SECOND ROUND K.O. (C) (D) (T) UNIVERSAL 56175	CANIBUS
10	10	10	26	DEJA VU (UPTOWN BABY) ● (C) (D) (T) (X) CODEINE 78755/COLUMBIA	LORD TARIQ & PETER GUNZ
11	11	15	22	MAKE EM' SAY UHH! ● (C) (D) (T) NO LIMIT 53302/PRIORITY	MASTER P FEAT. FRIEND, SILKK THE SHOCKER, MIA X & MYSTIKAL
12	14	12	21	GONE TILL NOVEMBER ▲ (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	WYCLEF JEAN
13	17	—	2	STILL NOT A PLAYER (C) (D) 65478/RCA	BIG PUNISHER FEATURING JOE
14	12	18	12	2 LIVE PARTY ● (C) (D) (T) LIL' JOE 897	THE 2 LIVE CREW (FEAT. KC OF KC & THE SUNSHINE BAND & FREAK NASTY)
15	18	19	18	THE PARTY CONTINUES ● (C) (D) (M) (T) (X) SO SO DEF 78817/COLUMBIA	JD FEATURING DA BRAT
16	13	13	9	CLOCK STRIKES (C) (D) (T) (X) BLACKGROUND/ATLANTIC 97995/AG	TIMBALAND AND MAGOO
17	21	17	13	GITTY UP (C) (D) (T) RED ANT/LONDON 570100/ISLAND	SALT-N-PEPA
18	15	11	19	ROMEO AND JULIET ● (C) (D) (T) GRAND JURY 64973/RCA	SYLK-E. FYNE FEATURING CHILL
19	16	16	22	WHAT YOU WANT ● (C) (D) (T) (X) BAD BOY 79144/ARISTA	MASE (FEATURING TOTAL)
20	20	14	14	DO FOR LOVE ● (C) (D) (T) AMARU 42516/JIVE	2PAC FEATURING ERIC WILLIAMS
				<b>*** GREATEST GAINER ***</b>	
21	45	35	6	RUTHLESS FOR LIFE (C) (D) (T) RUTHLESS 78901/EPIC	MC REN
22	35	40	4	SINFUL (C) (D) (T) M/TUNE 55426/MCA	COSMIC SLOP SHOP
23	22	—	2	THISAWAY, THATAWAY (HILLSIDE ANTHEM) (C) (D) BIG J 1001	PLAYERS FOR LIFE
24	19	20	7	CHOKÉ (C) (T) (X) SELECT 25059	B.L.H.U.N.T.
25	24	22	13	THROW YO HOOD UP ● (C) (D) LOC-N-UP 70714	MR. MONEY LOC FEATURING ABOVE THE LAW
26	26	26	10	JAM ON IT ● (C) (D) (T) PENALTY 7228/TOMMY BOY	CARDAN (FEATURING JERMAINE DUPRI)
27	27	25	10	OUT OF SIGHT (YO) (C) (D) PERSPECTIVE 587594/A&M	RUFUS BLAQ
28	33	33	9	SOUTHSIDE (C) (D) JAM DOWN/BREAKAWAY 482000/ISLAND	LIL' KEKE
29	28	23	20	THE CITY IS MINE ● (C) (D) (T) ROC-A-FELLA/DEF JAM 568592/MERCURY	JAY-Z (FEATURING BLACKSTREET)
30	50	43	4	RAIZE DA ROOF - PUSH IT UP (CALL IT WHAT U WANT) ● (C) (D) (T) HURRICANE/BREAKAWAY 482002/ISLAND	SOUTHSIDE CONN X SHUN FEAT. LA. SNO & STYLZ
31	25	24	22	FATHER (C) (D) DEF JAM 568332/MERCURY	LL COOL J
32	34	27	3	LIKE WE DO (C) (D) DREAMWORKS 59009	P.A. PARENTAL ADVISORY
33	30	30	28	JUST CLOWNIN' (C) (D) (T) PAYDAY/FFRR 57004/ISLAND	WC FROM WESTSIDE CONNECTION
34	23	32	8	COME & GET IT (C) (D) (T) KURUPT 004	DARQ AGE
35	<b>NEW</b>	1	1	PARTY AIN'T A PARTY ● (C) (D) (T) MAN 95024*/INTERSCOPE	QUEEN PEN FEAT. TEDDY RILEY, NUTTA BUTTA, MARKELL & JESSE WEST
36	31	29	15	JUST BE STRAIGHT WITH ME ● (C) (D) (T) NO LIMIT 43305/PRIORITY	SILKK THE SHOCKER FEAT. MASTER P, DESTINY'S CHILD, ODELL, MO B. DICK
37	32	28	9	THE MOST BEAUTIFUL GIRL (C) (D) (T) TIGHT 2 DEF/BREAKAWAY 482001/ISLAND	RAHEEM
38	29	21	13	STILL PO' PIMPIN' (C) (D) (V) NEIGHBORHOOD WATCH/RAP-A-LOT 38636/VIRGIN	DO OR DIE FEAT. JOHNNY P & TWISTA
39	37	31	29	BEEN AROUND THE WORLD'S ALL ABOUT THE BEHAWMMS ▲ (C) (D) (T) (X) BAD BOY 79130/ARISTA	PUFF DADDY & THE FAMILY (FEAT. THE NOTORIOUS B.I.G. & MASE)
40	42	34	7	DING-A-LING (C) (D) (T) RESTLESS 72961	HI-TOWN DJS
41	43	—	26	SWING MY WAY ● (C) (D) (M) (T) (X) EASTWEST 64135/EEG	K.P. & ENVYI
42	<b>RE-ENTRY</b>	33	33	I'M NOT A PLAYER (C) (D) (T) LOUD 64910/RCA	BIG PUNISHER
43	44	38	25	BURN (C) (D) (T) RED ANT 119036/MERCURY	MILITIA
44	38	—	2	I GOT IT MADE ● (C) (T) FULLY LOADED 4011	BIG REGG FEAT. THE RYDA CLIQUE CONGREGATION
45	36	41	16	DOO DOO BROWN (C) (D) STREET STREET 30009	DJ NASTY KNOCK
46	40	37	4	N.O.R.E. (T) PENALTY 0232*/TOMMY BOY	NOREAGA
47	<b>RE-ENTRY</b>	17	17	NOTHIN' MOVE BUT THE MONEY ● (C) (D) (X) BLUNT 4939/TVT	MIC GERONIMO FEAT. DMX & BLACK ROB
48	39	—	34	IMMA ROLLA (C) (D) (X) LOC-N-UP 70310	MR. MONEY LOC
49	<b>RE-ENTRY</b>	16	16	6 A.M. (WE BE ROLLIN') (C) (D) (T) (X) REPRISE 17278/WARNER BROS.	NADANUF
50	<b>NEW</b>	1	1	MONEY (T) UNTERENTAINMENT 78937*/EPIC	CHARLI BALTIMORE

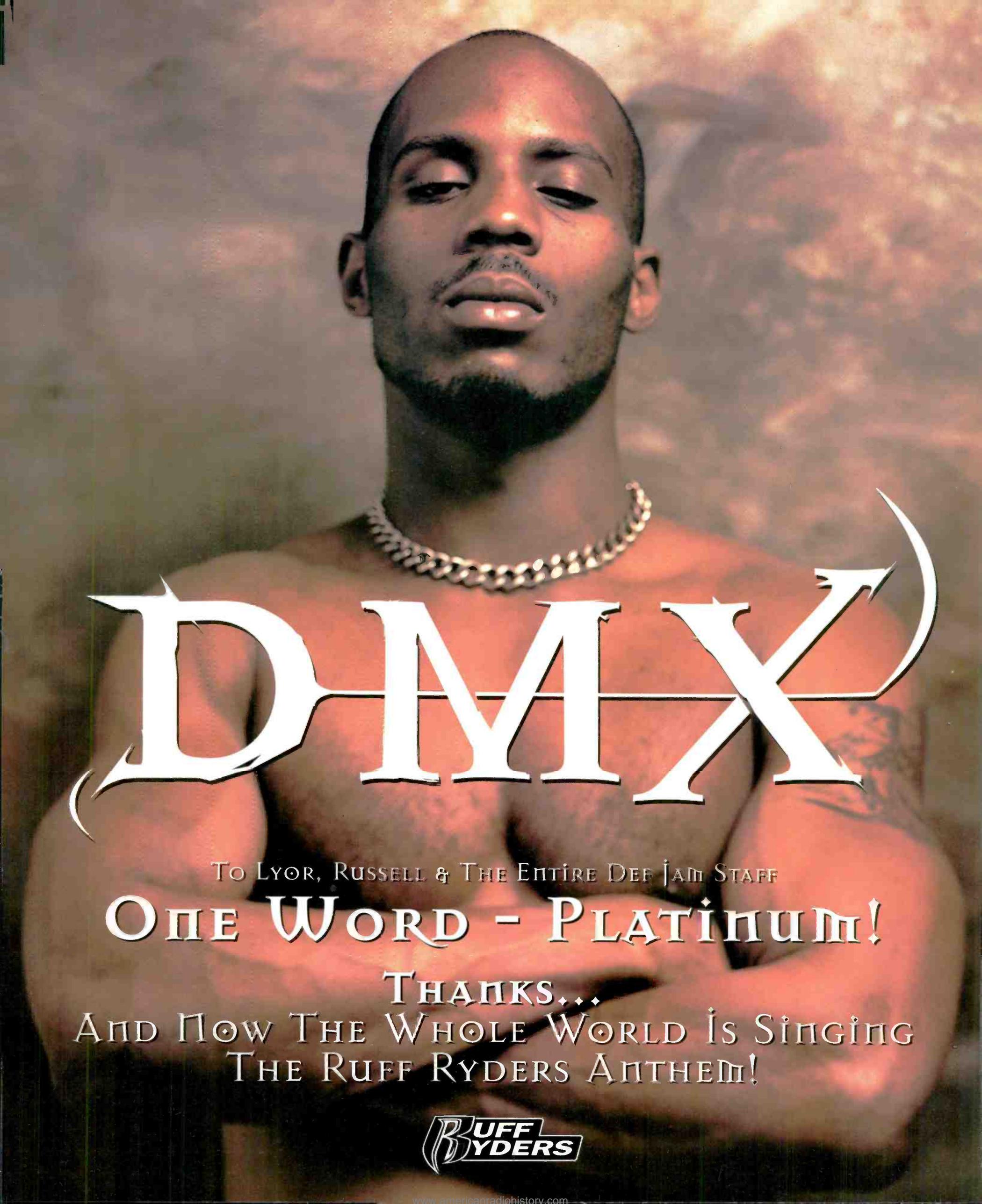
Records with the greatest sales gains this week. ● Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. \* Asterisk indicates catalog number is for cassette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

JUNE 13, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'THE BOY IS MINE' by Brandy & Monica, 'I GET LONELY' by Janet, and 'STILL NOT A PLAYER' by Big Punisher.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'COME OVER TO MY PLACE' by Davina, '2 LIVE PARTY' by The 2 Live Crew, and 'FREAK OUT' by Nutta Butta.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. \*Videoclip availability. Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. \*Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.



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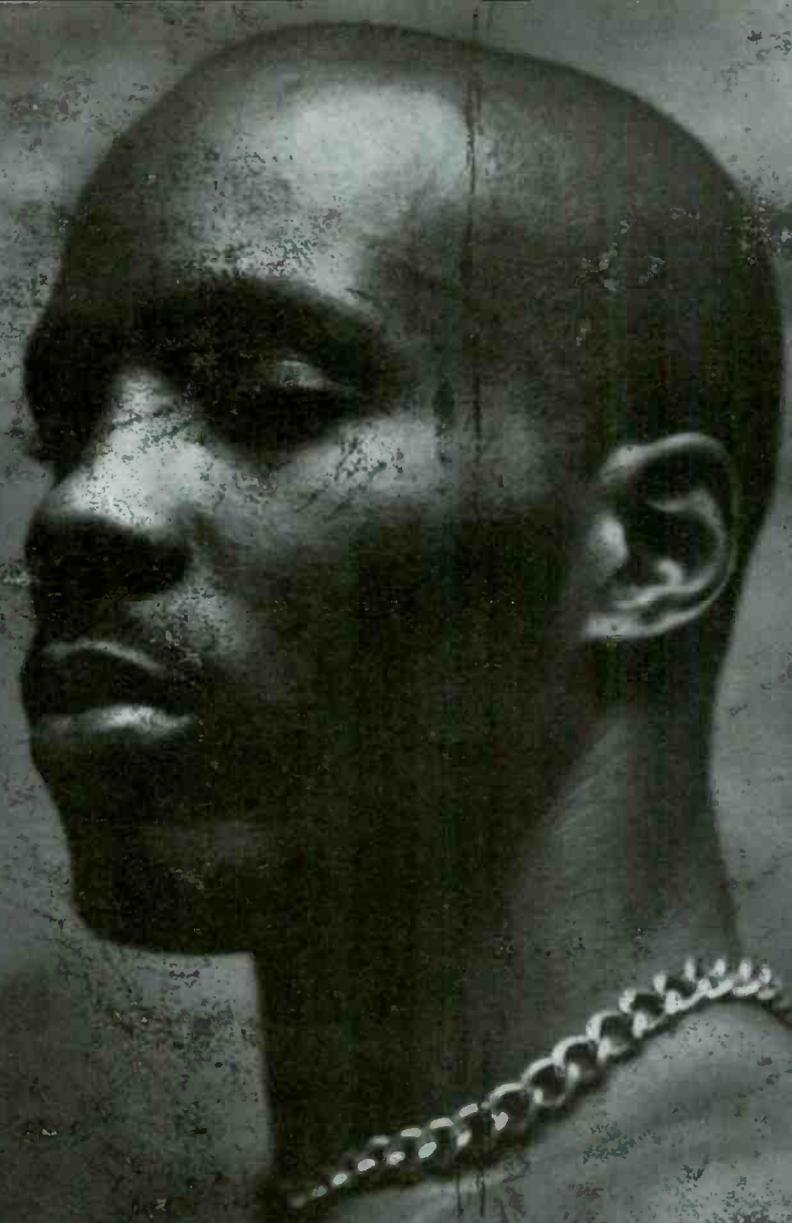
**RUFF  
RYDERS**

JUNE 6, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'THE BOY IS MINE' by Brandy & Monica, 'I GET LONELY' by Janet, and 'WHATCHA GONE DO?' by Link.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'SWING MY WAY' by K.P. & Envy, 'A MILLION AND ONE QUESTIONS/THE CITY IS MINE' by Jay-Z, and 'LIL' RED BOAT' by Angel Grant.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. Videoclip availability. Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.



# DAMX

THE STREETS HAVE SPOKEN



# PLATINUM

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MAY 30, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'I GET LONELY' by Janet, 'TOO CLOSE' by Next, 'IT'S ALL ABOUT ME' by Mya & Sisqo, etc.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'WELL, ALRIGHT' by Cece Winans, 'THE PARTY CONTINUES' by JD featuring Da Brat, 'OFF THE HOOK' by Jody Watley, etc.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. Videoclip availability. Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. \*Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.



**Global Possibilities.** Record exec Shiro Gutzie recently formed a hip-hop, R&B, and pop label, Lavish Recordings. Gutzie's first objective is to employ the talent of various producers to find acts for the label. He has already enlisted producers Denzil Foster and Thomas McElroy, Emanuel Dean, Michael "Flip" Joyner, Marlon McClain, and Wendell Wellman. The label will be distributed by Sony Music Germany. Pictured, from left, are Foster; McElroy; Gutzie, president of Lavish; and Jorg Hacker, managing director of Epic Records Germany.

## Kelly Price Puts 'Soul' Into Debut T-Neck Artist Makes Transition From Backup Singer

BY ANITA M. SAMUELS

LOS ANGELES—With her debut album, "Soul Of A Woman," due June 23 on T-Neck/Island Black Music, vocalist Kelly Price is set to join the ranks of backup singers who have moved on to become solo artists.

The label expects a simultaneous international release of the album in the U.K. and other territories.

The first single, "Friend Of Mine," was shipped to radio May 11. Angela Thomas, VP of marketing and artist development at Island Black Music, says the single is 100% "reactionary."

She adds, "Based on the excitement of the song, we are getting a lot of requests for interviews for her."

Price, who says she's a self-appointed "spokesperson" for women, hopes her album will reflect the thoughts of other women through songs like "Friend Of Mine." That song is a not-so-new "my best friend stole my man" tale of betrayal. Other tracks on the album, according to the singer, address the need for what she calls a "healing" process between men and women in relationships.

Price is often compared to Faith Evans, another backup singer who has gone on to a successful solo career. But Price stresses that while she and Evans both sing in an "old soul" style, her voice is much lower and deeper. "It's more chesty," she says. Tony Brown, PD of WVEE Atlanta, says Price has "a truly inspirational as well as powerful voice."

According to Broadcast Data Systems, "Friend Of Mine" garnered 132 spins at radio for the week ending May 14.

Stevie J., J. Dub, R. Kelly, Darren Jones of 112, Alvin West, and Sean Smith are among the writers and producers with whom Price worked on the project. There are also guest appearances by Kelly and Ronald Isley. Price produced "Take Me To A Dream," the gospel cut "Lord Of All," and the "Soul Of A Woman" interlude. Jones collaborated and co-produced "You Complete Me."

The singer is no stranger to the recording industry. "I learned everything I know in a church pew," she says. But like others, she quickly learned that being a studio singer and

a gospel singer were two separate identities. "Gospel singers [when they record in a studio] end up learning how to bring down some of the harsh tones they use in church. The [recording] equipment is very sensitive," she says. Making the transition from backup to lead vocalist, she says, hasn't been easy, but having the support from Island makes a big difference. "They have the same ideas as I have for myself. Island really believes in what I do as an artist," she says.

In 1992, Price sang backup for George Michael at his concert at Madison Square Garden in New York. The 25-year-old says she began working with Mariah Carey when she was just 18. She ended up touring with the singer



PRICE

for four years. In that time she learned the small tricks of the trade. "Mariah taught me how to be 'breathy,'" she says. "Cindy Mizelle, another background singer, taught me things like positioning my mouth," she says.

Since then, Price has racked up an impressive résumé as a backup singer, songwriter, and vocal arranger. Sean "Puffy" Combs, the Isley Brothers, the late Notorious B.I.G., Brandy, and Brian McKnight are among her many clients. More recently, she has worked with Aretha Franklin and Monica.

Price was signed two years ago to T-Neck Records, which is owned by the Isley Brothers. The singer says Combs asked her to write the lyrics for the remix of the Isleys' "Floatin' On Your Love." "At the time, I was enjoying being a free agent. I had been working a lot with Mariah Carey, and a few months later, Angela Winbush asked me to go on tour with the Isley Brothers in August of 1996 as a backup singer," she says.

"Every few years, someone like her comes along," says Isley. "When I heard her, I knew how special she was. She had that 'voice.' In meeting Kelly, right away I wanted to sign her. It was a gift to have her."

In 1969, T-Neck became one of the first black-owned record companies that owned the masters of its recordings. During that time, the label was distributed by CBS Records, which later became Sony. By the '80s, the label was less active and became the medium for reissues on CD of early Isley Brothers catalog under Columbia Records. In 1996, T-Neck was relaunched with the release of the Isleys' "Mission To Please" album. That year, the label also signed a distribution deal with Island Black Music. Price is the third act to be signed to T-Neck, in addition to Winbush, Ronald's wife, who expects to

(Continued on page 32)

## Dionne Warwick Teams With R&B Artists For 'World'; Maxwell Cuts New Version Of 'Luxury'

**FOR THE LOVE OF DIONNE:** What do you get when you cross Dionne Warwick with the likes of Coolio, Young Buck, Big Daddy Kane, Royal Flush, the 40 Thieves, Mic Geronimo, and Flesh-N-Bone of Bone Thugs-N-Harmony? You get a hip-hop-flavored remake of the 1967 Burt Bacharach/Hal David classic "What The World Needs Now Is Love" in a "We Are The World"-style setting.

The recording took place May 15-16 at Studio 56 in Los Angeles. The track is being produced by Warwick's son Damon.

Warwick also utilized the talents of such R&B artists as Ray J., Horace Brown, Veronica, Bobby Brown, Mike City, Tyrese, Mechalie Jamison, and Tony Grant of Az Yet.

"What The World Needs Now Is Love" will be the first single from her new album, "Dionne Sings Dionne," due in late September on River North/Platinum Records. "The concept of 'World' came to me in a dream," says Warwick. "I laid down and dreamed about pulling together the rap and hip-hop community."

Ironically, Warwick often speaks out against some of rap's raunchier lyrics. Because of the stand she's taken, the singer is often seen as a cohort of gansta rap nemesis C. DeLores Tucker.

Warwick says that the single is a testimony to the fact that many rappers want to project positive images through their music. "I am happy that I could have served as a catalyst and dispel the misconception that I am anti-hip-hop. I am not—I'm anti-negativity."

Additionally, Warwick says the response from rappers when asked to do the song was "Where and when?" "It was most incredible, I must say," she adds. "I hope it's because they truly believe in the concept."

Warwick says the new version of her song makes a very strong statement. "I think it's unfortunate that we even had to do something like this. It was unfortunate that we had to do something like 'We Are The World' or 'That's What Friends Are For,' but apparently music seems to be the medium to get the attention of everyone," she says. "I think the association with my 'babies' . . . I call everyone my babies . . . they'll be able to reach the peer groups that we need to reach. They are basically saying, 'Hey, it's OK to like each other now; it's OK to put your arms around

each other and say nice things.'"

The videoclip for "What The World Needs Now Is Love" will be very "grass-roots," says Warwick. "It's basically showing camaraderie among its participants, no big production. It's a gathering of vocalists with a like purpose and a like message." She says that the clip will be serviced to all video outlets.

Warwick also expects that the single will be "radio-friendly." "Radio has no reason not to play it, especially with a message this strong. It's also a message to show that we have unity here, that we love each other; that we understand each other," she says. "We respect each other, and we all want the same things.

It isn't like we are reinventing the wheel."

**THE SWITCHEROO:** Fans of Maxwell were no doubt glued to their TV sets watching the artist perform the single "Luxury: Cococure" on the Essence Music Awards, which aired May 21 on Fox.



by Anita M. Samuels

However, the version he performed is actually the original version, titled "Luxury: Cococure (Unrectified)." The singer says that after the show was taped, he "heard the song in another way." And so the new album, "Embrya," due June 30, will feature a new version. The alternate version will feature both lyric and melody changes. "Luxury: Cococure" shipped to radio May 22.

**GOOD JOB:** The National Academy of Recording Arts and Sciences Foundation launched its Grammy Career Gear program, in which music manufacturers and publishers provide Grammy High School Jazz Ensemble members with musical instruments and/or gift certificates toward the purchase of them. The annual program is a partnership between the Recording Academy and music manufacturers around the world. So far, 563 members of the ensemble will benefit.

**PEOPLE GET READY:** Tyrese Gibson is best-known for the Coca-Cola TV commercial in which he sings out loud while wearing headphones. Since then, the 19-year-old Gibson was signed to RCA Records and will debut his self-titled album in September.

Like many of today's upcoming vocalists, Gibson is multifaceted: His talents include songwriting, acting, and modeling; he is also a musician.



**'Ghetto' Fabulous.** R&B newcomer Mya and Refugee Camp All-Star Pras Michel recently collaborated on "Ghetto Supastar," featured on Interscope's "Bulworth" soundtrack. The single was produced by fellow Fugees member Wyclef Jean and also features the Wu-Tang Clan's Ol' Dirty Bastard. The 20th Century Fox movie stars Warren Beatty and Halle Berry. Pictured in the studio, from left, are Mya and Michel.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'FRIEND OF MINE' by Kelly Price, 'MAKE IT HOT' by Nicole, 'THE BOY IS MINE' by Brandy & Monica, 'THE FIRST NIGHT' by Monica, 'THEY DON'T KNOW/ARE U STILL DOWN' by Jon B., 'MY WAY' by Usher, 'TOO CLOSE' by Next, 'DAYDREAMIN'' by Tatyana Ali, 'STILL NOT A FLOYER' by Big Punisher, 'LOOKIN' AT ME' by Mase, 'GOTTA BE' by Jagged Edge, 'HORSE & CARRIAGE' by Cam'ron, 'MONEY AIN'T A THANG' by Jay-Z, 'SO INTO YOU' by Tamia, 'MOVIN' ON' by Mya, 'GHETTO SUPASTAR' by Pras Michel, 'I GET LONELY' by Janet, 'DESTINY' by Myron, 'HOW DO I SAY I'M SORRY' by Tam Davis, 'I STILL LOVE YOU' by Next, 'SAY IT' by S. Morales, 'NOBODY DOES IT BETTER' by Nate Dogg, 'MY ALL/BREAKDOWN' by Mariah Carey, 'WOOF WOOF' by The 69 Boyz, 'DON'T RUSH (TAKE LOVE SLOWLY)/ALL MY LIFE' by K-Ci & JoJo, 'IT'S ALL ABOUT ME' by Mya & SisQo, '2 WAY STREET' by MissJONES, 'THE ARMS OF THE ONE WHO LOVES YOU' by Xscape, 'I CAN DO THAT' by Montell Jordan, 'WHATCHA GONE DO?' by Link, 'HERE WE GO AGAIN' by Aretha Franklin, 'DO YOUR THING' by 7 Mile, 'IT'S ALRIGHT' by Memphis Bleek & Jay-Z, 'TOUCH IT' by Monifah, 'LOVE FOR FREE' by Rell, 'LET'S RIDE' by Montell Jordan feat. Master P & Silk the Shocker, 'WHAT U SEE IS WHAT U GET' by Xzibit, 'NINETY NINE (FLASH THE MESSAGE)' by John Forte, 'PAPER' by Queen Latifah, 'I WASN'T WITH IT' by Jesse Powell, 'PARTY AIN'T A PARTY' by Queen Pen feat. Teddy Riley, Nutta Butta, Markell & Jesse West, 'COME WITH ME' by Puff Daddy featuring Jimmy Page, 'GET AT ME DOG' by DMX, 'NO, NO, NO' by Destiny's Child, 'BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS' by Puff Daddy & The Family, 'YOU MAKE ME WANNA...' by Usher, 'STOP BEING GREEDY' by DMX, 'WHAT YOU WANT' by Mase, 'NICE & SLOW' by Usher.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'A ROSE IS STILL A ROSE' by Aretha Franklin, 'THERE YOU ARE' by Sam Salter, 'I GOT THE HOOK UP!' by Master P, 'GOODBYE TO MY HOMIES' by Master P feat. Silk the Shocker, 'FREAK OUT' by Shucka featuring Teddy Riley and Anonymous, 'BLACK ICE (SKY HIGH)' by Goodie Mob, 'CHICKENHEAD' by Wyclef Jean, 'LOVE THE WAY' by Eol, 'SHAKE 'N BAKE' by Benito featuring Domineko the Dawn, '2 LIVE PARTY' by The 2 Live Crew, 'NO WOMAN' by General Grant, 'GIRLS' by DJ Smurf, 'THE ACTUAL' by All City, 'MONEY, POWER & RESPECT' by The Lox, 'CLEOPATRA'S THEME' by Cleopatra, 'DO YOU' by Heather B., 'STANDING TOGETHER' by George Benson, 'LOVE HURTS' by Juanita Dailey, 'SHORTY (YOU KEEP PLAYIN' WITH MY MIND)' by Imajin feat. Keith Murray, 'N.O.R.E.' by Noreaga, 'CHOKE' by B.L.H.U.N.T., 'GOT YA BACK' by Drea featuring Black Rob, 'FULL COOPERATION' by Def Squad, 'WHATUON' by Latanya featuring Twista, 'LIKE WE DO' by P.A. Parental Advisory, 'HERE WE GO' by Funkmaster Flex, 'THE MILITIA' by Gang Starr, 'REACT' by Onyx, 'BUNDA (INFANSE)' by Tee KEE, 'DING-A-LING' by Hi-Town DJs, 'RUTHLESS FOR LIFE' by MC Ren, 'THE WAY I PARLAY' by Troop, 'IN YOUR WORLD' by Twista & The Speed Knot Mobstaz, 'TURN IT UP (REMIX)/FIRE IT UP' by Busta Rhymes, 'SILENCE' by Randy Crawford, 'CLOCK STRIKES' by Timbaland and Magoo, 'THE OLE B#TCH-U-WORRYZ' by Professor Griff, 'SOUTHSIDE' by Lil' Keke, 'SECOND ROUND K.O.' by Canibus, 'WU-TANG CREAM TEAM LINE-UP' by Funkmaster Flex, 'I WANNA GET NEXT TO YOU' by Christian, 'BRING IT ON' by N'Dea Davenport, 'THISAWAY, THATAWAY (HILLSIDE ANTHEM)' by Players for Life, 'THE MOST BEAUTIFUL GIRL' by Raheim, 'I'LL HURT YOU' by Kristine, 'SINFUL' by Cosmic Slop Shop, 'DO WHAT U FEEL' by Freak Nasty, 'NEVER ENOUGH' by 5Cent featuring Sh'Killa, 'EXTRA, EXTRA!' by Paula Perry, 'CHANGE YOUR WAYS' by Sec-N-Sol, 'COME OVER TO MY PLACE' by Davina.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. \*Videoclip availability. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for CD single. \*Asterisk indicates catalog number is for cassette single, CD single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.

# DATE FAISON'S RHYTHM SECTION



**DATE FAISON'S**  
**RHYTHM SECTION**

# R&B

## VESTA

(Continued from page 19)

George Duke and Eric Marienthal; and as the vocalist of the theme song for TV's "Malcolm & Eddie."

In 1995, drummer Nathan East approached her about touring with Warner Bros. act Fourplay, coinciding with the release of the quartet's "Elixir" album. The three-month tour not only exposed Vesta to a jazz audience but also brought her in contact with group member/guitarist Lee Ritenour, who co-owns i.e. music with former GRP executive Mark Wexler and Michael Fagen, publisher and owner of the magazine Jazziz.

"I was aware of Vesta from her A&M days," says Wexler, who serves as i.e.'s president. "She also did a duet

*'Basically, I knew that I wouldn't be able to get a deal until I lost weight'*

with Phil Perry on 'After The Love Has Gone' for 'The Benoit/Freeman Project' in 1994 when I was at GRP, which got some airplay at NAC radio. I was managing Fourplay after I left GRP, and I noticed that whatever city we went to on the 1995 tour, she had her own set of fans and people at radio knew who she was.

"Once i.e. music was in place, we signed Vesta because we knew we could make a fresh start with an established artist. She's a phenomenal singer, and she had strong feelings on the direction of her first album for us. We anticipate an extremely positive reaction at urban radio and NAC."

**AGGRESSIVE MARKETING**  
"Relationships" will be the focus of a major marketing campaign for i.e. music, which will work directly with Verve Records, the PolyGram imprint assigned to work product from the label. Doug Wilkins, urban specialist for Verve, says the initial focus will be on pursuing "the urban adult contemporary format aggressively. We will be going to mainstream urban stations in key markets like Chicago, New York, Los Angeles, Detroit, Philadelphia, Houston, Memphis, Dallas, St. Louis, Atlanta, and Washington, D.C., where Vesta's music has always been well-received. We're taking [the record to] NAC nationwide, and she's never had a [solo] record worked at that format before, so we will be creating multiple opportunities for her with this project."

Wilkins adds that the album will be serviced to radio Sept. 8 and that "Somebody For Me" is being jointly promoted by Verve and Motown's R&B promotion staff.

While the i.e. music project is a reintroduction for Vesta into the market, "we consider her one of the most underrated artists in the urban genre," says Steve Harris, VP of urban programming for ABC Radio Networks. "Radio remembers the impact of songs like 'Congratulations' (Continued on page 66)

# Billboard® Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
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				★★★ No. 1/GREATEST GAINER ★★★	
1	1	1	4	LOOKIN' AT ME (C) (D) BAD BOY 79176/ARISTA	◆ MASE FEAT. PUFF DADDY 3 weeks at No. 1
2	3	4	6	WOOF WOOF (C) (D) (T) QUADRASOUND/ATLANTIC 84123 AG	◆ THE 69 BOYZ
3	4	3	8	COME WITH ME (C) (D) (M) (T) (X) EPIC 78954	◆ PUFF DADDY FEAT. JIMMY PAGE
4	NEW ►		1	BANANAS [WHO YOU GONNA CALL?] (C) (D) FLAVOR UNIT 860814 MOTOWN	◆ QUEEN LATIFAH FEAT. APACHE
5	2	2	11	NINETY NINE [FLASH THE MESSAGE] (C) (D) (T) (X) RUFFHOUSE 78769/COLUMBIA	◆ JOHN FORTE
6	5	5	4	WHAT U SEE IS WHAT U GET (C) (D) (T) LOUD 65507/RCA	◆ XZIBIT
7	NEW ►		1	GOODBYE TO MY HOMIES (C) (D) (T) NO LIMIT 53326/PRIORITY	◆ MASTER P FEAT. SILKK THE SHOCKER, SONS OF FUNK AND MO B DICK
8	6	—	2	CHICKENHEAD (M) (T) (X) RUFFHOUSE 78993*/COLUMBIA	◆ WYCLEF JEAN FEAT. SPRAGGA BENZ
9	9	20	20	2 LIVE PARTY (C) (D) (T) LIL' JOE 897	◆ THE 2 LIVE CREW [FEAT. KC OF KC & THE SUNSHINE BAND & FREAK NASTY]
10	12	15	5	NO WOMAN (C) (D) POLYBEAT 38645/VIRGIN	◆ GENERAL GRANT
11	8	6	8	THE ACTUAL (C) (D) (T) MCA 55445	◆ ALL CITY
12	15	—	2	IT'S ALRIGHT (C) (D) (T) ROC-A-FELLA/DEF JAM 566210/MERCURY	◆ MEMPHIS BLEEK (& JAY-Z)
13	14	10	15	CHOKE (C) (T) (X) SELECT 25059*	◆ B.L.H.U.N.T.
14	20	16	6	GIRLS (C) (D) (T) COLLIPARK 24950/CHIBAN	◆ DJ SMURF FEAT. DJ TAZ, DJ KIZZY ROCK AND JUNE DOG
15	11	7	7	DO YOU (C) (D) (T) MCA 55452	◆ HEATHER B.
16	13	9	26	GET AT ME DOG (C) (D) (M) (T) (X) RUFF RYDERS/DEF JAM 568862/MERCURY	◆ DMX (FEAT. SHEEK OF THE LOX)
17	7	8	21	RAISE THE ROOF (C) (D) (M) (T) (X) LUKE II 572250/ISLAND	◆ LUKE FEAT. NO GOOD BUT SO GOOD
18	16	11	23	WHO AM I (C) (T) (X) 2 HARD 6160*/VP	◆ BEENIE MAN
19	19	13	8	BLACK ICE (SKY HIGH) (C) (D) LAFACE 24337/ARISTA	◆ GOODIE MOB FEAT. OUTKAST
20	27	28	6	INSANE (C) (X) WHITE LION 7001*	◆ TEE KEE
21	10	18	15	DING-A-LING (C) (D) (T) RESTLESS 72961	◆ HI-TOWN DJS
22	21	17	14	RUTHLESS FOR LIFE (C) (D) (T) RUTHLESS 78901/EPIC	◆ MC REN
23	23	24	11	LIKE WE DO (C) (D) DREAMWORKS 59009	◆ P.A. PARENTAL ADVISORY
24	22	12	19	I GOT THE HOOK UP! (C) (D) (T) NO LIMIT 53311/PRIORITY	◆ MASTER P FEAT. SONS OF FUNK
25	29	29	21	THROW YO HOOD UP (C) (D) LOC-N UP 70714	◆ MR. MONEY LOC FEAT. ABOVE THE LAW
26	25	19	5	IN YOUR WORLD (C) (D) (T) CREATOR'S WAY/ATLANTIC 84122/AG	◆ TWISTA & THE SPEED KNOT MOBSTAZ
27	18	14	16	TURN IT UP (REMIX)/FIRE IT UP (C) (D) (T) (X) ELEKTRA 64104/EEG	◆ BUSTA RHYMES
28	24	22	30	MAKE EM SAY UHH! (C) (D) (T) NO LIMIT 53302/PRIORITY	◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X & MYSTIKAL
29	17	21	5	HORSE & CARRIAGE (T) UNTERENTAINMENT 78938* EPIC	◆ CAM'RON FEATURING MASE
30	28	23	34	DEJA VU (UPTOWN BABY) (C) (D) (T) (X) CODEINE 78755/COLUMBIA	◆ LORD TARIQ & PETER GUNZ
31	37	—	7	BODY (C) INTERSOUND 8129*	◆ MIKE CITY
32	32	26	20	SECOND ROUND K.O. (C) (D) (T) UNIVERSAL 56175	◆ CANIBUS
33	30	35	29	GONE TILL NOVEMBER (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	◆ WYCLEF JEAN
34	38	31	22	VICTORY (C) (D) (T) (X) BAD BOY 79155/ARISTA	◆ PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B I G & BUSTA RHYMES
35	RE-ENTRY		27	SWING MY WAY (C) (D) (M) (T) (X) EASTWEST 64135/EEG	◆ K.P. & ENVYI
36	49	—	2	WHERE - U - AT SIPPIN' ON HENNESSY (C) (T) (X) E.K.G. 103*	◆ BLAC HAZE
37	31	27	20	MONEY, POWER & RESPECT (C) (D) (T) (X) BAD BOY 79156/ARISTA	◆ THE LOX [FEAT. DMX & LIL' KIM]
38	36	30	10	THISAWAY, THATAWAY (HILLSIDE ANTHEM) (C) (D) BIG J 1001	◆ PLAYERS FOR LIFE
39	34	33	10	STILL NOT A PLAYER (T) LOUD 65478*/RCA	◆ BIG PUNISHER FEATURING JOE
40	NEW ►		1	WU-TANG CREAM TEAM LINE-UP (T) LOUD 65553*/RCA	◆ FUNKMASTER FLEX PRESENTS WU-TANG CREAM TEAM
41	41	32	17	CLOCK STRIKES (C) (D) (T) (X) BLACKGROUND/ATLANTIC 97995/AG	◆ TIMBALAND AND MAGOO
42	44	37	7	MONEY AIN'T A THANG (T) SO SO DEF 78864*/COLUMBIA	◆ JD FEATURING JAY-Z
43	26	36	21	GITTY UP (C) (D) (T) RED ANT LONDON 57010Q/ISLAND	◆ SALT-N-PEPA
44	40	—	31	BURN (C) (D) (T) RED ANT 119006/MERCURY	◆ MILITIA
45	33	25	12	SINFUL (C) (D) (T) MTUNE 55426/MCA	◆ COSMIC SLOP SHOP
46	35	41	7	DO WHAT U FEEL (C) (T) (X) HARD HOOD/POWER 1288* TYS	◆ FREAK NASTY
47	42	48	36	JUST CLOWNIN' (C) (D) (T) PAYDAY FFR 570043/ISLAND	◆ WC FROM WESTSIDE CONNECTION
48	RE-ENTRY		21	DO FOR LOVE (C) (D) (T) AMARU 42516/JIVE	◆ 2PAC FEATURING ERIC WILLIAMS
49	NEW ►		1	NEVER ENOUGH (C) (D) RUGLEY 2105	◆ 5CENT FEATURING SH'KILLA
50	NEW ►		1	HERE WE GO (T) LOUD 65542*/RCA	◆ FUNKMASTER FLEX PRESENTS KADEFIA FEAT. PRODUCT

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 CD single. \*Astens indicates catalog number is for cassette single; CD single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications, and SoundScan, Inc.

**DON'T TAKE IT PERSONAL:** Three weeks after her album entered Top R&B Albums as the Hot Shot Debut, Monica's "The First Night" (Arista) scores the same award at No. 4 on Hot R&B Singles as that chart's highest entry. At the same time, another group that's been developing a groundswell of support, Jagged Edge, bows at No. 11 on that list with "Gotta Be" (So So Def/Columbia), while Mase Featuring Puff Daddy's "Lookin' At Me" (Bad Boy/Arista) springs 13-10.

Subsequently, this movement at the top of the chart creates a difficult scenario for a couple of other records that are still gaining at radio. "Money Ain't A Thang" by JD (aka Jermaine Dupri) (So So Def/Columbia) gets pushed back 10-13 despite a boost of 3.7 million listeners at R&B radio. Since the label released the single only on 12-inch vinyl and has no plans to release any other configurations commercially, there were not enough sales points to maintain the song's chart position in the face of the week's high debuts.

Likewise, Tamia's "So Into You" (Qwest/Warner Bros.) slips 11-14 despite an audience increase of 1.5 million listeners. Both songs could re-bullet in the next couple of weeks if they continue to grow.

**TWO FOR ONE:** By now everyone is well aware of the verbal war on wax between LL Cool J and Canibus. That battle spawned Fugees member and Canibus' manager, Wyclef Jean, to throw his tam into the ring with his anti-LL record, "What's Clef" (Ruffhouse/Columbia), which debuted at No. 48 on last issue's Hot R&B Singles. That single was available only on 12-inch; the flip side of that pressing contained two other jams, "Cheated" and "Chickenhead." The latter is the track that is listed on Hot R&B Singles because over the past week it garnered more airplay than "What's Clef."

Billboard will list both tracks on Hot R&B Singles provided each garners enough airplay to appear in the top 75 of the component Hot R&B Airplay chart. Since both songs are below the top 75 of that list, the one with the greater airplay gets listed. In subsequent weeks, the title charted could change, depending on which one leads in airplay.

Another long-running hit on Hot R&B Singles, K-Ci & JoJo's "All My Life" (MCA), faces a similar situation. The single hit Hot R&B Singles in March, eventually reaching No. 1 in April and setting the record for largest R&B audience, 55 million listeners. In June, the B-side of the single, "Don't Rush (Take Love Slow)," picked up enough audience to hit the top 75 of Hot R&B Airplay and was thus listed alongside "All My Life." Last issue, "Don't Rush" became the dominant single listed on the chart because it had more airplay. The margin separating the songs is now a mere 100,000 listeners: 12.4 million for "Don't Rush" vs. 12.3 million for "All My Life," placing the songs at Nos. 33 and 34, respectively, on Hot R&B Airplay. Needless to say, with a margin that thin, radio dominance may flip between the two in the coming weeks.

## BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	2	7	WHERE - U - AT SIPPIN' ON HENNESSY BLAC HAZE (E.K.G.)
2	—	1	DEFINITION MOS DEF & XELVT ARE BLACK STAR (OPEN MIC/RAWKUS)
3	5	10	GIRL GOT BODY DAZZ BAND (PLATINUM INTERSOUND)
4	3	7	DON'T GIVE UP JAMES GREAR & CO (BORN AGAIN)
5	9	2	LOVERS AGAIN ALEXANDER O NEAL (ONE WORLD/CHIBAN)
6	—	1	NEED TO KNOW DAWKINS & DAWKINS (HARMONY)
7	4	9	FUGAZI FAT CAT KAREEM (PHASE 4 LONDON/ISLAND)
8	13	6	HERE WE GO LAILA (MOTOWN)
9	11	2	MONEY MAKIN' ANTHEM G&S PRESENTS REDUMINS ALLIANCE STREET PROD P/WV: MERCURY
10	—	1	IMPACT "FEEL ME" SCORPIO JACKSON (TLE)
11	7	4	WHAT THE WORLD NEEDS NOW IS LOVE DOMINE & PUNCH AND THE HIP HOP NATION UNITEC RIVER MOP/HI
12	10	5	TURN THIS PARTY OUT WHIP (OUTHOUSE)
13	12	10	DAY & NIGHT PATE MUSTLIZ FEAT. LARZE BONE & HAVIZE BONE AND THUGSLAVATORY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
14	—	1	GET READY, READY! DJ JUBILEE (TAKE FO')
15	17	11	BABY BE THERE NU FLAVOR (FEAR/WARNER BROS.)
16	19	5	'98 THUG PARADISE TRAGEDY, CAPONE, INFINITE (H.O.L.A.)
17	20	4	WESTERN WAYS PART II ZELANDER, THE STEEP BIG PUNISHER AND JAZZ FROM THE BENJAMINS LOCAL
18	14	7	NOT ABOUT ROMANCE INNER CIRCLE/SOUNDBOWY/REPUBLIC UNIVERSAL
19	23	2	END TO END BURNERS...EPISODE 2 COMPANY FLOW (OFFICIAL/RAWKUS)
20	—	9	MONEY BY THE TON C BO FEAT. MISSISSIPPI (AWOL/NOO TRYBE/VIRGIN)
21	21	10	OH MARY DON'T YOU WEEP TRIN-I-TEE 5 7 (B-RITE/INTERSCOPE)
22	1	23	MY STEEZ RAW ELEMENTS (FEAT. MEN A LARG) BIG PLAY SOLID DISCS)
23	—	7	BULWORTH (THEY TALK ABOUT IT WHEN WE LIVE IT) METHOD MAN, KRS 1, PRODIGY & KAM (INTERSCOPE)
24	16	3	LET'S GET FREAKY WILLIS (VIKING)
25	—	1	RAZA PARK LATINO VELVET CLIQUE (SWERVE/LIGHTYEAR)

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

AUGUST 8, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'FRIEND OF MINE' by Kelly Price, 'MAKE IT HOT' by Nicole Feat. Missy Elliott & Mo'Nique, and 'DAYDREAMIN'' by Tatyana Ali.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'RAISE THE ROOF' by Luke Featuring No Good But So Good, 'CLEOPATRA'S THEME' by Cleopatra, and 'GOT YA BACK' by Drea Featuring Black Rob.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. Videoclip availability. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for CD single. Asterisk indicates catalog number is for cassette single; CD single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.



**Priceless.** Island Black Music's hot act Kelly Price puts the squeeze on Stevie J., producer of her No. 1 single, "Friend Of Mine," at Justin's, Sean "Puffy" Combs' New York eatery. Her album "Soul Of A Woman" is due this month.

## Lattimore Gets Personal On 2nd Set Columbia Aims To Broaden Fan Base With 'Soul Of Man'

BY ANITA M. SAMUELS

LOS ANGELES—Executives at Columbia Records say they know exactly who Kenny Lattimore's audience is—18- to 35-year-old black women. With his sophomore release, "From The Soul Of Man," due Sept. 8 worldwide, they want to broaden that fan base.

Expansion plans include widening Lattimore's radio appeal beyond the R&B format, according to Demette Guidry, senior VP of Columbia's black music department. "We will see Kenny's music cross over

into the top 40 audience," he predicts. He expects the gospel track "Well Done" to appeal to the Christian marketplace.

"Days Like This," the first single, shipped to R&B and crossover radio July 20. There are no plans for a commercial release.

According to Broadcast Data Systems, "Days Like This" has already garnered 53 spins at R&B stations for the week ending July 22.

"It's a wonderful song, perfect tempo, excellent artist," says Jamillah Muhammad, assistant PD at WVAZ, an R&B adult radio outlet in Chicago. "Audience response has been great. They are loving it."

A videoclip for "Days Like This" was filmed in Los Angeles by Darren Grant and will be serviced to BET, MTV, VH1, the Box, and other local video outlets Aug. 1.

In order to gain exposure in clubs, "Days Like This" will be remixed by "Little" Louie Vega and Kenny "Dope" Gonzales of Masters At Work. Guidry says it was serviced to clubs and mix DJs in late July.

In addition, the set features the duet "Love Will Find A Way," a bonus track with Heather Handley for the upcoming Disney movie "The Lion King II: Simba's Pride." The tune, which Guidry hopes will help Lattimore gain even more exposure with adult contemporary and top 40 audiences, will also be a part of the Hollywood Records soundtrack to "The Lion King" sequel.

Many of the songs on "From The Soul Of Man," which is available as an enhanced CD, run the gamut of real-life relationship "episodes."

"Tomorrow" is a song about a man who puts his career above his relationship and later has no one to share his success with. "Trial Separation" is a self-evaluation song that suggests stepping outside of a relationship to better appreciate the other partner.

Lattimore says the material on the new album is a continuation of the songs on his self-titled debut album, which sold 527,000 units, according to SoundScan, and peaked at No. 19 on the Top R&B Albums chart. The single "For You" sold 391,000 units and reached No. 6 on the Hot R&B Singles chart.

"The album's really about what I felt true love really is. I wanted to talk about the depth of relationships and say things that men don't normally say about love or forget to say," Lattimore says. "We did very well with the sales on the first album, but I decided to dig a little deeper, to talk more about my personal experiences as well as experiences of other men I knew personally. 'From The Soul Of Man' is like lifting the lid off of some of our [black men's] secrets without revealing too much."

Despite the fact this his core audience is female, Lattimore says he gets more feedback from men than women. "I've had men say 'Thank you for saying the things we can't' or 'I really love your music, it's really smooth,'" he says. "I try to say things in a thought-provoking way without generalizing it. I know every man is not the same and every experience is not the same. But if I can put something out there that will create some kind of dialogue, maybe it will help our relationships."

Vidal Davis, Kipper Jones, Daryl Simmons, Barry Eastmond, and Jeff Town are among the songwriters and producers who worked with

(Continued on page 28)



LATTIMORE

## PIR To Release Phyllis Hyman's Final Works; Howard Hewett Hones His Style On The Road

**FOREVER PHYLLIS:** On Aug. 18, Philadelphia International Records (PIR) will posthumously release "Forever With You," a new album by the late Phyllis Hyman. The 12 tracks are among the last recordings Hyman did before her untimely death three years ago, according to Kenneth Gamble, CEO of PIR.

"This is the last album that we'll be able to put out

future releases of hit collections and reissues of the singer's works, go to Hyman's estate and the campaign.

A coffee-table book, an authorized biography, and a feature-length film on the singer's life are in the works.

**HOWARD'S TIME:** Although Howard Hewett hasn't been signed to a label in several years, the vocalist says he's been concentrating on performances in theaters and clubs both in the U.S. and overseas. "I like a lot of intimacy between myself and my audiences," he says. "The smaller clubs allow you to go in and present yourself to an audience in a way you wouldn't normally do."

Hewett recorded six albums on Solar Records as one-third of the group Shalamar and four solo sets for Elektra. After the last album, Hewett says, he realized that there weren't many forward-thinking labels. His last solo set, '95's "It's Time," was recorded for indie Caliber Records. "I thought we did well, considering we had limited promotion money," he says. Since then, he's been leery of signing with just "any" label.

A problem Hewett says he has with the industry these days is the fact that many labels seem to have a "cookie-cutter" mentality. "The female situation is a lot more interesting than the male situation... There is a lot more diversity, especially with solo artists," he says. "There has never been any male artist who took the bull by the horns with the mature and romantic style of singing."

Hewett says he thinks listeners older than 30 are "basically ignored. It really concerns me when I look for young people to write with, and they want to write, 'Chillin' in my ride, waiting for my honey to come...'"

While the vocalist says he understands the use of sampling in much of today's music, he also finds it "scary." "I wonder what they will be playing 20 years from now," he says. "It's a form of creativity, but I challenge them to be more creative, to come up with something original. Back in the day, that's what artists strived for."

Hewett says that he isn't actively seeking a record deal but that he is writing new material. "I'd like to do a 'best of' album and a gospel album," he says. "Maybe I'll find a major manufacturing and distribution company to go through." Mostly, the artist says, he is looking for someone with a "vision." "Someone with the balls to say, 'Hey, this isn't just regular... We are looking for something more mature, with quality.' I'm still looking for that perfect situation to put recording back in the right place."

[from] Phyllis Hyman," says Gamble. "These are the songs she was working on at the time of her death... Somehow these seem to be the best collection of songs that she's ever done... One reason is because some of the songs were co-written by her. She was starting to express herself more. One of the gems on that album is 'Some-

one To Love' by the late Linda Creed and Michael Masser. Linda gave me that song before she passed away and asked me to give it to Phyllis to record. It's a great song and great performance by Phyllis."

"Strength Of A Woman," "Come Right Or Not At All," and "How Long" are among the songs Hyman co-wrote. The album's other songwriters and producers include Nick Martinelli, Narada Michael Walden, Dexter Wansel and Cynthia Biggs, Barry Eastmond and Herb Middleton, and the legendary team of Gamble and Leon Huff.

The first single, "Funny How Love Goes"—a duet with 26-year-old Damon, a new male vocalist on PIR—was produced by Gamble, Dexter Wansel, and Walter Sigler and will be shipped to radio and retail Tuesday (4). Gamble says the label is excited about Damon. "He's got a single coming out in early September with an album to follow shortly," he says.

Harry Coombs, VP of PIR, will market and promote the project. EMI Music Distribution's catalog label, the Right Stuff, will distribute. The label has also joined with the late vocalist's artist management company, Gracia, Francis & Associates, to create the Phyllis Hyman Legacy Campaign, which is designed to protect the financial rights of her surviving family. The proceeds of the album, according to Hyman's former manager and friend, Glenda Gracia, will, along with proceeds from



by Anita M. Samuels



Phyllis Hyman



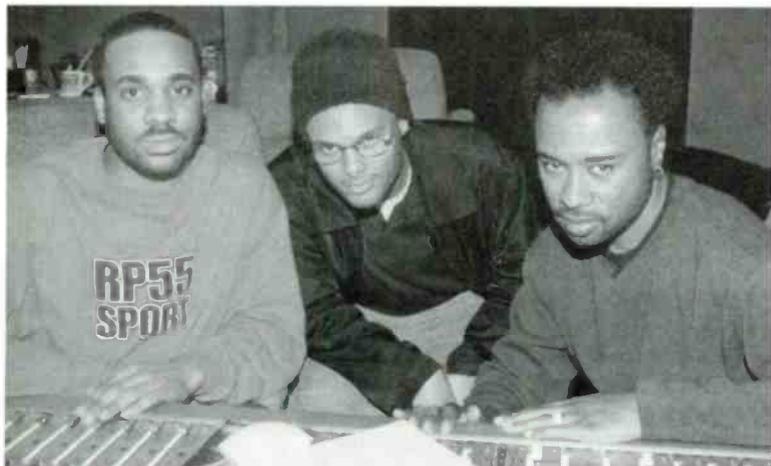
**The Glamorous Life.** Hammond Entertainment, in association with L.A.'s Conga Room, produced two sold-out shows featuring the Pete Escovedo Orchestra and Escovedo's equally legendary daughter, Sheila E. Shown in the front row, from left, are Jimmy Smits, Juan Escovedo, Dawnn Lewis, Sheila E., Pete Escovedo, and Tommy Davidson. In the back row are Peter Michael Escovedo and Bill Hammond.

AUGUST 1, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes entries like 'FRIEND OF MINE' by Kelly Price and 'MOVIN' ON' by Mya.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes entries like 'MONEY, POWER & RESPECT' by The Lox and 'STILL SMOKIN'' by Sleepy's.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. Videoclip availability. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for CD single. Asterisk indicates catalog number is for cassette single; CD single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (V) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.



From *Kenny's Soul*. Kenny Lattimore relaxes while recording his new Columbia album, "From The Soul Of Man." Shown, from left, are songwriter Vidal Davis, Lattimore, and songwriter Kipper Jones.

## Holland Becomes Source Of R&B Dutch Industry, Audience Begin To Embrace Local Acts

BY ROBERT TILLI

AMSTERDAM—Amid the monotonous techno and "gabber" beats, which are losing popularity in the Netherlands' big cities, the more suave pulse of R&B dominates today's "sound of the city" in Amsterdam and Rotterdam.

With a large black population originating from Surinam, the Dutch Antilles, and Morocco, these metropolitan areas have turned out to be natural providers of home-grown R&B talent.

Yet Dutch R&B isn't new; it

evolved from 1980s-era "swingbeat." Virgin Benelux A&R manager Flip van den Enden says, "Finally there's a musical genre for non-native youth that they can fully identify with. Compared with techno, it is more user-friendly, traditional, and social. You don't have to pop pills until 5 in the morning to dig it. Lovers take each other to the dancefloor again.



DIGNITY

"It has always been there from the days of sweet soul music," he adds. "From their parents' record collections they've picked up '60s soul music by Sam Cooke and Otis Redding, '70s Stevie Wonder and Marvin Gaye, and '80s Luther Vandross. As R&B is the dominating genre in the charts—like disco in the '70s—it's only logical these kids want to have a go at it as well. It's just like white youth playing Britpop."

Today, Virgin's roster includes R&B girl trio Dignity and male vocal group Sat'r'day. Van den Enden got involved with Dignity via the Virgin-distributed "No Sweat" R&B sampler. Released by the government-subsidized organization National Pop Institute (NPI) last year, it was part one of NPI's "Unsigned" series, a project set up to help new talent secure record deals.

The tracks were recorded at Cruise Control, an Amsterdam-based studio where Dutch R&B started some 10 years ago under the guidance of Rutti, aka owner/producer Rutger Croese. "Just have a look at the charts, and you'll see that R&B is the new pop music," Croese says. "To distinguish itself from its Afro-American namesake, the European R&B variant should necessarily be more poppy to guarantee a crossover to a wider public than the niche market it is now, even more so as a potential export product to the U.S."

"For pure R&B, the market is too small to get a return on investment," says Polydor Holland A&R manager Paul Zijlstra, who signed male quartet Voices In Motion, another act featured on "No Sweat." "Pop songs will be the key to success for home-grown R&B. Unfortunately, the lack of great song material is its weak point. We shouldn't try to sell out local R&B instantly by banging out albums after only one hit single. Instead, we should take our time to develop careers."

Voices In Motion's debut album is scheduled for release this autumn, months after the group's first single. "I wanted to get everything sorted first, including the search for man-

agement, repertoire, and a skillful producer," Zijlstra says.

The act soon found itself backed by Delft-based Mojo Management. The creative process was supervised by producer/songwriter Bas van den Heuvel (Total Touch).

Virgin's Van den Enden is utilizing a slow-growth approach as well. "Dignity and Sat'r'day will prove real artists, as opposed to one-hit wonders. These people can really sing. When R&B as a marketing tag is over in five years' time, they will still be there," he notes.

Dignity is working on a project, due Sept. 1. "It will be a highly varied set, ranging from gospel to jazz and a cappella pieces," says group member Karima Lemghari, who notes that the act is very much aware of the necessity to add something unique to the European variation of R&B. "Our own feel has to come out of the grooves."

### GOOD SALES POTENTIAL

At Free Record Shop, Holland's largest retail chain, buyer Jean Broeks says that R&B music has enormous sales potential in general. "With local R&B artists singing either in English or in Dutch, it can only get bigger," he notes. Of groups



ROMÉO

singing in their mother tongue, Re-Play (Rhythm Records) and Arn-hemsgewijs (Mercury) are the most popular.

Newcomers to the niche include Claudia Nelson (VAN Records), Chapter One (Virgin), and Vogelvrij (EMI).

So far, Rotterdam-based foursome Roméo (Dureco) is the only act to have managed to sell albums. Its self-titled debut, released May 20, has sold 21,000 copies, according to Dureco, peaking at No. 8 on the Mega Album Top 100 chart. The set has been propelled by the breakthrough single "Coming Home." Released Feb. 27, the ballad peaked at No. 2 on the Mega Top 100 and Rabo Top 40 charts. The gold single (for 50,000 copies sold) was kept from the top slot by Celine Dion's "My Heart Will Go On."

### STICKING TO POP ROOTS

Both Roméo's crossover hit and album will be released by BMG in 32 countries around the world. A U.S. deal is under negotiation. While its third single, "Secret Love," is out at home, airplay for "Coming Home" is (Continued on page 26)

## Pookie Label Bows With Sister Act Willie Max; Kashif Develops 'Honest' Royalty Software

**S**ADDIQ'S 'POOKIE': Raphael Saddiq was dressed to the nines at a video shoot for the female trio Willie Max. But he actually wasn't there to floss; he was making a guest appearance in the clip for "Can't Get Enough," the first single from the group's forthcoming debut, "Bonafide."

Willie Max, which is made up of real-life sisters Rose, Sky, and Lyric Smith, is the first act on Saddiq's label, Motown-distributed Pookie Records. Saddiq, a former member of the now-defunct Tony Toni Toné, is a partner in the venture with Ruth Carson, who acts as executive VP/GM.

"My vision for this label is to have quality groups; it's what everybody wants," he says. "I don't think that [the group] is that much different than other girl groups, except that their harmonies make them different. They have lived together all their lives, and when you get a blend like that, it's like Bob Marley & the Wailers—the drummer and the bass player were brothers, and you can't beat that type of rhythm section."

Saddiq likens the trio to the Bad Boy group Total, who he says "do what they have to do to win."

"My group is the same way," he says. "They do what they have to do . . . They sing good, and they are still growing. They are not who they're going to be yet."

Saddiq met the trio in 1988, when the girls were 12, 13, and 14, and he signed them to a deal in 1996.

The album, produced by Lathan Grady, will, according to Saddiq, contain a lot of radio-friendly material. Saddiq adds that he wrote a song with the trio and produced two of the tracks, but he says the majority of the writing was done by the group. "It's not going to sound like 'Raphael Saddiq.' Their first album needs to be a really radio-friendly record; that's what it is," he says. "Radio has received it well. That's all you can ask for in a first-time group. We left a window so that they can grow and do what they want to do. They aren't going to be stuck in one rut." Although the single doesn't officially go to radio until Sept. 1, a number of stations are already testing the song.

As for Saddiq's own plans, he wants his label to eventually be multifaceted, encompassing film, TV, scoring, and soundtracks. "It's like what everybody who has a label wants," he says.

He has also been in the studio working with Eric Benét and D'Angelo on their upcoming projects, as well as with Jay Issac Moore, a newcomer on A&M. In the future, he'll also be working on projects with Q-Tip and Ali Shaheed of A Tribe Called Quest.

Saddiq also says he'll do a solo album in 1999. "It's time to do it," he says. "I'm always trying to do different things, to invite different people into my head for projects. I think this time I will have more of that. I have been writing down a lot of things I want to do for the last four years. I've always had the freedom, but now I'll be able to do exactly what I want to do. I've never had that experience."

**KASHIF'S 'ROYALTY':** Kashif—the singer, songwriter, producer, author, and CEO of the Los Angeles-based Brooklyn Boy Books & Entertainment—is developing a new software program that will automatically compute artist and producer royalty

rates; it's called Honest Abe, the Automatic Royalty Computing Program.

"By making artists aware of the earning potential of a record deal, they can decide whether a deal is right for them," he says. "We are looking to even the playing field."

In addition to computing royalty rates, Kashif says, the software will generate recording budgets, let artists know when royalty rates are due to them, indicate discrepancies in current royalty rates from labels, and project future royalties. It will cost about \$499 at retail.

Other products from Brooklyn Boy include "I'll Do It My Damn Self," a book written by Kashif's business partner, Kevin Harewood. The book is a guide for artists who want to release music independently. Other titles from the company include "Everything You'd Better Know About the Recording Industry," "Kashif's Urban Music Directory," "Kashif's A&R Source Guide," and "Kashif's Publishing Source Guide."

**OOPS!** In my column in the July 25 issue, I erroneously stated that Mary J. Blige would be appearing in "How Stella Got Her Groove Back." While she doesn't appear in the film, her music is featured prominently.



by Anita M. Samuels



JULY 25, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'THE BOY IS MINE' by Brandy & Monica, 'FRIEND OF MINE' by Kelly Price, and 'LOOKIN' AT ME' by Mase.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'BODY BUMPIN' YIPPIE-YI-YO' by Public Announcement, 'I CAN DO THAT' by Montell Jordan, and 'DO FOR LOVE' by 2Pac.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. Videoclip availability. Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Asterisk indicates catalog number is for cassette single; CD single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.

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**MR. SERV-ON**

**MIA-X**

**MAC**

**BIG ED**

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**FULL BLOODED**

**IN STORES NOW!**

# **AM I MY BROTHERS KEEPER**



**EXECUTIVE PRODUCER: MASTER P**



JULY 18, 1998

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 'THE BOY IS MINE' by Brandy & Monica, 'THEY DON'T KNOW/ARE U STILL DOWN' by Jon B., and 'HORSE & CARRIAGE' by Cam'ron.

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 'THE ACTUAL' by All City, 'DO FOR LOVE' by 2Pac, and 'STOP BEING GREEDY' by DMX.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. \*Asterisk indicates catalog number is for cassette single; CD single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.

## Hip-Hopper Parker Unmasks Melankolic Bow

BY DYLAN SIEGLER

NEW YORK—England's Lewis Parker may enjoy science fiction, but he's firmly planted in reality when it comes to his expectations for "Masquerades And Silhouettes," his first set for the Astralwerks-distributed Melankolic Records.

"I'm not looking to come over to America and say I'm all big, because at the end of the day [Americans are] living in the home of hip-hop," says Parker. "If people want to hear what I'm doing, then that's great, but I want it to be a natural thing."

"Masquerades And Silhouettes" is a low-key collection of rhymes delivered in Parker's breathy North London accent. His often lulling voice is undeniably reminiscent of Tricky ("Eyes Of Dreams" uses a familiar upright bass sample as well), but his wordy MCing and straightforward DJ style counter any further urge to lump Parker in with British trip-hop, despite his Melankolic affiliation.

Throughout "Masquerades And Silhouettes," the artist retains his sci-fi-influenced lyric bent and eerie instrumental leanings, making frequent use of jingling chimes and echoey reverb. On aggressive tracks like "Song Of The Desert," Parker adopts a more traditionally American rhyme style, and his professed influences, KRS-One, Finster & Bundy, Rakim, and the Beastie Boys, come through.

"I mostly write about walking in the sky, above all the deception



PARKER

and madness, sin and corruption, and people living double lives," explains Parker. "[The lyrics are about] trying to see above that, come to terms with myself, and deal with the force inside me."

Twenty-one-year-old Parker, a self-professed "Star Wars" fanatic, has been part of the underground U.K. hip-hop scene since pre-adolescence, when he began breakdancing and MCing. Moving often to and from the English cities of London, Kent, and Canterbury, Parker says his style is informed by the hip-hop attitudes he encountered in each locale.

"In Kent there was a big hip-hop movement out there, but it's not the inner city," says Parker. "It gave me another look on things; when you move with different classes, races, and cultures, you see more."

Parker is an introverted member of the hip-hop underground,

preferring to work alone and attributing his inspiration to "being able to sit down and think of things" on his own. "In Kent," he says, "I was just making the music I wanted to make, while other people were thinking, 'I have to be doing this kind of style, that kind of style.'"

He originally started experimenting as a DJ so he would have beats to rhyme over, he says, "then I started to make my own breaks, and I realized, 'I'm a producer, I'm making beats.'"

Parker was soon intrigued by the breaks he could find on vintage movie scores and "easy listening-type" records, and then he says he began "finding new ways and new ideas, resurrecting dead ones and giving them new life." Parker cites DJ 357 from Kent, "a bitchin' DJ on the mix-tape circuit," as a turntable influence.

Parker recognizes the good fortune of catching Massive Attack's attention and signing to Melankolic, which the group founded, in an unresponsive market. "In the U.K. hip-hop scene, everyone's struggling, everyone's working their hearts off in this game here, and there's no money."

Says Nick Clift, director of associated labels at Astralwerks, "People who are familiar with Massive Attack and their kind of music will be familiar with trip-hop, hip-hop, and geared toward beats and dance. Lewis Parker will connect with those people; they'll understand where he's coming from. We've got the chal-

lenge here of presenting the diversity of the label—it's the first hip-hop record we have, and we're definitely beginning to explore that side of British music."

The label will use its connections in the DJ community to spread the word about Parker, and the artist will be performing showcases in New York and Los Angeles in the near future. Melankolic also plans to service the album to college and specialty shows on commercial radio. In conjunction with a campaign to promote awareness of the label, Melankolic gave away 30,000 label samplers—including two Parker tracks—with copies of Massive Attack's "Mezzanine."

But Parker will remain true to his underground hip-hop roots whether or not "Masquerades" sells. "A lot of us are in here for the culture," he says. "We need to keep hip-hop at a level where it's focused, where it's a form of total self-expression and self-freedom."



**Groove Is The Word.** The typically traditional jazz Verve Forecast Records takes a credible dive into the club world with "What's The Word," the full-length debut of J.K. Carrying the name of its guitarist/creative muse, the act melds rugged funk and trip-hop beats with elements of classic soul and acid jazz. Among the set's many highlights are the percussive, single-ready "Off The Hook" and the tender "So Sorry." Look for the act to hit the concert trail shortly after the mid-August release of "What's The Word." Pictured, clockwise from left, are J.K. with singers Gerrell Gaddis and Robin Springer.

## Veteran Acts Show Their Stuff At WKTU Dance Party

BY CHUCK TAYLOR

NEW YORK—One of the defining moments of top 40/dance WKTU New York's Ultimate Dance Party June 24 at Manhattan's Hammerstein Ballroom came when club veteran France Joli launched into her 1979 disco anchor "Come To Me."

Beaming from ear to ear, the dance-savvy crowd members took on a collective shine, throwing their arms up in appreciation, bobbing and singing with glee to the New York radio standard.

In fact, throughout the efficiently paced two-hour extravaganza, veteran acts proved that current-day popularity is not necessarily a match for polish, stage savvy, and enough vocal prowess to exacerbate the beat.

In the powerhouse performance of the evening, old-school hip-hop act Rob Base cleaned the house of skepticism with a siz-



BASE

zling 20-minute set, revealing an obvious source of inspiration for a number of today's popular—albeit preposterously overrated—

(Continued on next page)

### TO OUR READERS

Dance Trax will return next week.

### Billboard. HOT Dance Breakouts

JULY 18, 1998

#### CLUB PLAY

1. **HERE WE GO AGAIN** ARETHA FRANKLIN ARISTA
2. **GIVE ME LOVE DJ DADO VS. MICHELLE WEEKS** PLAYLAND
3. **EVERYBODY DANCE** BARBARA TUCKER STRICTLY RHYTHM
4. **DREAM WEAVER ERIN HAMILTON** TRAX
5. **PURE ENERGY NU AGENDA** GROOVILICIOUS

#### MAXI-SINGLES SALES

1. **STRICTLY BUSINESS** MANTRONIK VS EPMD PLAYLAND
2. **GIVE ME LOVE DJ DADO VS. MICHELLE WEEKS** PLAYLAND
3. **WHERE THE BOYS ARE** LINDA IMPERIAL INTERHIT
4. **AE-AH THE OUTHERE BROTHERS** AUREUS
5. **IT'S JAZZY RONI SIZE/REPRAZENT** ULTRA

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

## Stars Shine On Epic Release Slate

NEW YORK—Though pop diva Gloria Estefan's acclaimed new collection, "gloria!," remains a top priority on Epic's dance agenda, the label is in the midst of a busy summer of stellar club-geared releases.

High on the list of the label's must-hear jams of the season is Tony Moran's dramatic interpretation of "To Love You More" by Celine Dion. Due on sister label 550 Music within seconds, this track shows Moran topping his exemplary work on "My Heart Will Go On." Walking the



MENDES

tightrope between mainstream and underground sectors, he manages to incorporate enough bright keyboard elements to please popsters while keeping the beat dark and aggressive enough to attract hard-headed punters.

Among the more surprising items on the horizon is "Shed Your Skin" by folk/rock duo Indigo Girls. The guitar-rooted original jam has been remodeled into a tribalistic house anthem by Steven Nikolas. It may seem like an unrealistic creative reach, but Nikolas has done an astonishing job of retaining the guttural emotion of the song—as well as Amy Ray's throaty performance—while wrapping it in the kind of hard-edged beats that underground DJs demand. There's also a taut edit that crossover radio programmers would be wise to investigate.

Also hitbound is "Deeper

Underground," Jamiroquai's contribution to the "Godzilla" soundtrack. This time, Roger Sanchez did the remix honors, underlining the song's old-school R&B melody with an equally soulful house bassline.

The soundtrack to Vanessa Williams' forthcoming film, "Dance With Me," wriggles with salsa-spiked dance music. Epic dance guru Frank Ceraolo is wisely unleashing several cuts from the set at once. Williams performs with diva finesse on "You Are My Home," which has been tweaked to anthemic effect by Moran, while the Sergio Mendes gem "Magalenha" has been treated to the tribal touch of Victor Calderone. Also, Electra's saucy "Jibaro" gets nice and spicy after simmering in Paul Oakenfold's remix studio.

Finally, while jocks are still actively spinning Estefan's current single, "Heaven's What I Feel," the label has already laid the groundwork for the next single, "Oye." That track, which fondly recalls the singer's early Miami Sound Machine material, has been solidly remixed to suit a wide variety of formats by Rosabel, Hex Hector, Mijangos, Chris The Greek, and Pablo Flores. This one has what it takes to be a massive sequel to Estefan's career breakthrough, "Conga," with its bilingual lyrics and wicked live percussion.

LARRY FLICK

SEPTEMBER 19, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'THE FIRST NIGHT' by Monica, 'THINKIN' BOUT IT' by Gerald Levert, and 'FRIEND OF MINE' by Kelly Price.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'THE ARMS OF THE ONE WHO LOVES YOU' by Xscape, 'DON CARTAGENA' by Fat Joe, and '2 WAY STREET' by Miss Jones.

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. ... © 1998, Billboard/BPI Communications and SoundScan, Inc.

## Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan®</b>	
				TITLE	ARTIST
IMPRINT & NUMBER/DISTRIBUTING LABEL					
				<b>★ ★ ★ No. 1 ★ ★ ★</b>	
1	1	1	9	<b>LOOKIN' AT ME</b> ♦ MASE FEATURING PUFF DADDY (C) (D) (T) (X) BAD BOY 79176/ARISTA	8 weeks at No. 1
2	2	3	11	<b>WOOF WOOF</b> ♦ THE 69 BOYZ (C) (D) (T) QJADRASOUND/ATLANTIC 84123/AG	
3	4	4	3	<b>STILL A G THANG</b> ♦ SNOOP DOGG (C) (D) (T) NO LIMIT 53450/PRIORITY	
				<b>★ ★ ★ GREATEST GAINER ★ ★ ★</b>	
4	6	—	2	<b>SUPERTHUG</b> ♦ NOREAGA (C) (D) (T) PENALTY 0237/TOMMY BOY	
5	8	5	9	<b>WHAT U SEE IS WHAT U GET</b> ♦ XZIBIT (C) (D) (T) LOUD 65507/RCA	
6	7	6	5	<b>DEFINITION</b> ♦ MOS DEF & KWELI ARE BLACK STAR (C) (D) (T) RAWKUS 173	
7	3	2	6	<b>BANANAS (WHO YOU GONNA CALL?)</b> ♦ QUEEN LATIFAH FEAT. APACHE (C) (D) FLAVOR UNIT 860814/MOTOWN	
8	5	—	2	<b>'98 THUG PARADISE</b> TRAGEDY, CAPONE, INFINITE (C) (D) (T) H.O.L.A. 341077	
9	10	8	6	<b>GOODBYE TO MY HOMIES</b> ♦ MASTER P FEAT. SILKK THE SHOCKER, SONS OF FUNK AND MO B. DICK (C) (D) (T) NO LIMIT 53326/PRIORITY	
10	9	14	25	<b>2 LIVE PARTY</b> ♦ THE 2 LIVE CREW (FEAT. KC OF KC & THE SUNSHINE BAND & FREAK NASTY) (C) (D) (T) LIL' JOE 897	
11	11	7	10	<b>NO WOMAN</b> ♦ GENERAL GRANT (C) (D) POLYBEAT 38645/VIRGIN	
12	17	15	7	<b>IT'S ALRIGHT</b> ♦ MEMPHIS BLEEK (& JAY-Z) (C) (D) (T) ROC-A-FELLA/DEF JAM 566210/MERCURY	
13	12	9	13	<b>COME WITH ME</b> ♦ PUFF DADDY FEAT. JIMMY PAGE (C) (D) (M) (T) (X) EPIC 78954	
14	13	10	7	<b>CHEATED (TO ALL THE GIRLS)</b> ♦ WYCLEF JEAN FEAT. QUEEN PEN & THE PRODUCT (C) (D) (T) (X) RUFFHOUSE 78993*/COLUMBIA	
15	14	—	2	<b>I AIN'T HAVIN' THAT</b> ♦ HELTAH SKELTAH FEAT. STARANG WONDIAH OF O.G.C. & DOC HOUDAY (C) (D) (T) DUCK DOWN 53324/PRIORITY	
16	22	17	11	<b>INSANE</b> ♦ TEE KEE (C) (X) WHITE LION 7001*	
17	<b>NEW</b> ▶	1	1	<b>DR. GREENTHUMB</b> CYPRESS HILL (T) (X) RUFFHOUSE 79024*/COLUMBIA	
18	15	18	11	<b>GIRLS</b> ♦ DJ SMURF FEAT. DJ TAZ, DJ KIZZY ROCK AND JUNE DOG (C) (D) (T) COLLIPARK 24950/CHIBAN	
19	18	22	26	<b>THROW YO HOOD UP</b> MR. MONEY LOC FEAT. ABOVE THE LAW (C) (D) LOC-N-UP 70714	
20	20	16	12	<b>DO YOU</b> ♦ HEATHER B. (C) (D) (T) MCA 55452	
21	<b>NEW</b> ▶	1	1	<b>DON CARTAGENA</b> ♦ FAT JOE (FEATURING PUFF DADDY) (T) MYSTIC/ATLANTIC 95527*/AG	
22	35	47	3	<b>SPARK SOMEBODY UP</b> ♦ BUDDHA MONK (C) (T) (X) EDEL AMERICA 3875*	
23	21	11	16	<b>NINETY NINE (FLASH THE MESSAGE)</b> ♦ JOHN FORTE (C) (D) (T) (X) RUFFHOUSE 78769/COLUMBIA	
24	19	12	13	<b>THE ACTUAL</b> ♦ ALL CITY (C) (D) (T) MCA 55445	
25	27	23	4	<b>THE OLE B#TCH-U-WORRYZ</b> ♦ PROFESSOR GRIFF (C) (D) (T) LETHAL/BLACKHEART 371701/MERCURY	
26	26	25	31	<b>GET AT ME DOG</b> ♦ DMX (FEAT. SHEEK OF THE LOX) (C) (D) (M) (T) (X) RUFF RYDERS/DEF JAM 568862/MERCURY	
27	24	21	28	<b>WHO AM I</b> ♦ BEENIE MAN (C) (T) (X) 2 HARD 61607/VP	
28	25	19	26	<b>RAISE THE ROOF</b> ♦ LUKE FEAT. NO GOOD BUT SO GOOD (C) (D) (M) (T) (X) LUKE II 572250/ISLAND	
29	23	20	13	<b>BLACK ICE (SKY HIGH)</b> ♦ GOODIE MOB FEAT. OUTKAST (C) (D) LAFACE 24337/ARISTA	
30	30	32	21	<b>TURN IT UP (REMIX)/FIRE IT UP</b> ♦ BUSTA RHYMES (C) (D) (T) (X) ELEKTRA 64104/EEG	
31	16	13	20	<b>CHOKE</b> ♦ B.L.H.U.N.T. (C) (T) (X) SELECT 25059*	
32	29	28	5	<b>FIND A WAY</b> ♦ A TRIBE CALLED QUEST (T) JIVE 42534*	
33	28	31	35	<b>MAKE EM' SAY UH!</b> ♦ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X & MYSTIKAL (C) (D) (T) NO LIMIT 53302/PRIORITY	
34	34	34	39	<b>DEJA VU (UPTOWN BABY)</b> ♦ LORD TARIQ & PETER GUNZ (C) (D) (T) (X) CODEINE 78755/COLUMBIA	
35	<b>NEW</b> ▶	1	1	<b>PARDON ME</b> DRES (C) (T) (X) GROUND CONTROL 7001*	
36	39	35	20	<b>DING-A-LING</b> ♦ HI-TOWN DJs (C) (D) (T) RESTLESS 72961	
37	<b>NEW</b> ▶	1	1	<b>TRU MASTER</b> ♦ PETE ROCK WITH INSPECTAH DECK & KURUPT (T) LOUD 65568*/RCA	
38	36	24	3	<b>UNIFY</b> KID CAPRI FEAT. SNOOP DOGGY DOGG & SLICK RICK (T) TRACK MASTERS 78994*/COLUMBIA	
39	45	49	16	<b>LIKE WE DO</b> ♦ P.A. PARENTAL ADVISORY (C) (D) DREAMWORKS 59009	
40	44	26	10	<b>IN YOUR WORLD</b> TWISTA & THE SPEED KNOT MOBSTAZ (C) (D) (T) CREATOR'S WAY/ATLANTIC 84122/AG	
41	37	37	3	<b>CHEAPSKATE (YOU AIN'T GETTIN' NADA)</b> ♦ SPORTY THIEVZ (T) ROC-A-BLOK/RUFFHOUSE 78934*/COLUMBIA	
42	32	29	10	<b>HORSE &amp; CARRIAGE</b> ♦ CAM'RON FEATURING MASE (T) ENTERTAINMENT 78938*/EPIC	
43	<b>RE-ENTRY</b>	24	24	<b>GITTY UP</b> ♦ SALT-N-PEPA (C) (D) (T) REE ANT/LONDON 570100/ISLAND	
44	40	38	34	<b>GONE TILL NOVEMBER</b> ♦ WYCLEF JEAN (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	
45	48	—	10	<b>MONEY AIN'T A THANG</b> JD FEATURING JAY-Z (T) SO SO DEF 78864*/COLUMBIA	
46	43	39	6	<b>NEVER ENOUGH</b> 5CENT FEATURING SH'KILLA (C) (D) RUGLEY 2105	
47	<b>RE-ENTRY</b>	18	18	<b>RUTHLESS FOR LIFE</b> ♦ MC REN (C) (D) (T) RUTHLESS 78901/EPIC	
48	41	33	25	<b>SECOND ROUND K.O.</b> ♦ CANIBUS (C) (D) (T) UNIVERSAL 56175	
49	<b>RE-ENTRY</b>	2	2	<b>CRAWL BEFORE YOU BALL</b> ♦ SAAFIR (C) (D) gWEST 1717*/WARNER BROS.	
50	42	50	15	<b>STILL NOT A PLAYER</b> ♦ BIG PUNISHER FEATURING JOE (T) LOUD 65478*/MCA	

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 CD single. \*Asterisk indicates catalog number is for cassette single; CD single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications, and SoundScan, Inc.

## R&amp;B

## ARTISTS &amp; MUSIC

## Cuban Hip-Hop Starts To Come Into Its Own

**HIP-HOP À LA CUBANO:** No one has figured a way to embargo the airwaves yet. So while the post-revolution U.S./Cuba musical exchange has been less lively than it was, say, in the '40s and '50s, when Chano Pozo and Dizzy Gillespie's joint noodlings mutated into Latin jazz, some communication through the universal language has persisted. In fact, thanks to American radio broadcasts that reach the island, only 90 miles away from U.S. shores, Cuba's hip-hop story is nearly as old as America's. But there are key—and telling—differences.

In the U.S., relations between hip-hop and the social and political establishment are thorny at best, even when rappers are raking in millions for mega-corps like major labels and beer companies. In contrast, Cuban MCs are happy to advocate for their system.

"That rebelliousness doesn't happen in Cuba, because the system is not hostile [to hip-hop]," says producer/DJ/keyboardist/poet Pablo Herrera, a primary force in Cuba's rap scene. "Cuban rap is very much about positive lyrics and attitudes and working with the community and the system. It's about trying to push the system to its best."

Herrera says that Cuban hip-hop began with "Rapper's Delight" and other late-'70s/early-'80s U.S. hip-hop, along with a Spanish-language nonsense rap, "El Cotorreo" (Parrot Talk), but that the beats inspired Cuba's youth to breakdance rather than pick up a mike. "There were breakdancing battles in the neighborhoods along the periphery of downtown Havana," says the 31-year-old Herrera. "Then they started chanting to the beats, things like 'Las cajas, hey, hey, las cajas,' which is a colloquial way of saying you're winning over someone."

Overall, Herrera says, Cuban rap was in some cases very primitive but was mostly about having fun and being able to rhyme about things like how cute a guy's girlfriend is. That first stage, the producer says, was imitating American rap. The second stage, in the late '80s, when N.W.A and 2 Live Crew emerged, was more conscious but still based on imitation: dressing in hoodies and skullies, big boots and jackets, gold chains, to let people know Cubans were down with hip-hop.

"It was funny, because Cuba is very warm, and I fought against it," says Herrera, who earned a degree in English and Russian translation and wrote a thesis on African-American means of expression. He adds that while he was teaching about hip-hop at the University of Havana he started working with artists, "trying to push them to higher levels, telling them, 'You need to read this book about this and write songs about it.' Now, I come up with the money



to produce songs, help them write, and work with the programmers on the tracks."

Until recently, Herrera managed and produced Amenaza, who took the top prize last year at Havana's 4-year-old Swing hip-hop festival with a song about racism in Cuba. The three-member group is in France and, according to the producer, is being wooed by EMI.

(This year's Swing took place Aug. 20-23, with 13 finalists competing out of the 200 acts that applied.)

To date, two Cuban rap acts are signed to record deals: Primera Base released "Igual Que Tu," the first Cuban rap album, in 1997 on Panama-based label Caribe Productions, which has offices in Cuba; and SBS will soon release its album on Spain's Magic Music.

Herrera produced two rap songs by Amenaza and sent them to Puerto Rico's U Records for a compilation of Spanish hip-hop.

Other top Cuban rap acts include Obsesion (managed and produced by Herrera), solo artist Iraq Saenz, Grandes Ligas, Justicia, Proyecto F, Junior Clan, Anonimo Consejo, Base X, SBS, and Uni.

Herrera also works with female rap trio Instincto, which "is going to be the bomb," he says. Sexto Sentido, four 15-year-old black female R&B singers/musicians/songwriters, "will make some noise too."

Since Cuba lacks a CD plant, state-run label EGREM sends DATs to Canada, but the company has not recorded any homegrown hip-hop. "There is no real hip-hop industry in Cuba, but it is a growing trend," says Herrera. "We record on cassettes, DATs, and sometimes on CD. We don't have a lot of equipment, but we have some. Rappers use cassette decks and two mikes in jerry-built studios, sometimes located in someone's house, but some [studios] are more sophisticated, with more equipment accumulated over time."

The U.S. embargo on Cuba, plus the view that Spanish-language rap has little market appeal, has limited the opportunities for Cuban hip-hop to gain exposure beyond its shores. Likewise, the only U.S. rappers to have played there are Paris, in 1991, and Bored Stiff, in 1996. Then, in '97, Pallas Records CEO and rapper Fab Five Freddie read a feature on Cuba in The Source and headed for Havana.

"I was really impressed," says Fab, who toured the city with Her-

ra. He also lectured at various public speaking engagements and visited the hip-hop club La Mona, which is situated in the backyard of a cultural house in central Havana.

"It reminded me of the spirit of hip-hop here in the early days, when it was really raw, in the parks, with guys literally hooking up to the light posts for electricity, that whole outside-under-the-stars energy," he says. "Art's a lot purer across the board there, in terms of goals and aspirations. Here, we get caught up in how many records we can sell."

But, adds Fab, "they're operating with so much less. They're smart and the right energy is there, but they have nothing. The big outdoor thing in Havana is DJs with portable CD players with extension cords to PA boxes. It was unbelievable, really ragtag. Pablo told me that nobody has turntables, and there's no record stores to speak of, just stores that carry cassettes. Because of the embargo, people can't buy the sounds of an entire era of music. The kids are desperate for it because they want to say things."

On July 24, Herrera left Cuba for the first time and flew to New York with Cuban jazz group Columna B. He hit the city's streets running: meeting people, visiting labels, collecting records, and "seeing if I can work for the music business in Cuba and find deals for Cuban musicians and writers."

On Aug. 9, Fab and performance artist/actor Danny Hoch promoted a benefit concert with Herrera at Tramps in New York to raise money and equipment donations for a hip-hop mixed-tape and print media library in Havana. "The kids will put on headphones and maybe even make cassettes," says Fab, "so they will better absorb the story of hip-hop and its culture and understand the context of what they hear. The benefit was successful, and we will be sending down donated equipment, like turntables, amps, speakers, records, to set this up."

Herrera's goal of making U.S./Cuban hip-hop a two-way discourse seems more feasible today. But that doesn't mean he and other Cubans would welcome an end to the embargo and the insulation it provides from certain aspects of American culture.

"I don't want to see Cuba go down the drain with consumerism and our hip-hop community bought out by major labels, like it has in the U.S.," he says. "I want Cuba to be an important world voice for hip-hop, in the same way that Cuba now represents for progressive leftists, those who want a righteous, socially conscious, aware life with real human development. Some labels think there's no future in Spanish-language hip-hop, but they don't realize how much Cuba has to offer to the rap community."

SEPTEMBER 12, 1998

Chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'THE FIRST NIGHT' by MONICA and 'STOP BEING GREEDY' by DMX.

Chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'I AIN'T HAVIN' THAT' by HELTAH SKELTAH and 'COME WITH ME' by PUFF DADDY.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for CD single. \*Asterisk indicates catalog number is for cassette single; CD single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.

## THE RHYTHM AND THE BLUES

(Continued from page 34)

lis, with dates through the end of November. The tour is being sponsored by BET. Other confirmed cities on the tour include Chicago, Cincinnati, Philadelphia, Washington, D.C., New York, New Orleans, Atlanta, Detroit, Cleveland, Pittsburgh, Boston, Dallas, and Oakland, Calif. Tour stops in other cities are still being planned. No opening act has been announced yet.

Magic Johnson Productions is one of several divisions within Magic Johnson Enterprises. Other entities include Johnson Development Corp., Magic Johnson Entertainment, and Magic Johnson Management Group.

## NBC'S 'MAN ON THE STREET':



**Liles' Game.** Newly named Def Jam president Kevin Liles stopped by the set of a video being shot for Def Squad's single "The Game." The clip, directed by Steven Carr, is a spinoff of the blaxploitation flick "Three The Hard Way" and features Biz Markie. Pictured, from left, are Liles, Erick Sermon, Keith Murray, and Redman.

You'll be seeing a lot more of **Doctor Dre**, former morning personality for WQHT (Hot 97) New York, on the weekend newscasts of WNBC-TV (Billboard, Sept. 5). He will, as he says, "be a part of what New York is" by fleshing out his "big man on the street" persona, a role he created for Hot 97 that encompassed interviewing people around the city's five boroughs. The rapper/actor says he was hired by **Paula Walker Madison**, news director for WNBC, after he and his lawyer, **Charles Garrett**, approached her with the idea.

"They thought I could touch the audience that they weren't reaching, the 18-35 group. It will probably be

more like 12-plus," he says. "I have watched their newscast, and they have a diverse cast of people and a lot of integrity."

**Marc Joyner**, Dre's manager, says Dre has an extraordinarily large international fan base from "Yo MTV Raps!," the show that jump-started his media career. "We would like to foster that into TV and feature films. He has a great appeal with children and has a good image that is very positive. He has a good following, and we want to take him to another level," Joyner says.

Dre, who debuted Aug. 22 on NBC, will be on the show 7-9 a.m.

**MISS LABELLE:** "Patti LaBelle Live! One Night Only," the 80-minute PBS special taped at Hammerstein Ballroom in New York, will be released Sept. 22 on MCA Records as a live album.

The set will feature some previously unrecorded songs and covers of classic hits by **Sam Cooke**, **Cheryl Lynn**, and **Ashford & Simpson**, as well as her own legendary classics, such as "Lady Marmalade," "New Attitude," and "You Are My Friend." The album will also feature stellar guest performances by **Eddie and Gerald Levert** and **Mariah Carey**. According to MCA, LaBelle's live album will be released with an accompanying home video.



**It's Time.** SAR Records' R&B crooner Glenn Jones stops by WRKS New York to premiere on the Ashford & Simpson show his new single, "Let It Rain," from his forthcoming album, "It's Time," due Oct. 6 (see story, page 34). Pictured, from left, are Nick Ashford, Jones, and Valerie Simpson.



**Puttin' On The Hits.** Songwriter/producer Guy Roche and Nokio of Dru Hill worked together at Roche's BananaBoat Studios in Burbank, Calif., writing and producing tracks for the group's forthcoming sophomore album. Diane Warren stopped in during production on a song she wrote for the album. Pictured, from left, are Roche, Warren, Nokio, and Jazz of Dru Hill.



## TOP 15 BILLBOARD HOT RAP SINGLES CHART!

"INSANE"

The Remix

Featuring: TEE KEE

Produced By: Jeru

Now Available On

WHITE LION /

STEVE SAXTON &  
DOC HOLLYWOOD

CD'S / VINYL &amp; TAPES...

SEPTEMBER 5, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Contains chart data for songs like 'THE FIRST NIGHT', 'FRIEND OF MINE', 'THINKIN' BOUT IT', etc.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Contains chart data for songs like 'LOVE FOR FREE', 'NO WOMAN', 'FIND A WAY', etc.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. Videoclip availability. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. Asterisk indicates catalog number is for cassette single; CD single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.



**DATU FAISON'S**  
**RHYTHM SECTION**

**PHOTO FINISH:** I've seen some close races in the past, but I can't recall one tighter than the one between Monica's "The First Night" (Arista) and Kelly Price's "Friend Of Mine" (T-Neck/Island) for the No. 1 seat on Hot R&B Singles. Monica manages to edge out Price in that race, moving 2-1. Normally, the nine non-Broadcast Data Systems-monitored small-market radio stations, which constitute just 10% of a record's chart points, aren't a significant factor in determining the No. 1 record, but not so this issue. In fact, Monica's gain at the small-market radio panel and superiority at R&B core stores were the two factors causing her ascent.

Since the entire core panel was down 1% for singles and 19% for albums, many titles that lost units still showed upward rank movements. Despite losing 5%, Monica was able to maintain her No. 1 position on the Hot R&B Singles Sales list, while Price saw a 17% erosion, sliding back one spot, to No. 5, on that chart. Of the six singles Monica has released, "The First Night" is her fourth to reach No. 1 on Hot R&B Singles, Monica's sophomore set, "The Boy Is Mine," holds at No. 12 on Top R&B Albums. Price's debut solo effort, "Soul Of A Woman," rises 3-2 in its second week.

**NEW AND IMPROVED:** Don't say they're a thing of the past, because the Temptations' aptly titled album "Phoenix Rising" (Motown) bows at No. 10 on Top R&B Albums, earning the Hot Shot Debut distinction. The debut marks their highest entry in the SoundScan era and their highest chart ranking since "To Be Continued" (Gordy) peaked at No. 4 on the albums list back in 1986. The legendary group sees a new high not only on our sales charts but on sister publication R&B Airplay Monitor's radio charts as well.

"Stay," the album's first radio single, springs 4-1 on Monitor's adult R&B chart, marking the group's first No. 1 single since "Shakey Ground" hit the top of Billboard's Hot Soul Singles chart back in 1975. "Stay" garners 615 spins for the week ending Aug. 23, with support from each of the 30 adult R&B stations that make up that panel. In addition to the radio efforts, the label says its plan was to super-serve the Temptations' core audience with programs such as "Win It Before You Can Buy It," which took place on approximately 25 stations. The group has always toured extensively and will tour in support of the new set through the year 2000.

**KEEP ON MOVIN':** Judging from the strength of the record, if Interscope had released Mya's "Movin' On" (University/Interscope) on cassette and CD configurations, the song would be a strong contender for No. 1. Despite being available only on 12-inch, the tune still manages to hop 7-5 on Hot R&B Singles, pushing back Tatyana Ali's "Daydreamin'" (M.J.J./Work/Epic) 5-6. Mya's move results in the chart's highest-ranking 12-inch-only single since M.C. Hammer's "U Can't Touch This" (Capitol) hit No. 1 with vinyl back in 1990... Following last week's street-date violations, Gerald Levert's "Thinkin' Bout It" (East-West/EEG) vaults 10-3 with its full week of sales in the mix. The increase meant an additional 11,000 core-store units, doubling the song's total chart points. It jumps 53-2 on Hot 100 Singles Sales.

# R&B

## WORDS & DEEDS

(Continued from preceding page)

commentary he recorded for the "Bulworth" soundtrack with Senegalese singer Youssou N'Dour. It also includes "Rip Rock," which attempts to combine hip-hop and rock, and "Grand Deception," a hip-hop sci-fi tale.



CANIBUS

"I didn't want to just straight rip it on every record, because you can't do that and expect to reach everybody,"

says the former computer science major. "And I'm trying to reach everybody I possibly can."

He also attributes the content disparity between his album and his freestyles to the total freedom of the mix-tape genre.

"On a mix tape, there are no rules," Canibus says. "You can say whatever you want: You could curse up a storm or sample anything. But on an album, there are so many rules: You can't just talk about anybody, can't just say anything, and you've got to wait for the sample shit to clear."

"There's no room for creativity on an album, because you need your record to be played on the radio. A mix-tape crowd is mostly people who grew up in New York and love hip-hop, but there are people who don't know what it is to live in New York, go to a corner and get a 40 [ounce beer], or know anything about getting wrapped up in a lot of drugs. So for me to portray that to them doesn't make sense. I'd rather portray concepts they can grasp. Things that relate to a lot of different people."

"I Honor U" is slated to be the official first single. It was serviced to radio Aug. 4. Universal previously serviced "Second Round K.O." and "How We Roll" to DJs and some radio outlets in March of this year and December 1997, respectively.

"Canibus is very multidimensional," says Universal product manager Tabari. "He's not just a battle rapper; it's something he can do, but not something he wants to focus on. It's just the first element of him that people see. The second [element] was 'How Come,' and on the album he's got 'Conspiracy Theory,' which is about how people are shooting up the clubs when they are supposed to be having a good time. He's been touring around the world, so he's gotten to see a lot more than just the street corner."

Canibus is on tour as part of the Smokin' Grooves package and has spent most of the spring on the road with Wyclef Jean's TheCarnival tour. His album is the first from the Refugee Camp's Navy Seals collective, a new Fugees-affiliated group of rappers. Other MCs in the collective include Wyclef Jean, Free, Reptile, Sahid, and AL. Live footage of Canibus' performances can be viewed on his World Wide Web site (www.canibus.com).

He is managed by DAS Communications, and his songs are published through Niggaz Iz Frowzy Music (ASCAP).

# Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** <b>No. 1</b> ***	
1	1	1	7	<b>LOOKIN' AT ME</b> ●	MASE FEATURING PUFF DADDY (C) (D) (T) GO BAD BOY 79176/ARISTA
2	2	2	4	<b>BANANAS (WHO YOU GONNA CALL?)</b>	QUEEN LATIFAH FEAT. APACHE (C) (D) FLAVOR UNIT 860814/MOTOWN
				*** <b>GREATEST GAINER</b> ***	
3	4	3	9	<b>WOOF WOOF</b>	THE 69 BOYZ (C) (D) (T) CHADRASONS/ATLANTIC 84123/AG
4	<b>NEW</b>		1	<b>STILL A G THANG</b>	SNOOP DOGG (C) (D) (T) NO LIMIT 53450/PRIORITY
5	3	4	7	<b>WHAT U SEE IS WHAT U GET</b>	XZIBIT (C) (D) (T) LOUD 65507 RCA
6	5	11	3	<b>DEFINITION</b>	MOS DEF & KWELI ARE BLACK STAR (C) (D) (T) RAWKUS 173
7	6	8	8	<b>NO WOMAN</b>	GENERAL GRANT (C) (D) POLYBEAT 38645/VIRGIN
8	7	5	4	<b>GOODBYE TO MY HOMIES</b>	MASTER P FEAT. SILK THE SHOCKER SONS OF FUNK AND MO B DICK (C) (D) (T) NO LIMIT 53326/PRIORITY
9	8	6	11	<b>COME WITH ME</b> ▲	PUFF DADDY FEAT. JIMMY PAGE (C) (D) (M) (T) (X) EPIC 78954
10	12	12	5	<b>CHEATED (TO ALL THE GIRLS)</b>	WYCLEF JEAN FEAT. QUEEN PEN & THE PRODUCT (M) (T) (X) RUFFHOUSE 78993*/COLUMBIA
11	9	7	14	<b>NINETY NINE (FLASH THE MESSAGE)</b>	JOHN FORTE (C) (D) (T) (X) RUFFHOUSE 78769/COLUMBIA
12	11	15	11	<b>THE ACTUAL</b>	ALL CITY (C) (D) (T) MCA 55445
13	10	10	18	<b>CHOKO</b>	B.L.H.U.N.T. (C) (D) (X) SELECT 25059*
14	20	13	23	<b>2 LIVE PARTY</b>	THE 2 LIVE CREW (-FEAT. KC OF KC & THE SUNSHINE BAND & FREAK NASTY) (C) (D) (T) LIL' JOE 897
15	15	9	5	<b>IT'S ALRIGHT</b>	MEMPHIS BLEEK (& JAY-Z) (C) (D) (T) ROC-A-FELLA/DEF JAM 566210/MERCURY
16	14	14	10	<b>DO YOU</b>	HEATHER B. (C) (D) (T) MCA 55452
17	13	21	9	<b>INSANE</b>	TEE KEE (C) (X) WHITE LION 7001*
18	17	16	9	<b>GIRLS</b>	DJ SMURF FEAT. DJ TAZ, DJ KIZZY ROCK AND JUNE DOG (C) (D) (T) COLLIPARK 24950/CHIBAN
19	18	19	24	<b>RAISE THE ROOF</b> ●	LUKE FEAT. NO GOOD BUT SO GOOD (C) (D) (M) (T) (X) LUKE II 572250/ISLAND
20	22	17	11	<b>BLACK ICE (SKY HIGH)</b>	GOODIE MOB FEATURING OUTKAST (C) (D) LAFACE 24337/ARISTA
21	19	23	26	<b>WHO AM I</b>	BEENIE MAN (C) (T) (X) 2 HARD 6160*/MP
22	23	26	24	<b>THROW YU HOOD UP</b>	MR. MONEY LOC FEAT. ABOVE THE LAW (C) (D) LOC-N UP 70714
23	16	—	2	<b>THE OLE B*TCH-U-WORRYZ</b>	PROFESSOR GRIFF (C) (D) (T) LETHAL/BLACKHEART 371701/MERCURY
24	<b>NEW</b>		1	<b>UNIFY</b>	KID CAPRI FEAT. SNOOP DOGGY DOGG & SLICK RICK (T) TRACK MASTERS 78994*/COLUMBIA
25	21	20	29	<b>GET AT ME DOG</b> ●	DMX (FEAT. SHEEK OF THE LOX) (C) (D) (M) (T) (X) RUFF RYDERS/DEF JAM 568862/MERCURY
26	34	30	8	<b>IN YOUR WORLD</b>	TWISTA & THE SPEED KNOT MOBSTAZ (C) (D) (T) CREATOR'S WAY/ATLANTIC 84122/AG
27	28	25	17	<b>RUTHLESS FOR LIFE</b>	MC REN (C) (D) (T) RUTHLESS 78901/EPIC
28	24	18	3	<b>FIND A WAY</b>	A TRIBE CALLED QUEST (T) JIVE 42534*
29	26	22	8	<b>HORSE &amp; CARRIAGE</b>	CAM'RON FEATURING MASE (T) UNTERTEINMENT 78938*/EPIC
30	36	40	5	<b>WHERE - U - AT SIPPIN' ON HENNESSY</b>	BLAC HAZE (C) (T) (X) E K G 103*
31	27	24	33	<b>MAKE EM' SAY UHH!</b> ●	MASTER P FEAT. FIEND, SILK THE SHOCKER MIA X & MYSTIKAL (C) (D) (T) NO LIMIT 53302/PRIORITY
32	25	28	19	<b>TURN IT UP (REMIX)/FIRE IT UP</b> ●	BUSTA RHYMES (C) (D) (T) (X) ELEKTRA 64104/EEG
33	30	32	23	<b>SECOND ROUND K.O.</b>	CANIBUS (C) (D) (T) UNIVERSAL 56175
34	29	29	37	<b>DEJA VU (UPTOWN BABY)</b> ●	LORD TARIQ & PETER GUNZ (C) (D) (T) (X) CODEINE 78755/COLUMBIA
35	40	33	18	<b>DING-A-LING</b>	HI-TOWN DJs (C) (D) (T) RESTLESS 72961
36	50	39	28	<b>THE PARTY CONTINUES</b> ●	JD FEATURING DA BRAT (C) (D) (M) (T) (X) SO SO DEF 78807/COLUMBIA
37	<b>NEW</b>		1	<b>CHEAPSKATE (YOU AIN'T GETTIN' NADA)</b>	SPORTY THIEVZ (T) ROC-A-BLOK/RUFFHOUSE 78934*/COLUMBIA
38	39	37	32	<b>GONE TILL NOVEMBER</b> ▲	WYCLEF JEAN (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA
39	43	47	4	<b>NEVER ENOUGH</b>	5CENT FEATURING SH'KILLA (C) (D) RUGLEY 2105
40	37	41	23	<b>MONEY, POWER &amp; RESPECT</b> ●	THE LOX (FEAT. DMX & LIL' KIM) (C) (D) (T) (X) BAD BOY 79155/ARISTA
41	48	35	25	<b>VICTORY</b> ●	PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES (C) (D) (T) (X) BAD BOY 79141/ARISTA
42	32	42	4	<b>WU-TANG CREAM TEAM LINE-UP</b>	FUNKMASTER FLEX PRESENTS WU-TANG CREAM TEAM (T) LOUD 65553* RCA
43	<b>NEW</b>		1	<b>YOU CAME UP</b>	BIG PUNISHER FEATURING NOREAGA (T) LOUD 65547* RCA
44	38	—	2	<b>THE MILITIA</b>	GANG STARR FEAT. BIG SHUG AND FREDDIE FOXXX (T) NOO TRYBE 38646*/VIRGIN
45	<b>RE-ENTRY</b>	30		<b>WHAT YOU WANT</b> ●	MASE (FEATURING TOTAL) (C) (D) (T) (X) BAD BOY 79141/ARISTA
46	33	31	22	<b>I GOT THE HOOK UP!</b> ●	MASTER P FEAT. SONS OF FUNK (C) (D) (T) NO LIMIT 53311/PRIORITY
47	<b>NEW</b>		1	<b>SPARK SOMEBODY UP</b>	BUDDHA MONK (C) (T) (X) EDEL AMERICA 3875*
48	35	—	2	<b>BREAK YOU OFF</b>	MIKE CITY (D) PLATINUM 8166/INTERSOUND
49	31	27	14	<b>LIKE WE DO</b>	P.A. PARENTAL ADVISORY (C) (D) DREAMWORKS 59009
50	41	34	13	<b>STILL NOT A PLAYER</b>	BIG PUNISHER FEATURING JOE (T) LOUD 65478* RCA

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 CD single. \*Asterisk indicates catalog number is for cassette single, CD single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.

## BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	—	1	<b>LET ME GO... RELEASE ME</b> VERONICA (H O L A)
2	3	2	<b>SPARK SOMEBODY UP</b> BUDDHA MONK (EDEL AMERICA)
3	7	12	<b>FUGAZI</b> FAT CAT (KAREEM I/PHASE 4 LONDON/ISLAND)
4	1	3	<b>CRAWL BEFORE YOU BALL</b> SAAFIR (QWEST/WARNER BROS.)
5	8	3	<b>PLAYIN' WIT MY MIND</b> BK (TONY MERCEDES BREAKAWAY)
6	4	3	<b>GROOVE WITH YOU</b> PHYLIS (-MAN FEAT. ROE WILSON & THE COMMITTEE) (ROADSHOW)
7	11	7	<b>'98 THUG PARADISE</b> TRAGEDY, CAPONE INFINITE (H O L A)
8	—	2	<b>GET READY, READY!</b> DJ JUBILEE (TAKE FO)
9	9	8	<b>TURN THIS PARTY OUT</b> WHIP (OUTHOUSE)
10	5	7	<b>WHAT THE WORLD NEEDS NOW IS LOVE</b> DORNE HARPO AND THE HIPHOP NATION UNITED (RIVER NORTH)
11	18	2	<b>BED TIME STORY</b> JOHNNY P (C TOWN RAP A LOT/VIRGIN)
12	14	26	<b>MY STEEZ</b> RAA ELEMENTS FEAT. MEN AT LARGE (BIG PLAY/STARS DISCS)
13	10	13	<b>DAY &amp; NIGHT</b> POETIC JUSTIAZ FEAT. LAZEE BONE & KRAZEE BONE (MOTOWN)

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

AUGUST 29, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'FRIEND OF MINE' by Kelly Price and 'THINKIN' BOUT IT' by Gerald Levert.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'A ROSE IS STILL A ROSE' by Aretha Franklin and 'PARTY AIN'T A PARTY' by Queen Pen.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. \* Videoclip availability. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for CD single. \*Asterisk indicates catalog number is for cassette single; CD single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.



# DATU FAISON'S RHYTHM SECTION

**MOONLIGHTING:** In recent years, several recording stars have managed to make it big in the acting game—Will Smith, Brandy, Queen Latifah, and LL Cool J, to name a few. On the flip side, when actors and actresses try their hands in the recording studio, the product more than often sees only marginal commercial success. "A Different World" co-star Jasmine Guy's "Another Like My Lover" peaked at No. 9 on Hot R&B Singles back in 1991, and her self-titled album peaked at No. 38 on Top R&B Albums.

In 1993, "Martin" co-star Tisha Campbell released "Tisha," which went as high as No. 37 on the Heatseekers chart. None of that album's tracks ever charted on Hot R&B Singles. But now, Tatyana Ali looks to follow in the successful footsteps of her "Fresh Prince Of Bel Air" co-star Smith, as "Daydreamin'" (MJJ/550 Music/Epic) moves 6-5 on Hot R&B Singles after gaining six new radio outlets. Although sales of the single were down by 4%, it was a poor sales week overall, and the R&B panel is down 15%. The single moves 4-2 on Hot R&B Singles Sales despite that unit loss.

Only time will tell how her album, which arrives at retail Tuesday (25), will perform. Since TV/film tends to give actors preconceived personalities, it seems harder for audiences to accept the transition to recording star long term, despite some actors having success with radio singles. Eddie Murphy went as high as No. 2 on Hot R&B Singles with 1988's "Put Your Mouth On Me." Murphy's album "So Happy," which featured that song, peaked at No. 22 on Top R&B Albums. Sources tell the Rhythm Section that "New York Undercover" star Malik Yoba is recording an as-yet-untitled solo album.

**COKE & A SMILE:** Five years ago, a 14-year-old Tyrese boarded a bus singing a Coca-Cola jingle. Today, at age 19, he hits the top 20 on Hot R&B Singles, as "Nobody Else" (RCA) springs 22-19. "Nobody Else" is the No. 11-selling single among R&B core stores and sits at 7 million listeners, according to the 61 Broadcast Data Systems-monitored stations supporting the song. The 23% retail increase would have earned the song the Greatest Gainer/Sales honor on Hot R&B Singles; however, songs that are in the chart's top 20 are not eligible for that award.

**INAPPROPRIATE BEHAVIOR:** In many cases, current events influence what radio stations play and their various promotions. In the first two days after President Clinton gave his infamous address to the nation, at least one station has jumped on the event. WBLS New York created an edit that takes three snippets from Clinton's apology and inserts them throughout Xscape's "My Little Secret" (So So Def/Columbia). According to PD Vinnie Brown, it was a way of "marrying current events with a popular song, and it fit perfectly." That version has been among the station's top requests, although I'm told it will have a limited run. In the two days since the confession, KPWR (Power 106) Los Angeles and KRBV Dallas have also committed to the track. "My Little Secret" is not commercially available but increases by 5 million listeners for a total of 28 million. The song moves 15-12 on Hot R&B Air-play.

# R&B

## COX

(Continued from page 31)

Coconuts in New York's Greenwich Village, believes the dance remix of "Things" is more than gravy for Cox.

"It is probably the biggest-selling dance single we've had this year," he says. "We can't keep enough of it in stock." He says Cox's debut set has "always sold," but the sales have picked up since the remix single gained popularity. "People pick it up because they want the single but also because they want to hear more of what she does."

He says the outlet will be stocking "One Wish," which he predicts will sell better than "Deborah Cox." He thinks "Wish" will do well not only because the remix of "Things Just Ain't The Same" will be included, but also because people will hope to hear other similar dance tracks, as opposed to the "lot slower, more R&B" songs that were on Cox's first album.

Arista says that aside from Cox's new dance audience, her primary fan base is women between 18 and 30. To support "One Wish," the label will take out ads in Vibe, Sister 2 Sister, Hype Hair, and Today's Black Woman. Cox is slated to perform on a BET "SoundStage" episode to air in September.

Kevin Cofax, PD of R&B outlets WKJS and WSOJ-FM Richmond, Va., added "Nobody's Supposed To Be Here" to his playlist and expects the track to do well.

"Her last two singles ["Sentimental" and "Who Do U Love"] were out-of-the-box smashes, and I think this new song is a great kind of fall song... a great sing-along kind of song," he says. "I think it's going to be a really nice hit with the ladies. She's just a good artist who appeals to both our adult and young listeners."

The label is also running "win it before you can buy it" contests at radio stations. Cox's promotional tour kicked off in July, and she will visit Europe for two weeks during September. Arista expects paid dates to be scheduled in early 1999, and Cox will perform with a live band at each of the dates.

"I'm going to be delivering the goods," says Cox, who is managed by Miguel Melendez and Qadree El-Amin. "Not just good enough to go to radio or for people to see the video. You have to let people see and judge you live. I've seen a lot of artists live, and it's changed my perspective of them. When people see me live I want them to say, 'Deborah can sing!' I'm going for longevity. I'm not just here for one album. I want to be out there touring like Tina Turner, Patti LaBelle, and Gladys Knight."

"Deborah is a vibrant young woman who can basically sing her ass off," says Ridenour. "We're really not going to go out and do a whole lot of hype around the music, because we feel the hype is really in the music and the vocals. There are so many outstanding tracks on the set that the music kind of sets itself apart from the rest of the pack. We're just going to give it the proper exposure and let the music speak for itself."

# Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ ★ No. 1 ★ ★ ★	
1	1	1	6	LOOKIN' AT ME (C) (D) (T) (X) BAD BOY 79176/ARISTA	MASE FEATURING PUFF DADDY 5 weeks at No. 1
2	2	4	3	BANANAS [WHO YOU GONNA CALL?] (C) (D) FLAVOR UNIT 860814/MOTOWN	QUEEN LATIFAH FEAT. APACHE
3	4	6	6	WHAT U SEE IS WHAT U GET (C) (D) (T) LOUD 65507/RCA	XZIBIT
4	3	2	8	WOOF WOOF (C) (D) (T) QUADRASOUND/ATLANTIC 84123/AG	THE 69 BOYZ
				★ ★ ★ GREATEST GAINER ★ ★ ★	
5	11	—	2	DEFINITION (C) (D) (T) RAWKUS 173	MOS DEF & KWELI ARE BLACK STAR
6	8	10	7	NO WOMAN (C) (D) POLYBEAT 38645/VIRGIN	GENERAL GRANT
7	5	7	3	GOODBYE TO MY HOMIES (C) (D) (T) NO LIMIT 53326/PRIORITY	MASTER P FEAT. SILK THE SHOCKER, SONS OF FUNK AND MO B. DICK
8	6	3	10	COME WITH ME (C) (D) (M) (T) (X) EPIC 78954	PUFF DADDY FEAT. JIMMY PAGE
9	7	5	13	NINETY NINE [FLASH THE MESSAGE] (C) (D) (T) (X) RUFFHOUSE 78769/COLUMBIA	JOHN FORTE
10	10	13	17	CHOKE (C) (T) (X) SELECT 25059*	B.L.H.U.N.T.
11	15	11	10	THE ACTUAL (C) (D) (T) MCA 55445	ALL CITY
12	12	8	4	CHICKENHEAD (M) (T) (X) RUFFHOUSE 78993*/COLUMBIA	WYCLEF JEAN FEAT. SPRAGGA BENZ
13	21	20	8	INSANE (C) (X) WHITE LION 7001*	TEE KEE
14	14	15	9	DO YOU (C) (D) (T) MCA 55452	HEATHER B.
15	9	12	4	IT'S ALRIGHT (C) (D) (T) ROC-A-FELLA/DEF JAM 56621Q/MERCURY	MEMPHIS BLEEK (& JAY-Z)
16	NEW	1	1	THE OLE B#TCH-U-WORRYZ (C) (D) (T) LETHAL/BLACKHEART 371701/MERCURY	PROFESSOR GRIFF
17	16	14	8	GIRLS (C) (D) (T) COLLIPARK 24950/ICHIBAN	DJ SMURF FEAT. DJ TAZ, DJ KIZZY ROCK AND JUNE DOG
18	19	17	23	RAISE THE ROOF (C) (D) (M) (T) (X) LUKE II 572250/ISLAND	LUKE FEAT. NO GOOD BUT SO GOOD
19	23	18	25	WHO AM I (C) (D) (X) 2 HARD 6160*/VP	BEENIE MAN
20	13	9	22	2 LIVE PARTY (C) (D) (T) LIL' JOE 897	THE 2 LIVE CREW (FEAT. KC OF KC & THE SUNSHINE BAND & FREAK NASTY)
21	20	16	28	GET AT ME DOG (C) (D) (M) (T) (X) RUFF RYDERS/DEF JAM 568862/MERCURY	DMX (FEAT. SHEEK OF THE LOX)
22	17	19	10	BLACK ICE (SKY HIGH) (C) (D) LAFACE 24337/ARISTA	GOODIE MOB FEAT. OUTKAST
23	26	25	23	THROW YO HOOD UP (C) (D) LOC-N-UP 70714	MR. MONEY LOC FEAT. ABOVE THE LAW
24	18	—	2	FIND A WAY (T) JIVE 42534*	A TRIBE CALLED QUEST
25	28	27	18	TURN IT UP (REMIX)/FIRE IT UP (C) (D) (T) (X) ELEKTRA 64104/EEG	BUSTA RHYMES
26	22	29	7	HORSE & CARRIAGE (T) UNTERENTAINMENT 78938*/EPIC	CAM'RON FEATURING MASE
27	24	28	32	MAKE EM' SAY UH! (C) (D) (T) NO LIMIT 53302/PRIORITY	MASTER P FEAT. FRIEND, SILK THE SHOCKER, MIA X & MYSTIKAL
28	25	22	16	RUTHLESS FOR LIFE (C) (D) (T) RUTHLESS 78901/EPIC	MC REN
29	29	30	36	DEJA VU [UPTOWN BABY] (C) (D) (T) (X) CODEINE 78755/COLUMBIA	LORD TARIQ & PETER GUNZ
30	32	32	22	SECOND ROUND K.O. (C) (D) (T) UNIVERSAL 56175	CANIBUS
31	27	23	13	LIKE WE DO (C) (D) DREAMWORKS 59009	P.A. PARENTAL ADVISORY
32	42	40	3	WU-TANG CREAM TEAM LINE-UP (T) LOUD 65553*/RCA	FUNKMASTER FLEX PRESENTS WU-TANG CREAM TEAM
33	31	24	21	I GOT THE HOOK UP! (C) (D) (T) NO LIMIT 53311/PRIORITY	MASTER P FEAT. SONS OF FUNK
34	30	26	7	IN YOUR WORLD (C) (D) (T) CREATOR'S WAY/ATLANTIC 84122/AG	TWISTA & THE SPEED KNOT MOBSTAZ
35	NEW	1	1	BREAK YOU OFF (D) PLATINUM 8166/INTERSOUND	MIKE CITY
36	40	36	4	WHERE - U - AT SIPPIN' ON HENNESSY (C) (T) (X) E.K.G. 103*	BLAC HAZE
37	41	37	22	MONEY, POWER & RESPECT (C) (D) (T) (X) BAD BOY 79156/ARISTA	THE LOX (FEAT. DMX & LIL' KIM)
38	NEW	1	1	THE MILITIA (T) NOO TRYBE 38646*/VIRGIN	GANG STARR FEAT. BIG SHUG AND FREDDIE FOXXX
39	37	33	31	GONE TILL NOVEMBER (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	WYCLEF JEAN
40	33	21	17	DING-A-LING (C) (D) (T) RESTLESS 72961	HI-TOWN DJS
41	34	39	12	STILL NOT A PLAYER (T) LOUD 65478*/RCA	BIG PUNISHER FEATURING JOE
42	48	43	23	GITTY UP (C) (D) (T) RED ANT/LONDON 570100/ISLAND	SALT-N-PEPA
43	47	49	3	NEVER ENOUGH (C) (D) RUGLEY 2105	5CENT FEATURING SH'KILLA
44	36	45	14	SINFUL (C) (D) (T) M/TJME 55426/MCA	COSMIC SLOP SHOP
45	46	—	18	SOUTHSIDE (C) (D) (T) JAM DOWN/BREAKAWAY 482000/ISLAND	LIL' KEKE
46	44	48	23	DO FOR LOVE (C) (D) (T) AMARU 42516/JIVE	2PAC FEATURING ERIC WILLIAMS
47	NEW	1	1	CRAWL BEFORE YOU BALL (C) (D) QWEST 17175/WARNER BROS.	SAAFIR
48	35	34	24	VICTORY (C) (D) (T) (X) BAD BOY 79155/ARISTA	PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES
49	43	41	19	CLOCK STRIKES (C) (D) (T) (X) BLACKGROUND/ATLANTIC 97959/AG	TIMBALAND AND MAGOO
50	39	—	27	THE PARTY CONTINUES (C) (D) (M) (T) (X) SO SO DEF 78807/COLUMBIA	JD FEATURING DA BRAT

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 CD single. \*Asterisk indicates catalog number is for cassette single; CD single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications, and SoundScan, Inc.

# BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	3	2	CRAWL BEFORE YOU BALL SAAFIR (QWEST/WARNER BROS.)
2	9	2	THAT FEELING YANKEE B (GEE STREET/V2)
3	—	1	SPARK SOMEBODY UP BUDDHA MONK (EDEL AMERICA)
4	6	2	GROOVE WITH YOU PHILIP HIRMAN FEAT. ROBB WILSON & THE COMMITTEE (ROADSHOW)
5	5	6	WHAT THE WORLD NEEDS NOW IS LOVE DONKE WATVOCI AND THE HIP-HOP NATION UNITED (WYBE NORTH)
6	10	8	HERE WE GO LAILA (MOTOWN)
7	8	11	FUGAZI FAT CAT KAREEM (PHASE 4/LONDON/ISLAND)
8	2	2	PLAYIN' WIT MY MIND BK (TONY MERCEDES/BREAKAWAY)
9	7	7	TURN THIS PARTY OUT WHIP (OUTHOUSE)
10	14	12	DAY & NIGHT PRICIA MUSTIAZ FEAT. LARZE BONE & KAYZE BONE (NO THUGS RELATIVITY)
11	—	6	'98 THUG PARADISE TRAGEDY, CAPONE, INFINITE (H.O.L.A.)
12	22	4	END TO END BURNERS...EPISODE 2 COMPANY FLOW (OFFICIAL/RAWKUS)
13	—	2	IMPACT "FEEL ME" SCORPIO JACKSON (TLE)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
14	12	25	MY STEEZ RIM ELEMENTS FEAT. MEN-AT-LARGE (BIG PLAY/SOUND DISCS)
15	21	2	PAGE ME ENTOURAGE (UN-D-NYABLE)
16	13	9	NOT ABOUT ROMANCE INNER CIRCLE (SOUND/BWOY/REPUBLIC/UNIVERSAL)
17	20	13	BABY BE THERE NU FLAVOR (REPRISE/WARNER BROS.)
18	—	1	BED TIME STORY JOHNNY P (C-TOWN/RAP-A-LOT/VIRGIN)
19	4	4	MONEY MAKIN' ANTHEM 3GJZ PRESENTS REDHAWK'S KILLA (HOUSE STREET PREDICATE/MERCURY)
20	17	6	WESTERN WAYS PART II DELQUENT HABITS FEAT. BIG PUNISHER AND ALU FROM THE BEATNUTS (LOUD)
21	16	5	LET'S GET FREAKY WILLIS (VIRGIN)
22	18	3	RAZA PARK LATINO VELVET CLIQUE (SWERVE/LIGHTYEAR)
23	—	8	I'LL HOUSE YOU '98 JUNGLE BROTHERS (WARLOCK)
24	24	11	MONEY BY THE TON C-BO FEAT. MISSISSIPPI (AWOL/NOO TRYBE/VIRGIN)
25	—	7	MUST BE THE BOOTY DIRTY DAWGS (THUMP)

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



Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Contains chart data for songs like 'FRIEND OF MINE', 'MAKE IT HOT', 'THE FIRST NIGHT', etc.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Contains chart data for songs like 'NICE & SLOW', 'HERE WE GO', 'THERE YOU ARE', etc.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. Videoclip availability. Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for CD single. \*Asterisk indicates catalog number is for cassette single; CD single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.

# Billboard TOP R&B ALBUMS

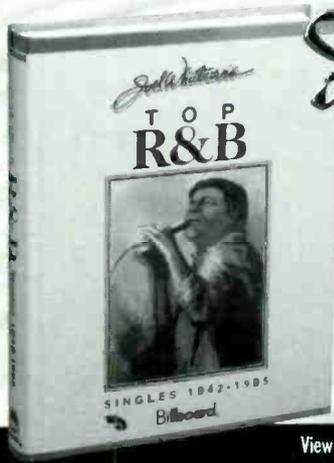
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

AUGUST 22, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>★ ★ ★ No. 1/GREATEST GAINER ★ ★ ★</b>						
1	78	—	2	<b>SNOOP DOGG</b> NO LIMIT 50000/PRIORITY (11.98/17.98) 1 week at No. 1	DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
2	1	1	4	<b>JERMAINE DUPRI</b> JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK SO SO DEF 69087/COLUMBIA (10.98 EQ/16.98)		1
3	2	5	3	<b>GERALD LEVERT</b> EASTWEST 62261/EEG (10.98/16.98)	LOVE & CONSEQUENCES	2
4	5	8	8	<b>SOUNDTRACK</b> ▲ BLACKGROUND/ATLANTIC 83113/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	4
5	4	6	6	<b>NOREAGA</b> PENALTY 3077/TOMMY BOY (11.98/16.98)	N.O.R.E.	1
6	3	2	4	<b>CAM'RON</b> UNTERENTAINMENT 68976/EPIC (11.98 EQ/16.98)	CONFESSIONS OF FIRE	2
7	7	—	2	<b>MARY J. BLIGE</b> MCA 11848 (10.98/17.98)	THE TOUR	7
8	9	7	3	<b>SUNZ OF MAN</b> THREAT/WU-TANG 12305/RED ANT (10.98/16.98)	THE LAST SHALL BE FIRST	7
9	12	9	4	<b>MONICA</b> ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	2
10	11	12	12	<b>DMX</b> ▲ RUFF RYDERS/DEF JAM 558227/MERCURY (10.98 EQ/16.98)	IT'S DARK AND HELL IS HOT	1
11	13	11	9	<b>BRANDY</b> ▲ ATLANTIC 83039/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
12	6	3	3	<b>WU-TANG KILLA BEES</b> WU-TANG 50013/PRIORITY (10.98/16.98)	THE SWARM	3
13	10	10	6	<b>MAXWELL</b> ● COLUMBIA 68968* (10.98 EQ/16.98)	EMBRYA	2
14	8	4	3	<b>MAC</b> NO LIMIT 50727/PRIORITY (10.98/16.98)	SHELL SHOCKED	4
15	14	13	11	<b>MASTER P</b> ▲ NO LIMIT 53538/PRIORITY (12.98/19.98)	MP DA LAST DON	1
16	16	15	46	<b>BRIAN MCKNIGHT</b> ▲ MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	1
17	18	19	16	<b>MYA</b> UNIVERSITY 90166/INTERSCOPE (10.98/16.98)	MYA	13
18	15	14	6	<b>KANE &amp; ABEL</b> NO LIMIT 50720/PRIORITY (10.98/16.98)	AM I MY BROTHERS KEEPER	1
19	20	18	47	<b>JON B. A.</b> YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	5
20	19	16	16	<b>BIG PUNISHER</b> ▲ LOUD 67512/RCA (10.98/16.98)	CAPITAL PUNISHMENT	1
21	22	26	13	<b>XSCAPE</b> ● SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	6
22	17	—	2	<b>CELLY CEL</b> SICK WID' IT 41622/JIVE (10.98/16.98)	G-FILEZ	17
23	21	17	6	<b>DEF SQUAD</b> ● JIVE/DEF JAM 558343/MERCURY (10.98 EQ/16.98)	EL NINO	1
24	31	27	17	<b>TAMIA</b> QWEST 46213/WARNER BROS. (10.98/16.98)	TAMIA	18
<b>★ ★ ★ PACESETTER ★ ★ ★</b>						
25	35	38	20	<b>PUBLIC ANNOUNCEMENT</b> A&M 540882 (10.98 EQ/16.98)	ALL WORK, NO PLAY	14
26	24	22	37	<b>WILL SMITH</b> ▲ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	9
27	23	25	4	<b>TRIN-I-TEE 5:7</b> B-RITE 90094/INTERSCOPE (10.98/15.98) HS	TRIN-I-TEE 5:7	20
28	28	28	26	<b>SILKK THE SHOCKER</b> ▲ NO LIMIT 50716/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	1
29	32	33	60	<b>K-CI &amp; JOJO</b> ▲ MCA 11613* (10.98/16.98)	LOVE ALWAYS	2
30	34	39	6	<b>MC REN</b> RUTHLESS 69313/EPIC (10.98 EQ/16.98)	RUTHLESS FOR LIFE	14
31	25	21	13	<b>SPARKLE</b> ROCK LAND 90149/INTERSCOPE (10.98/16.98) HS	SPARKLE	2
32	27	23	17	<b>SOUNDTRACK</b> ● INTERSCOPE 90160* (11.98/17.98)	BULWORTH — THE SOUNDTRACK	4
33	33	35	38	<b>CHICO DEBARGE</b> KEDAR 53088/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	14
34	29	34	11	<b>MO THUGS FAMILY</b> ● MO THUGS 1632/RELATIVITY (10.98/17.98)	FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION	8
35	36	29	25	<b>JAGGED EDGE</b> SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA	19
36	26	30	44	<b>JANET</b> ▲ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2
37	37	31	45	<b>NEXT</b> ▲ ARISTA 18973 (10.98/15.98) HS	RATED NEXT	13
38	41	42	21	<b>SOUNDTRACK</b> ▲ HEAVYWEIGHT 540886/A&M (10.98 EQ/17.98)	THE PLAYERS CLUB	2
39	39	24	6	<b>♯ &amp; THE NEW POWER GENERATION</b> NPG 9872 (14.98 CD)	NEPOWER SOUL	9
40	30	20	3	<b>NATE DOGG</b> DOGG FOUNDATION 3000/BREAKAWAY (19.98/24.98)	G-FUNK CLASSICS VOL. 1 & 2	20
41	40	37	39	<b>LSG</b> ▲ EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	2
42	44	36	47	<b>USHER</b> ▲ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	1
43	52	54	3	<b>2PAC</b> MECCA 8807 (11.98/16.98)	IN HIS OWN WORDS	43
44	42	32	8	<b>SOUNDTRACK</b> YAB YUM/550 MUSIC 69356/EPIC (11.98 EQ/17.98)	HAVPLENTY	6
45	43	43	15	<b>FIEND</b> ● NO LIMIT 50715/PRIORITY (10.98/16.98)	THERE'S ONE IN EVERY FAMILY	1
46	38	—	2	<b>MYRON</b> ISLAND 524479 (8.98 EQ/10.98) HS	DESTINY	38
47	47	48	42	<b>MASE</b> ▲ BAD BOY 73017/ARISTA (10.98/16.98)	HARLEM WORLD	1

48	51	49	19	<b>MONTELL JORDAN</b> ● DEF JAM 536987/MERCURY (10.98 EQ/16.98)	LET'S RIDE	8
49	53	47	40	<b>MYSTIKAL</b> ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	1
50	45	40	12	<b>EIGHTBALL</b> ▲ SUAVE HOUSE 53127/UNIVERSAL (19.98/25.98)	LOST	3
51	46	44	13	<b>SOUNDTRACK</b> ROC-A-FELLA/DEF JAM 558132/MERCURY (8.98 EQ/12.98)	STREETS IS WATCHING	3
52	50	45	8	<b>DEVIN</b> RAP-A-LOT 45938/VIRGIN (10.98/16.98) HS	THE DUDE	27
53	58	51	8	<b>QUEEN LATIFAH</b> FLAVOR UNIT 530895/MOTOWN (10.98 EQ/17.98)	ORDER IN THE COURT	16
54	54	55	6	<b>BLACK EYED PEAS</b> INTERSCOPE 90152* (8.98/12.98) HS	BEHIND THE FRONT	37
55	49	41	10	<b>ONYX</b> JMJ/DEF JAM 536988/MERCURY (10.98 EQ/16.98)	SHUT 'EM DOWN	3
56	48	46	18	<b>GOODIE MOB</b> ● LAFACE 26047/ARISTA (10.98/16.98)	STILL STANDING	2
57	55	56	50	<b>MASTER P</b> ▲ NO LIMIT 50559/PRIORITY (10.98/16.98)	GHETTO D	1
58	59	71	46	<b>BOYZ II MEN</b> ▲ MOTOWN 530819* (11.98 EQ/17.98)	EVOLUTION	1
59	63	62	10	<b>LORD TARIQ &amp; PETER GUNZ</b> CODEINE 69010/COLUMBIA (10.98 EQ/16.98)	MAKE IT REIGN	8
60	56	58	22	<b>C-MURDER</b> ● NO LIMIT 50723/PRIORITY (10.98/16.98) HS	LIFE OR DEATH	1
61	57	50	12	<b>VARIOUS ARTISTS</b> ● TOO SHORT RECORDS: NATIONWIDE — INDEPENDENCE DAY: THE COMPILATION SHORT 46100/JIVE (12.98/19.98)		7
62	76	63	9	<b>GEORGE BENSON</b> GRP 9906 (10.98/16.98)	STANDING TOGETHER	47
63	60	60	22	<b>KEITH WASHINGTON</b> SILAS 11744/MCA (10.98/16.98)	KW	27
64	61	57	14	<b>SOULJA SLIM</b> NO LIMIT 53547/PRIORITY (10.98/16.98) HS	GIVE IT 2 'EM RAW	4
65	64	67	69	<b>MARY J. BLIGE</b> ▲ MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
66	72	66	25	<b>DESTINY'S CHILD</b> ● COLUMBIA 67728* (10.98 EQ/16.98)	DESTINY'S CHILD	14
67	62	53	4	<b>JOHN FORTE</b> RUFFHOUSE 68639/COLUMBIA (10.98 EQ/16.98)	POLY SCI	28
68	68	72	54	<b>JOE A.</b> JIVE 41603* (11.98/16.98)	ALL THAT I AM	4
69	RE-ENTRY	15	<b>JOHNNIE TAYLOR</b> MALACO 7488 (10.98/14.98)	TAYLORED TO PLEASE	44	
70	71	61	24	<b>SCARFACE</b> ▲ RAP-A-LOT 45471/VIRGIN (19.98/22.98)	MY HOMIES	1
71	69	68	41	<b>JAY-Z</b> ● ROC-A-FELLA/DEF JAM 536392/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	2
72	66	—	2	<b>PHYLIS HYMAN</b> PHILADELPHIA INTERNATIONAL 83090/CAPITOL (10.98/16.98)	FOREVER WITH YOU	66
73	67	70	20	<b>ARETHA FRANKLIN</b> ARISTA 18987 (10.98/16.98)	A ROSE IS STILL A ROSE	7
74	77	85	64	<b>GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION</b> ▲ B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	1
75	86	65	17	<b>JAMES GREAR &amp; CO.</b> BORN AGAIN 1018/PANDISC (10.98/14.98)	DON'T GIVE UP	34
76	65	59	47	<b>MARIAH CAREY</b> ▲ COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	3
77	87	81	77	<b>TRU</b> ▲ NO LIMIT 50660/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
78	84	80	9	<b>FOURPLAY</b> WARNER BROS. 46921 (10.98/16.98)		44
79	75	74	73	<b>THE NOTORIOUS B.I.G.</b> ▲ BAD BOY 73011/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
80	73	64	19	<b>SOUNDTRACK</b> ▲ NO LIMIT 50745/PRIORITY (11.98/17.98)	I GOT THE HOOK-UP!	1
81	80	73	15	<b>WC</b> RED ANT/LONDON 828957/ISLAND (10.98 EQ/16.98)	THE SHADIEST ONE	2
82	91	78	6	<b>LINK</b> RELATIVITY 1645 (10.98/15.98) HS	SEX DOWN	46
83	79	69	18	<b>DO OR DIE</b> ● NEIGHBORHOOD WATCH/RAP-A-LOT 45612/VIRGIN (10.98/16.98)	HEADZ OR TAILZ	3
84	94	88	40	<b>THREE 6 MAFIA</b> ● RELATIVITY 1644 (10.98/15.98)	CHPT. 2: WORLD DOMINATION	18
85	81	75	14	<b>VARIOUS ARTISTS</b> POLYGRAM TV 558299/MERCURY (10.98 EQ/17.98)	PURE FUNK	56
86	70	52	4	<b>THE 69 BOYZ</b> QUADRASOUND/ATLANTIC 83031/AG (10.98/16.98)	THE WAIT IS OVER	39
87	82	89	20	<b>GANG STARR</b> ● NOO TRYBE 45585/VIRGIN (10.98/16.98)	MOMENT OF TRUTH	1
88	89	77	21	<b>CECE WINANS</b> PIONEER 92793/AG (10.98/16.98)	EVERLASTING LOVE	35
89	74	90	13	<b>THE 2 LIVE CREW</b> LIL' JOE 231* (10.98/15.98)	THE REAL ONE	59
90	83	83	14	<b>SOUNDTRACK</b> UNTERENTAINMENT 69364/EPIC (11.98 EQ/17.98)	WOO	8
91	93	94	59	<b>WYCLEF JEAN FEAT. REFUGEE ALLSTARS</b> ▲ RUFFHOUSE 67974/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	4
92	88	82	56	<b>PUFF DADDY &amp; THE FAMILY</b> ▲ BAD BOY 73012/ARISTA (10.98/17.98)	NO WAY OUT	1
93	96	76	6	<b>VARIOUS ARTISTS</b> CELLBLOCK 0557/INNER CITY (10.98/16.98)	CELLBLOCK COMPILATION II FACE/OFF	52
94	95	95	93	<b>MAKAVELI</b> ▲ DEATH ROW 90039/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
95	85	86	39	<b>ERYKAH BADU</b> ▲ KEDAR 53109/UNIVERSAL (10.98/16.98)	LIVE	1
96	RE-ENTRY	47	<b>SOUNDS OF BLACKNESS</b> PERSPECTIVE 549029/A&M (10.98 EQ/16.98) HS	TIME FOR HEALING	24	
97	RE-ENTRY	33	<b>2PAC</b> ▲ AMARU 41630/JIVE (19.98/24.98)	R U STILL DOWN? (REMEMBER ME)	1	
98	98	87	4	<b>VARIOUS ARTISTS</b> RHINO 75467 (11.98/16.98)	MILLENNIUM FUNK PARTY	86
99	RE-ENTRY	17	<b>HOT BOYS</b> CASH MONEY 9614 (10.98/17.98) HS	GET IT HOW U LIVE!!	37	
100	RE-ENTRY	46	<b>BUSTA RHYMES</b> ▲ ELEKTRA 62064/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	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 multi-platinum titles indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1998, Billboard/BPI Communications, and SoundScan, Inc.



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OCTOBER 3, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'THE FIRST NIGHT' by Monica, 'THINKIN' BOUT IT' by Gerald Levert, 'FRIEND OF MINE' by Kelly Price, etc.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'PAPER' by Queen Latifah, 'CHEAPSKATE (YOU AIN'T GETTIN' NADA)' by Sporty Thievz, 'GOODBYE TO MY HOMIES' by Master P feat. Silk, etc.

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**EXECUTIVE PRODUCER: MASTER P**



SEPTEMBER 26, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Contains chart data for weeks 1-49.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Contains chart data for weeks 50-100.

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**A Kilowatt Smile.** RCA recording artist Tyrese visited WRKS New York morning man Isaac Hayes during his promo tour. Shown, from left, are Hayes and Tyrese.

## Concord's Patti Austin Is Back In 'Love'

### Singer Shows Stylistic Range On First U.S. Release In Three Years

**BY DAVID NATHAN**  
LOS ANGELES—"In & Out Of Love," the first U.S. release in three years from vocalist Patti Austin, will give the multi-talented artist an opportunity to showcase her formidable vocal skills on an array of pop, R&B, AC, smooth jazz, and dance-oriented material.

"In & Out Of Love" is slated for Oct. 13 release on Concord Vista, a division of Bay Area-based Concord Records. On Sept. 15, the label shipped the single "Don't Go

Away" to smooth jazz and jazz/AC stations and the single "If We're Not In Love" to R&B adult and AC stations.

According to Concord president Glen Barros, "In & Out Of Love" represents a major departure for the 25-year-old label, which has a catalog consisting mostly of traditional and Latin jazz. Concord's lines are handled nationally by Ryko Distribution.

"We're launching Concord Vista as our imprint for more contemporary pop and urban releases with Patti's record, and we consider [that] we have a phenomenal artist to work with," says Barros. "In the past, a lot of people have played it safe with Patti, making records that got some smooth jazz play and had marginal success. We feel that there is so much potential for the music on this album for different radio formats."

Exploring the diversity of music on "In & Out Of Love"—which includes strong ballads like "I'll Never Get Over You" and "I Offer You Love" and the tongue-in-cheek "Do-Si-Doe-In"—Concord has licensed the potential dance smash "Why You Wanna Be Like That" to New York-based Real Time Records, distributed by Strictly Rhythm Records. Real Time's plans for a commercial release and additional club mixes of the track were unavailable at press time.

"I sold her [albums] pretty well as catalog," says Howard Krumholtz, a buyer for Tower Records in Los Angeles. "She always sells well... she crosses over from pop to jazz and R&B. But she's not really an exceptional seller [at this store]. But she does well in multiple genres."

Concord is launching an extensive marketing plan for "In & Out Of Love." There will be an initial emphasis on special packaging for the album based on the theme of relationships, which form the basis for the record's lyrical slant. For each song, Austin herself selected an individual love letter that a fan had sent her; the letters are featured with the CD's credits.

Barros says the label plans to set up radio interviews and contests in a "Dear Patti" format; the promotions will include audience participation "so people can really get to know Patti." He says that in addition to creating point-of-purchase material like posters and slats, the label is setting up a World Wide Web site dedicated to the album.

The second phase of Concord's campaign kicks off in early 1999. It will focus on Valentine's Day and highlight the album's relationship theme, says Nick

Phillips, Concord's marketing director. National TV appearances are planned for February, and Concord's Barros says the label may do a videoclip for the



AUSTIN

cut "Maybe" specifically aimed at R&B audiences.

The label's third marketing phase will kick in next spring with the track "Once In A Lifetime" as its

focus.

"The tune is a perfect wedding song, and we will be creating contests around the theme 'Have Patti Austin Sing At Your Wedding,'" says Barros. A full national tour in 1999 is also in the works for Austin.

International release for "In & Out Of Love" outside of Southeast Asia will be handled by Concord's existing distributor network, with a projected release in Europe in the second quarter of 1999.

"She has a following," says Toyota Beasley, PD and music director for adult R&B WRKS (Kiss) New York. "I think people will be excited to know that she is coming out with a new project. She's very talented, and we still play her old songs."

#### 'A WRITING FOOL'

Production duties on the 12-track set were split between Narada Michael Walden and Louis "Kingpin" Biancaniello, with Austin collaborating as a songwriter on seven cuts on the album. The set also includes remakes of the Chantels' 1958 hit "Maybe" and Seals & Crofts' 1972 classic "Summer Breeze."

While Austin contributed tunes to each of the four albums she made for GRP from 1990 to '94, "In & Out Of Love" represents her most significant writing input

(Continued on page 28)

## Keith Sweat Gets Into 'Game' With Rappers; Songwriter/Producer Dave Hall Re-Emerges

**KEITH'S 'GAME':** After completing his new album, "Still In The Game," due Tuesday (22) on Elektra, Keith Sweat plans to step back and just enjoy it for a while. So don't look for the artist to tour in support of the project right away, especially since he has only recently gotten off the road as a member of LSG. As for that supergroup, whose other members are Gerald Levert and Johnny Gill, Sweat says not to expect another album from the trio for a few years.



SWEAT

Blige's 1992 hit album, "What's The 411?," on songs such as "Love No Limit," "You Remind Me," and "Reminiscee."

Now, after a six-year hiatus that included parting company with Sony, Hall is reviving his career as a songwriter and producer. He still has his label, which is now distributed by A&M Records.

"I have no hard feelings toward Sony. We came to a mutual agreement to part company," says Hall. "I think the market right now favors the smaller independent label. That's why I decided to come [back] now."

He says that producing, writing, and label projects are already rolling in.

"I am scheduled to work [as a songwriter/producer] on the Jackson 5 project, as well as Michael Jackson's upcoming solo project, contributing songs," says Hall, adding that he was approached about the former by A&M VP of A&R John McClain, who will also executive-produce the Jackson 5 reunion album. The songs for the project, he adds, will be finalized in about four weeks.

Hall is also working as producer and songwriter on projects for Horace Brown; Kurupt; Shelene, a new vocalist/rapper whom he says sings like Chaka Khan and raps like Missy Elliott; and R&B group the Blend. The albums for the latter two acts, he says, are planned for a first-quarter release on Hall of Fame. In addition, Hall says, he is collaborating with songwriter Gordon Chambers on tracks for Whitney Houston's upcoming album.

Hall's past work includes production, remixing, or songwriting for such artists as Jackson, Madonna, Mariah Carey, Aaliyah, Vanessa Williams, CeCe Peniston, Kenny Lattimore, Brownstone, the late Phyllis Hyman, Usher, Jeff Redd, Stephanie Mills, Changing Faces, En Vogue, Tina Turner, Heavy D, Taylor Dayne, and Brand Nubian.

**BET'S COUP:** On Sept. 14, BET acquired Southwest Airlines as title sponsor for the cable network's 1998 Black College Football Classic series, which kicked off Sept. 12. The two entities will merge their promotional efforts on behalf of the series. Spots will include ads on BET and in *Emerge* and *BET Weekend* magazines.

**MUSIC EDUCATION:** Boyz II Men have lent their support to the Philadelphia-based University of the Arts in an effort to provide unique training and educa-

(Continued on page 29)



by Anita M. Samuels



What fans can expect is a "newer, fresher" sound on "Still In The Game." Sweat says the 12-track set is a departure for him because it features rappers. "It's a little bit newer, fresher... with rappers that will give it a hip-hop edge... It still has that same 'Keith Sweat' sound, I just made it a little more up-to-date for the kids," says Sweat. Snoop

Dogg, Jermaine Dupri, Too \$hort, Erick Sermon, Ol' Skool, and Playa are among the artists who appear on the album.

Sweat and Lee "Wiz" McCallum handled the bulk of the album's production, he says. Other songwriters and producers who contributed to the project include Daryl "Dezo" Adams, Jay Mack, George M. Brown, Joe Little, Kevin "KJ" Johnson, and Kenny Green.

The first single, "Come And Get With Me," featuring Snoop Dogg, went to R&B radio July 28.

The album-release party, held Sept. 14 at Georgia's Restaurant in Los Angeles, drew a high-profile crowd of supporters. Among those in attendance were Elektra chairman Sylvia Rhone, Magic Johnson, Teena Marie, Robert Townsend, Nia Long, Jaleel White, Eddie Griffin, Howard Hewett, and Ol' Dirty Bastard, aka "Big Baby Jesus."

**JAM ON DAVE:** Dave "Jam" Hall began his career as both a producer and CEO of his own label, Hall of Fame Records, which was distributed by Sony Music. All this at the ripe age of 24. His signature sound—moody, beat-driven, jazz-tinged R&B/hip-hop—along with his ability to lock street sounds with old-school classic grooves, brought his skills to the attention of Sean "Puffy" Combs, who was then honing his own craft at Uptown Records. Hall's style soon found its way onto Mary J.

NOVEMBER 7, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'NOBODY'S SUPPOSED TO BE HERE' by Deborah Cox and 'DOO WOP (THAT THING)' by Lauryn Hill.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'YOU MAKE ME WANNA...' by Usher and 'STRAWBERRY' by Nicole Renee.

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. ...



# DATU FAISON'S RHYTHM SECTION

**HOW'D SHE GET HERE:** Lately, it's been a growing topic of debate in the industry whether to release singles commercially, especially when the song becomes a hit. That very issue is the main factor surrounding the adjustments that will be taking place in the Hot R&B Singles chart, effective with the Jan. 9, 1999, issue.

However, for all the naysayers who feel withholding singles furthers a developing artist's career, let's make an example out of **Deborah Cox**, who through long-term commitment earns her first No. 1 this issue with "Nobody's Supposed To Be Here" (Arista).

Cox's sophomore set, "One Wish," debuted at No. 25 on the Top R&B Albums list in the Oct. 17 issue, scanning slightly more than 17,000 units at the overall SoundScan panel. Her current single had been released just two weeks prior and earned a No. 14 bow on Hot R&B Singles. Now, with her audience increase of 4.7 million and visibility via a top single, "One Wish" is lifted 22-19 on the Top R&B Albums list, with a 17% increase at R&B core stores. The increase is the chart's third-largest, and the set is one of only 10 to show growth in a week in which the R&B core stores panel is down 5%. At the same time, Cox's commercial single, "Nobody's Supposed To Be Here," sees a 16% growth at retail and moves 2-1 on the Hot R&B Singles Sales list.

**THAT STREET-DATE THING:** After three months at radio, **Lauryn Hill's** "Doo Wop (That Thing)" (Ruffhouse/Columbia) is finally released at retail. While Hill didn't scan enough copies to force her onto Hot 100 Singles, street-date trespassing put her on our 75-position, SoundScan-based Hot R&B Singles Sales chart, which forces the early bow. Since the audience for "That Thing" is still at 47 million listeners, the several hundred copies she scanned at core stores earn her the Hot Shot Debut at No. 4 on Hot R&B Singles.

Expect to see "That Thing" take a huge jump next issue after a complete week of sales; it would need to sell about 12,000 copies at core stores to hit No. 1.

**THE GOOD LIFE:** How is it that **Jay-Z** has a higher ranking on Hot R&B Singles than on Hot Rap Singles? The answer lies in the commercial configurations available at retail. As of late, more and more rap songs are being made available as 12-inch-only releases. In fact, 18 such singles are charting on Hot R&B Singles, and all would have higher placement if they were released on cassette and/or CD, since sales for those configurations reach more consumers, and 12-inches appeal mainly to DJs and hardcore fans.

Despite having a vinyl single, Jay-Z scores his first top 10, as "Can I Get A..." (Roc-A-Fella/Def Jam/Mercury) springs 15-10 on Hot R&B Singles, based mostly on his 32.4 million listeners at radio. Sales constitute just 2% of the song's total chart points. The title track to Jay-Z's album, "Hard Knock Life," debuts at No. 12, with 29 million listeners. With all the exposure at radio, it's no wonder the set holds a fourth straight week at No. 1 on both Top R&B Albums and The Billboard 200.

## BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	—	1	NITTY GRITTY JAYO FELONY (DEF JAM/MERCURY)	
2	—	1	DANCE WIT ME ANTUAN & RAY RAY FEAT. THE BV 10 PEE WEE ALL-STARS (BV 10/MOTOWN)	
3	4	2	LIFE AIN'T EASY CLEOPATRA (MAVERICK/WARNER BROS.)	
4	5	3	YEAH YEAH YEAH DOWN SOUTH PLAYERS (RESTLESS)	
5	—	1	FREE M-DOC FEAT. CRISTINA (INDASOU/ALEXIA/CHIBAN)	
6	14	7	WORLD WAR III TOP AUTHORITY (TOP FLIGHT/WRAP/CHIBAN)	
7	3	2	A CHANGE IS GONNA COME MICHAEL THOMPSON & BOBBY WOMBAC (TENT/COCOA/BUTT/PP)	
8	1	7	BULLSH***** (B.S.'N) N'DEA DAVENPORT FEAT. MOS DEF (V2)	
9	2	6	G-SPOT KOMPZUR (ALL NET/PLATINUM/INTERSOUND)	
10	—	1	TELL ME BEEBIE MAN FEAT. ANGIE MARTINEZ (VP)	
11	—	1	THE REAL ONE THE 2LIVE CREW FEAT. ICE-T (LIL' JOE)	
12	—	1	YES N DEED SOCIETY (LUKE/LIL' JOE)	
13	7	5	HEAT ABSOLUTE (FEAT. KELLY PRICE AND DJ DJU) (EPIC/DEF JAM/MERCURY)	
14	6	4	FOUL CATS KOOL G RAP (ILLSTREET/DOWN LOW/K-TEL)	
15	8	14	MONEY MAKIN' ANTHEM GAGU PRESENTS REDRUMPS KILLA KLUKE STREET PRODC/PRIORITY (MERCURY)	
16	—	1	ALL I DO X PRESENTS NINEA FEAT. BIG BUCKZ (BLACK LABEL/CHIBAN)	
17	—	1	JUMP AROUND (2000 MIX) HOUSE OF PAIN (TOMMY BOY)	
18	12	8	GHETTO STAR GOLDY (COOL CATS/ANANSI)	
19	13	8	8-TRACKS AND CADILLACS A TOWN PLAYERS FEAT. AMITA (WRAPICEBERG/CHIBAN)	
20	17	10	LET'S GET FREAKY WILLIS (VIKING)	
21	15	4	CURSE ON YOU SLEEPY'S THEME FEAT. KEISHA JACKSON (BANG II)	
22	16	9	ALL NIGHT N2DEEP (SWERVE/LIGHTYEAR)	
23	—	1	LONG GEV CED-GEE (32 RECORDS)	
24	—	1	WHAT KIND OF LOVE CLUB NOUVEAU (LIGHTYEAR)	
25	10	12	BEFORE YOU BALL SAFIR (QWEST/WARNER BROS.)	

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

## R&B

### BUSTA RHYMES

(Continued from page 28)

rapper is one of a kind. "He's one of the few rap superstars that continues to be a viable influence over two generations of hip-hop fans—first with Leaders Of The New School and, of course, with his tremendous solo career. He has achieved longevity in the hip-hop game because his lyrics are real, his flow is unique, and he is a caricature of himself," says Rhone.

Other plans for the rapper include writing a screenplay titled "Loyalty."

#### GLOBAL PLANS

Joe Peta, international marketing director for Elektra, says Rhymes is a definitely a star overseas. "We expect to see more response through touring," says Peta. Rhymes will begin setting up for "Extinction Level Event" on an international promotional tour starting with the European edition of the MTV Video Music Awards Nov. 12 in Milan. There, Rhymes will present an award and perform "Turn It Up/Fire It Up," a single from "When Disaster Strikes." Other tour plans include stops in France, the U.K., and Germany.

"Keeping It Tight," according to Peta, will be released commercially in the U.K., Belgium, Sweden, the Netherlands, Norway, and Denmark in January. "We will follow the American time line in releasing it promotionally," adds Peta.

Closer to the album's release, the rapper will head out on a U.S. promo tour. No plans have been finalized for a U.S. or international concert tour.

According to Elektra's director of marketing, Lydia Andrews, the label's stateside marketing campaign for Rhymes will kick off with extensive outdoor advertising, including billboards and sniping.

The label is also advertising in such trade magazines as BRE, Gavin, and Urban Network. In addition, a two-page four-color ad will appear in the Source.

In February, Rhymes will be featured on the cover of Vibe. Other covers in the works include the Source and Double XXL.

Other advertising will include flats, posters, T-shirts, fliers, and triple-play cassettes, the latter of which will be distributed by Elektra's street team at major events during the fall and winter. Andrews notes that the focus is on events like college homecomings.

Andrews says the label plans for Rhymes to make a number of TV appearances, including MTV's "Biorhythm" and performances on BET's "Soundstage" with the Flip-Mode Squad and BET's "Planet Groove." Rhymes also appeared on "The Steve Harvey Show."

Rhymes is managed by Mona Scott and Chris Lighty of Violator Management. He is booked by Cara Lewis of the William Morris Agency, and his songs are published by T'Ziah's Music/Warner-Chappell Music (BMI).

## Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
***No. 1***					
1	1	—	2	PUSHIN' WEIGHT (C) (D) (T) PRIORITY 53456	ICE CUBE FEAT. MR. SHORT KHOP 2 weeks at No. 1
2	2	1	9	SUPERTHUG (WHAT WHAT) (C) (D) (T) PENALTY 0237/TOMMY BOY	NOREAGA
3	3	3	3	DON'T LET IT GO TO YOUR HEAD (C) (D) ARISTA 13571	BRAND NUBIAN
***GREATEST GAINER***					
4	5	—	2	WHATCHA WANNA DO? (C) (D) (T) NO LIMIT 53459/PRIORITY	MIA X FEAT. CHARLIE WILSON
5	7	5	4	BETTER DAYS (C) (D) (T) PAYDAY/LONDON 570258/ISLAND	WC FEATURING JON B.
6	8	13	3	THE STREET MIX (C) (D) (T) BIV 10 860850/MOTOWN	MAG 7
7	NEW	—	1	MONEY'S JUST A TOUCH AWAY (C) (D) (T) HOO BANGIN' 53327/PRIORITY	MACK 10 FEAT. GERALD LEVERT
8	6	7	7	INVASION OF THE FLAT BOOTY B***** (C) (D) (T) SHORT 42543/JIVE	TOO SHORT
9	4	2	5	JUST THE TWO OF US (M) (T) (X) COLUMBIA 79038*	WILL SMITH
10	13	14	33	THROW YO HOOD UP (C) (D) LOC-N-UP 70714	MR. MONEY LOC FEAT. ABOVE THE LAW
11	9	6	10	STILL A G THANG (C) (D) (T) NO LIMIT 53450/PRIORITY	SNOOP DOGG
12	10	4	16	LOOKIN' AT ME (C) (D) (T) (X) BAD BOY 79176/ARISTA	MASE FEATURING PUFF DADDY
13	12	9	6	DEADLY ZONE (C) (D) (T) TVT SOUNDTRAX 8215/TVT	BOUNTY KILLER FEAT. MOBB DEEP & RAPPIN' NOYD
14	11	16	5	TOPS DROP (C) (D) WRECKSHOP 2221	FAT PAT
15	NEW	—	1	HARD KNOCK LIFE (GHETTO ANTHEM) (T) ROC-A-FELLA/DEF JAM 566493*/MERCURY	JAY-Z
16	14	8	9	'98 THUG PARADISE (C) (D) (T) (X) H.O.L.A. 341077	TRAGEDY, CAPONE, INFINITE
17	18	19	8	PARDON ME WHILE I COME BACK. (C) (D) (X) BLACK PEARL/GROUND CONTROL 7001*/NU GRUV	DRES
18	17	10	12	DEFINITION (C) (D) (T) RAWKUS 173	MOS DEF & KWELI ARE BLACK STAR
19	20	15	18	WOOF WOOF (C) (D) (T) QUADRASOUND/ATLANTIC 84123/AG	THE 69 BOYZ
20	15	12	16	WHAT U SEE IS WHAT U GET (C) (D) (T) LOUD 65507/RCA	XZIBIT
21	19	18	6	LOST IN LOVE (C) (D) NASTYBOY 0137/UPSTAIRS	NASTYBOY KLICK
22	NEW	—	1	DOO WOP (THAT THING) (C) (D) (T) (V) (X) RUFFHOUSE 78868/COLUMBIA	LAURYN HILL
23	23	23	8	DR. GREENTHUMB (T) (X) RUFFHOUSE 79024*/COLUMBIA	CYPRESS HILL
24	NEW	—	1	JUST DON'T GIVE A F*** (C) (T) (X) WEB/AFTERMATH 95037*/INTERSCOPE	EMINEM
25	33	22	17	NO WOMAN (C) (D) POLYBEAT 38645/VIRGIN	GENERAL GRANT
26	22	17	13	GOODBYE TO MY HOMIES (C) (D) (T) NO LIMIT 53326/PRIORITY	MASTER P FEAT. SILK THE SHOCKER, SONS OF FUNK AND MO B. DICK
27	25	48	13	NEVER ENOUGH (C) (D) RUGLEY 2105	5CENT FEATURING SH'KILLA
28	21	21	9	I AIN'T HAVIN' THAT (C) (D) (T) DUCK DOWN 53324/PRIORITY	HELTH SKELTH FEAT. STARANG WONDIAH OF O.G.C. & DOC HOLIDAY
29	29	28	20	THE ACTUAL (C) (D) (T) MCA 55445	ALL CITY
30	24	20	13	BANANAS (WHO YOU GONNA CALL?) (C) (D) FLAVOR UNIT 860814/MOTOWN	QUEEN LATIFAH FEAT. APACHE
31	26	24	20	COME WITH ME (C) (D) (M) (T) (X) EPIC 78954	PUFF DADDY FEAT. JIMMY PAGE
32	16	11	32	2 LIVE PARTY (C) (D) (T) LIL' JOE 897	THE 2 LIVE CREW (FEAT. KC OF KC & THE SUNSHINE BAND & FREAK NASTY)
33	43	49	12	FIND A WAY (T) JIVE 42534*	A TRIBE CALLED QUEST
34	46	—	2	YEAH YEAH YEAH (C) (D) (T) RESTLESS 72988	DOWN SOUTH PLAYERS
35	27	25	4	UNCUT, PURE (C) (D) (T) THE LABEL/BLACKHEART 371700/MERCURY	BIG DADDY KANE
36	40	—	7	DON CARTAGENA (T) MYSTIC/ATLANTIC 95527*/JAG	FAT JOE (FEAT. PUFF DADDY)
37	RE-ENTRY	—	2	WORLD WAR III (C) (D) TOP FLIGHT/WRAP 493/CHIBAN	TOP AUTHORITY
38	44	35	6	CAN I GET A... (T) DEF JAM 567683*/MERCURY	JAY-Z FEAT. AMIL (OF MAJOR COINZ) AND JA
39	34	29	19	DO YOU (C) (D) (T) MCA 55452	HEATHER B.
40	31	27	14	IT'S ALRIGHT (C) (D) (T) ROC-A-FELLA/DEF JAM 566210/MERCURY	MEMPHIS BLEEK (& JAY-Z)
41	32	37	33	RAISE THE ROOF (C) (D) (M) (T) (X) LUKE II 572250/ISLAND	LUKE FEAT. NO GOOD BUT SO GOOD
42	RE-ENTRY	—	7	CHEAPSKATE (YOU AIN'T GETTIN' NADA) (T) ROC-A-BLOK/RUFFHOUSE 78934*/COLUMBIA	SPORTY THIEVZ
43	28	26	4	WHAT I DO (C) (X) SLOW MOTION 7701*/NEROS	SLIM
44	39	36	14	CHEATED (TO ALL THE GIRLS) (M) (T) (X) RUFFHOUSE 78993*/COLUMBIA	WYCLEF JEAN FEAT. QUEEN PEN & THE PRODUCT
45	37	30	5	I'LL BE AROUND (C) (D) (T) (V) 550 MUSIC 79009/EPIC	RAHSUN FEAT. BIG PUNISHER AND DEUCE
46	42	41	70	HOW DO U WANT IT/CALIFORNIA LOVE (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND	2PAC (FEAT. KC AND JOJO)
47	NEW	—	1	THE GRAND FINALE (T) DEF JAM 566489*/MERCURY	DMX, METHOD MAN, NAS, JA RULE
48	41	39	27	TURN IT UP (REMIX)/FIRE IT UP (C) (D) (T) (X) ELEKTRA 64104/EEG	BUSTA RHYMES
49	35	33	20	BLACK ICE (SKY HIGH) (C) (D) LAFACE 24337/ARISTA	GOODIE MOB FEAT. OUTKAST
50	36	31	35	WHO AM I (C) (T) (X) 2 HARD 6160*/VP	BEEBIE MAN

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 CD single. \*Asterisk indicates catalog number is for cassette single; CD single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications, and SoundScan, Inc.

OCTOBER 31, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Contains chart data for weeks 1-49.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Contains chart data for weeks 50-100.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. \*Asterisk indicates catalog number is for cassette single; CD single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 104 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top hits like 'DOO WOP (THAT THING)' and 'HOW DEEP IS YOUR LOVE'.

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

HOT R&B RECURRENT AIRPLAY

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

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

R&B SINGLES A-Z

Table listing R&B singles alphabetically by title. Includes titles like 'TITLE (Publisher - Licensing Org.)', '2 WAY STREET', '99 THUG PARADISE', etc.

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top sales hits like 'NO FOOL NO MORE' and 'THROW YOU HOOD UP'.

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

Table listing R&B singles alphabetically by title, continuing from the previous section. Includes titles like 'TOO CLOSE', 'PUSHIN' WEIGHT', 'SO INTO YOU', etc.

JANUARY 17, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'MY BODY' by Delite, 'A Song for Mama' by Babyface, 'We're Not Making Love No More' by Babyface, etc.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'So Long (Well, Well, Well)' by Phajja, 'Show Me Love' by Robyn, 'Baby You Know' by The O'Jays, etc.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. \*Asterisk indicates catalog number is for cassette maxi-single, regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 95 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top hits like 'MY BODY' by LSG and 'NICE & SLOW' by Usher.

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

HOT R&B RECURRENT AIRPLAY

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

Recurrences 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

- Vertical list of R&B singles A-Z with song titles and artists. Includes 'TITLE (Publisher - Licensing Org.) Sheet Music Dist.', '4 SEASONS OF LONELINESS', 'I CAN LOVE YOU', etc.

Hot R&B Singles Sales

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top sales hits like 'MY BODY' by LSG and 'NICE & SLOW' by Usher.

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

- Vertical list of R&B singles A-Z with song titles and artists. Includes 'Tamerlane', 'OFF THE BOOKS', 'THE ONE I GAVE MY HEART TO', etc.

JANUARY 24, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Contains chart data for R&B singles, including 'Nice & Slow' by Usher and 'Man Behind the Music' by Queen Pen.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Contains chart data for R&B singles, including 'The City is Mine' by Jay-Z and 'Baby You Know' by The O'Jays.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. \* Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.

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 chart entries for 'NICE & SLOW' by Usher, 'MY BODY' by LSG, 'A SONG FOR MAMA' by Boyz II Men, etc.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes chart entries for 'OTHERSIDE OF THE GAME' by Erykah Badu, 'THE SWEETEST THING' by Refugee Camp All-Stars, etc.

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

R&B SINGLES A-Z

Table with columns: TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists singles alphabetically from '4 SEASONS OF LONELINESS' to 'PHENOMENON'.

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 chart entries for 'NICE & SLOW' by Usher, 'I DON'T EVER WANT TO SEE YOU AGAIN' by Uncle Sam, etc.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes chart entries for 'MADAME BUTTFLY' by Young Man Moving, 'MAN BEHIND THE MUSIC' by Donni, etc.

JANUARY 10, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'MY BODY' by Delite, 'A Song for Mama' by Babyface, and 'Dangerous' by Busta Rhymes.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'Show Me Love' by Robyn, 'Backyard Boogie' by Mack 10, and 'Rise' by Jell-Y-Bean.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. Videoclip availability. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.

## Hot Rap Singles™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST
1	1	6	IT'S ALL ABOUT THE BENJAMINS/BEEN AROUND THE WORLD ▲ ◆ PUFF DADDY & THE FAMILY (C) (D) (T) (X) BAD BOY 79130/ARISTA	◆ PUFF DADDY & THE FAMILY
2	2	11	FEEL SO GOOD ● (C) (D) BAD BOY 79122/ARISTA	◆ MASE
3	5	6	GOING BACK TO CALI ● ◆ THE NOTORIOUS B.I.G. (C) (D) (T) (X) BAD BOY 79133/ARISTA	◆ THE NOTORIOUS B.I.G.
4	4	11	I'M NOT A PLAYER (C) (D) (T) LOUD 64910/RCA	◆ BIG PUNISHER
5	3	4	JUST CLOWNIN' ◆ WC FROM WESTSIDE CONNECTION (C) (D) (T) PAYDAY/FFRR 57004/ISLAND	◆ WC FROM WESTSIDE CONNECTION
6	6	5	ROXANNE '97 - PUFF DADDY REMIX ◆ STING & THE POLICE (M) (T) (X) A&M 582449	◆ STING & THE POLICE
7	NEW ▶	1	DA DANGEROUS (C) (D) (M) (T) (X) ELEKTRA 6413/EEG	◆ BUSTA RHYMES
8	7	20	SWING MY WAY (C) (D) (M) (T) (X) EASTWEST 64135/EEG	◆ K.P. & ENVYI
9	9	13	IF I COULD TEACH THE WORLD ● ◆ BONE THUGS-N-HARMONY (C) (D) RUTHLESS 5344/RELATIVITY	◆ BONE THUGS-N-HARMONY
10	11	7	YOU KNOW MY STEEZ (C) (D) (T) NOO TRYBE 38624/VIRGIN	◆ GANG STARR
11	10	26	UP JUMPS DA BOOGIE ● ◆ MAGOO AND TIMBALAND (C) (D) BLACKGROUND/ATLANTIC 98018/AG	◆ MAGOO AND TIMBALAND
12	13	10	MOURN YOU TIL I JOIN YOU ◆ NAUGHTY BY NATURE (C) (D) (T) TOMMY BOY 7427	◆ NAUGHTY BY NATURE
13	12	2	BURN (C) (D) (T) RED ANT 119006/MERCURY	MILITIA
14	8	9	DEJA VU [UPTOWN BABY] (C) (D) (T) CODEINE 78755/COLUMBIA	LORD TARIQ & PETER GUNZ
15	22	16	NOT TONIGHT ▲ ◆ LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MARTINEZ (C) (D) (M) (T) (X) UNDEAD/ATLANTIC 98019/AG	◆ LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MARTINEZ
16	18	13	MAN BEHIND THE MUSIC ◆ QUEEN PEN FEAT. TEDDY RILEY (C) (D) (T) LIL' MAN 97020/INTERSCOPE	◆ QUEEN PEN FEAT. TEDDY RILEY
17	19	19	I MISS MY HOMIES ◆ MASTER P FEAT. PIMP C AND THE SHOCKER (C) (D) (T) NO LIMIT 53390/PRIORITY	◆ MASTER P FEAT. PIMP C AND THE SHOCKER
18	20	19	BACKYARD BOOGIE ◆ MACK 10 (C) (D) (T) PRIORITY 53282	◆ MACK 10
19	26	10	4, 3, 2, 1 LL COOL J FEAT. METHOD MAN, REDMAN, DMX, CANIBUS AND MASTER P (T) DEF JAM 568321/MERCURY	◆ LL COOL J FEAT. METHOD MAN, REDMAN, DMX, CANIBUS AND MASTER P
20	21	31	I'LL BE MISSING YOU ▲ ◆ PUFF DADDY & FAITH EVANS (FEAT. 112) (M) (T) (X) BAD BOY 79097/ARISTA	◆ PUFF DADDY & FAITH EVANS (FEAT. 112)
21	23	7	THA HOP (C) (D) (T) (X) BLUNT 4417/TVT	KINSU
22	24	3	WE GETZ DOWN (C) (D) (M) (T) (X) ELEKTRA 64137/EEG	◆ RAMPAGE
23	29	12	GET IT WET (C) (D) (T) CREATOR'S WAY/BIG BEAT 98001/ATLANTIC	◆ TWISTA
24	14	8	SHOWDOWN ◆ E-A-SKI FEATURING MONTELL JORDAN (C) (D) (T) RELATIVITY 1643	◆ E-A-SKI FEATURING MONTELL JORDAN
25	28	17	AVENUES ◆ REFUGEE CAMP ALL STARS FEAT. PRAS (WITH KY-MANI) (C) (D) (T) (X) ARISTA 13411	◆ REFUGEE CAMP ALL STARS FEAT. PRAS (WITH KY-MANI)
26	30	17	OFF THE BOOKS THE BEATNUTS (C) (D) (T) RELATIVITY 1646	◆ THE BEATNUTS
27	27	11	CLOSER (C) (D) (T) PENALTY 7214/TOMMY BOY	CAPONE -N- NOREAGA
28	31	24	NO MONEY NO PROBLEMS ▲ ◆ THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (C) (D) (T) (X) BAD BOY 79103/ARISTA	◆ THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE)
29	25	12	THE BREAKS ◆ NADANUF FEATURING KURTIS BLOW (C) (D) (T) REPRIZE 1731/WARNER BROS.	◆ NADANUF FEATURING KURTIS BLOW
30	36	31	LOOK INTO MY EYES ▲ ◆ BONE THUGS-N-HARMONY (C) (D) (T) RUTHLESS 6343/RELATIVITY	◆ BONE THUGS-N-HARMONY
31	NEW ▶	1	BLOOD MONEY (PART 2) NOREAGA FEAT. NAS + NATURE (T) TOMMY BOY 425*	◆ NOREAGA FEAT. NAS + NATURE
32	16	18	BOUNCE BABY BOUNCE FRAZE (C) BEFORE DAWN 111/TOUCHWOOD	◆ FRAZE
33	17	23	IMMA ROLLA ◆ MR. MONEY LOC (C) (T) (X) LOC-N-UP 70310	◆ MR. MONEY LOC
34	33	3	CAN'T GO WRONG O.C. FEATURING CHANGING FACES (T) PAYDAY/FFRR 572269/ISLAND	◆ O.C. FEATURING CHANGING FACES
35	32	10	WHAT I NEED ◆ CRAIG MACK (C) (D) (T) STREET LIFE 7814/ALL AMERICAN	◆ CRAIG MACK
36	15	25	JUST BECAUSE ◆ SHAQUEEN (C) (T) MIGHTY 0001	◆ SHAQUEEN
37	34	29	I WONDER IF HEAVEN GOT A GHETTO ◆ 2PAC (T) AMARU 42500/JIVE	◆ 2PAC
38	39	40	TAKE IT TO THE STREETS ◆ RAMPAGE FEAT. BILLY LAWRENCE (C) (D) (M) (T) (X) VIOLATOR/ELEKTRA 64171/EEG	◆ RAMPAGE FEAT. BILLY LAWRENCE
39	35	7	MADAME BUTTAFLY YOUNG MC (C) (D) OVERALL 7002	◆ YOUNG MC
40	44	5	AZ SIDE NASTYBOY KLICK FEATURING MANDI (C) (D) (T) NASTYBOY/GLASSNOTE 568248/MERCURY	◆ NASTYBOY KLICK FEATURING MANDI
41	47	11	COAST TO COAST D'MEKA (C) (T) (X) ALL NET 2286	◆ D'MEKA
42	50	27	C U WHEN U GET THERE ● ◆ COOLIO FEAT. 40 THEVZ (C) (D) (T) (X) TOMMY BOY 7785	◆ COOLIO FEAT. 40 THEVZ
43	46	19	I GOT DAT FEELIN' DJ KOOL (C) (D) (M) (T) CLR/AMERICAN 17329/WARNER BROS.	◆ DJ KOOL
44	RE-ENTRY	16	MEN OF STEEL ◆ SHAQUILLE O'NEAL, ICE CUBE, B REAL, PETER GUNZ & KRS-ONE (C) (D) (T) LW SM QWEST 17305/WARNER BROS.	◆ SHAQUILLE O'NEAL, ICE CUBE, B REAL, PETER GUNZ & KRS-ONE
45	40	2	THE CITY IS MINE JAY-Z FEATURING BLACKSTREET (T) ROC-A-FELLA/DEF JAM 568055/MERCURY	◆ JAY-Z FEATURING BLACKSTREET
46	49	8	PAPI CHULO ◆ FUNKDOOBIEST FEAT. DAZ DILLINGER AND COBRA RED (C) (D) (T) BUZZ TONE 65317/RCA	◆ FUNKDOOBIEST FEAT. DAZ DILLINGER AND COBRA RED
47	38	14	BLAZING HOT ◆ NICE & SMOOTH (C) (D) (T) STREET LIFE/DIVINE 78143/ALL AMERICAN	◆ NICE & SMOOTH
48	42	23	DOWN FOR YOURS ◆ NASTYBOY KLICK FEAT. ROGER TROUTMAN (C) (D) (T) NASTYBOY/GLASSNOTE 574748/MERCURY	◆ NASTYBOY KLICK FEAT. ROGER TROUTMAN
49	RE-ENTRY	60	HOW DO U WANT IT/CALIFORNIA LOVE ▲ ◆ 2PAC (FEAT. KC AND JOJO) (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND	◆ 2PAC (FEAT. KC AND JOJO)
50	48	13	BE MY PRIVATE DANCER ◆ THE 2 LIVE CREW (C) (D) (T) LIL' JOE 895	◆ THE 2 LIVE CREW

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

## R&amp;B

## ARTISTS &amp; MUSIC

## QRADIO BRINGS SOUTH AFRICAN MUSIC ONLINE

(Continued from page 1)

select SABC radio stations to the U.S. According to American Broadband, there are an estimated 50 million Internet users in the U.S.

The site came online Dec. 5 and had its first live radio transmission in mid-December by SABC station Ukhozi FM (formerly Radio Zulu). This was followed by the Johannesburg-based SABC station Metro. The next station to come online will be SAFM, sometime early in the new year.

Besides the live radio transmissions, the QRadio programming format will include traditional South African music; features on local artists and the roots of South African music; contemporary South African music; live jam sessions featuring musicians playing traditional African musical instruments online; chat sessions between South African and U.S. Internet users; and a section focusing on South African life and culture. People visiting the site will be able to purchase South African product through QRadio.

A significant and unprecedented feature of QRadio is its comprehensive database of South African music, prepared by Gallo Music Publishers archivist Rob Allingham. One of the most respected authorities on local roots music, Allingham has written on and sourced soundclips on genres (and their many sub-genres) that include African jazz, urban jive of the '40s and '50s, neo-traditional, indigenous, African reggae, soul, disco, rap, and bubblegum.

"QRadio has the potential to introduce South African music to the rest of the world in a major way," says Allingham. "We've covered the entire spectrum of black music in compiling the initial database and have done this in real depth. It's important that this is done properly—particularly in a country like South Africa where there is such a musical variance, even within the African ambit. The project is perfect for someone in, say, Denver who knows nothing about South African music. By going into the site, they will be able to read about and hear the wonderful sounds that make up this country's musical culture."

QRadio executive producer Caiphus Semanya says he believes the "appetite for South African music" created by trailblazers like Hugh Masekela, Lebo M, and Miriam Makeba can now be taken to far greater heights through the QRadio project. "The beauty of this project is that it will give music lovers a chance to hear, read about, and see the entire tapestry of music in this country. There's a deep curiosity on the part of African-Americans about their roots and, extending beyond that, many, many other individuals and communities in the U.S."

Semanya is an internationally renowned South African composer, songwriter, and performer and a regular collaborator with Jones. Among other projects, he wrote two songs on Jones' "Back On The Block" album. Semanya left South Africa in the 1960s to live in America, where he worked with Masekela and Makeba as well as

Jonas Gwangwa, Herb Alpert, Nina Simone, Lou Rawls, and Harry Belafonte. On his return to South Africa in 1991, Semanya put together and arranged the pop music portion of President Nelson Mandela's inauguration celebrations.

Semanya contends that the involvement of Jones in the project will ensure a high standard of quality and authenticity. He says, "I've been discussing the possibility of putting together something that will take our music to the rest of the world with Quincy for around 20 years now. Since that time I have been convinced of Quincy's sincerity and deep love for South African sounds."

Don Brown of American Broadband Productions LLC is QRadio's president, and he is confident QRadio will reach its target audience, providing a unique opportunity for local record companies to market product. "Record companies all over the world are in the business of building audiences for their product," Brown asserts, "and in South Africa, QRadio is the ideal mechanism through which they can reach new markets."

"Basically, the project is operating on several levels: to educate and entertain; to develop South African music for American ears; and, finally, to create a distribution network for South African product," Brown says.

Since the majority of South African radio stations play approximately 24% local content, some critics have questioned whether beaming in SABC sta-

tions like Metro and Ukhozi FM (one of the country's biggest stations) will simply be relaying American product back to Americans. But Brown says the idea is to provide an "authentic snapshot of a moment in time in South Africa."

"Sure, much of the music on the stations we've chosen is American, but it's important that the live radio broadcasts bridge a gap between South Africa and the U.S.," he says. "What listeners in America will also hear is news, weather, interviews, and even traffic reports, which will provide them with a much clearer idea of how people live their lives in South Africa."

Users do not have to subscribe to any American Broadband services or pay any fee to access the site, which is located at [www.radio.co.za](http://www.radio.co.za). Computers equipped with audio cards and speakers can be used to access the site's audio features.

Jones, who was in the country in September to introduce South Africans to QRadio, describes South Africa as "the most musical place in the world. Cuba, Puerto Rico are all about Africa. Brazil is Africa. The best music I have heard in the world is African."

Although it is kicking off with South African music, QRadio is intended as a platform on which the traditional music styles of the world will be staged. "Although we're beginning with North America as the primary audience, QRadio will also be expanded to include Internet users worldwide," says Brown.



**Pete Rocks At Loud.** DJ/producer/rapper Pete Rock recently signed a contract with Loud Records. Formerly the DJ in Elektra duo Pete Rock & C.L. Smooth, Rock is currently co-host of WQHT-FM New York's "Future Flavaz" program. Pictured, from left, are Jonathan Rifkind, VP of Loud Records; Chris LaMonica, national director of mix shows at Loud Records; Rock; and Richard Isaacson, president of Loud Records.

## BUBBLING UNDER™ HOT R&amp;B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	15	5	SADDLE YOU UP STRAWBERRY (JHR/EAST POINTE)	◆ STRAWBERRY (JHR/EAST POINTE)
2	3	8	TEAR DA CLUB UP '97 THREE 6 MAFIA (RELATIVITY)	◆ THREE 6 MAFIA (RELATIVITY)
3	2	13	HOLIDAY WITCHDOCTOR (ORGANIZED NOIZE/INTERSCOPE)	◆ ORGANIZED NOIZE (INTERSCOPE)
4	—	1	THE CHRISTMAS SONG (CHESTNUTS ROASTING ON AN OPEN FIRE) NATALIE COLE (ELEKTRA/EEG)	◆ NATALIE COLE (ELEKTRA/EEG)
5	4	5	THE STONE GARDEN THE PSYCHO REALM (RUFFHOUSE/COLUMBIA)	◆ THE PSYCHO REALM (RUFFHOUSE/COLUMBIA)
6	9	5	AZ SIDE NASTYBOY KLICK FEAT. MANDI (NASTYBOY/GLASSNOTE/MERCURY)	◆ NASTYBOY KLICK FEAT. MANDI (NASTYBOY/GLASSNOTE/MERCURY)
7	12	9	PAPI CHULO FUNKDOOBIEST FEAT. DAZ DILLINGER AND COBRA RED (BUZZ TONE/RCA)	◆ FUNKDOOBIEST FEAT. DAZ DILLINGER AND COBRA RED (BUZZ TONE/RCA)
8	—	1	MONEY CAN'T BUY ME LOVE YOUNG DRE (K3C)	◆ YOUNG DRE (K3C)
9	6	8	PUFF IN... GOT TO GIVE IT UP RUSCOOLA FEAT. G BUZZ (ROME/ALEXANDER/CHIBAN)	◆ RUSCOOLA FEAT. G BUZZ (ROME/ALEXANDER/CHIBAN)
10	11	14	BE MY PRIVATE DANCER THE 2 LIVE CREW (LIL' JOE)	◆ THE 2 LIVE CREW (LIL' JOE)
11	13	13	SO AMAZING TOTAL COMMITMENT (550 MUSIC/EPIC)	◆ TOTAL COMMITMENT (550 MUSIC/EPIC)
12	5	2	I'M IN LOVE SYLVIA SIMONE FEAT. C.L. SMOOTH (HMC)	◆ SYLVIA SIMONE FEAT. C.L. SMOOTH (HMC)
13	21	14	PARTY PEOPLE GP WU (MCA)	◆ GP WU (MCA)
14	10	3	BABY IT'S ON BY CHANCE (PERSONA)	◆ BY CHANCE (PERSONA)
15	17	12	UM BAH AREAL (THATZ ENTERTAINMENT/COPPER SUN)	◆ THATZ ENTERTAINMENT/COPPER SUN
16	24	12	WON ON WON COCOA BROVAZ (LOUD)	◆ COCOA BROVAZ (LOUD)
17	7	8	SO HOT DJ S&S FEATURING B.B.O. (LETHAL)	◆ DJ S&S FEATURING B.B.O. (LETHAL)
18	19	9	WHATEVER U WANT LIGHTER SHADE OF BROWN FEAT. DANNY WOODS (GREENGLASS/IMP)	◆ DANNY WOODS (GREENGLASS/IMP)
19	18	8	IT'S RAINING MEN...THE SEQUEL MARTHA WASH FEAT. RUPAUL (LOGIC)	◆ MARTHA WASH FEAT. RUPAUL (LOGIC)
20	8	7	HARD TIMES LUNASCI FEAT. C-BO AND EPYRIAN GALLOWAY (ON THE RUN/ROCL)	◆ C-BO AND EPYRIAN GALLOWAY (ON THE RUN/ROCL)
21	—	16	SUPERNATURAL WILD ORCHID (RCA)	◆ WILD ORCHID (RCA)
22	25	3	I CAN FEEL IT GHETTO MAFIA (DOWN SOUTH/FULLY LOADED)	◆ GHETTO MAFIA (DOWN SOUTH/FULLY LOADED)
23	16	5	COME AND PARTY 2 GM (MARASCHINO)	◆ 2 GM (MARASCHINO)
24	23	17	PUT THE MONKEY IN IT DAZ AND SOOPAFLY (TOMMY BOY)	◆ DAZ AND SOOPAFLY (TOMMY BOY)
25	20	14	A SMILE LIKE YOURS NATALIE COLE (ELEKTRA/EEG)	◆ NATALIE COLE (ELEKTRA/EEG)

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

## FOR THE RECORD

Datu Faison's Rhythm Section will return next week.

MARCH 7, 1998

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 'NICE & SLOW' by Usher and 'BRING IT ON' by Keith Washington.

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 '4 SEASONS OF LONELINESS' by Boyz II Men and 'I WONDER IF HEAVEN GOT A GHETTO' by 2Pac.

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# The Rappers Behind 'The Rapsody'

**CLASSIC HIP-HOP:** While the rest of the world is targeting Norwegian singer Sissel Kyrkjebø as America's next big imported singer for her inclusion on the "Titanic" score and her aria accompaniment on "Prince Igor," the first single from Mercury Germany's "Hip Hop Meets Classic: The Rapsody Overture," we've yet to hear any news about the rappers who worked on the European-based project.

Released in 18 European countries in November, "Rapsody" is the brainchild of German alternative rock and dance music producers Achim and Klaus Voelker. The set is a collection of rap interpretations of classical arias featuring U.S. rappers Warren G (who rhymes on "Prince Igor"), LL Cool J, Mobb Deep, Redman, Onyx, Nikki D, Xhibit, and Mother Superior and two German rappers, Jay and Scoota.

"I've been listening to opera for the last 10 years, and I think the melodies are great," says Achim Voelker, "and rap is one of the strongest music [genres] out on the market. So we tried it in the studio with a couple of demos, and it worked."

The duo resisted the simplicity of grabbing a few rappers and sampling a couple of popular classical tracks. They, instead, taught the artists about opera, let them choose an aria to interpret, and gave production input for their respective tracks.

Achim says he and his brother initially had LL Cool J in mind for the project and approached Mercury Germany because the label distributes the artist's label, Def Jam. Both Mercury and Def Jam liked the idea and granted the producers full access to the label and their artists.

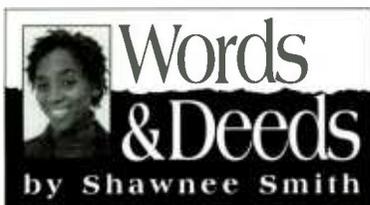
"Everything is originally recorded because most of the old [operas] are recorded in a three/four beat. There's a four beat in hip-hop, so we had to polish [the opera] or change it a little bit so it would fit. But it really gave the artist a feel for opera instead of just sampling [the music]."

The result is 11 tailor-made tracks suited to each artist. Some tracks will appeal to the artist's core hip-hop audience—Redman embraces Debussy's "Syrinx" as he would an Erick Sermon production, and Onyx's rendering of Puccini's "Vissi D'Arte" with vocalist Kathy Magestro is as energetic as the act's single "Shifftee." While others fail to effectively grasp the tempos, LL's attempt at a heartfelt rendering of Delibes' "Dear Mallika" shames the "Ladies Love" tag attached to his name. The set has sold more than 319,000 units across Europe, according to PolyGram International, and "Prince Igor" was No. 10 and No. 17 on the Belgium and France charts, respectively, for the week of Feb. 28.

Although PolyGram has no immediate plans to release the set in the U.S., Achim is working on bringing "The Rapsody" to concert. A 15-city tour, with a 70-piece orchestra, hip-hop DJs, and many of the set's opera and rap artists, is in the works for October and November in Europe. Achim has already begun work on Vol. II.

"For Vol. I, the priority was getting the rap artists," says Achim. "But this time, I think we can concentrate on the production. I'd like to do something with the Trackmasters."

Other highlights on "The Rapsody" include Mobb Deep's rendition of Puc-



cini's "Nessun Dorma" with Kim Chung Park, Jay's version of Bach's "Praludium," and Von Flotow's "Ach So Fromm" with singer Robert Gionfrizzo, and Warren G and Sissel's rendering of Borodin's "Prince Igor."

**GETTING INVOLVED:** Sean "Puff Daddy" Combs put out a call in late February to encourage more R&B and rap artists to get involved in the Grammy voting process as well as the Grammy in the Schools project in order to help develop the next generation of musicians and industry professionals.

"I just heard a lot of people always complaining about 'Why wasn't this person nominated?' [and] 'Why is there a lack of urban music performances and presenters?'" says Combs about the initiative. "I investigated it and found out that it was due to a lack of our participation in the voting process. I also found out that a lot of [R&B and rap artists] aren't registered members [of the National Academy of Recording Arts and Sciences]."

His overall goal is for rap and R&B music to be as extensively represented at the awards—as songwriter, producer, and technical nominees and as performers and presenters—as the genres are on the charts and at retail.

"I want there to be a large surge of urban artists at upcoming awards," says Combs. "I think that as we grow in visibility and power in the industry, we want to be recognized [as such] at the Grammys. We want to see more than one urban artist get to perform or more than one urban artist get producer of the year or song of the year. I also want to see that everybody gets involved in [NARAS'] other charitable organizations."

If more artists get involved and vote regularly, consumers may begin to see a closer correlation between their buying habits and winners.

Other supporters of the initiative include Elektra Entertainment Group president Sylvia Rhone, Andre Harrell, Stevie Wonder, Jimmy Jam, Diane Warren, Missy Elliott, Vernon Reid, Babyface, Isaac Hayes, and Phil Ramone. Both Combs and Jimmy Jam have pledged to register with NARAS all the artists, producers, and songwriters signed to their labels.

For membership and voting information, call NARAS' membership offices at 310-392-3777.

**LABEL DEALS:** Warren G has inked a deal with Regency Enterprises and its affiliated record label Restless Records for his imprint, G-Funk: The New Millennium. Warren G says he plans on signing R&B, jazz, and alternative artists to the label, in addition to rap acts. The label's first release, a four-man R&B act called Reel Tite, is slated to debut in May and includes production by Warren G, Rodney Jerkins, and newcomer Cool T. "I want to keep them straight R&B because that's what you hear on the radio 24

hours a day," Warren G says.

Warren G's manager, Wron G (the rapper's uncle), will serve as the label's COO. The label deal also pairs Warren G with Regency's sister companies in film (New Regency—"L.A. Confidential," "A Time To Kill," "Devil's Advocate") and sportswear (German-based Puma AG). Warren is expected to develop a few screenplays and will be a spokesman for Puma when the company debuts its new line. He will also help formulate the sportswear company's commercials... Warren's third Def Jam album, which is yet to be titled, is slated for a June release and will feature Snoop Doggy Dogg, Nate Dogg, Crucial Conflict, and RBX.

**WHEN THEY REMINISCE:** The weekend of Feb. 21, MTV dedicated the majority of its programming to the heyday of '80s hip-hop as the introduction to its new "Ultra Sound" documentary series, the first installment of which, "Back In The Day," concentrated on the era. The channel aired various old-school rap video programs, the top 10 MTV rap performances, "The Best Of Yo!," the movie "Krush Groove," and "rapumentaries" about LL Cool J, Run-D.M.C., Wu-Tang Clan, and Tupac Shakur.

The feature presentation was worth its weight in promotion because of its concert and music video footage and artist interviews with Grand Master Caz, Run-D.M.C., Chuck D., Salt 'N' Pepa, UTFO, Busy Bee, Big Daddy Kane, and others who gave their view of the music as fans and participants.

The most important element of the weekend's programming, however, was the discourse it created about where the genre is headed.

MTV chose Grand Master Flash & the Furious Five's "The Message" as its top old-school clip of all time, but after listening to the song, particularly the verse—

"You'll grow up in the ghetto/Live the second rate/And your eyes will sing the songs of deep hate/The places you'll play and where you'll stay/Look like one great big alley way/You'll admire all the number book takers/The pimps and pushers and the big moneymakers/Driving big cars spending \$20s and \$10s/And you'll want to grow up to live just like them."

—it became evident that the "messages" in hip-hop music haven't changed, because the conditions that influence the music haven't. The picture Grand Master Flash & the Furious Five painted in "The Message" is no different than those painted in Marvin Gaye's album "What's Going On," Run-D.M.C.'s "It's Like That," Kurtis Blow's or Nas' "If I Ruled The World," Bone Thugs-N-Harmony's "Days Of Our Lives," or Master P's "If I Could Change," only the packaging is different.

Today's music is as harsh as the times. The rappers are no longer singing, "Don't push me 'cause I'm close to the edge," because the crack epidemic and its ensuing culture pushed their communities over the edge, and artists like DMX are now saying, "Y'all been eating long enough now, stop being greedy/Keep it raw, partner, give to the needy/Ribs is touching, so don't make me wait/Fuck around and I'ma bite you, snatch the plate."

(Continued on page 33)

# Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
***No. 1***					
1	1	19	3	GETTIN' JIGGY WIT IT (C) (D) (V) COLUMBIA 78804	WILL SMITH 2 weeks at No. 1
2	2	1	11	DEJA VU (UPTOWN BABY) (C) (D) (T) (X) CODEINE 78755/COLUMBIA	LORD TARIQ & PETER GUNZ
3	4	5	12	SWING MY WAY (C) (D) (M) (T) (X) EASTWEST 64135/EEG	K.P. & ENVYI
4	6	6	7	WHAT YOU WANT (C) (D) (T) (X) BAD BOY 79141/ARISTA	MASE (FEATURING TOTAL)
5	3	4	6	GONE TILL NOVEMBER (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	WYCLEF JEAN
***GREATEST GAINER***					
6	26	34	3	THE PARTY CONTINUES (C) (D) (M) (T) (X) SO SO DEF 78807/COLUMBIA	JD FEATURING DA BRAT
7	5	2	7	FATHER (C) (D) DEF JAM 568332/MERCURY	LL COOL J
8	8	23	3	GET AT ME DOG (M) (T) (X) DEF JAM 568523*/MERCURY	DMX (FEAT. SHEEK OF THE LOX)
9	9	7	7	MAKE EM' SAY UHH! (C) (D) (T) NO LIMIT 53302/PRIORITY	MASTER P FEAT. FIEND, SILK THE SHOCKER, MIA X, & MYSTIKAL
10	7	3	9	DA DANGEROUS (C) (D) (M) (T) (X) ELEKTRA 64131/EEG	BUSTA RHYMES
11	NEW	1	1	ALL MY LOVE (C) (D) LIL' MAN 97023/INTERSCOPE	QUEEN PEN FEATURING ERIC WILLIAMS
12	10	9	6	IF YOU THINK I'M JIGGY (C) (D) BAD BOY 79115/ARISTA	THE LOX
13	11	8	14	BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS (C) (D) (T) (X) BAD BOY 79131/ARISTA	PUFF DADDY & THE FAMILY (FEAT. THE NOTORIOUS B.I.G. & MASE)
14	13	10	10	BURN (C) (D) (T) RED ANT 119006/MERCURY	MILITIA
15	15	14	4	ROMEO AND JULIET (C) (D) (T) RCA 64973	SYLK-E. FYNE FEATURING CHILL
16	12	12	13	JUST CLOWNIN' (C) (D) (T) PAYDAY/FFRR 57004/ISLAND	WC FROM WESTSIDE CONNECTION
17	14	11	4	NOTHIN' MOVE BUT THE MONEY (C) (T) (X) BLUNT 4939/TVT	MIC GERONIMO FEAT. DMX & BLACK ROB
18	16	13	19	I'M NOT A PLAYER (C) (D) (T) LOUD 64910/RCA	BIG PUNISHER
19	17	15	14	GOING BACK TO CALI (C) (D) (T) (X) BAD BOY 79131/ARISTA	THE NOTORIOUS B.I.G.
20	18	16	19	FEEL SO GOOD (C) (D) BAD BOY 79122/ARISTA	MASE
21	19	—	2	ANOTHER RIOT (C) (D) 40 STREET 4043	KINGPIN SKINNY PIMP
22	22	18	15	YOU KNOW MY STEEZ (C) (D) (T) NOO TRYBE 38624/IRGIN	GANG STARR
23	21	21	5	SEND MY LOVE/SEND ONE YOUR LOVE (C) (D) DELICIOUS VINYL 71903	BORN JAMERICANS
24	20	17	12	ROXANNE '97 - PUFF DADDY REMIX (M) (T) (X) A&M 582449*	STING & THE POLICE
25	31	—	2	6 A.M. (WE BE ROLLIN') (C) (D) REPRISE 17278/WARNER BROS	NADANUF
26	23	20	4	HANDLE UR BIZNESS (C) (D) (T) RELATIVITY 1664	M.O.P.
27	27	26	29	BACKYARD BOOGIE (C) (D) (T) PRIORITY 53282	MACK 10
28	25	24	15	JUST BECAUSE (C) (T) (X) MIGHTY 0001	SHAQUEEN
29	29	25	21	IF I COULD TEACH THE WORLD (C) (D) RUTHLESS 6344/RELATIVITY	BONE THUGS-N-HARMONY
30	28	28	18	MOURN YOU TIL I JOIN YOU (C) (D) (T) TOMMY BOY 7427	NAUGHTY BY NATURE
31	NEW	1	1	DOO DOO BROWN (C) (D) STREET STREET 30009	DJ NASTY KNOCK
32	32	27	36	NOT TONIGHT (C) (D) (M) (T) (X) UNDEAS/TOMMY BOY 98019/AG	LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MARTINEZ
33	50	31	22	IMMA ROLLA (C) (T) (X) LOC-N-UP 70310	MR. MONEY LOC
34	33	30	15	THA HOP (C) (T) (X) BLUNT 4417/TVT	KINSU
35	34	36	11	4, 3, 2, 1 (T) DEF JAM 568321*/MERCURY	LL COOL J FEAT. METHOD MAN, REDMAN, DMX, CANIBUS AND MASTER P
36	30	29	34	UP JUMPS DA BOOGIE (C) (D) BLACKGROUND/ATLANTIC 98018/AG	MAGOO AND TIMBALAND
37	RE-ENTRY	5	5	THE CITY IS MINE (C) (D) (T) ROC-A-FELLA/DEF JAM 568592/MERCURY	JAY-Z FEATURING BLACKSTREET
38	49	—	2	BODY ROCK (T) OPEN MIC 157*/RAWKUS	MOS DEF FEATURING Q-TIP & TASH
39	36	32	7	THE STONE GARDEN (C) (D) (T) (X) RUFFHOUSE 78773/COLUMBIA	THE PSYCHO REALM
40	45	43	4	ONE STEP (T) GEFFEN 22308*	KILLAH PRIEST
41	35	37	25	OFF THE BOOKS (C) (D) (X) RELATIVITY 1646	THE BEATNUTS FEAT. BIG PUNISHER & CUBAN LINK
42	37	35	16	SHOWDOWN (C) (D) (T) RELATIVITY 1643	E-A-SKI FEATURING MONTELL JORDAN
43	38	46	19	CLOSER (C) (D) (T) PENALTY 7214/TOMMY BOY	CAPONE -N- NOREAGA
44	42	41	11	WE GETZ DOWN (C) (D) (M) (T) (X) ELEKTRA 64137/EEG	RAMPAGE
45	24	22	8	TWO WRONGS (C) COLEMAN/R&D PRODUCTIONS 72629/PRODIGY	HEAT
46	46	38	39	I'LL BE MISSING YOU (M) (T) (X) BAD BOY 79097*/ARISTA	PUFF DADDY & FAITH EVANS (FEAT. 112)
47	47	33	21	MAN BEHIND THE MUSIC (C) (D) (T) LIL' MAN 97023/INTERSCOPE	QUEEN PEN FEAT. TEDDY RILEY
48	40	44	18	WHAT I NEED (C) (D) (T) STREET LIFE 78149/ALL AMERICAN	CRAIG MACK
49	44	—	3	SHUT 'EM DOWN (T) JMJ/DEF JAM 568569*/MERCURY	ONYX (FEATURING DMX)
50	39	40	7	THE WORST (T) TOMMY BOY 436*	ONYX + WU-TANG CLAN

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				<b>*** No. 1 ***</b>		
1	1	1	6	NICE & SLOW J.DUPRI (J.DUPRI,M.SEAL,U.RAYMOND,B.CASEY)	◆ USHER (C) (D) (T) (X) LAFACE 24290/ARISTA	1
2	2	3	14	NO, NO, NO W.JEAN,V.HERBERT,R.USARI (V.HERBERT,R.FUSORI,M.BROWN,C.GAINES)	◆ DESTINY'S CHILD (C) (D) (T) (X) COLUMBIA 78618	2
3	3	2	17	I DON'T EVER WANT TO SEE YOU AGAIN N.MORRIS (N.MORRIS)	◆ UNCLE SAM (C) (D) STONECREEK 78689/EPIC	2
4	9	11	20	DEJA VU (UPTOWN BABY) KNS (D.FAGEN,W.BECKER)	◆ LORD TARIQ & PETER GUNZ (C) (D) (X) CODEINE 78755/COLUMBIA	4
5	4	7	5	WHAT YOU WANT N.MYRICK (M.BETHA,K.SPIVEY,N.MYRICK,S.COMBS,C.MAYFIELD)	◆ MASE (FEATURING TOTAL) (C) (D) (T) (X) BAD BOY 79141/ARISTA	4
6	42	—	2	GETTIN' JIGGY WIT IT POKE & TONE (W.SMITH,S.J.BARNES,B.EDWARDS,N.RODGERS,J.ROBINSON)	◆ WILL SMITH (C) (D) (V) COLUMBIA 78804	6
7	5	8	4	AM I DREAMING K.SWEAT (S.DEES)	◆ OL' SKOOL (FEAT. RING KEITH SWEAT & XSCAPE) (C) (D) (T) KEIA 56163/UNIVERSAL	5
8	7	5	12	A SONG FOR MAMA BABYFACE (BABYFACE)	◆ BOYZ II MEN (C) (D) (V) MOTOWN 860720	1
9	13	—	2	BODY BUMPIN' YIPPIE-YI-YO E.ROBINSON (F.DAVIS,E.GRAY,M.GRA*)	◆ PUBLIC ANNOUNCEMENT (C) (D) A&M 582444	9
10	10	12	11	SWING MY WAY MIXO (M.O.JOHNSON,J.HALL)	◆ K.P. & ENVYI (C) (D) (M) (T) (X) EASTWEST 64135/EEG	10
11	8	4	19	MY BODY DELITE (D.ALLAMBY,L.BROWDER,A.ROBERSON)	◆ LSG (C) (D) EASTWEST 64132/EEG	1
12	12	10	5	GONE TILL NOVEMBER W.JEAN (N.JEAN)	◆ WYCLEF JEAN (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	9
13	14	20	3	TOO CLOSE KAYGEE,D.LIGHTY (K.GIST,C.LIGHTY,R.L.HUGGAR,R.BROWN,R.A.FORD,D.MILLER,B.MOORE,K.WALKER)	◆ NEXT (C) (D) (T) (X) ARISTA 13456	13
14	6	6	8	DA DANGER R.SMITH (T.SMITH,R.SMITH,H.STONE,F.STONWALL,A.COLON,L.DERMER)	◆ BUSTA RHYMES (C) (D) (M) (T) (X) ELEKTRA 64131/EEG	4
15	11	9	12	WE'RE NOT MAKING LOVE NO MORE BABYFACE,D.SIMMONS (BABYFACE)	◆ DRU HILL (C) (D) LAFACE 24295/ARISTA	2
16	15	13	5	ARE U STILL DOWN T.SHAKUR (JON B.T.SHAKUR,JOHNNY J)	◆ JON B. (C) (D) Y&B 550 MUSIC 78793/EPIC	9
17	16	15	5	FATHER POKE & TONE (J.T.SMITH,J.C.OLIVIER,S.BARNES,G.MICHAEL,G.OVER3IG)	◆ LL COOL J (C) (D) DEF JAM 56832/MERCURY	12
18	21	—	2	ALL I DO A.MCCLINTON,SOMETHIN' FOR THE PEOPLE (A.MCCLINTON,J.YOUNG,F.HOLIDAY)	◆ SOMETHIN' FOR THE PEOPLE (C) (D) WARNER BROS. 17282	18
19	19	19	5	MAKE EM SAY UHH! KLC (MASTER P,FIEND,SILKK THE SHOCKER,MIA X,MYSTIKAL)	◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X, & MYSTIKAL (C) (D) (T) NO LIMIT 53302/PRIORITY	19
20	18	14	12	TOGETHER AGAIN J.JAM,T.LEWIS,J.JACKSON (J.JACKSON,J.HARRIS,III,T.LEWIS,R.ELIZONDO, JR.)	◆ JANET (C) (D) (T) (V) (X) VIRGIN 38623	8
				<b>*** Greatest Gainer/Sales ***</b>		
21	44	—	2	GET AT ME DOG PK,GREASE (E.SIMMONS,A.FIELDS,D.BLACKMON,S.TAYLOR)	◆ DMX (FEATURING SHEEK OF THE LOX) (M) (X) DEF JAM 568523*/MERCURY	21
22	17	17	4	ALL MY LOVE T.RILEY (S.CARTER,T.RILEY,L.WALTERS,L.VANDROSS)	◆ QUEEN PEN FEATURING ERIC WILLIAMS (C) (D) LIL' MAN 97023/INTERSCOPE	17
23	22	22	13	BEEN AROUND THE WORLD'S ALL ABOUT THE BENJAMINS R.LAWRENCE,D.ANGELLETTE,S.COMBS,STEVIE J. (D.BOWIE,L.S.ANSFIELD,A.MORRIS,I.DEVANEY,C.WALLACE,M.BETHA,S.COMBS,F.LAWRENCE)	◆ PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & MASE (C) (D) (T) (X) BAD BOY 79130/ARISTA	7
24	20	18	28	YOU MAKE ME WANNA... J.DUPRI (J.DUPRI,M.SEAL,U.RAYMOND)	◆ USHER (C) (D) (T) (X) LAFACE 24265/ARISTA	1
25	25	—	2	STRAWBERRIES L.ALEXANDER,PROF. T. (L.ALEXANDER,T.ROBERT,J.CARTER,P.RUSHEN,L.DAVIS,F.WASHINGTON)	◆ SMOOTH (C) (D) PERSPECTIVE 587596/A&M	25
26	24	21	4	IF YOU THINK I'M JIGGY D.GREASE (S.JACOBS,J.PHILIPS,D.STYLES,E.BLACKMON,R.STEWART,C.APPIE,D.HITCHINGS)	◆ THE LOX (C) (D) BAD BOY 79115/ARISTA	21
27	23	16	27	WHAT ABOUT US TIMBALAND,M.ELLIOTT (T.MOSLEY,M.ELLIOTT)	◆ TOTAL (C) (D) (T) (X) LAFACE 24272/ARISTA	4
28	29	33	3	OFF THE HOOK M.PENDLETON (C.PENDLETON,C.LUCAS,D.FLOYD)	◆ JODY WATLEY (C) (D) (T) (V) ATLANTIC 84071	28
				<b>*** Greatest Gainer/Airplay ***</b>		
29	33	—	2	LET'S RIDE T.BISHOP (M.JORDAN,MASTER P,SILKK THE SHOCKER)	◆ MONTELL JORDAN FEAT. MASTER P & SILKK THE SHOCKER (T) DEF JAM 568475*/MERCURY	29
30	30	30	12	SO LONG (WELL, WELL, WELL) K.K. JACKSON,LIL' RICK (K.K.JACKSON,R.WHITE,E.ROBERSON)	◆ PHAJJA (C) (D) WARNER BROS. 17308	30
31	28	23	26	BUTTA LOVE KAYGEE,D.LIGHTY,L.ALEXANDER,PROF. T. (L.ALEXANDER,T.ROBERT,R.L.HUGGAR,A.CLOWERS,D.LIGHTY)	◆ NEXT (C) (D) (T) (X) ARISTA 13407	4
32	26	28	9	BURN E.DEAN (D.SILAS,J.SMITH,E.DEAN)	◆ MILITIA (C) (D) (T) RED ANT 119006	26
33	40	49	3	ROMEO AND JULIET G.BAILLEREAU,V.MERRITT (JOHN,WARNER JR.,WINBUSH,MOORE)	◆ SYLK-E. FINE FEATURING CHILL (C) (D) (T) RCA 64973	33
34	27	27	10	4, 3, 2, 1 J.JAM,T.LEWIS,J.JACKSON (J.JACKSON,J.HARRIS,III,T.LEWIS,R.ELIZONDO, JR.)	◆ LL COOL J FEAT. METHOD MAN, REDMAN, DMX, CANIBUS AND MASTER P (T) DEF JAM 568321*/MERCURY	24
35	35	29	12	JUST CLOWNIN' WC,CRAZY TOONES (W.CALHOUN,K.GILLIAM)	◆ WC FROM WESTSIDE CONNECTION (C) (D) (T) PAYDAY/FRR 570043/ISLAND	18
36	32	24	27	I CARE 'BOUT YOU BABYFACE (BABYFACE)	◆ MILESTONE (C) (D) (T) (X) LAFACE 24264/ARISTA	10
37	34	31	27	MY LOVE IS THE SHHH! SOMETHIN' FOR THE PEOPLE (J.BAKER,M.L.WILSON,J.YOUNG,T.POWELL,SAUCE,R.HOLIDAY)	◆ SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA (C) (D) (T) WARNER BROS. 17327	2
38	36	32	18	FEEL SO GOOD D.ANGELLETTE,S.COMBS (R.E.BELL,R.BELL,G.BROWN,R.WICKENS,C.SMITH,D.THOMAS,R.WESTFIELD,L.DERMER)	◆ MASE (C) (D) BAD BOY 79122/ARISTA	5
39	38	34	23	EVERYTHING J.JAM,T.LEWIS,J.JACKSON (J.JACKSON,J.HARRIS,III,T.LEWIS,R.ELIZONDO, JR.)	◆ MARY J. BLIGE (C) (D) (T) (X) MCA 55353	5
40	31	46	3	NOTHIN' MOVE BUT THE MONEY N.MYRICK (M.MCDERMON,N.MYRICK,E.SIMMONS,R.ROSS)	◆ MIC GERONIMO FEAT. DMX & BLACK ROB (C) (D) (X) BLUNT 4939/TYT	31
41	37	25	20	SOCK IT 2 ME/THE RAIN (SUPA DJPA FLY) TIMBALAND (M.ELLIOTT,T.MOSLEY,W.HART,T.BELL,S.HARRIS,A.PEEBLES,B.MILLER,D.ERYANT)	◆ MISSY "MISDEMEANOR" ELLIOTT FEAT. DA BRAT (C) (D) (M) (T) (X) EASTWEST 64144/EEG	4
42	41	26	12	I WONDER IF HEAVEN GOT A GHETTO SOULSHOCK,KARLIN (T.SHAKUR,L.GOODMAN,M.MCDOWELL,R.TROUTMAN,L.TROUTMAN)	◆ 2PAC (T) AMARU 42500*/JIVE	14
43	39	35	18	IN HARM'S WAY R.LAWRENCE (B.WINANS,R.LAWRENCE,M.BELL-BYARS)	◆ BEBE WINANS (C) (D) ATLANTIC 84035	20
44	45	36	18	I'M NOT A PLAYER MINNESOTA (C.RIOS,M.RICHARDSON,K.GAMBLE,L.HUFF)	◆ BIG PUNISHER (C) (D) (T) LOUD 64910	19
45	47	47	9	JUST A MEMORY STEVIE J. (S.JORDAN,K.GREENE)	◆ 7 MILE (C) (D) (T) CRAVE 78733	45
46	51	38	4	FREAK IT J.SMITH,P.LEWIS (L.GRADY,J.SMITH,P.LEWIS,T.BUTLER)	◆ LATHUN FEATURING DA BRAT (C) (D) (T) (X) SO SO DEF 78801/COLUMBIA	38
47	50	37	23	4 SEASONS OF LONELINESS J.JAM,T.LEWIS (J.HARRIS,III,T.LEWIS)	◆ BOYZ II MEN (C) (D) (V) MOTOWN 860684	2
48	46	41	61	IN MY BED D.SIMMONS (R.BROWN,R.B.STACY,D.SIMMONS)	◆ DRU HILL (C) (D) (V) ISLAND 854854	1
49	49	40	9	THE CITY IS MINE T.RILEY (S.CARTER,T.RILEY,K.GAMBLE,L.HUFF,G.FREY,J.TEMPCHIN)	◆ JAY-Z FEATURING BLACKSTREET (T) ROC-A-FELLA/DEF JAM 568055*/MERCURY	40
50	57	—	2	THE PARTY CONTINUES J.DUPRI (J.DUPRI,DA BRAT,L.BLACKMON,N.LEFTENANT,C.SINGLETON,T.JENKINS)	◆ JD FEATURING DA BRAT (T) SO SO DEF 78786*/COLUMBIA	50

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
51	52	50	11	YOUNG, SAD AND BLUE CARLOS,DADA (L.TITI,B.TILLMAN,C.THORNTON)	◆ LYSETTE (C) (D) (T) FREEWORLD 34277	32
52	43	39	18	SO GOOD DAVINA (DAVINA,LEWIS)	◆ DAVINA (C) (D) (T) LOUD 65303	23
53	54	53	13	GOING BACK TO CALI EASY MO BEE (C.WALLACE,O.HARVEY,R.TROUTMAN)	◆ THE NOTORIOUS B.I.G. (C) (D) (T) (X) BAD BOY 79131/ARISTA	31
54	53	45	19	DON'T STOP THE MUSIC TIMBALAND (T.MOSLEY,B.BUSH,S.GARRETT,J.PEACOCK,S.STEWART,L.SIMMONS,A.YARBROUGH,J.ELLIS)	◆ PLAYA (C) (D) (T) DEF JAM 571680/MERCURY	26
55	55	51	10	ROXANE '97 - PUFF DADDY REMIX THE POLICE,S.COMBS,STEVIE J.,J.DUB (STING,FULL FORCE,U.F.T.D.,G.REDD,J.CROSBY)	◆ STING & THE POLICE (M) (T) (X) A&M 582449*	20
56	56	52	12	TUCK ME IN E.PHILLIPS (E.PHILLIPS)	◆ KIMBERLY SCOTT (C) (D) (T) (X) LONGEVITY 78686/COLUMBIA	21
				<b>*** Hot Shot Debut ***</b>		
57	NEW	—	1	ANOTHER RIOT SMK (D.HILL,Z.DOG,A.K.,BIG HILL)	◆ KINGPIN SKINNY PIMP (C) (D) 40 STREET 4043	57
58	58	54	13	YOU KNOW MY STEEZ DJ PREMIER (K.ELAM,C.MARTIN)	◆ GANG STARR (C) (D) (T) NOO TRYBE 38624/VIRGIN	32
59	59	59	12	SILLY E.FERRELL,T.SHIDER (D.WILLIAMS)	◆ TARAL (C) (D) MOTOWN 860738	54
60	64	66	4	SEND MY LOVE/SEND ONE YOUR LOVE S.REMI (S.WONDER)	◆ BORN JERICHO (C) (D) DELICIOUS VINYL 71903	60
61	61	62	4	HANDLE UR BIZNESS L.E.LAZE (L.ELLIOTT,J.GRIFFIN,G.MURPHY)	◆ M.O.P. (C) (D) (T) RELATIVITY 1664	61
62	NEW	—	1	LET ME P.STORM (P.STORM)	◆ PHIL STORM FEATURING KIM SMITH (C) (D) 40 STREET 4044	62
63	63	76	5	SADDLE YOU UP M.ROOFE (STRAWBERRI,R.WRIGHT)	◆ STRAWBERRI (C) (D) (T) (X) JHR 2201/EAST POINTE	63
64	65	58	4	SAY YOU'LL STAY T.BISHOP,B.SALEMAN (T.BISHOP)	◆ KAI (C) (D) (X) TIDAL WAVE 19419/GEFFEN	58
65	60	61	20	IF I COULD TEACH THE WORLD D.J.U-NEEK (BONE,D.J.U-NEEK)	◆ BONE THUGS-N-HARMONY (C) (D) RUTHLESS 6344/RELATIVITY	20
66	69	77	7	TWO WRONGS D.RUCKER,EQ (W.EDLEY,J.E.HARDEN,E.TERRELL,W.HARRISON,M.COLEMAN,EQ)	◆ HEAT (C) COLEMAN/R&D PRODUCTIONS 72629/PRODIGY	57
67	71	71	13	JUST BECAUSE KOOT T (S.PEARCE,T.WILSON,M.RAPLEY)	◆ SHAQUEEN (C) (T) (X) MIGHTY 0001	62
68	66	64	18	ALL OF MY DAYS R.KELLY (R.KELLY)	◆ CHANGING FACES (FEATURING JAY-Z) (C) (D) (T) BIG BEAT 98000/ATLANTIC	38
69	NEW	—	1	SHUT 'EM DOWN SELF (F.SCRUGGS,K.JONES,T.TAYLOR,E.SIMMONS)	◆ ONYX (FEATURING DMX) (T) JMJ/DEF JAM 568569*/MERCURY	69
70	84	—	2	LOST TO LOVE P.KLINGBERG,A.HEWITT (J.BUTLER,L.LAURIE,B.LAURIE)	◆ JONATHAN BUTLER (D) N2K ENCODED 10031	70
71	68	63	4	YOU DON'T HAVE TO WORRY THE FAMILY STAND (P.LORD,V.J.SMITH)	◆ THE FAMILY STAND (C) (D) EASTWEST 64166/EEG	63
72	67	65	18	PHENOMENON S.COMBS,R.LAWRENCE (J.T.SMITH,S.COMBS,R.LAWRENCE,S.MCKENNEY,W.WITHERS)	◆ LL COOL J (T) DEF JAM 568081*/MERCURY	16
73	73	—	2	6 A.M. (WE BE ROLLIN') M.LITTLE,L.HARRIS (L.HARRIS,M.LITTLE,M.STANDIFER,D.PHILPOT,A.GRIFFIN,R.CHIARELLI)	◆ NADANUF (C) (D) REPRIS 12723/WARNER BROS.	73
74	75	69	13	I'M THINKING J.VON (C.HENRY,J.VON)	◆ CARL HENRY (C) (D) (T) CMC MUSIC D1067/TOUCHWOOD	69
75	74	68	14	THA HOP DANNY D (J.MARRS)	◆ KINSU (C) (T) (X) BLUNT 4417/TYT	55
76	77	74	17	MOURN YOU TIL I JOIN YOU NAUGHTY BY NATURE (A.CRISS,K.GIST,V.BROWN)	◆ NAUGHTY BY NATURE (C) (D) (T) TOMMY BOY 7427	24
77	72	66	19	BABY YOU KNOW J.LITTLE III (J.LITTLE III,K.SWEAT,E.NICHOLAS)	◆ THE O'JAYS (C) (D) GLOBAL SOUL 34278/FREEWORLD	34
78	NEW	—	1	BODY ROCK S.J.PERIOD (D.SMITH,K.FAREED,R.SMITH,S.JONES)	◆ MOS DEF FEATURING Q-TIP & TASH (T) OPEN MIC 157*/RAWKUS	78
79	78	75	16	SHOW ME LOVE D.POP,M.MARTIN (ROBYN,M.MARTIN)	◆ ROBYN (C) (D) (T) (V) (X) RCA 64970	44
80	70	70	7	TEAR DA CLUB UP '97 D.J.PAUL,JUICY J (GANGSTA BOO,CRUNCHY BLACK,LORD INFAMOUS,JUICY J,D.J.PAUL,C.KINCCA)	◆ THREE 6 MAFIA (T) RELATIVITY 1657*	70
81	79	73	18	INFATUATION J.J.ROBINSON (J.J.ROBINSON)	◆ LAURNEA (C) (D) (X) Y&B YUM 78708/EPIC	37
82	76	81	15	L-L-LIES A.MARVEL (D.KING,A.MARVEL,A.ROMAN)	◆ DIANA KING (C) (D) (T) (X) WORK 78698/EPIC	67
83	81	79	12	SO FLY H.HICKS,S.BROWN (M.DAVIS)	◆ MYRON (C) (D) (T) ISLAND 572178	53
84	96	85	3	ONE STEP TRUE MASTER (W.REED,D.HARRIS)	◆ KILLAH PRIEST (T) GEFFEN 22308*	84
85	85	94	3	BABY IT'S ON B.MOSS,J.FOIX (L.HARRIS,P.MARKAVICH,B.MOSS)	◆ BY CHANCE (C) (D) (T) PERSONA 0600	85
86	83	87	6	THE STONE GARDEN JACKEN (G.GONZALEZ,J.GONZALEZ,L.FREESE)	◆ THE PSYCHO REALM (C) (D) (T) (X) RUFFHOUSE 78773/COLUMBIA	67
87	89	83	11	OOH AHH OOH C.STOKES,C.CUENI (C.STOKES,K.ASKEW,C.CUENI)	◆ WATAZ (C) (D) FULLY LOADED 4041	81
88	86	80	15	SHOWDOWN E-A-SKI,CMT (E-A-SKI,CMT,M.JORDAN)	◆ E-A-SKI FEATURING MONTELL JORDAN (C) (D) (T) RELATIVITY 1643	54
89	80	—	2	A REAL LADY (SOMETIMES I'M A BIT@H) UNCLE JAMZ,E-BO,G.WES (S.JOHNSON,E.BOGO,G.WESTMORELAND)	◆ D'MEKA (C) (T) (X) ALL NET 2288	80
90	88	72	20	DJ KEEP PLAYIN' (GET YOUR MUSIC ON) FULL FORCE (FULL FORCE,L.GEORGE III)	◆ YVETTE MICHELE (C) (D) (T) LOUD 64985	36
91	87	84	15	LOVE BY A REAL PLAYER G.WILLIS (G.WILLIS)	◆ WILLIS (C) (D) (T) VIKING 2900	69
92	92	67	6	THE WORST LATIEF (C.SMITH,C.WOODS,F.SCRUGGS,K.JONES,T.TAYLOR,A.LONG)	◆ ONYX + WU-TANG CLAN (T) TOMMY BOY 436*	64
93	93	78	20	RISE JELLYBEAN,D.MOET (A.MOODY,JOYA,M.THOMPSON)	◆ VERONICA (C) (D) (T) H.O.L.A. 341031	38
94	94	92	10	WE GETZ DOWN T.RILEY (R.MCNAIR,T.RILEY,L.BLACKMON,N.LEFTENANT,C.SINGLETON,T.JENKINS)	◆ RAMPAGE (C) (D) (M) (T) (X) ELEKTRA 64137/EEG	67
95	91	90	19	GET IT WET THE LEGENDARY TRAXSTER (TWISTA,MS. KANE)	◆ TWISTA (C) (D) (T) CREATOR'S WAY/BIG BEAT 98001/ATLANTIC	62
96	NEW	—	1	CHINESE CHECKERS MIX MASTER LEE,SLICSE TEE (L.LANE)	◆ LOIS LANE (C) (X) JEA 1001	96
97	90	93	3	I'M IN LOVE H.L.FRIERSON JR. (H.L.FRIERSON JR.)	◆ SYLVIA SIMONE FEATURING C.L. SMOOTH (C) (T) (X) HMC 0028	90
98	98	89	20	BABY, BABY DJ TAZ (A.ROGERS,T.MCLINTOSH)	◆ KILO ALI (T) ORGANIZED NOIZE 95010*/INTERSCOPE	77
99	95	96	19	THE BREAKS BABYBOY (R.FORD, JR., R.SIMMONS, J.B.MOORE, K.WALKER, L.SMITH, R.STERLING, A.GRIFFIN, M.STANDIFER)	◆ NADANUF FEATURING KURTIS BLOW (C) (D) (T) REPRIS 17312/WARNER BROS.	58
100	100	88	18	CLOSER S.SNEED (V.SANTIAGO,S.ANDERSON,L.VANDROSS,R.WYATT, JR.,C.PERRIN)	◆ CAPONE -N- NOREAGA (C) (D) (T) PENALTY 7214/TOMMY BOY	63

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales



# DATU FAISON'S RHYTHM SECTION

**BIG UP:** When I heard Peter Gunz & Lord Tariq's "Deja Vu [Uptown Baby]" (Codeine/Columbia) about six months ago, on a poor-quality mix tape, I knew it was a great party record. What I didn't know was that it would become a top five hit on Hot R&B Singles and a No. 1 rap hit. "Deja Vu" leaps 9-4, earning that well-deserved placement on the strength of its consistent R&B core-store following, which yields a 24% increase this week. What started as a party record independently distributed to New York-area retail via Codeine Records has now spread nationally with an audience of 18.4 million listeners across 65 Broadcast Data Systems (BDS)-monitored R&B stations. The single peaked at No. 46 last November on Hot R&B Singles based on the initial independent sales effort before Columbia picked it up later that month.

**BIG WILLIE:** Will Smith's "Gettin' Jiggy Wit It" (Columbia) claims its rightful place on Hot R&B Singles, moving 42-6 after last week's street-date violations at the core panel forced an early entry. Although Smith garners an audience of 6.6 million listeners among 59 BDS-monitored R&B stations, its presence at that format appears to be fading. Consequently, the high chart placement stems from its sales base, which constitutes 79% of the song's Hot R&B Singles chart points. "Gettin' Jiggy" leaps 19-1 on Hot Rap Singles based on that sales data. The single peaked at No. 31 on Hot R&B Airplay in the Jan. 10 issue and slips 60-63 this issue. While "Gettin' Jiggy" is approaching recurrent status on many R&B stations—one of which played the song for four hours as a Groundhog Day promotion to help speed that process—it is still gaining momentum at top 40 and debuts at No. 3 on the Hot 100. In fact, the track falls off sister publication R&B Airplay Monitor's Mainstream R&B chart in the Feb. 28 issue, while climbing 19-16 on the Mainstream Top 40 chart in sister publication Top 40 Airplay Monitor. Smith's last No. 1 on Hot Rap Singles was "Summertime" (Jive) in July 1991, as DJ Jazzy Jeff & the Fresh Prince.

**DOG'S WORLD:** Although "Get At Me Dog" (Def Jam/Mercury) is his first commercial single, the street buzz on rapper DMX is far more reaching. The rapper's first single earns Greatest Gainer/Sales status, leaping 44-21 on Hot R&B Singles after debuting a week early on last issue's Hot Rap Singles and Hot R&B Singles Sales at Nos. 23 and 61, respectively. The entry on the latter chart forced his entry on the overall R&B chart. Strong radio support for the song includes WJMH Greensboro, N.C.; WQWT Norfolk, Va.; KBXX Houston; and WQHT New York, where it has been ranked No. 1 for two weeks with more than 40 spins for the week ending Feb. 15. In addition to the radio support, the rapper has gotten exposure via LL Cool J's "4, 3, 2, 1" single, at No. 34 on Hot R&B Singles, which features him as a guest artist in the song and video, and Mic Geronimo's "Nothin' Move But The Money," No. 40 on the same chart, in which he does the same.

**AIR FORCE:** For the second consecutive week, "Love Always" by K-Ci & JoJo (MCA) boasts one of the largest increases on this issue's Top R&B Albums, 53%, forcing a 5-2 move on that list, thanks to the success of their latest radio smash, "All My Life," which moves 4-3 on Hot R&B Airplay with 43.9 million listeners. Last week's total was 37.6 million, an increase of 16%. Of course, Brian McKnight's "Anytime" (Mercury) experiences another 13% sales bump, not surprising since that unavailable radio track has the second-highest R&B audience in the BDS era, at 51.2 million listeners. Mercury will continue its quest for the biggest audience, currently 52.3 million, held by Usher's "You Make Me Wanna..." (LaFace/Arista).

## BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	—	1	UNEXPLAINED	GRAVEDIGGZ (GEE STREET/V2)
2	3	8	JUNGLE BROTHERS	JUNGLE BROTHERS (GEE STREET/V2)
3	2	10	IT'S LIKE THAT	RUN-D.M.C. VS. JASON NEVINS (SMI) E/PROFILE)
4	4	3	SOMEONE TO HOLD	VERONICA FEAT. BIG PUNISHER & CUBAN LINK (D.O.L.A.)
5	6	21	BE MY PRIVATE DANCER	THE 2 LIVE CREW (LIL' JOE)
6	—	1	ILL NA NA	12 GAUGE (12 RECORDS/POWER/ROADRUNNER)
7	9	16	PAPI CHULO	FUNDODBEST FEAT. DAZ D LINGER AND COBRA RED (BUZZ TONERCA)
8	7	7	SLIDE ON	JOHNNIE TAYLOR (MALACO)
9	15	12	AZ SIDE	MASTYBOY KICK FEAT. MASHI (MASHYBOY/GASSMOT/MERCURY)
10	18	10	I CAN FEEL IT	GHEITTO MAFIA (DOWN SOUTH/FULLY LOADED)
11	22	22	PUT THE MONKEY IN IT	DAZ AND SOOPAFLY (TOMMY BOY)
12	20	21	PARTY PEOPLE	GP WU (MCA)
13	16	10	SOMETHING ABOUT YOU	PREMIERE (ALIEN/Y2)
14	8	8	MONEY CAN'T BUY YOU LOVE	YOUNG ONE FEAT. SANDY WHITT (OF THE COASTERS) (VICI/GROUND LEVEL)
15	17	19	UM BAH	AREAL (THATZ ENTERTAINMENT/COPPER SUN)
16	—	15	WON ON WON	COCCA BROVAZ (LOUD)
17	12	15	IT'S RAINING MEN...THE SEQUEL	MARTHA WASH FEAT. RUPAUL (LOGIC)
18	21	21	A SMILE LIKE YOURS	NATALIE COLE (ELEKTRA/VEEG)
19	13	9	COME AND PARTY	ZGM (MARASCHINO)
20	10	4	ME NAME JR. GONG	DAMAN MARLEY FEAT. GRAND PUBA (PUFF GONG/LIGHTYEAR)
21	19	12	DOWN LOW	FREAKNASTY (HARD HOOD/POWER/TRIAD)
22	25	10	LET ME SEE YOU SQUIRREL	SQUIRREL (ATTITUDE)
23	23	15	WHATEVER U WANT	LIGHTER SHADE OF BROWN (GREENSIDE/THUMP)
24	14	14	HARD TIMES	LUNASIZ FEAT. E-80 AND EPHRAIM GALLOWAY (ON THE RUN/WOL)
25	—	12	SO HOT	DJ S&S FEAT. B.B.O. (LETHAL)

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

## R&B

### 7 MILE

(Continued from page 30)

mates the League) began in the New York and Detroit markets with a leak to radio in late November 1997. R&B radio was officially serviced with the single in December, and the song was released commercially Dec. 9.

The videoclip for "Just A Memory" was lensed by Brian Luvar; it was serviced to BET in mid-December and added to regular rotation. On Feb. 12 the clip was also serviced to MTV and local and national outlets.

Crave VP of urban promotion Morace Landy has gotten a positive response from his radio panel about "Just A Memory." "The response has been good in certain markets... about 50 stations added it, so it was a very good week." He believes the song is a strong contender. "The more you hear it, the more infectious it becomes. For me, when I first started listening to it, the hook kept ringing in my head. And what seems to be the response from radio is that the more they hear it, the more they like it, and the more people will respond to it."

Landy says the promotion picture is just starting to heat up for 7 Mile. The act has already performed at Carey's concerts in Japan and Hawaii and was to open for her Saturday (21) show in Honolulu. 7 Mile will embark March 4 on a six-week promotional tour, making stops in major markets, including New York, Boston, Los Angeles, Atlanta, Miami, Chicago, Detroit, and Washington, D.C.

### SPRING BREAK

7 Mile will also be featured on "MTV Jams Spring Break With Mariah Carey," which was taped Feb. 18 in Hawaii. The group will also tape segments of BET's "Planet Groove" with Carey March 4 and perform on "Teen Summit" March 14.

"We're really just going to let the music speak for itself," says Landy. "Aside from having them out on a regular promo tour, we're going to make arrangements for them to perform in every possible situation imaginable... getting them into the malls, set up some impromptu things, and let them kick it a cappella."

Adds Abdal-Khallaq, "What we're focusing on is really taking advantage of all the different opportunities in the various markets. Because each market is different, what we do is tap into each of these events and situations that are available, and that will be beneficial for the group."

Crave will host a luncheon to launch the group at New York's Motown Cafe in mid-March, and the group is scheduled to perform at upcoming New York Knicks games and the Big East college basketball tournament. Crave is also looking to host a New York showcase featuring 7 Mile and other acts from the label.

7 Mile is managed by the Detroit-based Diversified Entertainment Group and is published by ASCAP. William Morris is its booking agency.

Says group member Jackson of Crave, "It's a small label backed by a big machine with a small staff, and you get the feeling that everyone is working hard to make your project happen. We believe in the folks who are guiding our careers, and we are prepared to work to make it happen."

## Billboard

FEBRUARY 28, 1998

# Hot Rap Singles™

THIS WEEK	LAST WEEK	WKS. ON	WKS. ON	TITLE	ARTIST
		2 WKS. AGO	CHART	IMPRINT & NUMBER/DISTRIBUTING LABEL	
				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY SoundScan®	
				★★★ NO. 1/GREATEST GAINER ★★★	
1	19	—	2	GETTIN' JIGGY WIT IT (C) (D) (V) COLUMBIA 78804	WILL SMITH 1 week at No. 1
2	1	4	10	DEJA VU (UPTOWN BABY) (C) (D) (T) (X) CODEINE 78755/COLUMBIA	LORD TARIQ & PETER GUNZ
3	4	2	5	GONE TILL NOVEMBER (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	WYCLEF JEAN
4	5	6	11	SWING MY WAY (C) (D) (M) (T) (X) EASTWEST 64135/VEG	K.P. & ENVYI
5	2	1	6	FATHER (C) (D) DEF JAM 568332/MERCURY	LL COOL J
6	6	5	6	WHAT YOU WANT (C) (D) BAD BOY 79141/ARISTA	MASE (FEATURING TOTAL)
7	3	3	8	DANGEROUS (C) (D) (M) (T) (X) ELEKTRA 64131/VEG	BUSTA RHYMES
8	23	—	2	GET AT ME DOG (C) (D) DEF JAM 568523*/MERCURY	DMX (FEATURING SHEEK OF THE LOX)
9	7	8	6	MAKE EM' SAY UHM! (C) (D) (T) NO LIMIT 53302/PRIORITY	MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X, & MYSTIKAL
10	9	9	5	IF YOU THINK I'M JIGGY (C) (D) BAD BOY 79115/ARISTA	THE LOX
11	8	7	13	BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BOWWINS (C) (D) (T) (X) BAD BOY 79130/ARISTA	PUFF DADDY & THE FAMILY (FEAT. THE NOTORIOUS B.I.G. & MASE)
12	12	11	12	JUST CLOWNIN' (C) (D) (T) PAYDAY/FFRR 570043/ISLAND	WC FROM WESTSIDE CONNECTION
13	10	10	9	BURN (C) (D) (T) RED ANT 119006/MERCURY	MILITIA
14	11	20	3	NOTHIN' MOVE BUT THE MONEY (C) (D) (X) BLUNT 4939/TVT	MIC GERONIMO FEAT. DMX & BLACK ROB
15	14	16	3	ROMEO AND JULIET (C) (D) (T) RCA 64973	SYLK-E. FYNE FEATURING CHILL
16	13	12	18	I'M NOT A PLAYER (C) (D) (T) LOUD 64910/RCA	BIG PUNISHER
17	15	14	13	GOING BACK TO CALI (C) (D) (T) (X) BAD BOY 79133/ARISTA	THE NOTORIOUS B.I.G.
18	16	13	18	FEEL SO GOOD (C) (D) BAD BOY 79122/ARISTA	MASE
19	NEW ▶		1	ANOTHER RIOT (C) (D) 40 STREET 4043	KINGPIN SKINNY PIMP
20	17	15	11	ROXANNE '97 - PUFF DADDY REMIX (M) (T) (X) A&M 582449*	STING & THE POLICE
21	21	19	4	SEND MY LOVE/SEND ONE YOUR LOVE (C) (D) DELICIOUS VINYL 71903	BORN JAMERICANS
22	18	17	14	YOU KNOW MY STEEZ (C) (D) (T) NOO TRYBE 38624/VIRGIN	GANG STARR
23	20	18	3	HANDLE UR BIZNESS (C) (D) (T) RELATIVITY 1664	M.O.P.
24	22	32	7	TWO WRONGS (C) COLEMAN/R&D PRODUCTIONS 72629/PRODIGY	HEAT
25	24	26	14	JUST BECAUSE (C) (D) (X) MIGHTY 0001	SHAQUEEN
26	34	—	2	THE PARTY CONTINUES (T) SO SO DEF 78786*/COLUMBIA	JD FEATURING DA BRAT
27	26	21	28	BACKYARD BOOGIE (C) (D) (T) PRIORITY 53282	MACK 10
28	28	29	17	MOURN YOU TIL I JOIN YOU (C) (D) (T) TOMMY BOY 7427	NAUGHTY BY NATURE
29	25	22	20	IF I COULD TEACH THE WORLD (C) (D) RUTHLESS 6344/RELATIVITY	BONE THUGS-N-HARMONY
30	29	25	33	UP JUMPS DA BOOGIE (C) (D) BLACKGROUND/ATLANTIC 98018/AG	MAGOO AND TIMBALAND
31	NEW ▶		1	6 A.M. (WE BE ROLLIN') (C) (D) REPRISE 17278/WARNER BROS.	NADANUF
32	27	31	35	NOT TONIGHT (C) (D) (M) (T) (X) UNDEAS/TOMMY BOY 98019/AG	LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MARTINEZ
33	30	28	14	THA HOP (C) (T) (X) BLUNT 4417/TVT	KINSU
34	36	24	10	4, 3, 2, 1 (T) DEF JAM 568332*/MERCURY	LL COOL J FEAT. METHOD MAN, REDMAN, DMX, CANIBUS AND MASTER P
35	37	30	24	OFF THE BOOKS (C) (T) (X) RELATIVITY 1646	THE BEATNUTS FEAT. BIG PUNISHER & CUBAN LINK
36	32	37	6	THE STONE GARDEN (C) (D) (T) (X) RUFFHOUSE 78773/COLUMBIA	THE PSYCHO REALM
37	35	33	15	SHOWDOWN (C) (D) (T) RELATIVITY 1643	E-A-SKI FEATURING MONTELL JORDAN
38	46	36	18	CLOSER (C) (D) (T) PENALTY 7214/TOMMY BOY	CAPONE -N- NOREAGA
39	40	23	6	THE WORST (T) TOMMY BOY 436*	ONYX + WU-TANG CLAN
40	44	43	17	WHAT I NEED (C) (D) (T) STREET LIFE 78149/ALL AMERICAN	CRAIG MACK
41	NEW ▶		1	A REAL LADY (SOMETIMES I'M A B!T@H) (C) (D) (X) ALL NET 2288	D'MEKA
42	41	40	10	WE GETZ DOWN (C) (D) (M) (T) (X) ELEKTRA 64137/VEG	RAMPAGE
43	39	39	19	GET IT WET (C) (D) (T) CREATOR'S WAY/ATLANTIC 98001/AG	TWISTA
44	RE-ENTRY		2	SHUT 'EM DOWN (T) JMJ/DEF JAM 568569*/MERCURY	ONYX (FEATURING DMX)
45	43	34	3	ONE STEP (T) GEFEN 22308*	KILLAH PRIEST
46	38	35	38	I'LL BE MISSING YOU (M) (T) (X) BAD BOY 79097*/ARISTA	PUFF DADDY & FAITH EVANS (FEAT. 112)
47	33	27	20	MAN BEHIND THE MUSIC (C) (D) (T) LIL' MAN 97020/INTERSCOPE	QUEEN PEN FEAT. TEDDY RILEY
48	49	—	63	HOW DO U WANT IT/CALIFORNIA LOVE (C) (D) (M) (T) (X) DEATH ROW/WINTERSCOPE 854652/ISLAND	2PAC (FEAT. KC AND JOJO)
49	NEW ▶		1	BODY ROCK (T) OPEN MIC 157*/RAWKUS	MOS DEF FEATURING Q-TIP & TASH
50	31	42	21	IMMA ROLLA (C) (T) (X) LOC-N-UP 70310	MR. MONEY LOC

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. \*Astenski indicates catalog number is for cassette maxi-single; cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications, and SoundScan, Inc.

FEBRUARY 21, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes entries like 'NICE & SLOW' by Usher and 'BODY BUMPIN' YIPPIE-YI-YO' by E. Robinson.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes entries like '4 SEASONS OF LONELINESS' by Boyz II Men and 'HEAVEN' by Nu Flavor.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. Videoclip availability. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 104 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top hits like 'ANYTIME' by Brian McKnight and 'NICE & SLOW' by Usher.

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

HOT R&B RECURRENT AIRPLAY

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

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

R&B SINGLES A-Z

Table listing R&B singles alphabetically by title. Includes entries like 'TITLE' by J. Lo, '4, 3, 2, 1' by LL Cool J, and 'ALL MY LOVE' by Queen Pen.

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). Lists top-selling R&B singles like 'NICE & SLOW' by Usher and 'IN HARM'S WAY' by Bebe Winans.

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

Table listing R&B singles alphabetically by title, continuing from the previous section. Includes entries like 'RISE' by Michael Moody's Universe and 'ROCK IT 2 ME/THE RAIN' by The Notorious B.I.G.

# Billboard HOT R&B SINGLES

FEBRUARY 14, 1998

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				★ ★ ★ No. 1 ★ ★ ★		
1	1	1	4	NICE & SLOW J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND, B. CASEY)	◆ USHER (C) (D) LAFACE 24290/ARISTA	1
2	3	15	15	I DON'T EVER WANT TO SEE YOU AGAIN ● N. MORRIS (N. MORRIS)	◆ UNCLE SAM (C) (D) STONECREEK 78689/EPIC	2
3	6	6	12	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	3
4	3	2	17	MY BODY ▲ DELITE (D. ALLAMBY, L. BROWDER, A. ROBERSON)	◆ LSG (C) (D) EASTWEST 64132/EEG	1
5	5	4	10	A SONG FOR MAMA ● BABYFACE (BABYFACE)	◆ BOYZ II MEN (C) (D) (V) MOTOWN 86072D	1
6	4	5	6	DANGEROUS R. SMITH (T. SMITH, R. SMITH, H. STONE, F. STONEWALL, A. COLON, L. DERMER)	◆ BUSTA RHYMES (C) (D) (M) (T) (X) ELEKTRA 64131/EEG	4
7	8	8	3	WHAT YOU WANT N. MYRICK (M. BETHA, K. SPIVEY, N. MYRICK, S. COMBS, C. MAYFIELD)	◆ MASE (FEATURING TOTAL) (C) (D) BAD BOY 79141/ARISTA	7
8	14	—	2	AM I DREAMING K. SWEAT (S. DEES)	◆ OL' SKOOL (FEATURING KEITH SWEAT & XSCAPE) (C) (D) KEIA 56163/UNIVERSAL	8
9	7	7	10	WE'RE NOT MAKING LOVE NO MORE ● BABYFACE, D. SIMMONS (BABYFACE)	◆ DRU HILL (C) (D) LAFACE 24295/ARISTA	2
10	9	38	3	GONE TILL NOVEMBER W. JEAN (N. JEAN)	◆ WYCLEF JEAN (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	9
11	15	19	18	DEJA VU (UPTOWN BABY) KNS (D. FAGEN, W. BECKER)	◆ LORD TARIQ & PETER GUNZ (C) (D) (T) (X) CODEINE 78755/COLUMBIA	11
12	13	15	9	SWING MY WAY MIXZO (M. O. JOHNSON, J. HALL)	◆ K. P. & ENVYI (C) (D) (M) (T) (X) EASTWEST 64135/EEG	12
13	10	9	3	ARE U STILL DOWN T. SHAKUR (JON B. T. SHAKUR, JOHNNY J.)	◆ JON B. (C) (D) YAB YUM/550 MUSIC 78793/EPIC	9
14	11	12	10	TOGETHER AGAIN ● J. JAM, T. LEWIS, J. JACKSON, J. HARRIS III, T. LEWIS, R. ELIZONDO, JR.	◆ JANET (C) (D) (T) (V) (X) VIRGIN 38623	8
15	12	13	3	FATHER POKE & TONE (J. T. SMITH, J. C. OLIVIER, S. BARNES, G. MICHAEL, G. OVERBIG)	◆ LL COOL J (C) (D) DEF JAM 568332/MERCURY	12
16	16	11	25	WHAT ABOUT US ● TIMBALAND, M. ELLIOTT (T. MOSLEY, M. ELLIOTT)	◆ TOTAL (C) (D) (T) (X) LAFACE 24272/ARISTA	4
17	22	—	2	ALL MY LOVE T. RILEY (S. CARTER, T. RILEY, L. WALTERS)	◆ QUEEN PEN FEATURING ERIC WILLIAMS (C) (D) LIL' MAN 97023/INTERSCOPE	17
18	17	10	26	YOU MAKE ME WANNA... ▲ J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND)	◆ USHER (C) (D) (T) (X) LAFACE 24265/ARISTA	1
19	19	21	3	MAKE EM' SAY UHH! ◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X, & MYSTIKAL KLC (MASTER P, FIEND, SILKK THE SHOCKER, MIA X, MYSTIKAL)	◆ MASTER P (C) (D) (T) NO LIMIT 53302/PRIORITY	19
				★ ★ ★ Hot Shot Debut ★ ★ ★		
20	NEW ►	1	1	TOO CLOSE MAYGEE, D. LIGHTY (K. GIST, D. LIGHTY, R. L. HUGGAR, R. BROWN, R. A. FORD, D. MILLER, J. B. MOORE, K. WALKER)	◆ NEXT (C) (D) ARISTA 13456	20
21	21	—	2	IF YOU THINK I'M JIGGY D. GREASE (S. JACOBS, J. PHILLIPS, D. STYLES, D. BLACKMON, R. STEWART, C. APPICE)	◆ THE LOX (C) (D) BAD BOY 79115/ARISTA	21
22	18	16	11	BEEN AROUND THE WORLDS ALL ABOUT THE BENJAMINS ▲ ◆ PUFF DADDY & THE FAMILY (FEAT. THE NOTORIOUS B.I.G. & MASE) R. LAWRENCE (D. ANGELETTIE, S. COMBS, STEVE J., D. BOWIE, L. STANFIELD, A. MORRIS, DEVANYI, C. WALLACE, M. BETHA, S. COMBS, R. LAWRENCE)	◆ PUFF DADDY & THE FAMILY (C) (D) (T) (X) BAD BOY 79130/ARISTA	7
23	20	14	24	BUTTA LOVE ● MAYGEE, D. LIGHTY, L. ALEXANDER, PROF. T. (L. ALEXANDER, T. TOBERT, R. L. HUGGAR, A. CLOWERS, D. LIGHTY)	◆ NEXT (C) (D) (T) (X) ARISTA 13407	4
24	29	25	25	I CARE 'ABOUT YOU ● BABYFACE (BABYFACE)	◆ MILESTONE (C) (D) (T) (X) LAFACE 24264/ARISTA	10
25	25	18	18	SOCK IT 2 ME/THE RAIN (SUPA DUBA FLY) ◆ MISSY "MISDEMEANOR" ELLIOTT FEAT. DA BRAT TIMBALAND (M. ELLIOTT, T. MOSLEY, W. HART, T. BELL, S. HARRIS, A. PEEBLES, B. MILLER, D. BRYANT)	◆ MISSY "MISDEMEANOR" ELLIOTT (C) (D) (M) (T) (X) EASTWEST 64144/EEG	4
26	23	17	10	I WONDER IF HEAVEN GOT A GHETTO SOULSHOCK, KARLIN (T. SHAKUR, L. GOODMAN, M. MCDOWELL, R. TROUTMAN, L. TROUTMAN)	◆ 2PAC (T) AMARU 42500/7JIVE	14
				★ ★ ★ Greatest Gainer/Airplay ★ ★ ★		
27	31	24	8	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. SERMON)	◆ LL COOL J (T) DEF JAM 56832/1/MERCURY	24
28	26	26	7	BURN E. DEAN (D. SILAS, J. SMITH, E. DEAN)	◆ MILITIA (C) (D) (T) RED ANT 119006	26
29	28	27	10	JUST CLOWNIN' WC, CRAZY TOONES (W. CALHOUN, K. GILLIAM)	◆ WC FROM WESTSIDE CONNECTION (C) (D) (T) PAYDAY/FRR 570043/ISLAND	18
30	32	35	10	SO LONG (WELL, WELL, WELL) K.K. JACKSON, LIL' RICK (K. K. JACKSON, R. WHITE, E. ROBERSON)	◆ PHAJJA (C) (D) WARNER BROS. 17308	30
31	24	20	25	MY LOVE IS THE SHHH! ◆ SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA SOMETHIN' FOR THE PEOPLE (J. BAKER, M. L. WILSON, J. YOUNG, T. POWELL, SAUCE, R. HOLIDAY)	◆ SOMETHIN' FOR THE PEOPLE (C) (D) (T) WARNER BROS. 17327	2
32	27	22	16	FEEL SO GOOD ▲ D. ANGELETTIE, S. COMBS (R. E. BELL, R. BELL, G. BROWN, R. MCKENS, C. SMITH, D. THOMAS, R. WESTFIELD, L. DERMER)	◆ MASE (C) (D) BAD BOY 79122/ARISTA	5
33	NEW ►	1	1	OFF THE HOOK M. PENDLETON (C. PENDLETON, C. LUCAS, D. FLOYD)	◆ JODY WATLEY (C) (D) (T) ATLANTIC 84071	33
34	30	23	21	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	5
35	33	32	16	IN HARM'S WAY R. LAWRENCE (B. WINANS, R. LAWRENCE, M. BELL-BYARS)	◆ BEBE WINANS (C) (D) ATLANTIC 84035	20
36	34	30	16	I'M NOT A PLAYER MINNESOTA (C. RIOS, M. RICHARDSON, K. GAMBLE, L. HUFF)	◆ BIG PUNISHER (C) (D) (T) LOUD 64910	19
37	38	29	21	4 SEASONS OF LONELINESS ▲ J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS)	◆ BOYZ II MEN (C) (D) (V) MOTOWN 860684	2
				★ ★ ★ Greatest Gainer/Sales ★ ★ ★		
38	45	—	2	FREAK IT J. SMITH, P. LEWIS (L. GRADY, J. SMITH, P. LEWIS, T. BUTLER)	◆ LATHUN FEATURING DA BRAT (C) (D) (T) (X) SO SO DEF 78801/COLUMBIA	38
39	36	37	16	SO GOOD DAVINA (DAVINA, LEWIS)	◆ DAVINA (C) (D) (T) LOUD 65303	23
40	40	42	7	THE CITY IS MINE T. RILEY (S. CARTER, T. RILEY, K. GAMBLE, L. HUFF, G. FREY, J. TEMPCHIN)	◆ JAY-Z FEATURING BLACKSTREET (T) ROC-A-FELLA/DEF JAM 568055/MERCURY	40
41	39	36	59	IN MY BED ▲ D. SIMMONS (R. BROWN, R. B. STACY, D. SIMMONS)	◆ DRU HILL (C) (D) (V) ISLAND 854854	1
42	35	28	20	THEY LIKE IT SLOW D. CONNER (D. CONNER, S. CONNER, D. JACKSON)	◆ H-TOWN (C) (D) (T) RELATIVITY 1642	12
43	44	44	29	MO MONEY MO PROBLEMS ▲ ◆ THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) STEVE J., S. COMBS (C. WALLACE, S. JORDAN, M. BETHA, B. EDWARDS, N. RODGERS)	◆ THE NOTORIOUS B.I.G. (C) (D) (T) (X) BAD BOY 79100/ARISTA	2
44	42	34	20	THE ONE I GAVE MY HEART TO ● G. ROCHE (D. WARREN)	◆ AALIYAH (C) (D) (T) (X) BLACKGROUND 98002/ATLANTIC	8
45	37	33	17	DON'T STOP THE MUSIC TIMBALAND (T. MOSLEY, B. BUSH, S. GARRETT, J. PEACOCK, S. STEWART, L. SIMMONS, A. YARBROUGH, J. ELLIS)	◆ PLAYA (C) (D) (T) DEF JAM 571690/MERCURY	26
46	NEW ►	1	1	NOTHIN' MOVE BUT THE MONEY N. MYRICK (M. MCDEARMON, N. MYRICK, E. SIMMONS, R. ROSS)	◆ MIC GERONIMO (C) (D) (T) BLUNT 4939/TVT	46
47	51	51	7	JUST A MEMORY STEVE J., S. COMBS (S. JORDAN, K. GREENE)	◆ 7 MILE (C) (D) (T) CRAVE 78733	47
48	41	39	24	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME) ◆ BRIAN MCKNIGHT FEAT. MASE S. COMBS, R. LAWRENCE, STEVE J., S. COMBS, R. LAWRENCE, M. BETHA, K. PRICE, J. BROWN, S. JORDAN, B. MCKNIGHT	◆ BRIAN MCKNIGHT (C) (D) (T) MERCURY 574760	4

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
49	NEW ►	1	1	ROMEO AND JULIET G. BAILLEREAU, V. MERRITT (JOHN, WARNER JR., WINBUSH, MOORE)	◆ SYLK-E. FYNE FEATURING CHILL (C) (D) (T) RCA 64973	49
50	43	40	9	YOUNG, SAD AND BLUE CARLOS, DADA (L. TITI, B. TILLMAN, C. THORNTON)	◆ LYSETTE (C) (D) (T) FRESHWORLD 34277	32
51	46	31	8	ROXANNE '97 - PUFF DADDY REMIX THE POLICE, S. COMBS, STEVE J., J. DUB (STING, FULL FORCE, U. F. T. O., G. REDD, J. CROSBY)	◆ STING & THE POLICE (M) (T) (X) A&M 582449*	20
52	49	43	10	TUCK ME IN E. PHILLIPS (E. PHILLIPS)	◆ KIMBERLY SCOTT (C) (D) (T) (X) LONGEVITY 78686/COLUMBIA	21
53	54	47	11	GOING BACK TO CALI ● EASY MO BEE (C. WALLACE, O. HARVEY, R. TROUTMAN)	◆ THE NOTORIOUS B.I.G. (C) (D) (T) (X) BAD BOY 79131/ARISTA	31
54	52	48	11	YOU KNOW MY STEEZ DJ PREMIER (K. ELAM, C. MARTIN)	◆ GANG STARR (C) (D) (T) NOO TRYBE 38624/VIRGIN	32
55	53	49	20	LAST NIGHT'S LETTER L. STEWART (K. HAILEY, G. STEWART, L. STEWART)	◆ K-CI & JOJO (C) (D) (M) (T) (X) MCA 55380	15
56	55	52	17	BABY YOU KNOW J. LITTLE III (J. LITTLE III, K. SWEAT, E. NICHOLAS)	◆ THE O'JAYS (C) (D) GLOBAL SOUL 34278/FRESHWORLD	34
57	57	50	20	MAN BEHIND THE MUSIC T. RILEY (T. RILEY, L. WALTERS, T. GAITHER, R. SMITH, J. BROWN, C. BOBBITT, J. BROWN, B. BIRD)	◆ QUEEN PEN FEATURING TEDDY RILEY (C) (D) (T) LIL' MAN 97020/INTERSCOPE	47
58	58	—	2	SAY YOU'LL STAY T. BISHOP, B. SALEMAN (T. BISHOP)	◆ KAI (C) (D) (X) TIDAL WAVE 19419/GEFFEN	58
59	60	54	10	SILLY E. FERRELL, T. SHIDER (D. WILLIAMS)	◆ TARAL (C) (D) MOTOWN 860738	54
60	62	63	19	HEAVEN G. ST. CLAIR (R. LUNA, F. PANGELINAN, J. CENICEROS)	◆ NU FLAVOR (C) (D) (T) (V) (X) REPRISE 17408/WARNER BROS.	58
61	56	53	18	IF I COULD TEACH THE WORLD ● D. J. U-NEEK (BONE, D. J. U-NEEK)	◆ BONE THUGS-N-HARMONY (C) (D) RUTHLESS 6344/RELATIVITY	20
62	87	—	2	HANDLE UR BIZNESS L. E. LAZE (L. ELLIOTT, J. GRINNAGE, E. MURRY)	◆ M.O.P. (C) (D) (T) RELATIVITY 1664	62
63	63	—	2	YOU DON'T HAVE TO WORRY THE FAMILY STAND (P. LORD, V. J. SMITH)	◆ THE FAMILY STAND (C) (D) EASTWEST 64166/EEG	63
64	68	60	16	ALL OF MY DAYS R. KELLY (R. KELLY)	◆ CHANGING FACES (FEATURING JAY-Z) (C) (D) (T) BIG BEAT 98000/ATLANTIC	38
65	67	57	16	PHENOMENON S. COMBS, R. LAWRENCE (J. T. SMITH, S. COMBS, R. LAWRENCE, S. MCKENNEY, W. WITHERS)	◆ LL COOL J (T) DEF JAM 568081/MERCURY	16
66	76	—	2	SEND MY LOVE/SEND ONE YOUR LOVE S. REMI (S. WINDER)	◆ BORN JAMERICANS (C) (D) DELICIOUS VINYL 71903	66
67	73	64	4	THE WORST LATIEF (C. SMITH, C. WOODS, F. SCRUGGS, K. JONES, T. TAYLOR, A. LONG)	◆ ONYX + WU-TANG CLAN (T) TOMMY BOY 436*	64
68	61	55	12	THA HOP DANNY D. (J. MARRS)	◆ KINSU (C) (D) (X) BLUNT 4417/TVT	55
69	72	74	11	I'M THINKING J. VON (C. HENRY, J. VON)	◆ CARL HENRY (C) (D) (T) CMC MUSIC 0106/TOUCHWOOD	69
70	81	73	5	TEAR DA CLUB UP '97 D. J. PAUL, JUICY J (GANGSTA BOO, CRUNCHY BLACK, LORD INFAMOUS, JUICY J, D. J. PAUL, C. KINCA)	◆ THREE 6 MAFIA (T) RELATIVITY 1657*	70
71	66	66	11	JUST BECAUSE K. OOL T (S. PEARCE, T. WILSON, M. RAPPLEY)	◆ SHAQUEEN (C) (T) (X) MIGHTY 0001	62
72	64	61	18	DJ KEEP PLAYIN' (GET YOUR MUSIC ON) FULL FORCE (FULL FORCE, L. GEORGE III)	◆ YVETTE MICHELE (C) (D) (T) LOUD 64985	36
73	69	58	16	INFATUATION J. J. ROBINSON (J. J. ROBINSON)	◆ LAURNEA (C) (D) (X) YAB YUM 78708/EPIC	37
74	65	62	15	MOURN YOU TIL I JOIN YOU NAUGHTY BY NATURE (A. CRISS, K. GIST, V. BROWN)	◆ NAUGHTY BY NATURE (C) (D) (T) TOMMY BOY 7427	24
75	70	59	14	SHOW ME LOVE ● D. POP, M. MARTIN (H. BYRN, M. MARTIN)	◆ ROBYN (C) (D) (T) (V) (X) RCA 64970	44
76	77	81	3	SADDLE YOU UP M. ROOFE (S. STRAWBERRI, R. WRIGHT)	◆ STRAWBERRI (C) (D) (T) (X) JHR 2201/EAST POINT	76
77	59	65	5	TWO WRONGS D. RUCKER, EQ (W. EDLEY, J. E. HARDEN, E. TERRELL, W. HARRISON, M. COLEMAN, EQ)	◆ HEAT (C) COLEMAN/R&D PRODUCTIONS 72629/PRODIGY	57
78	75	68	18	RISE JELLYBEAN, D. MOET (A. MOODY, JOYA, M. THOMPSON)	◆ VERONICA (C) (D) (T) H.O.L.A. 341031	38
79	71	56	10	SO FLY H. HICKS, S. BROWN (M. DAVIS)	◆ MYRON (C) (D) (T) ISLAND 572178	53
80	79	77	13	SHOWDOWN E-A-SKI, CMT (E-A-SKI, CMT, M. JORDAN)	◆ E-A-SKI FEATURING MONTELL JORDAN (C) (D) (T) RELATIVITY 1643	54
81	78	70	13	L-L-LIES A. MARVEL (D. KING, A. MARVEL, A. ROMAN)	◆ DIANA KING (C) (D) (T) (X) WRC 78698/EPIC	67
82	83	71	20	SUNSHINE PRESTIGE (S. CARTER, D. VANDERPOOL, D. BARKSDALE, M. ROBINSON, J. HARRIS III, T. LEWIS)	◆ JAY-Z FEATURING BABYFACE AND FOXY BROWN (T) ROC-A-FELLA/DEF JAM 574923/MERCURY	37
83	82	86	9	OOH AHH OOH C. STOKES, C. CUENI (C. STOKES, K. ASKEW, C. CUENI)	◆ WATAZ (C) (D) FULLY LOADED 4041	81
84	80	69	13	LOVE BY A REAL PLAYER G. WILLIS (G. WILLIS)	◆ WILLIS (C) (D) (T) YIKING 2900	69
85	NEW ►	1	1	ONE STEP TRUE MASTER (W. REED, D. HARRIS)	◆ KILLAH PRIEST (T) GEFFEN 22308*	85
86	86	80	19	TOO GONE, TOO LONG D. FOSTER (D. WARREN)	◆ EN VOUGUE (C) (D) EASTWEST 64150/EEG	25
87	88	67	4	THE STONE GARDEN JACKEN (G. GONZALEZ, J. GONZALEZ, L. FREESE)	◆ THE PSYCHO REALM (C) (D) (T) (X) RUFFHOUSE 78773/COLUMBIA	67
88	96	87	16	CLOSER S. SNEED IV, SANTIAGO, S. ANDERSON, L. VANDROSS, R. WYATT, JR., C. PERRIN	◆ CAPONE -N- NOREAGA (C) (D) (T) PENALTY 7214/TOMMY BOY	63
89	89	94	18	BABY, BABY DJ TAZ (A. ROGERS, T. MCINTOSH)	◆ KILO ALI (T) ORGANIZED NOIZE 95010/INTERSCOPE	77
90	92	88	17	GET IT WET THE LEGENDARY TRAXSTER (TWISTA, MS. KANE)	◆ TWISTA (C) (D) (T) CREATOR'S WAY/BIG BEAT 98001/ATLANTIC	62
91	93	83	19	NEVER WANNA LET YOU GO J. WALKER (C. GREEN, C. WARD, L. MAXWELL, B. CASEY, J. WALKER)	◆ ABSOLUTE (C) (D) DEF JAM 574925/MERCURY	51
92	91	78	8	WE GETZ DOWN T. RILEY (R. MCNAIR, T. RILEY, L. BLACKMON, N. LEFTENANT, C. SINGLETON, T. JENKINS)	◆ RAMPAGE (C) (D) (M) (T) (X) ELEKTRA 64137/EEG	67
93	NEW ►	1	1	I'M IN LOVE H. L. FRIERSON JR. (H. L. FRIERSON JR.)	◆ SYLVIA SIMONE FEATURING C.L. SMOOTH (C) (T) (X) HMC 0028	93
94	NEW ►	1	1	BABY IT'S ON B. MOSS, J. FOX (L. HARRIS, P. MARKAVICH, B. MOSS)	◆ BY CHANCE (C) (D) (T) PERSONA 0600	94
95	84	76	13	UP & DOWN R. SMITH, TONE (K. GREENE, B. LAWRENCE, R. SMITH, S. BARNES, D. ROMANI, W. GARFIELD, M. MALAVASI)	◆ BILLY LAWRENCE (C) (D) (T) (X) EASTWEST 64138/EEG	47
96	95	95	17	THE BREAKS BABYBOY (R. FORD, JR., R. SIMMONS, J. B. MOORE, K. WALKER, L. SMITH, R. STERLING, A. GRIFFIN, M. STANDIFER)</		

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FEBRUARY 7, 1998

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST	PEAK POSITION
			PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL	
			<b>*** No. 1 ***</b>		
1	1	3	NICE & SLOW J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND, B. CASEY)	◆ USHER (C) (D) LAFACE 2429/ARISTA	1
2	3	5	I DON'T EVER WANT TO SEE YOU AGAIN ●	◆ UNCLE SAM (C) (D) STONECREEK 78689/EPIC	2
3	2	2	MY BODY ▲	◆ LSG (C) (D) EASTWEST 64132/EEG	1
4	5	6	DANGEROUS	◆ BUSTA RHYMES (C) (D) (M) (T) (X) ELEKTRA 64131/EEG	4
5	4	3	A SONG FOR MAMA ●	◆ BOYZ II MEN (C) (D) (V) MOTOWN 860720	1
6	6	7	NO, NO, NO	◆ DESTINY'S CHILD (C) (D) (T) (X) COLUMBIA 78618	6
7	7	4	WE'RE NOT MAKING LOVE NO MORE ●	◆ DRU HILL (C) (D) LAFACE 24295/ARISTA	2
8	8	—	WHAT YOU WANT	◆ MASE (FEATURING TOTAL) (C) (D) BAD BOY 79141/ARISTA	8
9	38	—	GONE TILL NOVEMBER	◆ WYCLEF JEAN (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	9
10	9	—	ARE U STILL DOWN	◆ JON B. (C) (D) Y&B 550 MUSIC 78793/EPIC	9
11	12	11	TOGETHER AGAIN ●	◆ JANET (C) (D) (T) (V) (X) VIRGIN 38623	8
12	13	—	FATHER	◆ LL COOL J (C) (D) DEF JAM 56832/MERCURY	12
13	15	18	SWING MY WAY	◆ K.P. & ENVY (C) (D) (M) (T) (X) EASTWEST 64135/EEG	13
			<b>*** Hot Shot Debut ***</b>		
14	NEW ▶	1	AM I DREAMING	◆ OL' SKOOL (FEATURING KEITH SWEAT & XSCAPE) (C) (D) KEIA 56163/UNIVERSAL	14
15	19	22	DEJA VU (UPTOWN BABY)	◆ LORD TARIQ & PETER GUNZ (C) (D) (T) (X) CODEINE 78755/COLUMBIA	15
16	11	9	WHAT ABOUT US ●	◆ TOTAL (C) (D) (T) (X) LAFACE 24272/ARISTA	4
17	10	8	YOU MAKE ME WANNA... ▲	◆ USHER (C) (D) (T) (X) LAFACE 24265/ARISTA	1
18	16	14	IT'S ALL ABOUT THE BENJAMINS/BEEN AROUND THE WORLD ▲	◆ PUFF DADDY & THE FAMILY (C) (D) (T) (X) BAD BOY 79130/ARISTA	7
19	21	—	MAKE EM' SAY UH! ●	◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X, AND MYSTIKAL (C) (D) (T) (X) NO LIMIT 53302/PRIORITY	19
20	14	10	BUTTA LOVE ●	◆ NEXT (C) (D) (T) (X) ARISTA 1340*	4
21	NEW ▶	1	IF YOU THINK I'M JIGGY	◆ THE LOX (C) (D) (T) (X) BAD BOY 79115/ARISTA	21
22	NEW ▶	1	ALL MY LOVE	◆ QUEEN FEN FEATURING ERIC WILLIAMS (C) (D) LIL' MAN 97023/INTERSCOPE	22
23	17	16	I WONDER IF HEAVEN GOT A GHETTO	◆ 2PAC (C) (D) (T) (X) AMARU 42500*/JIVE	14
24	20	12	MY LOVE IS THE SHHH! ▲	◆ SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA (C) (D) (T) WARNER BROS. 17327	2
25	18	13	SOCK IT 2 ME/THE RAIN (SUPA DUBA FLY) ●	◆ MISS' "MISDEMEANOR" ELLIOTT FEAT. DA BRAT (C) (D) (M) (T) (X) EASTWEST 64144/EEG	4
			<b>*** Greatest Gainer/Airplay ***</b>		
26	26	6	BURN	◆ MILITIA (C) (D) (T) RED ANT 119005	26
27	22	15	FEEL SO GOOD ▲	◆ MASE (C) (D) BAD BOY 79122/ARISTA	5
28	27	9	JUST CLOWNIN'	◆ WC FROM WESTSIDE CONNECTION (C) (D) (T) PAYDAY/FRR 570043/ISLAND	18
29	25	19	I CARE 'BOUT YOU ●	◆ MILESTONE (C) (D) (T) (X) LAFACE 24264/ARISTA	10
30	23	17	EVERYTHING	◆ MARY J. BLIGE (C) (D) (T) (X) MCA 55353	5
31	24	24	4, 3, 2, 1	◆ LL COOL J FEAT. METHOD MAN, REDMAN, DMX, CANIBUS AND MASTER P (C) (D) DEF JAM 56832*/MERCURY	24
			<b>*** Greatest Gainer/Sales ***</b>		
32	35	35	SO LONG (WELL, WELL, WELL)	◆ PHAJJA (C) (D) WARNER BROS. 17308	32
33	32	20	IN HARM'S WAY	◆ BEBE WINANS (C) (D) ATLANTIC 84035	20
34	30	31	I'M NOT A PLAYER	◆ BIG PUNISHER (C) (D) (T) LOUD 649:0	19
35	28	21	THEY LIKE IT SLOW	◆ H-TOWN (C) (D) (T) RELATIVITY 1642	12
36	37	33	SO GOOD	◆ DAVINA (C) (D) (T) LOUD 65303	23
37	33	34	DON'T STOP THE MUSIC	◆ PLAYA (C) (D) (T) DEF JAM 571680/MERCURY	26
38	29	27	4 SEASONS OF LONELINESS ▲	◆ BOYZ II MEN (C) (D) (V) MOTOWN 860634	2
39	36	28	IN MY BED ▲	◆ DRU HILL (C) (D) ISLAND 854834	1
40	42	51	THE CITY IS MINE	◆ JAY-Z FEATURING BLACKSTREET (C) (D) (T) ROC-A-FELLA/DEF JAM 568055*/MERCURY	40
41	39	30	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME)	◆ BRIAN MCKNIGHT FEAT. MASE (C) (D) (T) MERCURY 574:50	4
42	34	25	THE ONE I GAVE MY HEART TO ●	◆ ALIYAH (C) (D) (T) (X) BLACKGROUND 98002/ATLAN-1C	8
43	40	32	YOUNG, SAD AND BLUE	◆ LYSETTE (C) (D) (T) FREEWORLD 34277	32
44	44	37	NO MONEY NO PROBLEMS ▲	◆ THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (C) (D) (T) (X) BAD BOY 79100/ARISTA	2
45	NEW ▶	1	FREAK IT	◆ LATHUN FEATURING DA BRAT (C) (D) (T) (X) SO SO DEF 78801/COLUMBIA	45
46	31	29	ROXANE '97 - PUFF DADDY REMIX	◆ STING & THE POLICE (M) (T) (X) A&M 582449*	20
47	41	38	I CAN LOVE YOU/LOVE IS ALL WE NEED	◆ MARY J. BLIGE (C) (D) (T) MCA 55362	2
48	45	39	NEVER MAKE A PROMISE ●	◆ DRU HILL (C) (D) (T) ISLAND 572082	1

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST	PEAK POSITION
			PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL	
49	43	36	TUCK ME IN	◆ KIMBERLY SCOTT (C) (D) (T) (X) LONGEVITY 78686/COLUMBIA	21
50	46	42	HONEY ▲	◆ MARIHA CAREY (C) (D) (M) (T) (X) COLUMBIA 78648	2
51	51	60	JUST A MEMORY	◆ 7 MILE (C) (D) (T) CRAVE 78733	51
52	48	41	YOU KNOW MY STEEZ	◆ GANG STARR (C) (D) (T) NOO TRYBE 38624/VIRGIN	32
53	49	43	LAST NIGHT'S LETTER	◆ K-CI & JOJO (C) (D) (M) (T) (X) MCA 55380	15
54	47	40	GOING BACK TO CALI ●	◆ THE NOTORIOUS B.I.G. (C) (D) (T) (X) BAD BOY 79131/ARISTA	31
55	52	52	BABY YOU KNOW	◆ THE O'JAYS (C) (D) GLOBAL SOUN 34278/FREEWORLD	34
56	53	49	IF I COULD TEACH THE WORLD ●	◆ BONE THUGS-N-HARMONY (C) (D) RUTHLESS 6344/RELATIVITY	20
57	50	50	MAN BEHIND THE MUSIC	◆ QUEEN PEN FEATURING TEDDY RILEY (C) (D) (T) LIL' MAN 97020/INTERSCOPE	47
58	NEW ▶	1	SAY YOU'LL STAY	◆ KAI (C) (D) (X) TIDAL WAVE 19419/GEFFEN	58
59	65	57	TWO WRONGS	◆ HEAT (C) (D) R&D PRODUCTIONS 72629/PRODIGY	57
60	54	54	SILLY	◆ TARAL (C) (D) MOTOWN 860738	54
61	55	70	THA HOP	◆ KINSU (C) (T) (X) BLUNT 4417/TVT	55
62	63	64	HEAVEN	◆ NU FLAVOR (C) (D) (T) (V) (X) REPRISE 17408/WARNER BROS.	58
63	NEW ▶	1	YOU DON'T HAVE TO WORRY	◆ THE FAMILY STAND (C) (D) EASTWEST 64166/EEG	63
64	61	61	DJ KEEP PLAYIN' (GET YOUR MUSIC ON)	◆ YVETTE MICHELE (C) (D) (T) LOUD 64985	36
65	62	58	MOURN YOU TIL I JOIN YOU	◆ NAUGHTY BY NATURE (C) (D) (T) TOMMY BOY 7427	24
66	66	87	JUST BECAUSE	◆ SHAQUEEN (C) (T) (X) MIGHTY 0001	62
67	57	53	PHENOMENON	◆ LL COOL J (C) (D) (T) (X) DEF JAM 568081*/MERCURY	16
68	60	56	ALL OF MY DAYS	◆ CHANGING FACES (FEATURING JAY-Z) (C) (D) (T) BIG BEAT 98000/ATLAN-1C	38
69	58	55	INFATUATION	◆ LAURNEA (C) (D) (X) Y&B 550 MUSIC 78708/EPIC	37
70	59	59	SHOW ME LOVE ●	◆ ROBYN (C) (D) (T) (V) (X) RCA 64970	44
71	56	62	SO FLY	◆ MYRON (C) (D) (T) ISLAND 572178	53
72	74	85	I'M THINKING	◆ CARL HENRY (C) (D) (T) CMC MUSIC 0106/TOUCHWOOD	70
73	64	79	THE WORST	◆ ONYX + WU-TANG CLAN (T) TOMMY BOY 436*	64
74	72	68	OFF THE BOOKS	◆ THE BEATNUTS FEATURING BIG PUNISHER & CUBAN LINK (C) (T) (X) VIOLATOR 1646/RELATIVITY	52
75	68	69	RISE	◆ VERONICA (C) (D) (T) H.O.L.A. 341031	38
76	NEW ▶	1	SEND MY LOVE/SEND ONE YOUR LOVE	◆ BORN JAMERICANS (C) (D) DELICIOUS VINYL 71903	76
77	81	—	SADDLE YOU UP	◆ STRAWBERRI (C) (D) (T) (X) JHR 2201/EAST POINTE	77
78	70	67	L-L-LIES	◆ DIANA KING (C) (D) (T) (X) WOR 78698/EPIC	67
79	77	76	SHOWDOWN	◆ E-A-SKI FEATURING MONTELL JORDAN (C) (D) (T) RELATIVITY 1643	54
80	69	71	LOVE BY A REAL PLAYER	◆ WILLIS (C) (D) (T) YIKING 2900	69
81	73	75	TEAR DA CLUB UP '97	◆ THREE 6 MAFIA (C) (D) (T) (X) GANGSTA BOO/CRUNCHY BLACK LORD INFAMOUS/JUICY J.D.J. PAUL C. KINCCA (T) RELATIVITY 1657*	73
82	86	90	OOH AHH OOH	◆ WATAZ (C) (D) FULLY LOADED 4041	81
83	71	63	SUNSHINE	◆ JAY-Z FEATURING BABYFACE AND FOXY BROWN (C) (D) (T) (X) ROC-A-FELLA/DEF JAM 574923*/MERCURY	37
84	76	65	UP & DOWN	◆ BILLY LAWRENCE (C) (D) (T) (X) EASTWEST 64138/EEG	47
85	75	—	ROLLER COAST	◆ JELLIE (C) (D) WHEY OWWT 0119	75
86	80	81	TOO GONE, TOO LONG	◆ EN VOQUE (C) (D) EASTWEST 64150/EEG	25
87	NEW ▶	1	HANDLE UR BIZNESS	◆ M.O.P. (C) (D) (T) RELATIVITY 1664	87
88	67	73	THE STONE GARDEN	◆ THE PSYCHO REALM (C) (D) (T) (X) RUFFHOUSE 78773/COLUMBIA	67
89	94	93	BABY, BABY	◆ KILO ALI (T) ORGANIZED NOIZE 95010*/INTERSCOPE	77
90	82	82	CAN'T STOP NO PLAYER	◆ DA ORGANIZATION (C) (D) (T) (X) PROPHETS OF RAGE/WRAP 974520/CHRIBAN	82
91	78	77	WE GETZ DOWN	◆ RAMPAGE (C) (D) (M) (T) (X) ELEKTRA 64137/EEG	67
92	88	88	GET IT WET	◆ TWISTA (C) (D) (T) CREATOR'S WAY/BIG BEAT 98001/ATLAN-1C	62
93	83	72	NEVER WANNA LET YOU GO	◆ ABSOLUTE (C) (D) DEF JAM 574925*/MERCURY	51
94	84	80	AIN'T NO LIMIT	◆ MYSTIKAL (T) BIG BOY/NO LIMIT 42492*/JIVE	63
95	95	94	THE BREAKS	◆ NADANUF FEATURING KURTIS BLOW (C) (D) (T) REPRISE 17310/WARNER BROS.	58
96	87	84	CLOSER	◆ CAPONE - N - NOREAGA (C) (D) (T) PENALTY 7214/TOMMY BOY	63
97	97	97	BOUNCE BABY BOUNCE	◆ FRAZE (C) BEFORE DAWN 111/TOUCHWOOD	63
98	85	86	PLAYER HATERS	◆ RARE ESSENCE (M) (T) (X) RARE ONE 930*/L'AISSON	85
99	89	83	IMMA ROLL	◆ MR. MONEY LOC (C) (T) (X) LOC-N-UP 70310	61
100	79	74	ARE U BOUT' IT?	◆ TINA (C) (D) T-JOWN 2325/MALACO	73

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. ◆ Videoclip availability. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. \*Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.

## Stansfield Single Takes A Turn Toward Dancefloor

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

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



STANSFIELD

remixer Hex Hector to work a little disco magic.

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

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

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

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

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



by Larry Flick

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

(Continued on next page)

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

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

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

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

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

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

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

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

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

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



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

## Billboard HOT Dance Breakouts

FEBRUARY 7, 1998  
CLUB PLAY

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

### MAXI-SINGLES SALES

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

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

JANUARY 31, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'NICE & SLOW' by Usher, 'MY BODY' by LSG, 'I DON'T EVER WANT TO SEE YOU AGAIN' by Uncle Sam, etc.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'JUST A MEMORY' by 7 Mile, 'BABY YOU KNOW' by The O'Jays, 'IF I COULD TEACH THE WORLD' by Bone Thugs-N-Harmony, etc.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. Videoclip availability. Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. \*Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.

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

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

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

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



by Larry Flick

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

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

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

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

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

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

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

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

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



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



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

### Billboard. Dance Breakouts

JANUARY 31, 1998  
CLUB PLAY

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

### MAXI-SINGLES SALES

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

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

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

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

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

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

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

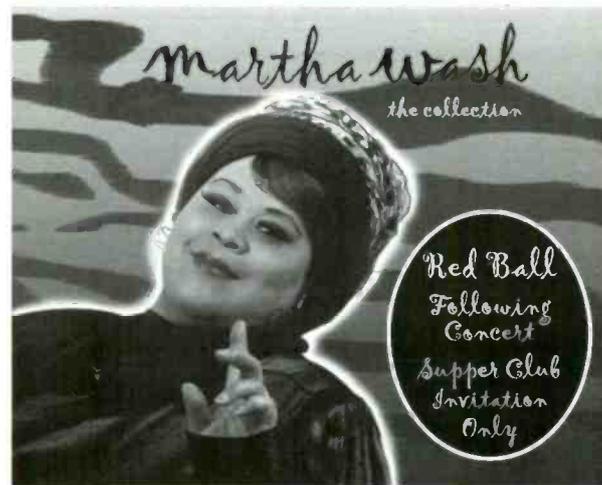
"You can have all the tools that technology has to offer, but if you can't capture the moment, then you just should have stayed home," says **Donatello**, a former member of

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

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

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

LARRY FLICK



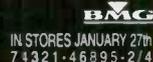
**Martha Wash "The Collection"**  
Features "Strike It Up", "Gonna Make You Sweat (Everybody Dance Now)" (C+C Music Factory)  
"God Bless The Road", "Come", and the #1 BILLBOARD MAXI-SALES CHART DEBUT  
"It's Raining Men... The Sequel" featuring RuPaul

**MARTHA WASH LIVE WITH HER BAND AND FRIENDS INCLUDING FREEDOM WILLIAMS AND BYRON STINGILY**

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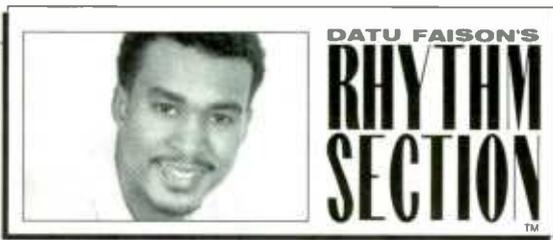
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APRIL 11, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'ALL MY LIFE' by K-Ci & JoJo, 'LET'S RIDE' by Montell Jordan, and 'I GOT THE HOOK UP' by Master P.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'EVERYTHING' by Mary J. Blige, 'BUTTA LOVE' by Next, and 'COME OVER TO MY PLACE' by Davina.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. \*Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.



**ALL HAIL:** Although the R&B music and radio landscapes have gone through many changes in the 40 years that Aretha Franklin has dominated the soul arena, her No. 7 bow on Top R&B Albums this issue proves her reign is far from over. "A Rose Is Still A Rose" (Arista), Franklin's 40th set and her first album of new material in seven years, wins the Hot Shot Debut crown for the highest entry on that list. This also marks her highest R&B album ranking since 1987, when "Aretha" (Arista) peaked at No. 7.

The new album's title track continues to grow on Hot R&B Singles, moving 10-8, with momentum on the radio side. With hip-hop influences like Lauryn Hill on the album, mainstream outlets such as WQHT New York, KMEL San Francisco, KBXX Houston, and WPGC Washington, D.C., are exposing Franklin to a new generation.

**HERE WE GO AGAIN:** Remember the days of hip-hop battles on wax? Many of today's biggest rappers launched their careers with records that talked about other rappers. KRS-One's career took off after "The Bridge Is Over," which answered MC Shan's 1986 jam "The Bridge," became a hit. Salt 'N Pepa began their career as the group Super Nature with "The Show Stoppa," which was an answer to Doug E. Fresh's 1985 top five hit "The Show." The latest charting title in this tradition is Canibus's "Second Round K.O." (Universal), intended as a retaliation against LL Cool J, who Canibus claims called him out on "4, 3, 2, 1" (Def Jam/Mercury), which sits at No. 54 on Hot R&B Singles.

After street-date violations forced it to chart early on last issue's Hot R&B Singles, "Second Round K.O." springs 50-16 on that list and wins Greatest Gainer on Hot Rap Singles with a 26-3 leap. The record, which is getting airplay on 46 R&B Broadcast Data Systems-monitored outlets, debuts on Hot R&B Airplay at No. 57. "From a hip-hop perspective, the record is the bomb, although it is dayparted due to its nature," says Michelle Santosuosso, PD of KKBTV Los Angeles. Station leaders include WJMH Greensboro, N.C. (56 spins), WQHT (28 spins), and WJBT Jacksonville, Fla. (28 spins).

**BEENIE WHO?** Reggae rapper Beenie Man's "Who Am I" (Hard/VP) has transformed itself from a club anthem to a hit on Hot Rap Singles and Hot R&B Singles, where it ranks at Nos. 16 and 33, respectively. Although many stations have backed away from dancehall music since the days of Mad Cobra's "Flex," Beenie pulls down 10 million listeners from airplay at 28 stations. His album, "Many Moods Of Moses," sits at No. 1 on Top Reggae Albums and No. 42 on Top R&B Albums.

**WATCH OUT:** K-Ci & JoJo's "All My Life" (MCA) holds down a second week atop Hot R&B Singles and sets a higher R&B mark with 55.2 million listeners. Despite that effort, the song's reign could end as early as next issue. The label shipped a limited amount of singles to accounts, and many stores have already depleted their product with no hopes of replenishment. As a result, the song slips 1-2 on Hot R&B Singles Sales with a 39% loss. Meanwhile, Montell Jordan's "Let's Ride" (Def Jam/Mercury) still shows signs of growth and picks up 5% at retail and 14% in radio audience.

## BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	2	EVERYDAY	FATAL (RELATIVITY)
2	3	25	COME ON EVERYBODY (GET DOWN)	US 3 (BLUE NOTE/CAPITOL)
3	—	1	DISCO LADY 2000	JOHNNIE TAYLOR (MALACO)
4	—	1	TOMIKA	MR. INTERNATIONAL (ALBATROSS)
5	11	7	ILL NA NA	12 GAUGE (POWER/T.Y.S.)
6	—	1	HERE COMES THE HORNS	DELINQUENT HABITS (RCA)
7	4	2	SHAKE DAT	M.A.D. KUTZ (WARNER BROS.)
8	2	2	THEY BE JUMPIN	MICHEL LONG FEAT. KOKILL & TETRAZ MAOP (URDU) SO LONG (A&R)
9	7	2	BLAST FIRST	PARIS (UNLEASHED/WHIRLING)
10	—	1	SABROSORA	D.J. LAZ (PANDISC)
11	—	6	MY STEEZ	RAW ELEMENTS FEAT. MEN AT LARGE (BIG PLAY/SONY DISC)
12	6	27	BE MY PRIVATE DANCER	THE 2 LIVE CREW (LIL' JOE)
13	5	9	SOEONE TO HOLD	VERONICA FEAT. BIG PUNISHER & CUBAN LINK (H.O.L.A.)
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
14	—	1	KEEP ROCKIN' (GET SOME)	X (ICHIBAN)
15	13	7	THE UNIVERSAL MAGNETIC	MOS DEF (OPEN MIC/RAWKUS)
16	8	28	TEAR DA CLUB UP	THREE 6 MAFIA (BRUTAL/PRIORITY)
17	19	3	BIG BOOTY GIRLS	M.C. SHY D (BENZ)
18	10	18	DOWN LOW	FREAKNASTY (HARD HOOD/POWER/TRIAD)
19	—	5	MY PHILOSOPHY	KRS-ONE (JIVE)
20	9	22	PAPI CHULO	FUNKOBEST FEAT. DAZ DILLINGER AND COBRA RED BUZZ (MERCURY)
21	22	27	A SMILE LIKE YOURS	NATALIE COLE (ELEKTRAVEEG)
22	—	13	SHE SAID	THE PHARCYDE (DELICIOUS VINYL/INTERSCOPE)
23	—	2	FREAKY FLOW	SPECIAL ED (PROFILE)
24	12	2	DO IT HOW U WANNA	STRANDED (STRAIGHT AL-TA-PAZZ)
25	15	7	UNEXPLAINED	GRAVEDIGGZ (GEE STREET/V2)

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

## R&B

### MYA'S DEBUT

(Continued from page 21)

to MTV at a later date.

Mya has already gotten a head start on the tour circuit. From April 26 to July 26, she will open the Boyz II Men tour.

The link to Dru Hill has helped Mya stand out at retail. "There is definitely a buzz on her," says Sonia Askew, urban music buyer for the North Canton, Ohio-based Camelot Music. "There's definitely a lot of justified hype behind her. It helps that Sisqo is so visible in her video and that she's touring with them. This buzz has been pretty strong and seems to be growing. Every time I turn on BET, that video's on. She's everywhere."

University's Thomas says marketing plans include a grass-roots campaign that will hit high schools. The label will also distribute a newsletter about the singer that is expected to reach more than 25,000 high schools nationally.

University will also set up a Mya 900 number, which will be advertised on posters and fliers. Callers can hear samples of Mya's music and hear the latest on her activities.

In addition, the label is putting up snipes across the country, Thomas says.

An international release date for the album was not set at press time.

On the press front, Mya is scheduled to be on the cover of Right On! and will be featured in Teen People in May.

Mya will also receive exposure on TV. In late April, the singer will appear on "Vibe." On Saturday (4), she was scheduled to appear on "Soul Train."

In addition, the artist is featured on Interscope's World Wide Web site, where she'll have her own page.

One song not on the album, "Ghet-to Superstar," produced by Wyclef Jean, will be included on the "Bulworth" soundtrack. The song also features Pras from the Fugees and Ol' Dirty Bastard from Wu-Tang Clan.

She is managed by Gerald Scott of CD Enterprises and currently doesn't have a booking agent or a music publisher.



**Player Moves.** Ice Cube made an in-store appearance in Los Angeles to promote his latest movie venture, "The Players Club." The film, slated to debut Wednesday (8), was directed and written by Cube and features the rapper and comedians Bernie Mac, Jamie Foxx, and AJ Johnson.

## Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED AND PROVIDED BY SoundScan	
				IMPRINT & NUMBER DISTRIBUTING LABEL	
				***No. 1***	
1	2	4	9	ROMEO AND JULIET	SYLK-E. FYNE FEATURING CHILL (C) (D) (T) GRAND JURY 64973/RCA
2	1	1	16	DEJA VU (UPTOWN BABY)	LORD TARIQ & PETER GUNZ (C) (D) (T) (X) CODEINE 78755/COLUMBIA
				***GREATEST GAINER***	
3	26	—	2	SECOND ROUND K.O.	CANIBUS (C) (D) (T) UNIVERSAL 56175
4	3	3	11	GONE TILL NOVEMBER	WYCLEF JEAN (C) (D) (M) (T) (X) RUFFHOUSE 78752 COLUMBIA
5	6	5	4	VICTORY	PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES (C) (D) (M) (T) (X) BAD BOY 79115/ARISTA
6	4	2	4	DO FOR LOVE	2PAC FEATURING ERIC WILLIAMS (C) (D) (T) AMARU 42516/JIVE
7	5	6	12	WHAT YOU WANT	MASE (FEATURING TOTAL) (C) (D) (T) (X) BAD BOY 79141/ARISTA
8	7	7	8	THE PARTY CONTINUES	JD FEATURING DA BRAT (C) (D) (M) (T) (X) SO SO DEF 78807/COLUMBIA
9	9	—	2	MONEY, POWER & RESPECT	THE LOX (FEAT. DMX & LIL' KIM) (C) (D) (M) (T) (X) BAD BOY 79156/ARISTA
10	12	16	3	GITTY UP	SALT-N-PEPA (C) (D) (T) RED ANT/LONDON 570100/ISLAND
11	8	9	8	GET AT ME DOG	DMX (FEATURING SHEEK OF THE LOX) (M) (T) (X) DEF JAM 568523/MERCURY
12	14	14	3	RAISE THE ROOF	LUKE FEAT. NO GOOD BUT SO GOOD (C) (D) (T) LUKE II 572250/ISLAND
13	11	11	12	MAKE EM' SAY UHH!	MASTER P FEAT. FIEND SILKK THE SHOCKER MIA X. & MYSTICAL (C) (D) (T) NO LIMIT 53302/PRIORITY
14	10	8	8	GETTIN' JIGGY WIT IT	WILL SMITH (C) (D) (V) COLUMBIA 78804
15	NEW		1	I GOT THE HOOK UP	MASTER P FEAT. SONS OF FUNK (C) (D) (T) NO LIMIT/PRIORITY 53311
16	18	20	5	WHO AM I	BEENIE MAN (C) (D) (T) (X) 2 HARD 6160/VP
17	13	10	17	SWING MY WAY	K.P. & ENVYI (C) (D) (M) (T) (X) EASTWEST 64135/EEG
18	15	12	5	JUST BE STRAIGHT WITH ME	SILKK THE SHOCKER FEAT. MASTER P DESTINY'S CHILD O'DELL, MO B. DICK (C) (D) (T) NO LIMIT 43305/PRIORITY
19	16	15	12	FATHER	LL COOL J (C) (D) DEF JAM 568332/MERCURY
20	22	24	3	STILL PO' PIMPIN'	DO OR DIE FEAT. JOHNNY P AND TWISTA (C) (D) NEIGHBORHOOD WATCH/RAP-A-LOT 38636/VIRGIN
21	17	13	14	DANGEROUS	BUSTA RHYMES (C) (D) (M) (T) (X) ELEKTRA 64131/EEG
22	19	17	10	THE CITY IS MINE	JAY-Z (FEATURING BLACKSTREET) (C) (D) (T) ROC-A-FELLA/DEF JAM 568592/MERCURY
23	20	21	15	BURN	MILITIA (C) (D) (T) RED ANT 119006/MERCURY
24	21	26	7	6 A.M. (WE BE ROLLIN')	NADANUF (C) (D) (T) (X) REPRIS 17278/WARNER BROS
25	24	19	6	ALL MY LOVE	QUEEN PEN FEATURING ERIC WILLIAMS (C) (D) LIL' MAN 97023/INTERSCOPE
26	23	18	19	BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BEANINGS	PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & MASE (C) (D) (T) (X) BAD BOY 79130/ARISTA
27	25	22	18	JUST CLOWNIN'	WC FROM WESTSIDE CONNECTION (C) (D) (T) PAYDAY/FFRR 570043/ISLAND
28	30	28	24	I'M NOT A PLAYER	BIG PUNISHER (C) (D) (T) LOUD 64910/RCA
29	32	29	3	THROW YO HOOD UP	MR. MONEY LOC FEAT. ABOVE THE LAW (C) (D) LOC-N-UP 70714
30	40	32	7	BODY ROCK	MOS DEF FEATURING Q-TIP & TASH (C) (D) (T) OPEN MIC 157/RAWKUS
31	27	23	9	NOTHIN' MOVE BUT THE MONEY	MIC GERONIMO FEAT. DMX & BLACK ROB (C) (D) (T) (X) BLUNT 4939/TVT
32	35	38	6	DOO DOO BROWN	DJ NASTY KNOCK (C) (D) STREET STREET 30009
33	31	33	4	24/7	24/7 (C) (D) (T) LOUD 65412/RCA
34	34	30	3	I CAN FEEL IT	GHETTO MAFIA (C) (D) (T) DOWN SOUTH 4003/FULLY LOADED
35	29	27	11	IF YOU THINK I'M JIGGY	THE LOX (C) (D) (M) (T) (X) BAD BOY 79115/ARISTA
36	33	31	3	BEFORE WE START	MCGRUFF (C) (D) (T) UPTOWN 56165 UNIVERSAL
37	37	—	2	2 LIVE PARTY	THE 2 LIVE CREW (FEAT. KC OF KC & THE SUNSHINE BAND & FREAKNASTY) (C) (D) (T) LIL' JOE 897
38	NEW		1	TAKE YOUR TIME	KOMPOZUR (C) (D) (T) (X) ALL NET 2290
39	36	35	20	YOU KNOW MY STEEZ	GANG STARR (C) (D) (T) NOO TRYBE 38624 VIRGIN
40	38	34	10	SEND MY LOVE/SEND ONE YOUR LOVE	BORN JAMERICANS (C) (D) DELICIOUS VINYL 71903
41	41	40	34	BACKYARD BOOGIE	MACK 10 (C) (D) (T) PRIORITY 53282
42	39	39	9	HANDLE UR BIZNESS	M.O.P. (C) (D) (T) RELATIVITY 1664
43	RE-ENTRY		21	THE BREAKS	NADANUF FEATURING KURTIS BLOW (C) (D) (T) REPRIS 17310/WARNER BROS.
44	42	36	24	FEEL SO GOOD	MASE (C) (D) (M) (T) (X) BAD BOY 79122/ARISTA
45	28	25	7	ANOTHER RIOT	KINGPIN SKINNY PIMP (C) (D) 40 STREET 4043
46	43	37	19	GOING BACK TO CALI	THE NOTORIOUS B.I.G. (C) (D) (T) (X) BAD BOY 79131/ARISTA
47	45	—	26	IMMA ROLLA	MR. MONEY LOC (C) (D) (T) (X) LOC-N-UP 70310
48	RE-ENTRY		5	A REAL LADY (SOMETIMES I'M A BITCH)	D'MEKA (C) (D) (T) (X) ALL NET 2288
49	48	45	11	THE STONE GARDEN	THE PSYCHO REALM (C) (D) (T) (X) RUFFHOUSE 78773/COLUMBIA
50	49	50	20	SHOWDOWN	E-A-SKI FEATURING MONTELL JORDAN (C) (D) (T) RELATIVITY 1643

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

APRIL 4, 1998

Chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'ALL MY LIFE' by K-Ci & JoJo at No. 1, 'LET'S RIDE' by Montell Jordan, and 'TOO CLOSE' by Next.

Chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'TOGETHER AGAIN' by Janet, 'SECOND ROUND K.O.' by Canibus, and 'FATHER' by LL Cool J.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. Videoclip availability. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. \*Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.



**Celebrated Songwriters.** Wyclef Jean of Ruffhouse/Columbia Records group the Fugees presented \$5,000 in Yamaha Project Studio equipment and \$2,000 to the grand-prize winners of the John Lennon Songwriting Contest. The event was held in February at Sam Ash Music in Manhattan. Pictured, from left, are Jean; Raleigh S. Hall, gospel co-winner; Chris Coogan, jazz winner; Monica Hope, dance winner; and Connie Alexander, gospel co-winner.

## The Divas Behind The Godfather

### Polydor Compiles Women Of James Brown's Revues

■ BY SHAWNEE SMITH

NEW YORK—"We were funky when the word 'funk' couldn't even be discussed," says Lyn Collins about the type of music she and others produced with the legendary James Brown in the studio and on his traveling revues.

Collins and other women served as background vocalists, songwriters, and intermission and opening acts for the Godfather of Soul when he began touring extensively in the '60s. Singers like her are among the originators of the feisty, back-talking "dish it and take like a man can" attitudes that exist in much music made by women today.

They are also the subject of Polydor/Chronicles' latest funk compilation, "James Brown's Original Funky Divas." The project includes tracks such as Collins' "Think," Vicki Anderson's "The Message From The Soul Sisters," Marva Whitney's "Things Got To Get Better (Get Together)," and Yvonne Fair's "Straighten Up." The two-disc, 46-track set is slated for release April 21.

"There are so many great songs by the women who sang with James Brown," says Harry Weinger, director of A&R, catalog development, at the PolyMedia division of PolyGram. "Many of the [women] like

Lyn Collins and Vicki Anderson have become icons and the foundation of so many great hip-hop tracks. I mean, the whole persona of them being strong women, strong personalities—on record, in the studio, and onstage with James Brown—influenced a whole two, three generations of female performers. The question has always been, 'Where did they get their funk from?' And here it is."

Other women who were educated by way of Brown's revue include Tammi Terrell (née Montgomery), Elsie Mae, Sugar Pie DeSanto, and Martha High, who left Brown's revue in January.

In addition to their appearance on the compilation, four of the divas—Anderson, Collins, High, and Whitney—recently formed a group called the Kings' Queens and are working with

mixed by Salaam Remy; it includes vocals from separate sessions cut with Whitney, Lyn Collins, and Brown that converge at the ending chorus.

"We learned how to perform every aspect of music, every way," says Whitney of Brown's training methods.

"You had to be ready to walk in the studio and sing at any key," Anderson adds.

"[Brown] kind of gave you the feeling that you better do it now while you got the chance," says Collins, who penned about 14 tracks under Brown's tutelage. "He never said it, but you kind of got that feeling."

Because not all the singers were in the revue at the same time, the set is divided by decade into the '60s and the '70s.

"[The album] is important because it has all the ladies who used to perform on the James Brown show on one compilation," says Collins. "But on the same token, it shows that the JB sound has been consistent throughout the years."

Collins also says she appreciates the fact that the songs on the compilation are presented at their original lengths.

"A lot of the music people were never able to hear the full-length song because some of [the songs] never got to the radio," she says. "If it did, you were limited to like 3 1/2 minutes, when the studio [version] may have been 15."

Whitney adds, "It also shows the longevity in this type of music. You can still groove to it, and the lyrics are still healthy today. The music had the one-two-three basic [beat], so you can listen to it now and say, 'Oh, that song has a hip-hop beat.'"

#### FUNKY WOMEN

According to Weinger, the label will advertise the set in consumer music magazines like Rolling Stone, Vibe, and the Source and mainstream publications like E!online. The aim is to attract music connoisseurs who know of Brown and the ladies' musical history, as well as younger hip-hop listeners who may not.

"I think [the set] would be an asset to the younger people to find out that there's a part of funky music besides just the males," says High. "I mean, there are people like Aretha Franklin out there and different people with the Motown sound, but the funk side [for women] still hasn't been heard."

Anderson is particularly hopeful that young female songwriters and singers will note the tracks' "wholesome" lyrics.

"We didn't have to be vulgar and use profanity to get our message across," she says. "I could say, 'Girl, don't throw your love in the garbage can. Give it to someone who will appreciate it,' and people know what I mean. I'm not down on [today's] music, because people like Lil' Kim give us a rebirth. But they have to understand what we went through. Nothing was paved for us to get our music played. And I don't want to see them take it and abuse it the way we didn't intend."



## L.A.'s Dakota Moon Rocks With Soul; Songwriting Bug Bites Ex-Essence Editor

DAKOTA'S MOON: Dakota Moon's performance March 17 at the Viper Room in Los Angeles was nothing short of a pleasure.

The band's self-titled debut album on Elektra is due April 14. The album's first single, "A Promise I Make," was dropped Jan. 26.

The quartet's members—Ty Taylor, Ray Artis, Joe Dean, and Malloy—say their sound is what they consider to be acoustic rock and soul. "It's between the Eagles and Bill Withers," says Taylor. He notes that their style is "unique" in that they all have different musical backgrounds. They all sing, but Artis brings a rock influence to the band, while Malloy adds R&B, Dean offers pop and jazz, and Taylor balances everything out with classic folk.

Their influences run the gamut, including such acts as the Black Crowes, Fishbone, Miles Davis, Journey, and Sly & the Family Stone.

"Our style is a gumbo of all of them put together," says Dean, who adds that all of those acts possess strong musicians and vocalists. "We strive to be the highest combination of the two."

Songs like "Another Day Goes By" and "Call On Me," which were written by producers Andrew Logan and Mike More, are infectiously rousing. The ballad "A Promise I Make" was co-written with Gordon Kennedy, Wayne Kirkpatrick, and Tommy Sims, the Grammy-winning trio who wrote Eric Clapton's "Change The World."

Dean says that a lot of the band's songs are inspired by positive subjects. "It's important for us to show the world to appreciate what they have, as opposed to things they don't," he says. Lyrically, Dean adds, the group tries not to have boundaries.

Dakota Moon's members—two of whom are from New York—teamed to become one of the most popular bands in L.A. The band was signed on the spot to the label by Elektra Entertainment Group chairman/CEO Sylvia Rhone after performing a private acoustic set at the end of 1996. In 1977, the band opened for the legendary Tina Turner on her Wildest Dreams tour long before it even had a single out.

In April, the band will shoot a videoclip for "Another Day Goes By" in the Mojave Desert. The band appears on "The Rosie O'Donnell Show" later this month.

**GORDON'S MUSE:** About six months ago, Gordon Chambers left Essence magazine as music editor to pursue songwriting as a full-time gig. He says he spent a lot

of time in the studios at night after leaving his day job.

As a result, Chambers says that he's been able to expand the scope of his songwriting. "Now my songs are better created and more meaningful," he says.

In the last year, Chambers has had more than 32 songs published by Hitco Music, which is owned by L.A. Reid and Windswept Pacific.

Chambers says his most recent honor was having David Foster produce "One Voice," which he co-wrote with Phil Galdston ("Sweetest Days," "Save The Best For Last") for Brandy's upcoming "Never Say Never" album.

In continuing to diversify his writing, Chambers collaborated with Bad Boy Entertainment's Stevie J. on Deborah Cox's "September," a single from her forthcoming album. He even went to Nashville to write his first country song for Kevin Sharp, who is signed to Foster's label, 143 Records. "They had a great respect for what I do," Chambers says.

The songwriter has also been writing for the R&B community in the U.K. He has written the first singles from four London-based artists, Jay Ray, Keley Le Roc, Damage, and Eternal. "They have embraced me with open arms," he says.

Chambers says that a lot of songwriters from New York don't go to Europe but could probably get a lot of work if they did. "The wonderful thing is that I have really been able to exploit the international aspect of music," he says.

Songwriting, Chambers says, is not by design. Performing, he notes, is his first love. "To be an artist is long overdue," he says. "I want to be a singer in the tradition of Stevie Wonder, Donny Hathaway, and Elton John."

Until Chambers is signed as an artist, he will continue as a songwriter. He has just started to collaborate with producer Barry Eastmond on some songs for Anita Baker's new album.

**CARL'S THINKIN':** Carl Henry says he's trying to bring romance back to R&B music. "Not bump and grind, but 'making love' songs, with the mood of love—from leaving someone to being left, but you can still bounce to it," says the Canadian-based singer. He says that his songs offer a variety of elements and that his ballads are soft, simple, and eloquent.

His first single, "I'm Thinking," from his forthcoming album "RNB," is due in mid-April on CMC Music and has spent 18 weeks on the Hot R&B Singles chart. The album is slated for release in the U.S. and Canada in late spring.



by Anita M. Samuels



Shown, from left, are King's Queens members Vicki Anderson, Marva Whitney, Martha High, and Lyn Collins.

fellow Brown alums Bobby Byrd (Anderson's husband), Fred Wesley, and Bootsy Collins to record an album. The quartet made its first appearance at the Rhythm & Blues Foundation's ninth annual Pioneer Awards last month, backing Byrd during his performance (Billboard, March 14). The group is looking for a label for the project; the first track is titled "Pure D Pleasure."

#### REVAMPED VERSIONS

Many of the songs on the "Funky Divas" album never originally made it to the airwaves or vinyl because the subject matter was considered too risqué. Others are covers of tracks Brown previously recorded. All, however, were performed by one or more of the singers on tour.

The compilation's version of Whitney's "Things Got To Get Better (Get Together)," for example, is a revamped version

MARCH 28, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'LET'S RIDE', 'NO, NO, NO', 'NICE & SLOW', 'BODY BUMPIN' YIPPIE-YI-YO', 'TOO CLOSE', 'ALL MY LIFE', 'RAIN', 'WHAT YOU WANT', 'DEJA VU (UPTOWN BABY)', 'DO FOR LOVE', 'A ROSE IS STILL A ROSE', 'ROMEO AND JULIET', 'GONE TILL NOVEMBER', 'I DON'T EVER WANT TO SEE YOU AGAIN', 'SWING MY WAY', 'ALL I DO', 'MY BODY', 'STRAWBERRIES', 'GET AT ME DOG', 'THE PARTY CONTINUES', 'AM I DREAMING', 'IMAGINATION', 'OFF THE HOOK', 'MAKE EM' SAY UHH!', 'THEY DON'T KNOW/ARE U STILL DOWN', 'VICTORY', 'GETTIN' JIGGY WIT IT', 'A SONG FOR MAMA', 'BRING IT ON', 'BEEN AROUND THE WORLD IT'S ALL ABOUT THE BENJAMINS', 'WE'RE NOT MAKING LOVE NO MORE', 'IT'S ALL ABOUT ME', 'DANGEROUS', 'REALITY', 'YOU MAKE ME WANNA...', 'JUST BE STRAIGHT WITH ME', 'CHEERS 2 U', 'WHAT ABOUT US', 'WHO AM I', 'ALL MY LOVE', 'GITTY UP', 'TOGETHER AGAIN', 'RAISE THE ROOF', 'BURN', 'IF YOU THINK I'M JIGGY', 'BUTTA LOVE', 'EVERYTHING', 'I CARE 'BOUT YOU', 'FATHER'.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like '4, 3, 2, 1', 'WELL, ALRIGHT', 'THE CITY IS MINE', 'SO LONG (WELL, WELL, WELL)', 'JUST CLOWNIN'', 'STILL PO' PIMPIN'', 'NOTHIN' MOVE BUT THE MONEY', 'SAY IT', 'FREAK IT', 'ANOTHER RIOT', 'BEAUTIFUL BLACK PEOPLE', 'SHUT 'EM DOWN', '6 A.M. (WE BE ROLLIN')', '24/7', 'BEFORE WE START', 'JUST A MEMORY', 'SADDLE YOU UP', 'THROW YO HOOD UP', 'SEND MY LOVE/SEND ONE YOUR LOVE', 'BODY ROCK', 'I CAN FEEL IT', 'GOING BACK TO CALI', 'YOUNG, SAD AND BLUE', 'LET ME', 'YOU KNOW MY STEEZ', 'I WONDER IF HEAVEN GOT A GHETTO', 'SOULS SHOCK', 'SAY YOU'LL STAY', 'HANDLE UR BIZNESS', 'ROXANNE '97 - PUFF DADDY REMIX', 'GOTTA BE... MOVIN' ON UP', 'LOST TO LOVE', 'SILLY', 'TUCK ME IN', 'DOO DOO BROWN', 'THANK YOU', 'TEAR DA CLUB UP '97', 'THA HOP', 'YOU DON'T HAVE TO WORRY', 'A REAL LADY (SOMETIMES I'M A BIT@H)', 'CHINESE CHECKERS', 'BABY IT'S ON', 'SHOWDOWN', 'THE STONE GARDEN', 'I'M THINKING', 'THE WORST', 'JUST BECAUSE', 'SLIDE ON', 'SO FLY', 'IT'S LIKE THAT', 'DING-A-LING'.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. Videoclip availability. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.



**Thanks For The Music.** Songwriters Lamont Dozier, Brian Holland, and Eddie Holland were honored at a recent BMI luncheon celebrating the legendary songwriters. Known as Holland/Dozier/Holland, the trio was the staple of the "Motown Sound" and penned more than 400 songs, including "Baby Love," "I Can't Help Myself," and others. Pictured at the event, from left, are Eddie Holland; Barbara Cane, BMI's assistant VP of writer-publisher relations; Wayne Henderson, member of the Jazz Crusaders; Brian Holland; singer Hadda Brooks; vocalist/guitarist Bobby Womack; Dozier; Rick Riccobono, BMI's VP of writer-publisher relations; and Cheryl Dickerson, BMI's senior director of writer-publisher relations.

## Night Bird's Foster Takes Flight Vocalist Mixes Genres On Her Debut Set

BY ANITA M. SAMUELS

LOS ANGELES—On her debut album, "Just What You Like," slated for release April 28 on Night Bird Records, vocalist Eboni Foster fuses R&B with rock, gospel, and jazz.

"My songs have no color lines; that's what will keep me in my own category," she says. Her first single, "Crazy For You," was serviced to R&B radio Feb. 23-24 and will be released commercially April 7. It has already garnered 507 spins at radio, according to Broadcast Data Systems.

Foster says her musical influences run a gamut of genres—from Etta James and Anita Baker to Hall & Oates and Dolly Parton. "I enjoyed working on my album," she says. "Every song portrays my personality. Some songs are sexy and sensual, which doesn't take away from the fact that I live my life just like everyone else. It's not a gimmick someone put together; it's me."

The videoclip for "Crazy For You" was serviced to BET Feb. 24 and is in medium rotation. The clip, which was directed by Cirri Nottage, will be supported by appearances on "Planet Groove" and "Teen Summit." The video has just begun to be played by the Box.

On the album, Foster worked with a variety of writers and producers, including Troy E. Wright, Taura Stinson, Alonzo Jackson, E-Smooth (who is also her manager), Mike Manni, and Derek Clark.

Wright is also president of Hendrix Records, which established Night Bird in 1997 as an avenue for R&B acts. Hendrix also launched Trinity Records, which focuses on contemporary Christian and gospel music. Hendrix has a long-term licensing and distribution agreement with MCA Records.

Foster is the first act released on Night Bird and the only artist signed to the label thus far. "A friend gave me her tape during a party at Narada Michael Walden's house. Her voice just cut through the tape," Wright says. "Although it's common for a new label to go out and hire a lot of artists, I decided that I didn't just want someone who could sing, nor did I want one who wanted to sing and just get rich. We wanted our first artist to portray to the public a normal, young, beautiful woman with the ability to relate to everyone."

A key marketing factor, according to Wright, is the fact that the vibrant singer is confident of her abilities. "Eboni has great vocals and the atti-

tude," he says. "In this industry it takes more than just great vocals. She can sing, and she can act. She's a lot of fun to be around, and a lot of artists don't have that charismatic quality. Some artists take classes to be like that."

Foster is no stranger to the industry. She began singing at local talent shows in Sacramento, Calif., and the San Francisco Bay Area. By the time she reached her teens, Foster had joined



EBONI FOSTER

Nuttin' Nycce as lead singer, replacing a former member. They recorded an album and toured extensively, but she left the group in 1994.

"I never really saw myself in a group. I always sang by myself," she says. Still, being in the act provided valuable experience she needed, she says.

According to Marilyn Batchelor, national director of marketing at MCA Records, the label plans an extensive campaign targeting a 12-24 demographic. The album will be worked at both R&B and R&B crossover stations. MCA will have her doing TV appearances on "Vibe," "Showtime At The  
(Continued on page 20)

## Sibling Act Melky Sedeck Debuts On MCA; C-BO Gets 90 More Days For Drug Use

A NEW HOUSEHOLD NAME? Sister and brother duo Melky Sedeck was signed as an R&B act to MCA Records March 9. Melky and Sedeck Jean are the siblings of Wyclef Jean of the Fugees.

"When people hear our music, they say it's different but common," says Melky, who sings and writes all their music. A hip-hop fan trained in classical music, Melky says she originally thought she would pursue a career teaching classical music. Sedeck handles all the production and instrumentation for their music and sings as well. "We are self-contained, and we work from each other," he says. But versatility is what they hope will make their music stand out. Sedeck says his sister writes like a rapper and can freestyle as well as sing.

The duo's debut album, "Melky-Sedeck Da Joint," due in late summer or early fall, will intertwine hip-hop, jazz, gospel, opera, and classical music. Melky will even do some "scatting" on one of the songs. "I compare it to yodeling," she says.

The duo says its album doesn't fit any one format, and it will include ballads with a '50s and '60s feel. Melky says she and her siblings come from a musical background. Their lives, she adds, were strictly about going to school and to church.

The three of them began performing as children. "We had a family band with the three of us and did church tours. Our concerts were sold out," she says.

Sedeck has already written songs for Regina Belle's upcoming album as well as for the Fugees. He and Melky performed the title song of the "Love Jones" soundtrack last year. Sedeck is also producing tracks for KRS-One and Cypress Hill.

IT'S ALL 'RELATIVE': On Tuesday (24), HBO and Relativity Records will release the soundtrack to "Butter" for the world premiere of the movie. According to writer/director Peter Gathings Bunche, the film is a murder-mystery set in the black pop-music industry. "It's more in the world of Clarence Avant or Babyface, rather than our incarcerated kingpins," he says.

Bunche notes that the soundtrack captures the full spectrum of contemporary black music. "We ranged from gangsta rap to contemporary gospel—and an old-school remake of the classic 'Smiling Faces Sometimes' by the Undisputed Truth—to straight-up R&B," he says.

The movie stars an array of actors, including Ernie Hudson, Nia Long, Shemar Moore, Donald Faison, and Salli Richards, and concerns not a struggling artist but the ones who are making it, says Bunche. And unlike standard hip-hop movies, there are no performances.

Among the tracks on the set are first single "Work" from Arista act Naughty By Nature and "Superhero" by as-yet-unsigned Christopher Williams. Titles from Relativity acts include "No Ways Tired" by Nancey Jackson, the Beatnuts, Fatal, R&B singer Michelle Mitchell, and Indo G. "I wanted to pay homage to the future and the past on the soundtrack and in the movie with the Ohio Players' classic 'Pain,' one of the few songs that hasn't been sampled from their catalog," Bunche says. With "Superhero," the director says, he wanted to make a new song with Williams' vocals because he wanted the artist's spirit to permeate the record. "He's an R&B singer who has lived a hip-hop life," he says.

On another Relativity note, producer/artist Darryl "Delite" Allamby's label Millennium 2000 Music, a division of his production company 2000 Watts Inc., has signed a deal with Relativity Entertainment Inc. (Billboard Bulletin, March 17). Under the agreement, Relativity will market and distribute upcoming Millennium 2000 releases. The deal will be launched with the debut of Link's album "Sex Down,"

slated for June release.

The first single from that album, "Whatcha Gone Do," is scheduled for release to radio March 31; street date is May 5. Delite and Link have had success with LSG's hit "My Body," which the two co-wrote with Antoinette Robinson. The trio has also written Silk's upcoming album, which was produced by Delite. The same songwriting and production team will produce Gerald Levert's next release, as well as songs for Keith Sweat's next set.

MORE WOES FOR C-BO: Rapper Shawn Thomas, aka C-BO, who was to be released from prison March 18, has been given 90 more days after testing positive for marijuana use. He had served two weeks after being arrested March 3 on charges that lyrics from his album "Til' My Casket Drops," on AWOL/Noo Trybe Records, violated the terms of his parole (Billboard March 14).

His parole agreement required that he "not engage in any behavior that promotes gang lifestyle, criminal behavior, and or violence against law enforcement." Thomas' lawyers had negotiated an agreement with the California Prison Board to have all charges dropped.

In a press release, Thomas' camp claims he has received "unusually harsh" punishment because this is his first incident as a parolee. His camp also says that other such offenders are not given additional prison time but are required to be drug-tested over a longer period of time.

"Til' My Casket Drops" is No. 10 on the Top R&B Albums chart this issue and No. 66 on The Billboard 200.



by Anita M. Samuels



**Making Hits.** Columbia recording artist Kenny Lattimore takes a break from recording tracks for his sophomore set, "From The Soul Of Man." The album is slated for a June 9 release. Pictured in the back row, from left, are Kenny Lerum, Ivan Barias, Kipper Jones, Vidal Davis, Keith Pelzer, Jeff Townes, and Carvin Haggins. Shown in front, from left, are Andre Harris, Lattimore, and Darren Henson.

MARCH 21, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'NO, NO, NO' by Destiny's Child and 'I Care 'Bout You' by Milestone.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'I Care 'Bout You' by Milestone, 'Well, Alright' by Cece Winans, and 'Nothin' Move But the Money' by DMX & Black Rob.

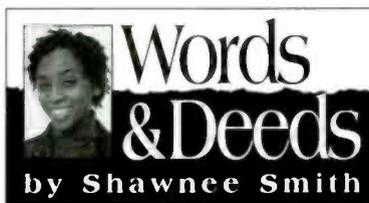
Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. Videoclip availability. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.

# Jean Looks Past 'Carnival' Season

**TAKING HIP-HOP TO ANOTHER LEVEL:** When Wyclef Jean, one-third of the Fugees, began work on his solo album, "Wyclef Jean Presents The Carnival," he never expected the 1 million sales the set has scanned via SoundScan nor its two Grammy nominations.

"As a musician, I thought [the album] would get props from people who know about music. I didn't think it would be a major success or go the way it's going," he says.

Although his commercial expectations for the uniquely diverse album were minimal, Jean felt the work needed to be recorded because of what he saw as a standstill in music. "There's a certain way that hip-hop gets looked down on," says Jean, "I wanted 'The Carnival' to take us out of that box. I fused classical [and] rock'n'roll with hip-hop and culture music from the



anthem to a popular song-sampled track to a contemporary remake of a classic Latin song to a guitar-driven tale of the various hustles people work to survive.

"I'm sure when people heard 'We Trying To Stay Alive,' they said, 'Oh, another goddamn cover song.' But if I came out with 'Gone Till November' first, I'd be working on a new album right now," he says. "I threw ['We Trying To Stay Alive'] out there as an illusion to camouflage what I was



Wyclef Jean, second from left, remixed a song for brass group Coolbone. He is pictured, from left, with group members Steve "Coolbone" Johnson, Andre Carter, and Eric "Cash-Us" Clay.

islands to show how music is the universal language."

**Don Jenner**, president of Columbia Records, says he was confident that the album would garner Grammy nominations.

"We don't know when to expect to sell millions of copies anymore," Jenner says, "but I did expect the Grammy nominations, because the set was so critically acclaimed from day one. It's a very pivotal record to put out at the end of the '90s. He expanded on what hip-hop is right now. He's taken it to a more musical direction. I think [rap] got pigeonholed into making records for the radio vs. making records for the people. To me, Wyclef shows that you can make music for the people, for yourself artistically, and sell, as opposed to an artist just selling out."

The set, which samples classical, African, hip-hop, and soul music, features Latin icon **Celia Cruz**, the **Neville Brothers**, and the **Refugee Camp Allstars**.

"What people don't understand is that ["The Carnival"] is part of a struggle I went through since 'Blunted [On Reality]' [the Fugees' first album]," says Jean. "It was nothing different than what I did with [the single] 'Vocab.' That was an acoustic song. The only difference is that I didn't produce 'Blunted.'"

The singles from "The Carnival," which he says he chose with the methodology of a DJ—"Anything Can Happen" (serviced only to DJs), "We Trying To Stay Alive," "Guan-tanamera," and "Gone Till November"—run the gamut, from a party

Columbia labelmate **Destiny's Child**, "No, No, No Part 2," and brass group **Coolbone's** remake of **Bill Withers'** "Use Me." The Coolbone remix features **John Forte** and **Black Rose**. He is also slated to score the forthcoming film "Life," starring **Eddie Murphy** and **Martin Lawrence**. "I'm scoring it, not doing the soundtrack," he stresses.

Jean is also helping the production of upcoming sets from fellow Fugee associates **Lauryn Hill**, **Forte**, and **Canibus**. He produced the first single for **Canibus**, "Second Round Knockout." **Mike Tyson** stars in the video as **Canibus'** trainer. "What keeps hip-hop in its essence is the MC'ing," Jean says about his far-reaching musical mixes. "Rhyming always makes the music credible over any type of music from around the world, as long as the MC is raw... In 'Second Round Knockout,' I have **Canibus** rhyming over [Russian-style music]. If you're a true MC, you are a master of ceremony, so it doesn't matter what you throw on, it could be Indian music."

Jean will also appear on MTV's spring-break special and at **LIFE-beat's** Board Aid concert Sunday (15). His international tour will begin this summer.

Jean and the Fugees are also sponsoring what he hopes to be an annual refugee benefit concert April 18 in Miami. **Cruz**, **Tito Puente**, and **Bounty Killer** are slated to perform at the event. Proceeds will go to the group's **Refugee Camp Project**, which provides medical supplies and food to refugees throughout the world. "It could be Haiti; it could be Somalia," says Jean about this year's beneficiaries. "It's for minorities in need."

**C-BO UPDATE:** Attorneys for **Shawn Thomas**, aka **C-BO**, have negotiated an agreement with the California prison authorities to have all charges filed against Thomas dropped in regard to the lyrics from his album "Til' My Casket Drops," released on **AWOL/Noo Trybe Records**. Thomas was arrested and jailed March 3 on charges that his lyrics violated the terms of his parole agreement, which stipulated that he "not engage in any behavior that promotes the gang lifestyle, criminal behavior, and/or violence against law enforcement" (Billboard, March 14).

In a prepared statement from his publicist, Thomas said he was "really happy" and thanked everyone for their support. His manager, **Isaac Palmer**, was quoted as saying that Thomas' release was a victory for free speech and that the rapper is an "artist" who should be allowed to express himself freely. "Til' My Casket Drops" debuted on **Billboard's** Top R&B Albums chart at No. 4 and on **The Billboard 200** at No. 41.

**FOR SALE:** **Yoram Vazan**, owner of **Firehouse Studios** in New York, is looking to sell the studio and wants to keep it within the hip-hop community. The facility, according to Vazan, is frequently used by producers **RZA**, **DJ Premier**, and **Easy Mo Bee**. For further information, call 212-645-0666.

Assistance in preparing this column was provided by **Anita M. Samuels** in Los Angeles.

## Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		ARTIST
				TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	
				★★★ No. 1 ★★★		
1	1	2	13	DEJA VU (UPTOWN BABY)	◆ LORD TARIQ & PETER GUNZ	3 weeks at No. 1
2	2	1	5	GETTIN' JIGGY WIT IT	◆ WILL SMITH	
3	4	4	9	WHAT YOU WANT	◆ MASE (FEATURING TOTAL)	
4	5	5	8	GONE TILL NOVEMBER	◆ WYCLEF JEAN	
5	3	3	14	SWING MY WAY	◆ K.P. & ENVYI	
6	NEW ▶		1	DO FOR LOVE	◆ 2PAC FEATURING ERIC WILLIAMS	
7	8	15	6	ROMEO AND JULIET	◆ SYLK-E. FYNE FEATURING CHILL	
8	6	6	5	THE PARTY CONTINUES	◆ JD FEATURING DA BRAT	
9	7	8	5	GET AT ME DOG	◆ DMX (FEATURING SHEEK OF THE LOX)	
10	NEW ▶		1	VICTORY	PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES	
11	9	9	9	MAKE EM' SAY UHH!	◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X, & MYSTIKAL	
12	10	7	9	FATHER	◆ LL COOL J	
13	12	10	11	DANGEROUS	◆ BUSTA RHYMES	
14	14	37	7	THE CITY IS MINE	◆ JAY-Z (FEATURING BLACKSTREET)	
				★★★ GREATEST GAINER ★★★		
15	31	—	2	JUST BE STRAIGHT WITH ME	◆ SILKK THE SHOCKER FEAT. MASTER P, DESTINY'S CHILD, O'DELL, MO B. DICK	
16	11	11	3	ALL MY LOVE	◆ QUEEN PEN FEATURING ERIC WILLIAMS	
17	15	14	12	BURN	◆ MILITIA	
18	13	13	16	BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS	◆ PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & MASE	
19	16	16	15	JUST CLOWNIN'	◆ WC FROM WESTSIDE CONNECTION	
20	17	17	6	NOTHIN' MOVE BUT THE MONEY	◆ MIC GERONIMO FEAT. DMX & BLACK ROB	
21	18	12	8	IF YOU THINK I'M JIGGY	◆ THE LOX	
22	19	21	4	ANOTHER RIOT	KINGPIN SKINNY PIMP	
23	21	25	4	6 A.M. (WE BE ROLLIN')	◆ NADANUF	
24	36	—	2	WHO AM I	◆ BEENIE MAN	
25	20	18	21	I'M NOT A PLAYER	◆ BIG PUNISHER	
26	24	20	21	FEEL SO GOOD	◆ MASE	
27	23	23	7	SEND MY LOVE/SEND ONE YOUR LOVE	BORN JAMERICANS	
28	NEW ▶		1	24/7	◆ 24/7	
29	22	19	16	GOING BACK TO CALI	THE NOTORIOUS B.I.G.	
30	28	26	6	HANDLE UR BIZNESS	M.O.P.	
31	32	31	3	DOO DOO BROWN	DJ NASTY KNOCK	
32	25	22	17	YOU KNOW MY STEEZ	◆ GANG STARR	
33	26	27	31	BACKYARD BOOGIE	◆ MACK 10	
34	27	24	14	ROXANNE '97 - PUFF DADDY REMIX	◆ STING & THE POLICE	
35	38	38	4	BODY ROCK	MOS DEF FEATURING Q-TIP & TASH	
36	39	33	24	IMMA ROLLA	◆ MR. MONEY LOC	
37	35	30	20	MOURN YOU TIL I JOIN YOU	◆ NAUGHTY BY NATURE	
38	40	34	17	THA HOP	KINSU	
39	42	35	13	4, 3, 2, 1	◆ LL COOL J FEAT. METHOD MAN, REDMAN, DMX, CANIBUS AND MASTER P	
40	37	29	23	IF I COULD TEACH THE WORLD	◆ BONE THUGS-N-HARMONY	
41	33	28	17	JUST BECAUSE	◆ SHAQUEEN	
42	43	32	38	NOT TONIGHT	◆ LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MARTINEZ	
43	29	—	3	A REAL LADY (SOMETIMES I'M A BIT@H)	◆ D'MEKA	
44	48	50	9	THE WORST	◆ ONYX + WU-TANG CLAN	
45	44	36	36	UP JUMPS DA BOOGIE	◆ MAGOO AND TIMBALAND	
46	RE-ENTRY		20	GET IT WET	◆ TWISTA	
47	46	46	41	I'LL BE MISSING YOU	◆ PUFF DADDY & FAITH EVANS (FEAT. 112)	
48	34	—	20	THE BREAKS	◆ NADANUF FEATURING KURTIS BLOW	
49	RE-ENTRY		4	SHUT 'EM DOWN	◆ ONYX [FEATURING DMX]	
50	RE-ENTRY		12	WE GETZ DOWN	◆ RAMPAGE	

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

MARCH 14, 1998

Chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'NICE & SLOW' by USHER and 'A ROSE IS STILL A ROSE' by ARETHA FRANKLIN.

Chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like '4 SEASONS OF LONELINESS' by BOYZ II MEN and 'IT'S ALL ABOUT ME' by MYA.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. Video clip availability. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.

## Official 'Heart' Remixes Primed To Sink Upstarts

**SAILING AWAY:** We've got bad news for all of those opportunistic little labels hoping to hitch their wagon onto Celine Dion's runaway smash "My Heart Will Go On." The folks at 550 Music have finally smartened up and commissioned uptempo remixes of the massive theme from "Titanic"—and not a moment too soon.

At this point, three tepid dance versions of the song are already successfully circulating. Thankfully, all of these should disappear now that the real thing is imminent. One can only wonder why the label waited so long to remix the track, given the apparent demand at radio and retail. As it is, a little momentum has been lost by the delay. We trust that Sony's pressing plant is working around the clock to rush the new mixes into stores.

In any case, **Tony Moran** and **Soul Solution** partners **Bobby Guy** and **Ernie Lake** took turns reconstructing "My Heart Will Go On," both with stellar results.

Guy and Lake's version rattles with the hearty, hard-edged percussion that has become their signature. Replete with foghorns and other assorted ship-like sound effects, their interpretation oozes with the rich melodrama associ-



by Larry Flick

ated with the soundtrack.

Moran has opted for a more sweeping disco flavor in his interpretation, wrapping Dion's voice in well-padded tribal drums and twinkling keyboards that effectively complement composer **James Horner's** haunting melody.

Given the notable strength of both versions, club jocks and radio programmers should find themselves in a pleasant quandary in settling on a fave. They certainly won't go wrong in either case.

If there's anything nagging about these dance versions of "My Heart Will Go On," it's that they remind us of how Dion doesn't visit the dancefloor as much as she used to. Diehards will recall her visibility on now-classic cuts like "Unison" and "Love Can Move Mountains," both of which showed her as a viably youth-driven artist to match the more mature demeanor exhibited

on her trademark power ballads. Perhaps the folks at 550 Music will consider lifting the bubbly "Just A Little More Love" from her current "Let's Talk About Love" collection as a future single—or at least as a club-focused flipside for the next ballad waiting in the wings.

**BREAKING OUT:** Look for **Air**—the French electronic act that anyone with an allegedly hip bone in their body is panting over—to experience a beefy above-ground hit with "Sexy Boy," a cute Source/Caroline single that has been solidly remixed by quirky rocker **Beck**. **Cassius** of **Motorbass** and **Etienne De Crecy** of **Super Discount** fame also groove perspective to the single, which features the previously unavailable track "Jeanne."

**Air's** enigmatic labelmate, **Photek** (aka **Rupert Parks**), has been keeping busy lately. In addition to collaborating with jungle-master **Goldie** on a future release, he's been working on two new cuts to be included on "Form & Function," a compilation of his impossible-to-find past material due June 2. Some of the cuts have been remixed to suit trendy tastes, with contributions by **Grooverider** ("Resolution"), **Doc Scott** ("Water Margin"), and **Peshay** ("Rings Around Saturn"), among others.

Whilst we have **Parks** on the brain, **Photek**-heads will be delighted to learn that he's planning his first-ever DJ tour of the States in the late spring. We can hardly contain our excitement.

**LINE 'EM UP:** With "Ride The Pony" by **Peplab**, **Virgin Underground** continues to be an invaluable source of music that's not only of superior quality but also indicative of turntable trends on the horizon. First heard late last year on Mr. Cheng's Quality Tunes (an Amsterdam-based indie well worth keeping tabs on), the track is a super-catchy houser, slathered with aggressive electric guitars and a hook that demands immediate pop radio play.

Even though the import of "Ride The Pony" didn't saturate the States, the domestic pressing will offer fresh mixes along with the original versions. Intriguing New York newcomer **Conrad Carelli** did the honors in sprucing up this already juicy jam. This lad has serious star potential. If you're sick of the same five remixers, perhaps you should look him up.

By the by, clubland insiders should get a kick out of the picture sleeve for "Ride The Pony," which features a darling boyhood snapshot of **Virgin Underground** honcho **Rick Squillante**. What a cutie!

**Ultra Records** trucks on with a couple of hot items. **Future Breeze** returns with "Another Day," which jiggles with rhythmic authority, while the anthemic "Love Is A Place" by **E'Mij** illustrates immeasurable growth by producer **Phillip Damien**. His knack for weaving infectious hooks and forceful vocals into credible grooves can no longer be denied. In his remixes, **Mood II Swing** member **Jon Ciafone** efficiently breaks the song down into a deep underground vibe. Don't you dare miss either of these winners.

On an **Ultra**-related note, stateside

label **GM Emily Ng** continues to establish a solid career as a producer and DJ to be reckoned with. In addition to commanding turntable decks all over the U.S. and Europe, she's been in the studio recently working on tracks for **Yoshitoshi** and **Grace Jones**. A true diva in the making, wouldn't you agree?

The kids at **NiteGrooves Records** are kicking it lovely with a couple of essential releases. "Strings Of Life" is a classic instrumental that's been masterfully updated by Chicago maestro **Ralph Rosario**. There are no surprises here... just piles of lush keyboards and rich, insinuating rhythms. For a more saucy, guttural flavor, **Rosario** gets down and dirty on the flipside jam, "Funk It."

**Wamdue** flexes a fairly broad range of sounds on "Cascades Of Colour," an EP cut under the group name **the Ananda Project**. **Gaelle Adisson** provides an ethereal vocal presence on the three-track record, which opens with the dark and moody title cut, cruises into the urgent and tribalistic "I Think I'm Losing You," and finally closes with the dreamy "Destination." DJs may feel the desire to break this project into separate morsels for peak-hour use, though we're more inclined to pop this sucker on and let it run its course as a full conceptual piece.

It's actually looking like it will be a **Wamdue**-heavy season. The Atlanta act has a stunning full-length album coming on **Strictly Rhythm Records** in the late spring; it will be previewed by the single "Where Do We Go." It's absolutely gorgeous material that's enhanced by the remix input of **Armand Van Helden**.

**Strictly Rhythm** has several other sure-fire hits in the making with **Ultra Naté's** long-anticipated new single, "Found A Cure," as well as **Kimani's** festive "High On Love" and future diva **J. Cee**, whose debut, "What You Do," tingles with mass appeal. We'd expect nothing less than the best from clubland's most enduring indie label.



**Def Beats.** On April 15, **David Morales** serves club loyalists with "Needin' U," an invigorating deep-house anthem on which he samples the **Chi-Lites'** soul chestnut "My First Mistake." The track is one of two spankin' new jams on **Definity Records**, a New York indie label **Morales** operates with industry veteran **Judy Weinstein**. On the same day, producer **Bobby D'Ambrosio** issues "The Day," a disco-soaked kicker that features vocals by **Michelle Weeks**. The track follows the pair's 1997 international dancefloor staple "Moment Of My Life." **D'Ambrosio** is currently working on an album due this summer. Among the cuts completed is the forthcoming single "Brighter Days" featuring guest vocals by **Darryl Martin**.

## Knuckles' Grammy Caps Hit Year

**NEW YORK**—Frankie **Knuckles** still cannot recall what he said upon reaching the podium of **Radio City Music Hall** as the victor in the Grammys' first-ever remixer of the year sweepstakes.

"It was like I was lifted out of my body," he says. "It also happened so fast. I have no memory of the moment beyond preparing to jump up and congratulate [fellow nominee] **David Morales** right before the winner was announced. I was convinced that he was going to win."

While clubland pundits were evenly divided between the titans in handicapping the dance-driven category (which also included **Armand Van Helden**, **Todd Terry**, and **Mousse T.**), **Knuckles** nabbed the trophy after a year that saw him successfully reconstructing hits like **Mary J. Blige's** "Everything" and **Toni Braxton's** "I Don't Want To" and "Un-Break My Heart."



KNUCKLES

"On the whole, I'm feeling the goodwill of the community," he says. "But I know there are people who believe I didn't deserve to win—and that there were a few major names that were locked out of the category. I prefer to simply let them feel or think what they want. At the end of the day, I'm proud of my work, and I'm honored to have it recognized."

The Grammy nod is also a crowning achievement as **Knuckles** marks his 25th anniversary of a sterling ca-

reer as a turntable artist and as a key architect of the house music movement.

"It has not been an easy road by any stretch of the imagination," he says. "But it's been a thoroughly fulfilling one. After all, working on your own terms is highly unusual in life. I'm hoping that winning a Grammy will unlock a few doors that I haven't been able to knock down yet—as well as prove to people in dance music that all things are possible if you remain focused and true to yourself."

**Knuckles** is in the midst of a lengthy tour that will put him behind the turntable decks of clubs all over the world before the end of the summer. "I sort of feel like an ambassador for the club side of the music biz as I travel around," he says. "As I've played in places like **South Africa** and **Greece**, I've learned that we're all the same at the core. I always see people on the road who remind me of a friend back home."

Between gigs, **Knuckles** is locked away in the studio. He has just completed remixes for **Taja Seville's** imminent single, "A Lot Like You," on **550 Music/Epic**. He is also writing with **Danny Madden** and **Lathan Armor** for a forthcoming solo project. A short-list of potential vocalists is forming quickly—starting with **Thelma Houston**, **Nona Hendryx**, and **Barbara Tucker**.

"If you're going to make a record, why not work with the best?" he says. "After all of these years, I still get excited about working with such people. They bring out the best in me. And I hope vice versa is also true."

LARRY FLICK

## Billboard Dance HOT Breakouts

MARCH 14, 1998

### CLUB PLAY

1. THANK YOU BEBE WINANS ATLANTIC
2. FROZEN MADONNA MAVERICK
3. I GOT A MAN SHAMPALE CARTIER
4. THE FUTURES OVERRATED ARKARNA REPRISE
5. I GET LONELY JANET VIRGIN

### MAXI-SINGLES SALES

1. MY FUNNY VALENTINE BIG MUFF
2. WHO AM I BEENIE MAN 2 HARD
3. DREAMS WILD COLOUR PERFECTO
4. TUTTI FRUITY JUMP OUTTA ORDER FEAT. TOTAL KAOS & GEORGE BENSON WARNER BROS.
5. COSAS DE LA VIDA EROS RAMAZZOTTI FEAT. TINA TURNER BMG

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

MAY 16, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'TOO CLOSE', 'IT'S ALL ABOUT ME', 'LET'S RIDE', 'MY ALL/BREAKDOWN', 'THE ARMS OF THE ONE WHO LOVES YOU', 'I GET LONELY', 'ALL MY LIFE', 'A ROSE IS STILL A ROSE', 'BODY BUMPIN' YIPPIE-YI-YO', 'MONEY, POWER & RESPECT', 'TURN IT UP [REMIX]/FIRE IT UP', 'NO, NO, NO', 'ROMEO AND JULIET', 'THEY DON'T KNOW/ARE U STILL DOWN', 'VICTORY', 'CHEERS 2 U', 'IMAGINATION', 'WHAT YOU WANT', 'NICE & SLOW', 'WHO AM I', 'I GOT THE HOOK UP!', 'SECOND ROUND K.O.', 'DEJA VU [UPTOWN BABY]', 'GET AT ME DOG', 'DO FOR LOVE', 'RAISE THE ROOF', 'GONE TILL NOVEMBER', 'SAY IT', 'RAIN', 'CLOCK STRIKES', 'BRING IT ON', 'I DON'T EVER WANT TO SEE YOU AGAIN', 'BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS', 'DO YOUR THING', 'MAKE EM' SAY UHH!', 'AM I DREAMING', 'SWING MY WAY', 'CRAZY FOR YOU', 'COME OVER TO MY PLACE', 'THE PARTY CONTINUES', 'MY BODY', 'OFF THE HOOK', 'GITTY UP', 'YOU MAKE ME WANNA...', 'REALITY', 'STILL PO' PIMPIN'', 'A SONG FOR MAMA', 'STRAWBERRIES', 'WE'RE NOT MAKING LOVE NO MORE'.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'WELL, ALRIGHT', 'JUST BE STRAIGHT WITH ME', 'LIL' RED BOAT', 'DANGEROUS', 'BURN', 'OUT OF SIGHT (YO)', 'LOVE LETTERS', 'ALL I DO', 'GETTIN' JIGGY WIT IT', 'THANK YOU', 'SOUTHSIDE', 'THROW YO HOOD UP', 'MOAN & GROAN', 'I WANNA GET NEXT TO YOU', 'STAY', 'IF YOU THINK I'M JIGGY', 'JAM ON IT', 'FATHER', 'SHAWTY FREAK A LIL' SUMTIN'', 'COME & GET IT', 'FULL COOPERATION', 'THE CITY IS MINE', 'CHOKO', 'THE MOST BEAUTIFUL GIRL', 'ALL MY LOVE', 'LOST TO LOVE', 'TAKE YOUR TIME', '6 A.M. (WE BE ROLLIN')', 'BEAUTIFUL BLACK PEOPLE', 'EVERYDAY', 'BODY', 'SADDLE YOU UP', 'BODY ROCK', 'RUTHLESS FOR LIFE', 'I CAN FEEL IT', 'FREAK IT', 'DOO DOO BROWN', '2 LIVE PARTY', 'STRAIGHT TO THE MOTE', 'SEND MY LOVE/SEND ONE YOUR LOVE', 'NOTHIN' MOVE BUT THE MONEY', 'DISCO LADY 2000', 'HANDLE UR BIZNESS', 'SAY YOU'LL STAY', 'JUST A MEMORY', 'RAIZE DA ROOF - PUSH IT UP (CALL IT WHAT U WANT)', 'ON THE MIC', 'HOLD ON TO YOUR DREAMS', '24/7', 'INDEPENDENCE DAY', 'LET ME'.

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# Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 106 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	5	5	<b>★ ★ NO. 1 ★ ★</b> BE CAREFUL (SPINNY DOCK/LAND INTERSCOPE) 1 week at No. 1		38	32	27	DEJA VU (UPTOWN BABY) LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)	
2	2	28	I GET LONELY JANET (FEAT. BLACKSTREET) (VIRGIN)		39	31	11	TURN IT UP (REMIX)/FIRE IT UP BUSTA RHYMES (ELEKTRA/EEG)	
3	1	22	ALL MY LIFE K CI & JOJO (MCA)		40	36	19	SWING MY WAY K P & ENVY (EASTWEST/EEG)	
4	3	17	TOO CLOSE NEXT (ARISTA)		41	38	44	YOU MAKE ME WANNA... USHER (LAFACE/ARISTA)	
5	4	25	ANYTIME BRIAN MCKNIGHT (MOTOWN)		42	62	2	THE RIPPER STRIKES BACK LL COOL J (DEF JAM/MERCURY)	
6	6	8	IT'S ALL ABOUT ME MYA & SISQO (UNIVERSITY/INTERSCOPE)		43	43	7	NO GUARANTEE CHICO DEBARGE (KEDAR/UNIVERSAL)	
7	7	14	LET'S RIDE MONTELL DODD FEAT. MASTER P & SLUR THE SHOCKER (DEF JAM/MERCURY)		44	41	4	DOOR #1 LUG (EASTWEST/EEG)	
8	8	14	A ROSE IS STILL A ROSE ARETHA FRANKLIN (ARISTA)		45	37	6	VICTORY PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)	
9	14	7	STILL NOT A PLAYER BIG PUNISHER FEATURING JOE (LOUD)		46	48	27	LUV 2 LUV U TIMBALAND AND MAGGO (BLACKGROUND/ATLANTIC)	
10	10	25	SEVEN DAYS MARY J BLIGE (MCA)		47	35	7	MONEY CHARLI BALTMORE (UNIVERSITY/INTERSCOPE)	
11	12	16	WE BE CLUBBIN' ICE CUBE (HEAVYWEIGHT/A&M)		48	51	30	A SONG FOR MAMA BOYZ II MEN (MOTOWN)	
12	9	26	NO, NO, NO DESTINY'S CHILD (COLUMBIA)		49	53	10	GOTTA BE JAGGED EDGE (SO SO DEF/COLUMBIA)	
13	70	2	THE BOY IS MINE BRANDY & MONICA (ATLANTIC)		50	58	4	SHORTY YOU KEEP PLAYIN' WITH MY MIND IMAJIN FEATURING KEITH MURRAY (JIVE)	
14	11	24	WHAT YOU WANT MASE (FEAT. TOTAL) (BAD BOY/ARISTA)		51	45	10	CLOCK STRIKES TIMBALAND AND MAGGO (BLACKGROUND/ATLANTIC)	
15	13	27	NICE & SLOW USHER (LAFACE/ARISTA)		52	59	5	ALL THAT I AM JOE (JIVE)	
16	20	3	MY WAY USHER (LAFACE/ARISTA)		53	52	6	CHEDDAR WC (RED ANT/LONDON/ISLAND)	
17	19	10	THEY DON'T KNOW JON B. (Y&B YUM/550 MUSIC/EPIC)		54	69	2	MY ALL MARIAH CAREY (COLUMBIA)	
18	15	16	BODY BUMPIN' YIPPIE-YI-YO PUBLIC ANNOUNCEMENT (A&M)		55	50	15	GET AT ME DOG DMX (FEAT. SHEEK OF THE LOQ) (DEF JAM/MERCURY)	
19	16	16	PARTY AIN'T A PARTY QUEEN P (LIL' MAN/INTERSCOPE)		56	57	6	SECOND ROUND K.O. CANIBUS (UNIVERSAL)	
20	18	8	THE ARMS OF THE ONE WHO LOVES YOU XSCAPE (SO SO DEF/COLUMBIA)		57	47	32	WE'RE NOT MAKING LOVE NO MORE DRU HILL (LAFACE/ARISTA)	
21	17	11	MONEY, POWER & RESPECT THE LOX (FEAT. DMX & LL' KIM) (BAD BOY/ARISTA)		58	55	9	THEY DON'T DANCE NO MO' GODDIE MOB (LAFACE/ARISTA)	
22	21	13	ROMEO AND JULIET SYLK-E FINE FEAT. CHILL (GRAND JURY/RCA)		59	54	8	CRAZY FOR YOU EBONI FOSTER (HENDRIX/MCA)	
23	34	4	THE ONLY ONE FOR ME BRIAN MCKNIGHT (MOTOWN)		60	60	6	CHEERS 2 U PLAYA (DEF JAM/MERCURY)	
24	25	13	IMAGINATION TAMIA (QWEST/WARNER BROS.)		61	64	3	HIT 'EM WIT DA HEE MISSY MISEDUCATED ELLIOTT FEAT. DA BRAT (EASTWEST/EEG)	
25	23	26	I DON'T EVER WANT TO SEE YOU AGAIN UNCLE SAM (STONECREEK/EPIC)		62	56	5	SAY IT VOICES OF THEORY (H O L A /RED ANT)	
26	29	11	WHO AM I BEE NIE MAN (2 HARD/VP)		63	49	21	MAKE EM' SAY UHH! MASTER P (NO LIMIT/PRIORITY)	
27	33	41	BEEN AROUND THE WORLD PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)		64	—	1	WITH ME DESTINY'S CHILD (FEAT. JD) (COLUMBIA)	
28	22	17	AM I DREAMING OK SLOO (FEAT. KEITH SWEAT & XSCAPE) (KEDAR/UNIVERSAL)		65	67	2	DO YOUR THING 7 MILE (GRAVE)	
29	30	20	RAIN SWV (RCA)		66	61	12	REALITY ELUSION (RCA)	
30	24	17	DO FOR LOVE 2 PAC FEAT. ERIC WILLIAMS (AMARU/JIVE)		67	65	6	WELL, ALRIGHT CECE WINANS (PIONEER)	
31	44	3	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PHAT MO'FEAT. DJ DRIFF, BUSTARD & PITCHCOLLECTIVE (MCA/INTERSCOPE)		68	—	1	WHATCHA GONE DO? LINK (RELATIVITY)	
32	39	5	APPLE TREE ERYKAH BADU (KEDAR/UNIVERSAL)		69	63	30	BREAKDOWN MARIAH CAREY FEAT. KRAYZE BONE & WISH BONE (COLUMBIA)	
33	40	5	CAN'T LET HER GO BOYZ II MEN (MOTOWN)		70	—	1	THANK YOU BEBE WINANS (ATLANTIC)	
34	26	13	BRING IT ON KEITH WASHINGTON (SILAS/MCA)		71	74	27	DANGEROUS BUSTA RHYMES (ELEKTRA/EEG)	
35	27	23	GONE TILL NOVEMBER WYCLEF JEAN (RUFFHOUSE/COLUMBIA)		72	—	1	LIL' RED BOAT ANGEL GRANT (FLYTE TYME/UNIVERSAL)	
36	28	33	MY BODY LSG (EASTWEST/EEG)		73	66	9	BYE BYE RANDY CRAWFORD (BLUEMOON/ATLANTIC)	
37	42	4	I GOT THE HOOK UP! MASTER P FEATURING SONS OF FUNK (NO LIMIT/PRIORITY)		74	—	1	MAKE IT HOT NOCLE FEAT. MISSY MISEDUCATED ELLIOTT & MOON (ELEKTRA/EEG)	
38	—	—			75	71	28	ARE U STILL DOWN JON B. (Y&B YUM/550 MUSIC/EPIC)	

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

## HOT R&B RECURRENT AIRPLAY

1	1	2	WHAT ABOUT US TOTAL (LAFACE/ARISTA)	14	11	14	I CAN LOVE YOU MARY J BLIGE (MCA)
2	2	6	PUT YOUR HANDS WHERE MY EYES COULD SEE BUSTA RHYMES (ELEKTRA/EEG)	15	12	9	SOCK IT 2 ME MISSY MISEDUCATED ELLIOTT FEAT. DA BRAT (EASTWEST/EEG)
3	6	3	A DREAM MARY J BLIGE (ARISTA)	16	23	14	NEVER MAKE A PROMISE DRU HILL (ISLAND)
4	4	7	HOLD ON (CHANGE IS COMIN') SOUNDS OF BLACKNESS (PERSPECTIVE/A&M)	17	8	8	FEEL SO GOOD MASE (BAD BOY/ARISTA)
5	—	1	5 STEPS DRU HILL (ISLAND)	18	22	36	HYPNOTIZE THE NOTORIOUS B I G (BAD BOY/ARISTA)
6	3	3	EVERYTHING MARY J BLIGE (MCA)	19	20	22	CAN WE SWV (JIVE)
7	10	13	NO MONEY NO PROBLEMS THE NOTORIOUS B I G FEAT. PUFF DADDY & MASE (BAD BOY/ARISTA)	20	15	26	THE SWEETEST THING REFUGEE CAMP ALL STARS FEAT. LAURYN HILL (COLUMBIA)
8	13	5	TYRONE ERYKAH BADU (KEDAR/UNIVERSAL)	21	16	31	DON'T LEAVE ME BLACKSTREET (INTERSCOPE)
9	9	13	STOMP GOD'S PROPERTY (B RITE/INTERSCOPE)	22	—	29	ON & ON ERYKAH BADU (KEDAR/UNIVERSAL)
10	7	8	MY LOVE IS THE SHHH! SOMETHING FOR THE PEOPLE FEAT. TRINA & TAMARA (WARNER BROS.)	23	24	9	4 SEASONS OF LONELINESS BOYZ II MEN (MOTOWN)
11	19	20	FOR YOU KENNY LATTIMORE (COLUMBIA)	24	—	18	I BELONG TO YOU (EVERY TIME I SEE YOUR FACE) ROMF (GRAND JURY/RCA)
12	17	28	NEXT LIFETIME ERYKAH BADU (KEDAR/UNIVERSAL)	25	—	14	OTHERSIDE OF THE GAME ERYKAH BADU (KEDAR/UNIVERSAL)
13	18	5	BUTTA LOVE NEXT (ARISTA)				

Recurrences 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

98	TITLE (Publisher - Licensing Org.) Sheet Music Dist. 24/7 (Ros World, ASCAP/Protons, ASCAP/Lickshot Lyrics, ASCAP/After School, BMI)
87	2 LIVE PARTY (Lil' Joe Wein, BMI/Harrick, BMI/Longitude, BMI)
77	6 A.M. (WE BE ROLLIN') (Too Slow U Blow, BMI/Tune Rap, BMI/Nine-Twenty Four, BMI/Aaron Babyboy, ASCAP/Magic Melodee Man, ASCAP/Metro Beat, BMI)
57	ALL I DO (Bleu Juh, BMI/Junke Funk, BMI)
7	ALL MY LIFE (EMI Aprl, ASCAP/Cord Kayla, ASCAP/Hee Bee Donit, ASCAP/2 Big Prod., ASCAP/WB, ASCAP) HL/WBM
74	ALL MY LOVE (Lil Lu Lu, BMI/EMI Blackwood, BMI/Donnit, ASCAP/Zomba, ASCAP/Queen Pen, ASCAP/Funky Mama, ASCAP/EMI Aprl, ASCAP/Uncle Ronnie's, ASCAP) HL/WBM
36	AM I DREAMING (Irving, BMI/Lyesnka, BMI) WBM
5	THE ARMS OF THE ONE WHO LOVES YOU (Realsongs, ASCAP) WBM
78	BEAUTIFUL BLACK PEOPLE (Alva, BMI/Jones & Williams, BMI/Sweet Still Voice, BMI)
33	BEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS (Jones, ASCAP/RZO, BMI/Careers-BMG, BMI/Big Life, PRS/BMG, PRS/Big Poppa, ASCAP/Justin Combs, ASCAP/EMI Aprl, ASCAP) HL
9	BODY BUMPIN' YIPPIE-YI-YO (Smelgood, ASCAP)
82	BODY ROCK (Medina Sound, BMI/Jazz Merchant, ASCAP/Zomba, ASCAP/Alkaholicz, BMI/Ipserod, ASCAP)
80	BODY JUST LIKE (Mike Mike City, BMI)
31	BRING IT ON (Fred Jenkins III, BMI/K-Sheve, ASCAP/EMI Aprl, ASCAP/Personal 21, ASCAP/MCA, ASCAP) HL
54	BURN (Chop-Shop, BMI/AA, BMI/Can I Kick It, ASCAP)
16	CHEERS 2 U (Herbaceous, ASCAP/Virginia Beach, ASCAP/WB, ASCAP) WBM
72	CHOKÉ (B L H U N T, BMI/Fict, BMI)
71	THE CITY IS MINE (Lil Lu Lu, BMI/EMI Blackwood, BMI/Warner-Tamerlane, BMI/Donnit, ASCAP/Zomba, ASCAP/Red Cloud, BMI/Night River, ASCAP) HL/WBM
30	CLOCK STRIKES (Virginia Beach, ASCAP/Mag/so, ASCAP/WB, ASCAP/Music Corp. Of America, BMI) HL/WBM
69	COME & GET IT (GCMH, ASCAP/Big-N-Mage, BMI)
39	COME OVER TO MY PLACE (Davina, BMI)
38	CRAZY FOR YOU (MCA)
53	DANGEROUS (T'Zah's, BMI/Zadyah's, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Armaeion, BMI) WBM
23	DEJA VU (UPTOWN BABY) (MCA, BMI) HL
91	DISCO LADY 2000 (Longitude, BMI)
25	DO FOR LOVE (Jungle Fever, BMI/EMI Blackwood, BMI/Soulvang, BMI/Joshua's Dream, BMI/Music Corp. Of America, BMI/Lndseyanne, BMI/The Music Force, BMI/Longitude, BMI) HL/WBM
86	DOO DOO BROWN (MSJ, BMI)
34	DO YOUR THING (Chocolate Factory, ASCAP/Copyright Control)
79	EVERYDAY (Dirty Bruce, BMI/2000 Watts, ASCAP/WB, ASCAP/oni Rob, ASCAP)
67	FATHER (Lil Cool J, ASCAP/Def Jam, ASCAP/Slam U Well, ASCAP/Jelly's Jams, ASCAP/Chappell, ASCAP/Morison Leahy, ASCAP/Twohe And Under, BMI/Jumping Bean, BMI) HL
85	FREAK IT (21 st Century, ASCAP/Smith & Lewis, BMI/Whooping Crane, BMI/Ground Control, BMI/EMI Blackwood, BMI)
70	FULL COOPERATION (Enck Serron, ASCAP/Illobc, ASCAP/Zomba, ASCAP/Funky Noble, ASCAP/Famous, ASCAP/Sheronda, BMI)
24	GET AT ME DOG (Boomer X, ASCAP/Copyright Control, ASCAP/Damon Blackmon, ASCAP/Frankly, BMI)
58	GETTIN' JIGGY WIT IT (Treyball, ASCAP/Slam U Well, ASCAP/Jelly's Jams, ASCAP/Bernard's Other, BMI/Sony/ATV Songs, BMI/Gamb, BMI/Warner Chappell, ASCAP/Warner-Tamerlane, BMI) HL/WBM
43	GITTY UP (PolyGram, ASCAP/Ambush, ASCAP/Jobete, ASCAP/EMI Aprl, ASCAP) HL
27	GONE TILL NOVEMBER (Sony/ATV Tunes, ASCAP/Tete San Ko, ASCAP) HL
92	HANDLE UR BUSINESS (Blind Man's Bluff, ASCAP/Rapd Fire, ASCAP)
97	HOLD ON TO YOUR DREAMS (Mafundi, BMI)
14	I CAN FEEL IT (Dathods, BMI)
32	I DON'T EVER WANT TO SEE YOU AGAIN (Vanderpool, BMI/Ensign, BMI) HL
65	IF YOU THINK I'M JIGGY (Sheek Louchon, ASCAP/Jae's wons, ASCAP/Paniro's, ASCAP/Justin Combs, ASCAP/EMI Aprl, ASCAP/D Blackmon, ASCAP/Music Of Unicef, ASCAP/Full Keel, ASCAP) HL/WBM
6	I GET LONELY (Black Ice, BMI/EMI Aprl, ASCAP/Flyte Tyme, ASCAP)
21	I GOT THE HOOK UP! (Big P, BMI/Burn Avenue, BMI)
17	IMAGINATION (So So Def, ASCAP/EMI Aprl, ASCAP/Slack A D, ASCAP/Jobete, ASCAP/EMI, ASCAP/BMG, ASCAP) HL
99	INDEPENDENCE DAY (Zomba, BMI/Strand, BMI/Zomba, ASCAP/Illobc, ASCAP/Dunton "Black" Banks, ASCAP)
2	IT'S ALL ABOUT ME (D Xtraordinary, ASCAP/Warner Chappell, ASCAP/Urban Warfare, ASCAP/SPZ, BMI/Perfect, BMI/WB, ASCAP) WBM
63	I WANNA GET NEXT TO YOU (MCA, BMI)
66	JAM ON IT (Suite 28, ASCAP/Full Keel, ASCAP/So So Def, ASCAP/EMI, ASCAP)
94	JUST A MEMORY (Frabensha, ASCAP/Steven A. Jordan, ASCAP)
51	JUST BE STRAIGHT WITH ME (Big P, BMI/Burn Ave., BMI/EMI Aprl, ASCAP/Flyte Tyme, ASCAP)
100	LET ME (Edward, ASCAP/Jasmine, ASCAP/Moonna, ASCAP/Santangelo, ASCAP/GOD Music Works, ASCAP)
3	LET'S RIDE (Hudson Jordan, ASCAP/Wxen, ASCAP/Mood Swing, BMI/Big P, BMI)
52	LIL' RED BOAT (EMI Aprl, ASCAP/Flyte Tyme, ASCAP/Mnneapolis Guys, ASCAP/Karmamrak, ASCAP)
75	LOST TO LOVE (Zomba, ASCAP/Zomba, PRS/Sony/ATV Songs, BMI)
56	LOVE LETTERS (LeoSun, ASCAP/Avernal, ASCAP/Irving, BMI/Rondor, PRS/EMI Aprl, ASCAP)
35	MAKE EM' SAY UHH! (Burrin Ave., BMI/Big P, BMI)
62	MOAN & GROAN (GEMA/WB, ASCAP/Playhard, ASCAP/Ankie, ASCAP) WBM
10	MONEY, POWER & RESPECT (Sheek Louchon, ASCAP/Jae's wons, ASCAP/Paniro's, ASCAP/Justin Combs, ASCAP/EMI Aprl, ASCAP/Boomer X, ASCAP/Mystery System, BMI/WB, ASCAP) HL/WBM
73	THE MOST BEAUTIFUL GIRL (Tight 2 Def, ASCAP/Red Lowe, ASCAP/Hestone, BMI)
4	MY ALL/BREAKDOWN (Sony/ATV, BMI/Rye, BMI/Sony/ATV Tunes, ASCAP/Wallyworld, ASCAP/EMI Aprl, ASCAP/Siet, ASCAP/Wish Bone, ASCAP/Steven A. Jordan, ASCAP)
41	MY BOOY (oni Rob, ASCAP/2000 Watts, ASCAP/WB, ASCAP) WBM
19	NICE & SLOW (So So Def, ASCAP/Slack A D, ASCAP/BMG Songs, ASCAP/U R I V, ASCAP/Them Damn Twins, ASCAP/EMI Aprl, ASCAP) HL
12	NO, NO, NO (3 Boyz From Newark, ASCAP/Promiscuous, ASCAP/WB, ASCAP/Warner Tamerlane, BMI/Sang Mele, BMI/Ms Mary's, BMI/Milkman/Nitty & Capone, BMI) WBM
90	NOTHIN' MOVE BUT THE MONEY (Paniro's, ASCAP/Jae's wons, ASCAP)
42	OFF THE HOOK (Zavy, ASCAP/BMG, ASCAP/Warner Chappell, ASCAP/Hquarterz, ASCAP/WB, ASCAP/Cassandra Lucas Designee, ASCAP) HL/WBM
96	ON THE MIC (Sony, ASCAP/Danica, ASCAP/Entertainment, ASCAP/Jobete, ASCAP/EMI Aprl, ASCAP)
55	OUT OF SIGHT (YO) (All Blac, ASCAP/Back 2 Da Getto, ASCAP/Polygram Int'l, ASCAP/Al West, BMI) HL
40	THE PARTY CONTINUES (EMI Aprl, ASCAP/So So Def, ASCAP/Air Control, ASCAP/Thrown' Tantrums, ASCAP/All Seeing Eye, ASCAP/Cameo 5, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI) HL/WBM
29	RAIN (Bam Janis, BMI/MCA, BMI) HL
26	RAISE THE ROOF (Lm Deep South, BMI/Warner-

# Hot R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	2	<b>★ ★ NO. 1 ★ ★</b> MY ALL/BREAKDOWN MARIAH CAREY (COLUMBIA) 2 weeks at No. 1		38	37	11	BRING IT ON KEITH WASHINGTON (SILAS/MCA)	
2	4	10	IT'S ALL ABOUT ME MYA & SISQO (UNIVERSITY/INTERSCOPE)		39	40	5	OUT OF SIGHT (YO) RUFUS BLAQ (PERSPECTIVE/A&M)	
3	2	14	TOO CLOSE NEXT (ARISTA)		40	39	8	STILL PO' PIMPIN' OR DRIE (NEIGHBORHOOD WATCH/RAP-A-LOT/VIRGIN)	
4	6	3	THE ARMS OF THE ONE WHO LOVES YOU XSCAPE (SO SO DEF/COLUMBIA)		41	43	8	THROW YO HOOD UP MR. MONEY LOCFEAT ABOVE THE LAW (LOC-N-UP)	
5	3	9	LET'S RIDE MONTELL DODD FEAT. MASTER P & SLUR THE SHOCKER (DEF JAM/MERCURY)		42	46	23	A SONG FOR MAMA BOYZ II MEN (MOTOWN)	
6	5	3	TURN IT UP (REMIX)/FIRE IT UP BUSTA RHYMES (ELEKTRA/EEG)		43	59	3	CRAZY FOR YOU EBONI FOSTER (HENDRIX/MCA)	
7	7	8	CHEERS 2 U PLAYA (DEF JAM/MERCURY)		44	38	7	LOVE LETTERS ALI (ISLAND)	
8	8	7	MONEY, POWER & RESPECT THE LOX (FEAT. DMX & LL' KIM) (BAD BOY/ARISTA)		45	42	9	JUST BE STRAIGHT WITH ME SILK K (FEAT. THE SHOCKER) (NO LIMIT/PRIORITY)	
9	9	9	VICTORY PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)		46	41	10	REALITY ELUSION (RCA)	
10	11	13	BODY BUMPIN' YIPPIE-YI-YO PUBLIC ANNOUNCEMENT (A&M)		47	52	16	FATHER LL COOL J (DEF JAM/MERCURY)	
11	12	14	ROMEO AND JULIET SYLK-E FINE FEAT. CHILL (GRAND JURY/RCA)		48	13	48	ALL I DO SOMETHIN' FOR THE PEOPLE (WARNER BROS.)	
12	10	7	SECOND ROUND K.O. CANIBUS (UNIVERSAL)		49	44	5	MOAN & GROAN MARK MORRISON (ATLANTIC)	
13	16	8	RAISE THE ROOF LUKE FEAT. NO GOOD BUT SO GOOD (LUKE ISLAND)		50	49	2	STAY ROOM SERVICE (EASTWEST/EEG)	
14	13	10	A ROSE IS STILL A ROSE ARETHA FRANKLIN (ARISTA)		51	64	2	COME & GET IT DARQ AGE (KURUPT)	
15	15	13	GET AT ME DOG DMX (FEAT. SHEEK OF THE LOQ) (DEF JAM/MERCURY)		52	50	20	BURN MILITIA (RED ANT)	
16	17	6	I GOT THE HOOK UP! MASTER P (NO LIMIT/PRIORITY)		53	55	5	JAM ON IT CARON (FEAT. JERMAINE DUPRI) (PENALTY/TOMMY BOY)	
17	14	10	IMAGINATION TAMIA (QWEST/WARNER BROS.)		54	45	28		