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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT • REACHING 110 COUNTRIES • SEPTEMBER 12, 1998



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BEST ALTERNATIVE MUSIC VIDEO

Ben Folds Five - Brick
Garbage - Push It
Green Day - Time Of Your Life (Good Riddance)
Radiohead - Karma Police
The Verve - Bitter Sweet Symphony

BEST ROCK VIDEO

Aerosmith - Pink
Foo Fighters - Everlong
Dave Matthews Band - Don't Drink The Water
Metallica - The Unforgiven II

VIEWER'S CHOICE

Celine Dion -
My Heart Will Go On (Love Theme From Titanic)
(Titanic)
Green Day - Time Of Your Life (Good Riddance)
matchbox 20 - 3 AM
Puff Daddy & The Family featuring The Lox,
Lil' Kim, The Notorious B.I.G. & fuzzbubble -
It's All About The Benjamins (Rock Remix)
Will Smith - Gettin' Jiggy Wit It

BEST R&B VIDEO

Brandy & Monica - The Boy Is Mine
Wyclef Jean featuring Refugee Allstars -
Gone Till November
K-Ci & JoJo - All My Life
Usher - You Make Me Wanna

BEST VIDEO FROM A FILM

Aerosmith -
I Don't Want To Miss A Thing (Armageddon)
Beck - Deadweight (A Life Less Ordinary)
Celine Dion -
My Heart Will Go On (Love Theme From Titanic)
(Titanic)
Goo Goo Dolls - Iris (City of Angels)
Pras featuring Ol' Dirty Bastard & Mya -
Ghetto Supastar (That Is What You Are)
(Bulworth)
Puff Daddy & Jimmy Page -
Come With Me (Godzilla)

BREAKTHROUGH VIDEO

Busta Rhymes -
Put Your Hands Where My Eyes Could See
Garbage - Push It
Sean Lennon - Home
Madonna - Ray Of Light
Prodigy - Smack My Bitch Up
Roni Size / Reprazent - Brown Paper Bag

BEST GROUP VIDEO

Backstreet Boys -
Everybody (Backstreet's Back)
Garbage - Push It
matchbox 20 - 3 AM
Radiohead - Karma Police
The Verve - Bitter Sweet Symphony

APPEARANCES BY:

Will Smith, Tori Amos, Tyra Banks, Jackie Chan, Missy Elliott,
Sarah McLachlan, Rupert Everett, Sarah Michelle Gellar, Mase, Usher,
Jennifer Love Hewitt, Natalie Imbruglia, Puff Daddy, Chris Rock, Beck,
David Spade, Marlon Wayans...& more!

[Match the VMA nominee to their probable acceptance speech]



[Fueled by a near lethal combination of malt liquor, echinacea and Krispy Kreme donuts, delivers a rambling 9 minute speech on the "underappreciated genius of Kraftwerk."]

[extends public invitation to Rammstein to record with them "anytime, anywhere!"]



[Fails to show, thereby exhibiting blanket disdain for entire dominant white male Power structure.]



[reveals that it was the poetry of Nipsey Russell that got her through the really tough times.]



[accepts award wearing nothing except a pound of ghee butter.]

Live
September 10th
8 PM EST / 7C

Hosted by: BEN STILLER

BEST MALE VIDEO

David Bowie featuring Trent Reznor -
I'm Afraid of Americans (Nine Inch Nails remix)
Busta Rhymes -
Put Your Hands Where My Eyes Could See
Eric Clapton - My Father's Eyes
Brian McKnight - Anytime
Will Smith - Just The Two Of Us

BEST VIDEO OF THE YEAR

Brandy & Monica - The Boy Is Mine
Madonna - Ray Of Light
Puff Daddy & The Family featuring The Lox,
Lil' Kim, The Notorious B.I.G. & Fuzzbubble -
It's All About The Benjamins (Rock Remix)
Will Smith - Gettin' Jiggy Wit It
The Verve - Bitter Sweet Symphony

BEST FEMALE VIDEO

Fiona Apple - Criminal
Mariah Carey featuring
Puff Daddy & The Family - Honey (Remix)
Natalie Imbruglia - Torn
Madonna - Ray Of Light
Shania Twain - You're Still The One

BEST RAP VIDEO

Busta Rhymes -
Put Your Hands Where My Eyes Could See
Master P featuring Fiend, Silkk The Shocker,
Mia X & Mystikal - Make Em Say Uhh!
The Notorious B.I.G. featuring
Mase & Puff Daddy - Mo Money Mo Problems
Pras featuring Ol' Dirty Bastard & Mya -
Ghetto Supastar (That Is What You Are)
Will Smith - Gettin' Jiggy Wit It

BEST DANCE VIDEO

Backstreet Boys - Everybody (Backstreet's Back)
Janet Jackson - Together Again
Madonna - Ray Of Light
Prodigy - Smack My Bitch Up
Will Smith - Gettin' Jiggy Wit It

BEST NEW ARTIST IN A VIDEO

Cherry Poppin' Daddies - Zoot Suit Riot
Chumbawamba - Tubthumping
Fastball - The Way
Natalie Imbruglia - Torn
Mase - Feel So Good

PERFORMANCES BY:

Madonna, Beastie Boys, Brandy & Monica,
Dave Matthews Band, Backstreet Boys,
Master P, Hole, Marilyn Manson



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DTS Lobbies To Be Included In DVD Audio Spec

BY PAUL VERNA
NEW YORK—An unprecedented lobbying effort spurred by an audio manufacturer has created



a new wrinkle in the industry's efforts to establish a technical specification for an audio-only version of DVD.

Days after the DVD Audio
(Continued on page 122)

U.K. Rights Body Tests Sale Of Songs On Web

BY JEFF CLARK-MEADS
LONDON—One of the world's most venerable authors' bodies is aiming to sell its members' copyrights directly to consumers via the Internet. The U.K. authors' body the Music Alliance argues that the best way to protect publishers' and composers' rights against unlicensed online sites is to set up a licensed one.

As of Sept. 4, consumers have
(Continued on page 131)

RETAIL TRACK

What Will Stock Shifts Mean For Music Retail?
See Page 80

MELLENCAMP STARTS ANEW ON COLUMBIA SET

BY JIM BESSMAN
NEW YORK—It's a new album, a new label, and, in many ways, a new John Mellencamp.

The veteran rocker, who signed to Columbia Records earlier this year after a career-long affiliation with Mercury (Billboard, April 18), is atypically upbeat as the Oct. 6 release date for his self-titled Columbia debut album nears, and with good reason. The disc will be accompanied by a major push from the label, much of it tying in with a heavy VH1 promotion, which itself is tying in with HarperCollins' Oct. 7



MELLENCAMP

publication of "Mellencamp: Paintings And Reflections."

Meanwhile, the first single, "Your Life Is Now," is already drawing raves at radio and retail, fueling expectations that "John Mellencamp" can recapture the artist's traditional fan base and expand it.

"I'm totally satisfied—and the record's not even out yet," says Mellencamp. "I don't even care if they sell any records. I'm just happy to see some [label] enthusiasm: These guys are putting on a hell of a
(Continued on page 121)

BILLBOARD EXCLUSIVE

Proms A Classical Beacon

BBC's Venerable Festival Engages Broad Audience

BY BRADLEY BAMBARGER
LONDON—On Saturday (12), the Royal Albert Hall here will host a raucous, ritualistic party known the world over as the "Last Night Of The Proms," in which some 6,000 people pack the grand venue for a concert capped by the waving of Union Jacks and sing-alongs to such patriotic tunes as Elgar's "Land Of Hope & Glory."



Yet despite this very English big bang, the Last Night has little to do with why over 104 seasons the BBC Henry Wood Promenade Concerts ("the Proms") has become not only one of the most exciting and inclusive of all music festivals but a uniquely galvanizing force for the classical community. The essence of the BBC Proms
(Continued on page 123)

U.S. Music Biz Stocks Show Mixed Picture

BY DON JEFFREY
NEW YORK—Although music-related stocks plunged along with the rest of the U.S. market on Aug. 31, many recovered

NEWS ANALYSIS

over the next few days, as investors saw no fundamental weakness in the industry.

But stocks of music retailers, both brick-and-mortar and online,
(Continued on page 124)

Advance Tix Are Latest Online Twist

BY DOUG REECE
LOS ANGELES—A collaborative Internet promotion involving retailers, concert promoters, Ticketmaster Online, Depeche Mode, and the band's Mute/Reprise label is breaking new ground by providing consumers a chance to purchase tickets to the act's forthcoming North American tour before they are available in the mainstream.

The promotion, which kicked off Sept. 3 and runs through Sept. 16,
(Continued on page 24)



HEATSEEKERS

Elliott Smith Bows At Top With DreamWorks Debut
See Page 30

AIRWAVES

Single Spurs Success For MJJ/Work's Tatyana Ali
See Page 118

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BusinessWeek Securitizing the Future
Business Week Stars of Finance 1997

TIME Deal of the Year 1997
Feature story, August 17, 1998 issue
Stars of Finance 1998

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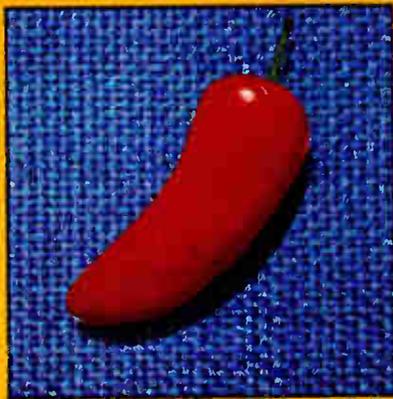
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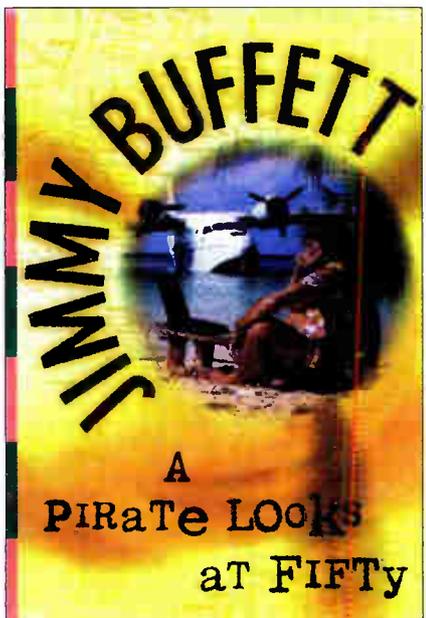
NEW YORK—Anyone envious of singer/songwriter/surfer/sailor/aviator Jimmy Buffett's notoriously free-spirited lifestyle will now have to incorporate his status as one of the best-selling authors of 1998 into their covetous outlook on his lavish good fortune.

Indeed, Buffett's informal, exuberant, and often affecting diaristic prose in "A Pirate Looks At Fifty" (Random House, 458 pages, \$24.95) supplies what hardcore fans have longed for since the performer commenced his hedonism-laced recording career in 1970 with his "Down To Earth" album on the Barnaby label: simple, corner table-like access to the man's personal hours and private thoughts.

Thus you sit with the young Buffett as he sees his former World War II flier father cry for the first time when he takes his son to a 1957 matinee of "The Spirit Of St. Louis," starring Jimmy Stewart, and later weep with the mature Buffett as he faces the downward spiral of his parent's affliction with Alzheimer's disease. And then there's the moment in August 1994 when the author himself abruptly confronts his own mortality in the bosom of an out-of-control aircraft: "Hanging like a captured insect in a spiderweb from the pilot's seat of a slowly sinking seaplane with the ever-present smell of aviation fuel burning my eyes and

nostrils, I had an inverted view of the world . . . I pulled the seat belt holding me upside down and fell down into the cockpit. It was three-quarters filled with water, and I was badly disoriented . . ."

Long before Buffett's world be-



came so stressful and unsettling, he once answered a want ad circa 1969 and landed what he describes in "A Pirate Looks At Fifty" as "the only 'real job' I would have in my adult life," an entry-level post at the Nashville bureau of Billboard.

"In twenty-four hours," he recalls, "I had gone from just another nobody songwriter who couldn't get his foot into a music publisher's door into assistant Southern editor of Billboard. Hell, people took me to lunch, I had business cards. I flew to New York for editorial meetings. I had a WATS line at work on which I called all my friends after working hours, and I got free albums from record companies . . . The next thing I knew I was interviewing Otis Redding and James Brown, going to lunch with Jim Stewart and Al Bell at Stax in Memphis, and hanging backstage at Allman Brothers concerts. What I mainly saw were a lot of wonderfully talented artists."

But after Buffett himself was signed to Barnaby Records, his artistic ascent posed a journalistic conflict of interest. "The record came out," Buffett writes, "and I left Billboard. [Nashville bureau chief] Bill [Williams] and the staff threw me a going-away party and gave me a beautiful new guitar case for my travels. One of the true joys of my later success was going back and sharing it with Bill." And now, through "A Pirate Looks At Fifty," with the rest of the world.

Talent In Action

TONY JOE WHITE
 Municipal Auditorium, Nashville

Tony Joe White and Steppenwolf packed the house at the Municipal Auditorium on Jan. 31. Over 8,300 fans witnessed the show which also featured a local female rock group The Looking Glass. White showed the crowd what "swamp rock" was all about. Using only his electric guitar and the services of drummer Sammy Creasy, he thrilled the crowd with his own material which included "Roosevelt and Ira Lee," "I Want You," "Rainy Night in Georgia" and, of course, "Polk

Salad Annie." The only unpleasant thing about White's performance was that it had to be cut short due to the auditorium's 11 o'clock curfew. Steppenwolf was also cut short by time for their segment of the show but managed to get in their hits such as "Magic Carpet Ride," "The Pusher" and "Born to Be Wild," also an exciting version of their latest release, "Monster." Both groups were constantly hampered by power failures that combined to delay the show for nearly 45 minutes, which is nothing new to the facilities at the auditorium. **JIM BUFFETT**

JANUARY 17, 1970, BILLBOARD

From The Music Capitals of the World

DOMESTIC

NASHVILLE

Plans are taking shape for a giant rock concert to be held in Atlanta's Braves Stadium on June 13. The talent line-up includes Grateful Dead, Ike & Tina Turner, Traffic, Stevie Wonder, the Allman Brothers, Albert King, Sweetwater, Ten Years After, Spirit and Sun Country, Love, the Baby. The show is being promoted by Aftermath Productions. . . . Liberty's House has just completed their first album which is scheduled for a July release. The group signed with Liberty on the West Coast but migrated to Nashville where they live in an old lodge on Old Hickory Lake. The album was cut at LeFevre Sound Studio in Atlanta. . . . Kris Kristofferson has written three songs which will be featured in the new movie by the Rolling Stones. He also has his first album out which is on Monument. . . . David Allan Coe's long awaited Penitentiary Blues on the SSS label has just been released. Coe wrote all of the songs while in prison. . . . Al Mair, general manager of Gordon Lightfoot's Early Morning Productions was in town for several days from Toronto. . . . Gerry

Wood represented ASCAP at the final competition for the "Search for a New Sound" in Washington. . . . Rudie Whaling, an exclusive writer for Bobby Goldsboro Music has had his first work recorded by Richard Mainegra on Scepter Records. . . . Chris Gantry was featured this week on a free concert program at Centennial Park. Also on the program were David Allan Coe, Friends and Lanny Fiel. . . . Buzz Cason is back from Dallas where Decca hosted a party for Foxx in conjunction with the release of their LP "The Revolt of Emily Young." . . . Shelby Singleton Corp. is readying its first sampler LP's which will feature pop artists David Coe, The Genitrys, Tennessee Guitars, Bergen White and Heather Black. . . . Betty LaVette recently completed a two-week engagement at Chapparral in Chicago. Monday (13) Scott Shannon emceed a local pop festival at Austin Peay College in Clarksville, Tenn. The show which was promoted by Bobby Smith featured the Lemonade Charade, Ugly Force, Whole Damn Family, Freedom, Leatherwood & Lisa, Lightning Kyte and Bobby Springfield. **JIMMY BUFFETT**

MAY 30, 1970, BILLBOARD

Talent In Action

ISAAC HAYES
 Municipal Auditorium, Nashville

Isaac Hayes brought his "Movement" to the Municipal Auditorium on May 3, combined it with an orchestra composed of the finest studio string horn and woodwind musicians in Nashville, and the result was a fantastic show which proved Isaac Hayes to be one of the finest black artists on the scene today. The "Hot Buttered Soul" man combined his songs and his keyboard work on both organ and piano with a full and powerful voice range that created a style which was truly his own. Hayes established a free and easy manner with his audience of 5,000 and talked at length with the crowd which responded with enthusiasm. He and his back-up group performed several tight instrumental numbers that were richly flavored with the "Memphis Sound." Vocally Hayes was superb on such numbers as "Light My Fire," "I Stand Accused" and several selections from his million-selling Enterprise LP "Hot Buttered Soul." However, the highlight of the evening was Isaac Hayes' 23-minute rendition of "By the Time I Get to Phoenix."

Black Gold also appeared on the show which was a benefit performance for the Edgehill Tutoring Project. **JIMMY BUFFETT**

FEBRUARY 14, 1970, BILLBOARD

ALBERT KING
 Powell Hall, St. Louis

Albert King combined his blues with the talents of the St. Louis Symphony Orchestra at the Powell Symphony Hall in St. Louis on Dec. 17. King, dressed in white tie and tails, walked on stage with his V-shaped guitar "Lucy" and began to play. King stomped his foot twice and the 84 members of the symphony, under the direction of Leonard Slatkin, went right into "Born Under a Bad Sign." This was followed by three of King's compositions "As the Years Go By," "Personal Manager" and "Crosscut Saw." The second half of the show featured just King and his trio. This segment was spotlighted by such blues standards as "Stormy Monday," "Movin' to the Outskirts of Town," "Everyday I Have the Blues" and "Kansas City." King climaxed the evening with an up-tempo instrumental which brought the entire audience to its feet for the remainder of the show. **JIMMY BUFFETT**

MAY 16, 1970, BILLBOARD

TOP ALBUMS

HOT SINGLES

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JAZZ ★ LOVE SCENES • DIANA KRALL • IMPULSE!
JAZZ / CONTEMPORARY ★ KENNY G GREATEST HITS • KENNY G • ARISTA
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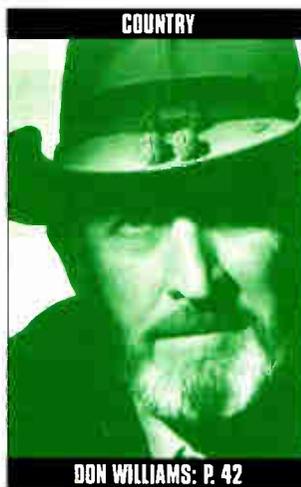


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Rockabilly Vet Charlie Feathers, 66, Dies

BY CHRIS MORRIS

LOS ANGELES—In one of those ironies that seem to afflict legendary performers, a definitive collection of Charlie Feathers' obscure yet classic rockabilly singles was released by Revenant Records in Nashville only weeks before his death.

Feathers, an icon for early rock'n'roll enthusiasts, died Aug. 29 at St. Francis Hospital in Memphis. He was 66. Feathers, who had experienced health problems in recent years, suffered a massive stroke Aug. 25 and lapsed into a coma.

Born June 12, 1932, near Holly Springs, Miss., Feathers played a key role in the musical ferment of Memphis during the years of rockabilly's birthing. Later, the intransigent musician would boldly claim to be the only father of rockabilly; while

such boasts were viewed with skepticism by music historians, aficionados saw him as one of the form's undisputed masters.

The two native strains that melded to form rockabilly played linchpin roles in Feathers' early musical development. A fan of country singer Hank Williams and bluegrass originator Bill Monroe, he was also schooled on the guitar by local bluesman Junior Kimbrough.

As an aspiring musician in the early '50s, Feathers began hanging out at Sam Phillips' Memphis studio as rockabilly was germinated there. He claimed (without substantiation) to have contributed the arrangement for Elvis Presley's remake of Monroe's "Blue Moon Of Kentucky," Sun Records' first rockabilly hit. He inarguably contributed to Presley's success by co-writing his Sun single "I Forgot To Remember To Forget."

His own '50s recordings were, in his own words, "some tough goddamn stuff, baby." His earliest sides, for Sun and its subsidiary Flip, were primal, highly coun-

trified efforts. Better were his stellar singles for Meteor in Memphis and King in Cincinnati; many view his nasal, brash, hiccuping "Get With It," "Tongue Tied Jill," "One Hand Loose," "Can't Hardly Stand It," and "Bottle To The Baby" as the quintessential rockabilly records.

Though he never scored a major hit, Feathers performed locally and toured sporadically. He continued to record into the '80s for such labels as Barrelhouse, Cowboy Carl, and Lunar No. 2. Collector-oriented labels like Zu-Zazz in the U.K. and Norton in America issued sets of rare and unreleased material. In 1991, Ben Vaughn produced a self-titled album on the singer for Elektra Nonesuch's "American Explorer" roots music series.

In July, Revenant issued "Get With It," a lavish two-CD retrospective including his early singles and rare demos; it was the first U.S. compilation to bring together his best work (Billboard, June 27).

Feathers is survived by his wife, Rosemary; two sons; and a daughter.



FEATHERS

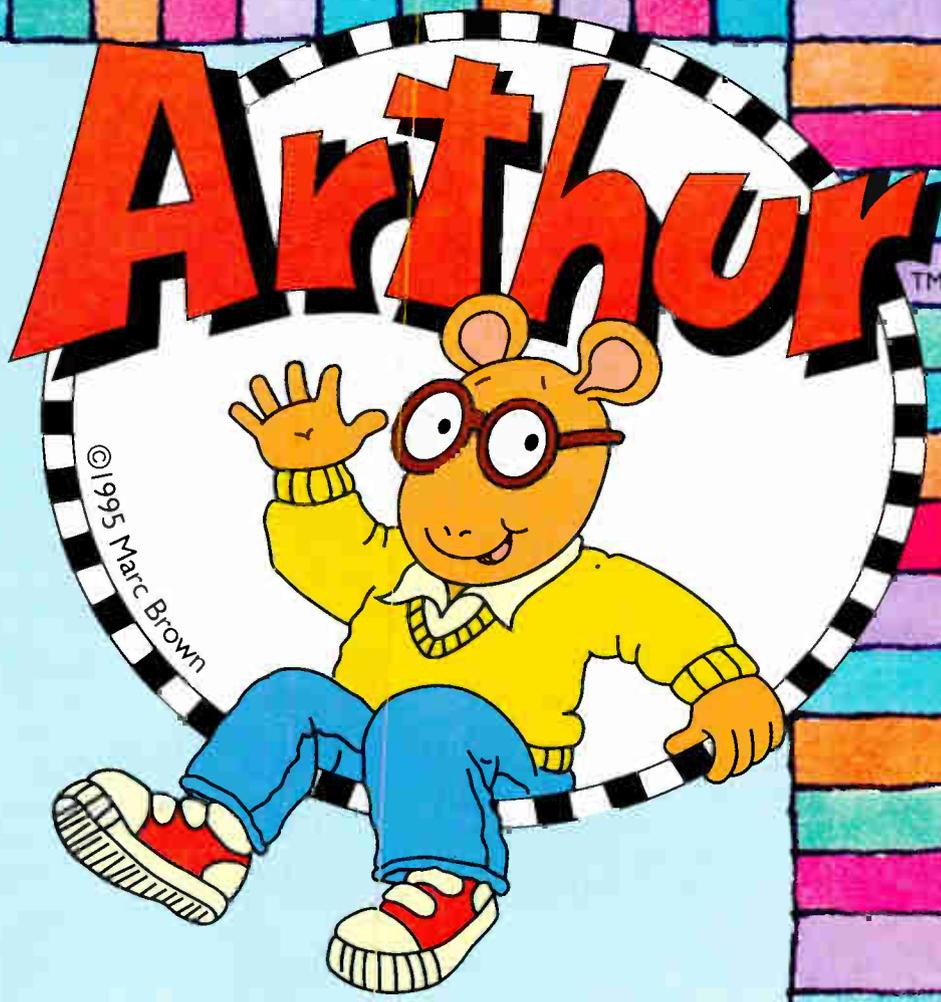
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Dusts, Mammoth Cement Plans For New Imprint

BY CARRIE BELL

LOS ANGELES—Disney-owned Mammoth Records and Nickelbag Records partners the Dust Brothers and Mitchell Frank have finalized details of their previously announced joint venture—the creation of a new label—after months of discussion and a few releases on Nickelbag/Mammoth. It will be called Ideal Records. Nickelbag will remain a separate entity,

IDEAL
Records

not affiliated with Mammoth.

"This situation really is ideal for all of us, because the focus won't change much," says Frank, part owner of Nickelbag Records and founder of the L.A. club Spaceland. "The resources are just tremendously expanded. We are autonomous in staff, A&R dealings, and everything but have the ability to call on two larger companies,"

(Continued on page 122)

Knight Faces Resentencing, May Be Freed

BY CHRIS MORRIS

LOS ANGELES—A California appellate court says Death Row Records owner Marion "Suge" Knight, imprisoned since late 1996 for violating his probation in a 1995 assault case, is entitled to a new sentencing hearing, which could lead to the jailed executive's release (*Billboard-Bulletin*, Sept. 2).

In February 1997, Knight was sentenced in L.A. Superior Court to nine years in California state prison after a judge ruled that he had violated probation by participating in a brawl on Sept. 7, 1996, at the MGM Grand Hotel in Las Vegas (*Billboard*, March 15, 1997). Death Row artist Tupac Shakur was mortally wounded in a drive-by shooting later that night.

Reviewing an appeal by Knight's attorneys, the Second District of the California Court of Appeal dismissed several of the defense's contentions, including claims that his probation revocation was based on perjured police testimony and that his 1995 plea bargain was invalid because of misrepresentations on the part of the prosecutor.

However, the three-man appellate panel vacated Knight's nine-year sentence upon review of the trial judge's statements during sentencing in 1995. In the words of its ruling, "It is impossible to determine . . . whether Knight was initially sentenced and the sentence suspended or whether the imposition of sentence itself was suspended."

A new sentencing hearing, which a legal source says may take place within 40-50 days, could result in Knight's freedom, since the appellate court stated, "In imposing sentence on Knight the trial court shall have authority to choose from all the initially available sentencing options."



By George, With George. Among the tributes commemorating the 100th anniversary of George Gershwin's birth Sept. 26 is a Sept. 15 release from Concord Records, "Michael & George—Feinstein Sings Gershwin," featuring cabaret/concert star Michael Feinstein. The album includes a performance of "Swanee" on which Feinstein sings to the accompaniment of a Gershwin piano-roll recording of the song. Shown, from left, are Concord president Glen Barros, Feinstein, and Concord VP John Burk.

Dance Label Egil Formed Priority To Distribute, Market

BY LARRY FLICK

NEW YORK—With the formation of the Priority-distributed Egil Music, former radio programmer Swedish Egil is bringing a diverse array of experimental, underground-savvy dance music to the famed hip-hop label (*Billboard-Bulletin*, Sept. 3).

The Los Angeles-based Egil Music is the latest dance-intensive addition to the increasingly club-conscious Priority, which launched an in-house subsidiary, the crossover-driven Playland Records, in late '97. The label also started distributing another Los Angeles indie, the hi-NRG-focused Interhit Records, earlier this year.

"The idea is for Priority to become a broader, more full-service label," says Steve Oaklander, VP of A&R at Priority and GM of Playland. "The addition of Egil Music to Priority gives us a credible presence in a market that's vital and increasingly prominent."

Egil Music is designed primarily as a compilation outlet for popular U.K. and European imports, and its first releases are drawing heavily on



EGIL

material released abroad by EMI, Priority's parent company.

"There's an incredible wealth of material to choose from," says Egil. "And it's material that has been popular here on import yet not likely to be released in the States under other circumstances."

Among the first releases is "Positively Positiva," a beat-mixed collection that gathers material from the catalog of the U.K.'s highly respected, EMI-distributed Positiva Records.

"That album not only allows us to introduce the musical perspective of an important label to a wider audience, but it also gives old fans of the label some of their favorite songs on CD for the first time," Egil says.

The album is being rushed to retail Sept. 29, as is "Groove Radio International," a compilation gathering material from such popular electronica acts as the Chemical Brothers, Sneaker Pimps, the Crystal Method, and Fatboy Slim. Dance-specialized retailers are eager to get both albums in their racks.

"Both have a good balance of familiar tracks and rare or unknown stuff," says Jim Maxwell, manager of PVD's, an indie outlet in Dallas. "They're going to sell to hardcore collectors and people who just want

(Continued on page 130)

'Titanic': Big Sales, Small Prices

Video Is Subject Of Aggressive Promotions Online And In Stores

BY EILEEN FITZPATRICK

LOS ANGELES—In spite of huge first-day sales for "Titanic," some traditional retailers are reeling over a slew of low-ball pricing policies for the title that they say is further eroding the value of video.

The biggest culprit in the low-ball pricing game is online retailer Reel.com, which is said to have sold 240,000 units of "Titanic" at \$9.99, or \$10 below the minimum advertised price (MAP).

Paramount Home Video has set a \$19.95 MAP for the title through Feb. 28, 1999. Dealers who sell below MAP forfeit co-op advertis-

ing funds.

"Any idiot can sell a title to lose money," says Tower VP of video John Thrasher. "And if those folks think they're going to get a name and that person is going to buy 20 or 30 videos over the next year, they're out of their minds."

Fry's Electronics is selling the title for \$12.97, and grocery chain A&P is giving the title away with a minimum grocery purchase.

Such tactics are common when a title the size of "Titanic" hits video, but the appearance of aggressive online pricing is a new development.

BigStar Entertainment offered

"Titanic" for free with the purchase of another title, with delivery times of two to three weeks due to heavy demand for the title. Other sites, such as CDnow and VideoServe, priced it at \$19.99 and \$20.99, respectively.

Unlike other online retailers, Reel.com heavily advertised its "Titanic" promotion on television. By advertising, Reel.com increased its profit loss on the title, which is more than \$1 million, according to Reel.com CEO Julie Wainwright.

But she says it was worth it.

"This promotion introduced people

(Continued on page 124)

Warner/Chappell, Puerto Rico Gov. Clash Over 'Copa'

BY KARL ROSS

SAN JUAN, Puerto Rico—In a sharply worded letter, attorneys for Warner/Chappell Music Inc. have accused Puerto Rico Gov. Pedro Rosselló of violating copyright laws with his party's unauthorized use of the song "La Copa De La Vida" at pro-statehood political functions.

"While we can understand your wanting to use such a song, to do so without the appropriate copyright license would constitute copyright infringement," the letter states. "Continued use of the composition without a license subsequent to the receipt of this letter would be considered indicative of willful infringement."

Signed by Ilene Goldberg, Warner/Chappell's VP of legal and business affairs, the letter is dated Aug. 27, the same day *Billboard* published an account of Rosselló's use of the song to whip up his partisans at a July 25 political rally in the town of Guánica (*Billboard*, Sept. 5).

The song is performed by Puerto Rican pop star Ricky Martin and was commissioned for the World Cup soccer tournament in Paris. Its samba-charged lyrics—with repeated references to "fighting for a star"—have become the latest mantra of the island's statehood movement, which aims to have the island represent the 51st star on the U.S. flag. It's an unwritten dress code for political appointees and upwardly minded civil servants at all levels of Puerto Rico's vast bureaucracy to pin silver-plated stars engraved with "PR 51" to their lapels.

A spokesman for Rosselló's party told *Billboard* that the synchronized playing of "La Copa De La Vida" at the July Guánica rally, meshing with the delivery of the governor's speech, was accidental. He blamed the song's unauthorized use on a sound truck operator and said directives had been issued not to play it at future events.

But less than a month later, on Aug. 24, at the New Progressive Party's yearly assembly, statehood supporters belted out verse after verse of "La Copa De La Vida." With the crowd revved up, Rosselló, whose

government is sponsoring a Dec. 13 referendum on Puerto Rico's political status, told followers, "Let's fight for her [the star]." Many in the crowd held up bumper stickers emblazoned with the song's lyrics.

The status vote will be the second

(Continued on page 130)

A Day Of Huge Deals Marks New Radio Era

BY CHUCK TAYLOR

NEW YORK—Some were calling it the biggest radio news day in history.

But with or without the superlative, things as they're known in the industry changed to dramatic effect Aug. 17, altering the perception of corporate radio and the ultimate impact group consolidation has had on the business at large.

The announcement first of the merger between Chancellor Media Corp. and Capstar Broadcasting (*Billboard*, Sept. 5) certainly would have been enough. Although both radio groups were already superpowers, their joining of forces under the umbrella of Hicks, Muse, Tate & Furst not only created the largest station group ever—with 463 outlets in 105 U.S. markets—but, according to the company, made the group No. 1 in revenue (with 1998 *pro forma* totals of \$2.3 billion), in broadcast cash flow (at \$1 billion), and in listenership (with a reported weekly audience of 65 million).

Then within an hour of the Chancellor bomb came the news that CBS, hoping to boost its declining stock amid shaky TV network performance, had spun off its bread-winning radio division and changed its name to the (savvily) sentimental Infinity Broadcasting—the name of the radio com-

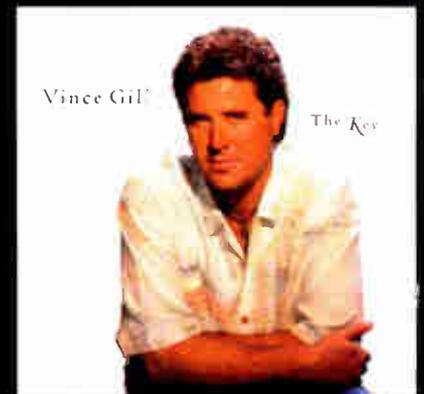
(Continued on page 116)



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Library Plan At Issue

Federal Archive's Cost Questioned

BY BILL HOLLAND

WASHINGTON, D.C.—A gift from a private-sector foundation last year that would enable the Library of Congress to have a consolidated, state-of-the-art archival center for its vast holdings of sound recordings, films, and TV shows might end up costing taxpayers millions of dollars.

The ranking minority member of the Senate committee that authorized the gift, Sen. Wendell Ford, D-Ky., says that the public could be stuck with "a pig in a poke" unless a master plan for renovation of the site shows clearly that the center can be built without additional funds.

The gift, from the David and Lucille Packard Foundation, the philanthropic arm of the Packard computer empire, is a giant underground storage bunker located in Culpeper, Va., that was once used

as a facility to protect the Federal Reserve banking system in the event of a nuclear attack (Billboard, Dec. 13, 1997). It also includes \$4.5 million from Packard for renovation of the site.

The facility, to be called the National Audiovisual Conservation Center, would enable the Library to consolidate its collection, now dispersed at several storage sites. If the deal goes through, sound recordings and film and TV titles would be processed, stored, and preserved at the center and made accessible via fiber-optic links to the Library's reading rooms.

Last year, the Senate Rules and Administration Committee passed the enabling legislation to allow the deal between Packard and the Library. The committee also has authority to oversee such purchases and gifts and to make sure the

(Continued on page 131)

GMA Moves Up Dove Awards Date

BY DEBORAH EVANS PRICE

NASHVILLE—In an effort to increase viewership, the Gospel Music Assn. (GMA) is changing the date of next year's Dove Awards to March. This separates the show from Gospel Music Week, the GMA's annual convention, which will remain an April event.

The Doves will take place March 24, 1999, at the Nashville Arena. Gospel Music Week will be held April 18-21 at the Nashville Convention Center, ending on a Wednesday. In previous years, the convention concluded with the Doves on a Thursday.

GMA president Frank Breeden sees advantages to separating the events.

"I think it will allow us to focus on both of them and make them both stronger," he says. "Putting two in the same week has been a nice synergy, but it's also been very intense. We've had to split a lot of our resources... I think it will actually be good for us to divide the two and start building them individually into

strong entities."

But the main reason for moving the Doves is to try to garner a larger audience and better ratings. This past April's show aired on TNN and TNT-Latin America. The show scored only a 0.5 in the Nielsen ratings, particularly disappointing in light of the very healthy contemporary Christian market, which saw a 32% increase in sales from 1996 to 1997.

Additionally, the show featured not only the top names in the Christian market but also major mainstream acts, including Michael Crawford from "The Phantom Of The Opera" and Whitney Houston.

"The change is being driven by television," Breeden says. "The whole change in the Dove Awards is a strategic move to increase viewership. This is a show that deserves more viewers than we've been able to get in our current environment. That current environment means Thursday night, the opening night of May sweeps. It's no place for a special that hasn't had an established track record with a mainstream audience.

We're still in a building mode. And Thursday-night television, even if it isn't a sweeps week, is a very tough night to compete on. So we said, 'Let's remove ourselves from that crowded environment. Let's move earlier in the year, and let's find a night of the week that is more possible for us to make a difference on.'"

Another difficulty with this year's Dove Awards show was that it happened the night following the Academy of Country Music (ACM) Awards in Los Angeles. This made it hard for press, artists, and industry personnel to attend both shows.

"This was very problematic," Breeden says. "There were some performers that weren't able to be on our show because they had commitments at the ACMs. It also caused the retail environment to divide its promotional shelf space for our awards show. We're becoming more active in the NARM [National Assn. of Recording Merchandisers] environment with an official [point-of-purchase] campaign. And because

(Continued on page 131)

John Takes No. 2 Solo Slot In U.S. Sales

BY CHRIS MORRIS

LOS ANGELES—With 10 new multi-platinum, platinum, and gold certifications from the Recording Industry Assn. of America (RIAA) in August, Elton John has moved into second position on the list of best-selling solo artists.

John's aggregate certified sales total is now 60.6 million. He trails only Garth Brooks, with certified sales of 81 million; falling in behind John are Billy Joel (60 million), Barbra Streisand (57.3 million), and Elvis Presley (50.1 million).

Hitting new multi-platinum marks for John were "Greatest Hits" (Rocket/A&M, 1974, 15 million); "Goodbye Yellow Brick Road" (Rocket/A&M, 1973, 7 million); "Elton John's Greatest Hits, Volume II" (Rocket/A&M, 1977, 5 million); "Madman Across The Water" (Rocket/A&M, 1972,

2 million); and "Decade—Elton John's Greatest Hits 1976-1986" (MCA, 1992, 2 million). His freshly minted million-sellers were "Tumbleweed Connection" (Rocket/A&M, 1971); "Here And There" (Rocket/A&M, 1976); and "Breaking Hearts" (Geffen, 1984). John's 1997 album "The Big Picture" (Rocket/A&M) was simultaneously certified platinum and gold.

Current titles vaulting to multi-platinum status in August included the Backstreet Boys' self-titled debut (Jive, 6 million); the Beastie Boys' "Hello Nasty" (Grand Royal/Capitol, 2 million); Eightball's "Lost" (MCA, 2 million); and the Dave Matthews

Band's "Before These Crowded Streets" (RCA, 2 million).

Crashing into platinum terrain for the first time last month were Eightball, the pop vocal act 'N Sync (RCA), Canadian rock unit Barenaked Ladies (Reprise), swingsters the Cherry Poppin' Daddies (Mojo/MCA), and country thrushes the Dixie Chicks (Monument/Sony Nashville).

Debuting in the gold-album category were Eightball, the Cherry Poppin' Daddies, L.A. swing combo Big Bad Voodoo Daddy (Coolsville/EMI-Capitol), vocalist Edwin McCain (Lava/Atlantic), rock act Eve 6 (RCA), rap maestro Jermaine Dupri (So So Def/Columbia), and girl group All Saints (London/Island).

A complete list of August RIAA certifications follows.

(Continued on page 127)



JOHN



Re-connecting. Full Force, the long-established writing/production team associated with hits by the Backstreet Boys, Samantha Fox, James Brown, Lisa Lisa & Cult Jam, and Selena—as well as its own hits—has returned to performance right group BMI after a seven-year stay with ASCAP. Shown standing, from left, are BMI VP Charlie Feldman; Full Force's B-Fine, Baby Gerry, and Shy Shy; and BMI senior VP Del Bryant. Shown sitting, from left, are Full Force's Bowlegged Lou, BMI president/CEO Frances Preston, and Full Force's Paul Anthony.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Carmine Coppola is promoted to VP of operations, planning, and administration at Sony Music in New York. He was VP/controller of shared accounting services groups.

BMG Classics U.S. in New York appoints **Deborah Morgan** senior VP/GM. She was owner of D. Morgan & Associates.

Sincere Thompson is named VP of promotion and street marketing at Kedar Entertainment in New York. He was VP of street marketing at Motown Records and remains president of Frontline Marketing and Promotions.

Samantha Schwam is promoted to senior VP of finance at Atlantic Records in New York. She was VP of finance.

Relativity Records in New York promotes **Luxie Aquino** to A&R manager. She was A&R assistant.



COPPOLA



MORGAN



THOMPSON



SCHWAM



AQUINO



BALLANTYNE



DELLA PENNA



JACKSON

Jennifer Ballantyne is promoted to director of publicity at MCA Records in Universal City, Calif. She was manager of publicity.

Carol Ann Della Penna is named director of public relations at crossover music at PolyGram Classics & Jazz in New York. She was manager of publicity at Philips Music Group.

Thembisa S. Mshaka-Morris is named advertising copywriter, creative services, at Sony Music in New York. She was rap editor at

Gavin.

Arista Records in New York promotes **Thomas Martin** to associate director of publicity. He was manager of publicity.

PUBLISHERS. BMI in Nashville promotes **Ralph N. Jackson** to assistant VP of classical music relations and **Angelo Bruno** to assistant VP of financial planning and audit. They were, respectively, senior director of classical music relations and senior director of financial

planning and audit.

Jack Bourlas is appointed assistant controller at Zomba Music Publishing in New York. He was Eastern regional auditor at the Disney Channel.

Julie Corlew is named creative director at Brentwood-Benson Music Publishing in Nashville. She was creative manager at EMI Christian Music Publishing.

Adam Haft is appointed manager of creative services at MCA Music Publishing in New York. He

was head of A&R at Debris Records.

RELATED FIELDS. **Betsy Brown** is promoted to senior director of contract administration at Warner Special Products in Burbank, Calif. She was director of contract administration.

The HeadGear Co. in New York names **David Ross** senior director of marketing. He was national director of rock promotion at Sire Records Group.

Continue the Journey

Maiden Of Mysteries is the stunning follow-up to *Orinoco Flow: The Music Of Enya*, which was:

- #1 Indie Classical Album Of The Year 1997
- #1 on the Classical Crossover chart for three weeks
- #7 Classical Crossover Artist Of The Year
- #8 Classical Crossover Album Of The Year
- and remains a strong seller in the Classical Crossover top 25

Maiden Of Mysteries is an enchanting album, bringing the listener the grace and grandeur of the Taliesin Orchestra's fresh, vibrant interpretations of Enya's compositions.

Producer/arranger Trammell Starks teamed with conductor/arranger Charles Sayre in creating this dynamic new album. Recorded at Abbey Road's famed Studio One, *Maiden Of Mysteries* features *Live At The Acropolis* and *Tribute* violin sensation Karen Briggs and Alfreda Gerald, the captivating vocalist from *Tribute*.

Hear the passion, feel the emotion, and be swept away by the energy of the Taliesin Orchestra on *Maiden Of Mysteries*.



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Samples Return To Indie Roots

W.A.R.? Looks To Expand Beyond Touring To Market Group

BY CARRIE BELL

LOS ANGELES—Sometimes bigger isn't better. The Samples, a jam rock band that started almost 20 years ago in Boulder, Colo., learned that lesson the hard way when a signing to MCA Records went sour.

In 1996, the Samples were scheduled to be the next Toad The Wet Sprocket or Big Head Todd & the Monsters. The act's MCA debut, "Outpost," was to be the missing link in the evolution from successful indie band to mainstream mainstay.

"We thought it was our big chance to get the music to audiences near and far," says Samples co-founder Sean Kelly. "MCA seemed so excited to have us and promised all these things in the way of promotion and

distribution."

Before the album could take flight, a company overhaul took place and promise-makers from the president on down were let go. In fact, the only person left who had any interest in "Outpost" was A&R manager Mitch Brody.

"It took forever to get the album made because we had so many meetings," says the band's other founding father, Andy Sheldon. "By the time we did, everyone who cared was let go or had left. We got lost in the turmoil. But it's the stereotypical switchover, which we knew could happen, so we couldn't be that upset. Of course, we kicked ourselves in the ass a few times as we watched bands who opened for us, like the Dave Matthews Band and



THE SAMPLES

Hootie & the Blowfish, blow up."

According to SoundScan, "Outpost" has sold 58,000 units, which is comparable to or below the sales of the group's other albums, which were all released through the Boulder-based What Are Records? (W.A.R.?). For example, "No Room" has sold 156,000 copies, "Last Drag" is at 126,000, and "The Samples" has moved 107,000.

The band members quickly real-
(Continued on page 114)

Pow Wow's Souls Put Spin On Classic Songs

BY ELENA OUMANO

Reggae has often managed to tease further possibilities from American pop, and the Grateful Dead covers collected on 1996's "Fire On The Mountain" and '97's "Fire On The Mountain, Part Two," both released by Pow Wow Records, offered the best rock-to-reggae transformations to date. "Psychedelic Souls," due Sept. 15 in the U.S. on the same label, aims even higher and scores a bull's-eye.

On the set, Wailing Souls—Winston "Pipe" Matthews and Lloyd "Bread" McDonald—so imaginatively reinvent classics by Jimi Hendrix, Keith Moon, Jim Morrison, the Rolling Stones, Procol Harum, John Lennon, and other greats that



WAILING SOULS

even listeners who "don't get" reggae will likely better appreciate the genre's pleasures.

Filtered through the Wailing Souls' Rasta elder consciousness and seasoned by their well-honed
(Continued on page 22)

ForeFront's dc Talk Spurs 'Supernatural' Sales Hopes

BY DEBORAH EVANS PRICE

NASHVILLE—One of dc Talk's key strengths has always been diversity—as in the varied personalities that make up the trio and the broad scope of music that it has created.

During nearly 10 years together, the group has evolved from a rap/hip-hop act to a tight modern pop/rock outfit known for such textured numbers as "Jesus Freak," the title cut of its last album, and "Just Between You And Me," its first single to make major inroads at mainstream radio.



DC TALK

On the group's Sept. 22 ForeFront/Virgin Records release, "Supernatural," Toby McKeehan,
(Continued on page 114)

Gospo Centric Gears Up For Franklin

BY LISA COLLINS

LOS ANGELES—With the Sept. 29 release of "The Nu Nation Project," Kirk Franklin is primed to become the first gospel/Christian artist in history with an album shipping platinum. An opening order of 300,000 units from Word Distribution and solid response from a growing base of mainstream retailers and Christian bookstore accounts has Gospo Centric and Interscope Records executives positive they will meet that goal.

In the five years since Franklin's debut, cumulative sales of his four previous releases (including "God's Property") have topped 5 million units, according to the label, giving Franklin three of

the top 15 best-selling Christian albums of all time.

With an aggressive global marketing strategy, the combined forces of Gospo Centric, Interscope, Word Distribution, and mainstream distributor Universal are looking for a fivefold sales increase over the life of the album to propel sales to 5 million units.

More important for those involved, a portion of the album's proceeds will benefit burned churches.

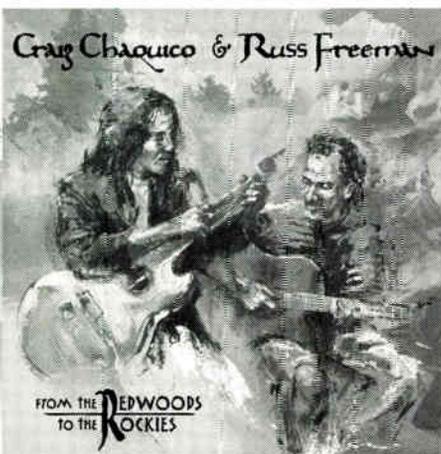
"We found in conversations with the National Council of Churches

that churches are still being burned," says Gospo Centric CEO Vicki Mack-Lataillade, referring to the rash of burnings that made headlines last year. "As a gospel label, we feel it's important that we not just sell a lot of records but get involved in issues involving churches. So \$250,000 is being set aside, with 20% of those dollars earmarked toward efforts at educating people to the ills of racial injustices."

The lead single, "Lean On Me," featuring R. Kelly, Mary J. Blige, Christian music sensation Crystal Lewis, and U2's Bono, is due to arrive at radio on Tuesday (8). It is part of the first phase of an impressive rollout that has already yielded
(Continued on page 130)



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P.M. Dawn Delivers 'Dearest'

Gee Street Set Reflects New Sounds, Thoughts Following Childbirth

BY CARRIE BELL

LOS ANGELES—Dr. Spock would say the birth of a child is perhaps the most life-altering experience for the parents. P.M. Dawn's Prince Be would agree.

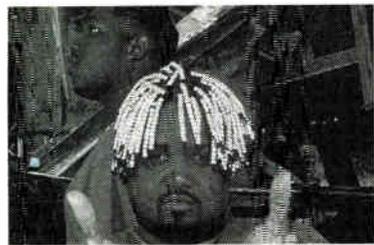
"P.M. Dawn was all about flowers and peace and all that esoteric stuff, but the birth of my son changed everything, including how I view my career," says Prince Be, who became a father again when his wife gave birth to twins last January.

"When you first have a kid, you are overjoyed," he says. "After a few weeks, I started sweating the harsh reality of the world, and I didn't know if it was fair of me to bring a child into that without being able to protect him."

After two years of work with his brother/partner J.C./The Eternal, Prince Be offers his philosophies, advice, and hope on the band's fourth album, "Dearest Christian, I'm So Very Sorry For Bringing You Here. Love, Dad," due Oct. 6 on Gee Street/V2 in the U.S. and Oct. 12 internationally.

"Making this record helped me sort out my feelings. It's heavier

than our old stuff," Prince Be says. "There's no way to miss the point. From the title, to the song names, to



P.M. DAWN

the lyrics, it's blunt and self-explanatory."

But not so intense people won't like it, assures J.C. "We may be talking serious, but we don't forget to get jiggy. There's still the catchy pop hooks, samples, and R&B melodies people expect. We also worked with a more live feel, so my role broadened. Not only did I sift through piles of records for samples, but I arranged string sections and played instruments. It's time for the public to get reacquainted with us after three years. We couldn't just do the same old thing."

Universal's Bainbridge Aims To Replay Australian Success In U.S.

BY CHRISTIE ELIEZER

MELBOURNE, Australia—Merril Bainbridge, whose global million-selling single "Mouth" reached No. 4 on Billboard's Hot 100 in 1997, has unfinished business in the U.S.

"Mouth" charted stateside two years after it reached No. 1 in her native Australia, where it sold 75,000 copies and went platinum, according to BMG Australia. It also reached No. 1 in Malaysia, Indonesia, Hong Kong, and Taiwan, and it went top 10 in 10 countries, including Japan, Sweden, Germany, and South Korea.

High-profile TV and live dates in the U.S.—including appearances at the Billboard Music Awards, the American Music Awards, and a Madison Square Garden show in New York with Sheryl Crow and No Doubt—helped her debut album, "In The Garden," go gold in the U.S., where it was released on Universal Records. But the singer was too exhausted by then to do much promotion. Although tracks from her debut release received pop and AC airplay, the album didn't break the top half of The Billboard 200.

Bainbridge intends to address the imbalance with her sophomore album, "Between The Days," which Universal will release Oct. 6 in the U.S. "This time we're focusing more



BAINBRIDGE

on the album than the singles," says her producer and manager, Siew Ooi. "We want to bring her personality out a lot more."

"Between The Days" has a simultaneous release in Australia and New Zealand, where Bainbridge is signed to Gotham Records, a BMG-distributed label founded by singer John Farnham and record producer Ross Fraser.

In her home market, Bainbridge's appeal is already more album-oriented. According to BMG Australia, "In The Garden" went double-platinum there, selling 150,000 copies, and it yielded a second platinum hit, "Under The Water," which peaked at No. 4 on the Australian Record Industry Assn. (ARIA) chart. BMG will market the new album on TV, with media and retail launches in Melbourne and Sydney.

"The audience which bought the first album three years ago has grown up with Merrill," points out Gotham's Fraser.

In Asia and Europe, where she is signed to BMG, Bainbridge's album will not come out until early 1999. Bainbridge, who has already toured Asia for seven weeks and did extensive TV and media in Europe, is fielding inquiries about a return visit.

"Between The Days" recaptures the first album's unplugged guitar sounds, pop hooks, and haunting vocals. But this time, Bainbridge wrote many songs in the studio, experimenting with rhythms and

(Continued on page 20)

Some might view the departure as risky, because that thing they did was quite successful. The duo's 1990 debut, "Of The Heart, Of The Soul And Of The Cross: The Utopian," which peaked at No. 48 on The Billboard 200, has sold 782,000 copies, according to SoundScan. It was followed by 1992's "The Bliss Album...?," which has sold 606,000 units and peaked at No. 30 on The Billboard 200, and 1995's "Jesus Wept," which sold 88,000 units and peaked at No. 119 on The Billboard

(Continued on page 29)



Groovin'. Label execs fete the release of the soundtrack to "How Stella Got Her Groove Back" at a party on the Universal backlot. The soundtrack came out Aug. 11 on Flyte Tyme/MCA Records. Shown, from left, are Fox Music executive VP Robert Kraft, MCA executive VP Abbey Konowitch; Flyte Tyme GM Gwen Irby, and Flyte Tyme co-founder/producer Jimmy Jam.

Peter Wolf Finds His Footing In New 'Parade'; Leah Andreone Lives For The Present On 'OK'

PETER'S PAGES: Peter Wolf cuts a dashing figure as he sits all in black and, of course, sunglasses, behind the board at New York's Sear Sound. Though he's heard the tracks hundreds of times, he's still unable to keep himself from singing along or tapping his toes as tunes from his new album, "Fool's Parade," ring through the speakers.

The album, his first for Mercury Records, is a soulful, warm reminder of music from an earlier era, when, as Wolf says, "the voice tells the story instead of the groove. You work around the singer, not the instrument."

To achieve that sound, Wolf says, "we used all old analog equipment. I wanted to do songs where people can believe in the singer and the song."

While the former J. Geils Band front man is better known for bouncy tracks like "Lights Out" or "Centerfold" than for touching lyrical sentiments, "Fool's Parade" manages to strike a balance between both. To wit, the first single—the instantly memorable "Turnin' Pages"—combines an upbeat tempo with a message about moving on with one's life. Several of the songs address relationships, good and bad, as well as lost hopes and recovered dreams.

This isn't the first time Wolf has made such a personal album, but it's the first time he's succeeded. 1996's "Long Line," on Reprise Records, traveled down the same road but didn't coalesce nearly as well as "Fool's Parade."

Not only does Wolf think this album surpasses "Long Line," he says this is the finest album he's made. In the past, he says, "I didn't have as qualified a team as I have now, so I somehow got lost along the way. The individual elements were often there, but the total wasn't... This is the album I've been trying to make for a very long time."

"Fool's Parade" comes out Oct. 20.

SHE'S OK: It's hard to imagine writing a song as provocatively titled as "Swallow Me" with one's brother, but that's exactly what Leah Andreone did on her new album "Alchemy." The Sept. 29 RCA release is a quantum leap from her debut, 1996's "Veiled."

Whereas that album, which spawned the top 40 and modern rock hit "It's Alright, It's OK," surveyed the healing process Andreone has gone through as a survivor of childhood abuse, "Alchemy" shows the strength of someone who's now on the other side.

"I see the last record as therapy," she says. "I see this record as my reality right now." The album addresses sensuality, as many of the song titles sug-

gest. "The first record dealt with the ugly side of sex," she says. "This is dealing with the most beautiful experiences that sex can bring you and what relationships can bring you."

The first single, "Sunny Day," reflects the album's tone: a need to be emotionally present in one's own life. Already garnering adds at modern rock, the track is catchy. Yet a number of tunes on the album are far more captivating. Among them are the deceptively poppy "Bow Down"; "Inconceivable," a sweet Cyndi Lauper-ish love song for anyone who's ever felt unlovable that begs for soundtrack placement; and "Swallow Me."

"I have a very trusting, open relationship with my family," says Andreone. "They've been involved in every facet of my life, including the abuse. My brother's my best friend, and we can both relate to the same happiness that comes out of any kind of relationship."

For Andreone, listening to her first album is often a painful task. That's not because of the subject matter but because of the production.

"On the first record, I was told to tone down my vocals," she says. "That was very frustrating, because that's my instrument... The audience would notice the difference between my live show and my record, and it was very frustrating."

Andreone is also mad that she didn't have enough faith in her opinions to stand up for herself.

"I finally realized that some of my musical tastes, some of my opinions, are valid," she says. "That's a negative that came from my childhood abuse—I didn't learn to speak up. It's all about instilling in me that it's all right to vocalize what I'm thinking."

Determined not to make the same mistake again, she decided to co-produce "Alchemy." For a production partner she chose Bob Marlette, best known for his work with heavy metal acts.

"Bob and I have been involved in very different facets of the music industry," she says. "Together, we were going to disagree, and I foresaw that and welcomed that. I wanted someone who challenged me. We shot for the stars, and we reached where we wanted to be."

STUFF: Josh Ziemann, VP of product development, is leaving Mercury to become VP of product marketing at Columbia Records, effective Oct. 11... Depeche Mode will kick off its first U.S. tour in five years Oct. 27 at the Worcester (Mass.) Centrum... The Amazing Royal Crowns have agreed to drop the "Royal" from their name in the settlement of a lawsuit brought by Royal Crown Revue (Billboard Bulletin, Aug. 27).

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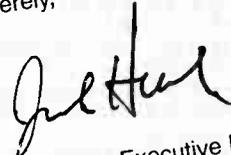
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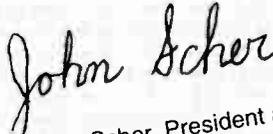
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The 50th Anniversary Celebration of the UN's Universal Declaration of Human Rights

BAINBRIDGE

(Continued from page 18)

arrangements.

"The success of the first album allowed me to build my own studio, which created an environment where I could experiment and explore different approaches to the songs," she explains. "My input [to the making of the record] was still the same, but I was in a different frame of mind and a lot more experienced."

"Lyrically, the album is a real stunner," says Tim Prescott, managing director of BMG Australia. "Once the songs hook you in, you're absolutely addicted. We are really looking forward to working the album right through 1999."

The lead-off single, "Lonely," was the most-played Australian single for 21 weeks, according to the radio monitor publication Music Network. The single reached the top 40 on the ARIA chart. "We have it on high rotation, and it's getting quite a bit of response from the request line," says David Smith, PD at Melbourne AC station TTFM. "From radio's point of view, she writes quirky pop songs and has a distinctive voice."

Bainbridge admits she prefers to write in strange hours and record in the middle of the night, but "Between The Days" gets its title because many lyric ideas were developed in different time zones as she did promotion around the world. As a result, the record exudes a sense of timelessness and dreaminess.

The enchanting "Stars Collide," which sports a joyful ragga beat, was written during the hectic U.S. tour.

"I was in a Learjet between Houston and Dallas flying from one gig to another on the same night," she remembers. "There was a particularly clear and starry sky, one which I had never quite seen before. It was lit up, and I could see everything clearly. It was a poignant moment, a metaphor for the exciting things happening in my life. It was exhilarating to connect with that on a creative level. Physically, I felt I was running a marathon. I was exhausted but intent on finishing."

Much of the album is concerned with women testing sexual boundaries and motives in the late '90s. "Lonely" applauds the courageous ones who risk loneliness rather than clinging to a troubled relationship, while "Hello" and "Big Machine" look at alternate lifestyles. At least three numbers touch on sadomasochism.

"I draw from life," Bainbridge says cryptically, refusing to elaborate.

A duet with reggae rapper Shaggy on a cover of Sonny & Cher's "I Got You Babe" was recorded for the Australian movie "Welcome To Woop Woop," director Stephan Elliott's follow-up to "The Adventures Of Priscilla, Queen Of The Desert." The Universal soundtrack includes Chumbawamba, Cake, the Eels, Neneh Cherry, and Boy George. The duet was released as a single in August to coincide with the movie's release in Australia. Bainbridge's people say they are not actively promoting the duet.

Mitch Braund, music director of
(Continued on page 26)

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POW WOW'S WAILING SOULS PUT SPIN ON CLASSIC SONGS

(Continued from page 17)

chops, with an assist by Sublime's Bud Gaugh and Eric Wilson (on "Love Her Madly," "Like A Rolling Stone," "Mountain Song," and "Pawn Shop"), each track gains spiritual and emotional density. The fresh vocal interpretations are more than matched by veteran rock producer Richard Feldman's extravagantly layered tracks, full of storming six-strings that occasionally ride reggae's "one-drop" riddim but more often are anchored to rock's sturdy 4/4 beat.

"The idea was not to pick the most recognizable songs," says Feldman. "Tomorrow Never Knows" is a kind of obscure track from 'Revolver,' and 'May This Be Love (Waterfalls)' is not one of Hendrix's biggest tunes. So many reggae covers seem to me to be just commercial ventures, but these songs [mostly dating from 1962-72] were written from the heart, not for dollars."

"We grew up on some of these songs," says Pipe, who trained with Bob Marley in singer Joe Higgs' informal Kingston, Jamaica, ghetto music school and is generally considered Marley's vocal equal. "They have a lot of meaning. As a writer, I move in the same direction to create songs that educate, uplift, and rehabilitate."

Adds Bread, "The [60s and] '70s is a period when a whole heap of

things started taking shape, with Woodstock, hippies, and civil rights. Most of those things are relevant today."

Only Pipe and Bread remain of Wailing Souls' original four members, but the group is still rated among reggae's elite. Not only have the Wailing Souls collaborated with the music's greatest producers; they launched their Massive label in 1976 with two instant classic singles, "Bredda Gravalicious" and "Feel The Spirit." In 1992, they released "All Over The World" on Columbia Records, four tracks of which were featured that year on the "Cool Runnings" soundtrack.

This latest album detonates in the first notes of the group's jacked-up ska version of the Doors' "Love Her Madly," also featuring Sublime's laid-back, Southern Cali-style toasting. While this and other tracks were chosen for thematic content, wherever a lyric didn't jibe with the Wailing Souls philosophy, Pipe and Bread made appropriate alterations. The Who's "My Generation," for instance, expands to "My generation, your generation, the next generation." "It's not my generation anymore," Pipe explains. "It's ours." Also in that song, the line "Hope I die before I get old" is replaced by "red, green, and gold."

George Harrison's "My Sweet

Lord" becomes "Jah Rastafari." Other tracks take on more subtle Jamaican idioms. A Jamaican folk ditty, "Old Broom," surfaces in the midst of a techno take on "Tomorrow Never Knows."

Bread's reggae rap renders Procol Harum's "Whiter Shade Of Pale" at once quintessentially Jamaican and universal, and the Souls' gritty version of "Like A Rolling Stone" elevates Bob Dylan's deliciously snide masterwork to a resounding slam from the pulpit on high. Their inspired version of Donovan's "Mountain"—with singer Junior Reid chanting, "I am the corrector!" and Porno For Pyros' Pete DiStefano contributing searing guitar passages—vivifies the song's Zen otherworldliness. And the Souls' duet on "May This Be Love (Waterfalls)" imbues Hendrix's work with an even greater reality.

WIDE APPEAL SEEN

"This should be our biggest-selling record ever," says Pow Wow president Herb Corsack. "It is a splendidly produced album presenting the most popular music from an era when rock and pop were one and the same. It will appeal to everyone already familiar with the writers, and, at the same time, it presents these songs with a new and different twist for today's music consumer, of any age and genre. We're going all out as a company to support this record."

Pow Wow's national distributor, the Woodland, Calif.-based Distribution North America (DNA), is also optimistic. "The bottom line is that when we first circulated the record around the office, everyone flipped for it," says DNA sales VP Tip Smith. "That doesn't happen often. Our basic plan is to translate our enthusiasm to our retail partners. We're doing it the same way we got turned on—by letting them hear the CD. And they're all having the same reaction."

Pow Wow is working on licensing the album in Europe and the Far East.

In the U.S., national rock and pop radio was to be serviced with the album and first single (which had not been chosen by press time) a week before release date. College stations will be serviced by October.

Three tracks from the set were already receiving airplay in mid-August, with DJs from KLOS and KROQ Los Angeles talking up the full album.

Jed the Fish, who hosts the "Catch Of The Day" segment on KROQ's afternoon-drive show, says, "I get to play whatever I want, and my take is that the Wailing Souls' kind of roots reggae has made these songs relevant again. I think [the] alternative [market] is ready for this record."

Pow Wow and DNA are pursuing an equally aggressive retail campaign. "We plan to plug the record into all the appropriate retail programs, like listening posts and [point-of-purchase promotions]," says Smith. "We'll also look closely as radio play develops and try to

work it in those regions."

Retail outlets anticipate sales at least matching those racked up by the first and second "Fire On The Mountain" albums, which sold 106,000 and 48,000 units, respectively, according to the label.

"We had great success with those records," says Mark Hudson, rock buyer for the 518-store, Albany, N.Y.-based Trans World Entertainment. "This one has similar crossover potential. It doesn't hurt that two guys from Sublime are on the record. On top of that, the songs are classics, and the Wailing Souls' interpretations are fresh and original."

Other label strategies include hiring independent publicist Sara McMullen; producing a video for the first single; setting up in-stores and radio visits; sending out promotional posters, stickers, and T-shirts; and using snipes to support tour dates.

The Wailing Souls did one-off festival shows throughout the U.S. this summer. They will launch a nationwide tour (excluding the Northeast) with ska band Let's Go Bowling on Oct. 3 in San Francisco, which runs through Oct. 31. Their solo tour of the Northeast is Nov. 10-22, and an international tour was being planned at press time. The group also appeared on the Comedy Central program "Viva Variety" the week of Aug. 18; that show will air an additional 8-10 times through the end of December.

"All these songs are like my little babies," says Bread. "They were already great, but we re-created them a little bit here and there to give them a Jamaican feel and a natural progression."

Adds Pipe of the project, "Each one teach one. If we could deal with everyone equally, we'd have better relationships and more unity."

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
THE ROLLING STONES BIG COUNTRY	Trabrenbahn Hamburg	Aug. 30	\$4,235,411 (7,425,946 deutsche marks) \$47.06	90,000 sellout	TNA International Ltd. Concert Concepts
THE ROLLING STONES BIG COUNTRY	Olympic Stadium Berlin	Aug. 26	\$4,194,917 (7,354,947 deutsche marks) \$72.62/\$48.13	70,900 sellout	TNA International Ltd. Concert Concepts
THE ROLLING STONES BIG COUNTRY	Festwiese Leipzig, Germany	Aug. 28	\$3,510,436 (6,281,223 deutsche marks) \$71.97/\$47.06	74,348 sellout	TNA International Ltd. Concert Concepts
CELINE DION ANDRE PHILIPPE GAGNON	FleetCenter Boston	Aug. 21-22	\$1,950,481 \$65/\$49.50/\$29.50	35,342 two sellouts	Don Law Co.
ELTON JOHN	Arrowhead Pond Anaheim, Calif.	Aug. 21-22	\$1,252,895 \$49.50	25,311 two sellouts	Nederlander Organization
MANA	Universal Amphitheatre Universal City, Calif.	Aug. 21-23	\$879,616 \$55.50/\$50.50/\$38	18,193 three sellouts	Universal Concerts
ELTON JOHN	World Music Theatre Tinley Park, Ill.	Aug. 28	\$876,300 \$50/\$25	24,192 sellout	Nederlander Organization Tinley Park Jam Corp.
JIMMY BUFFETT & THE CORAL REEFER BAND	Meadows Music Theatre Hartford, Conn.	Aug. 25	\$758,439 \$51/\$35.50/\$24	24,987 sellout	Delsener/Slater Enterprises
ELTON JOHN	Coors Amphitheatre Chula Vista, Calif.	Aug. 18	\$718,590 \$53.50/\$29.50	17,500 sellout	Universal Concerts
ELTON JOHN	Deer Creek Music Center Noblesville, Ind.	Aug. 29	\$713,365 \$59.50/\$29.50	18,010 sellout	Sunshine Promotions

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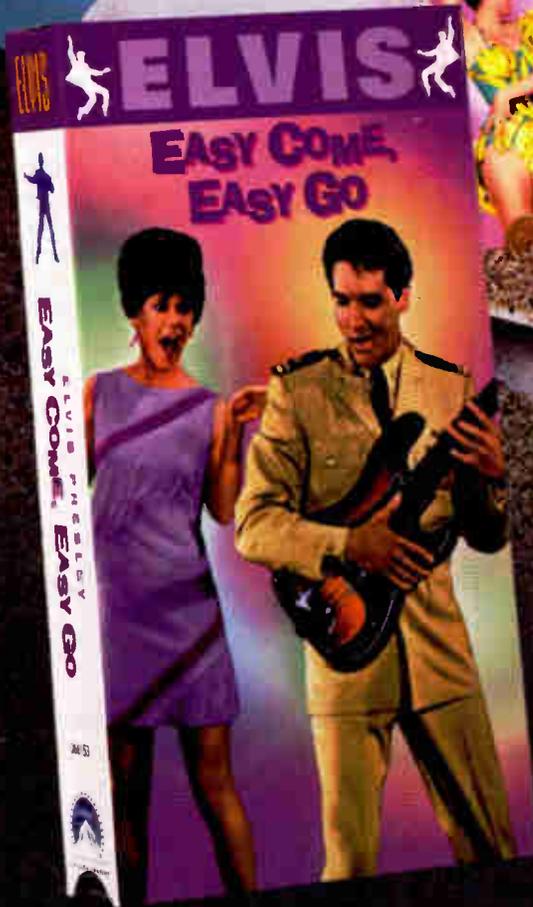
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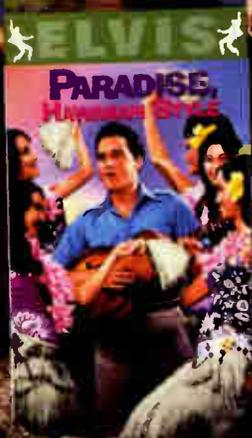


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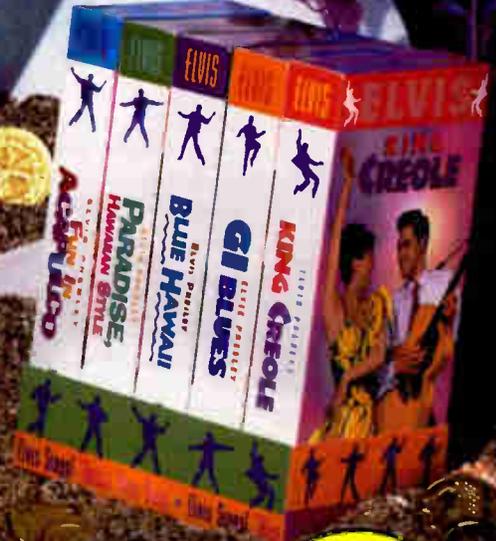
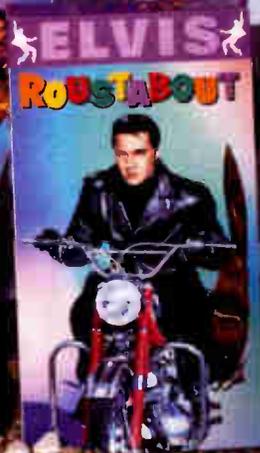
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EARLY NET TICKETS

(Continued from page 5)

allows fans who pre-order Depeche Mode's two-CD set "The Singles 86-98" at Tower Records Online or Music Boulevard to purchase up to four tickets before they become widely available Sept. 19.

Customers who pre-order the album will be given a code that allows them to purchase tickets at Ticketmaster Online. The code, which is matched to users' credit card numbers, cannot be shared.

A complete rundown of tour dates for which tickets will be available is being listed at www.depechemode.com. Non-Ticketmaster-ticketed venues will not participate.

Ken Krasner, president of New York-based Electric Artists—the company that initiated and organized the promotion—says the program provides a new opportunity for industry factions to work in sync.

"What this is really going to do is give the true fan, the kid whose house is postered with the artist and who goes to wait on line at midnight for tickets, the opportunity to purchase priority seating at face value," says Krasner. "But along the way, everybody in the food chain wins: the fan, the artist, the booking agent, the promoter, the label, and the ticketing agent."

Mark Norman, senior VP of Denver-Based Universal Concerts, says the promotion will also provide a necessary boost to the act, which has not toured the U.S. in five years.

Norman is promoting the act's concert at McNichols Arena in Denver.

"They've been out of the market for a long time, so they're really in need of rebuilding," says Norman. "People who pre-order the album on the Internet are really the old-time fans who are perfect to get the ground swelling again."

Promoters will decide which blocks of tickets are reserved for the promotion, but most, according to Krasner, will be premium seats. The number of tickets available at each venue will expand to meet demand.

Ticketmaster Online VP of multimedia Bob Perkins, who has witnessed the company's monthly Internet sales skyrocket from \$100,000 to \$9 million since early 1997, is encouraged by the promotion.

"These kind of opportunities are somewhat easier to realize in the electronic universe," says Perkins. "The interval from concept to market is greatly shortened."

"We're anticipating a continued, rapid growth in Internet sales, and we think that this distribution channel hasn't yet begun to reach its full potential," he adds.

For Mute/Reprise, the promotion not only stimulates pre-order sales that could positively affect debut chart positions, it also provides data about ticket purchasers to the label.

Warner/Reprise VP of new media Jimmy Dickson says the label will monitor the promotion to decide if similar efforts in the future are worthwhile.

"It's a unique opportunity and one that made sense," says Dickson. "We're kind viewing this as a highly visible test scenario to see how it goes."

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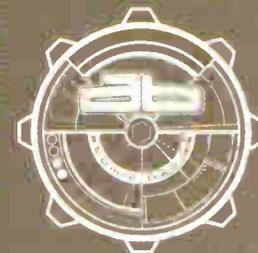
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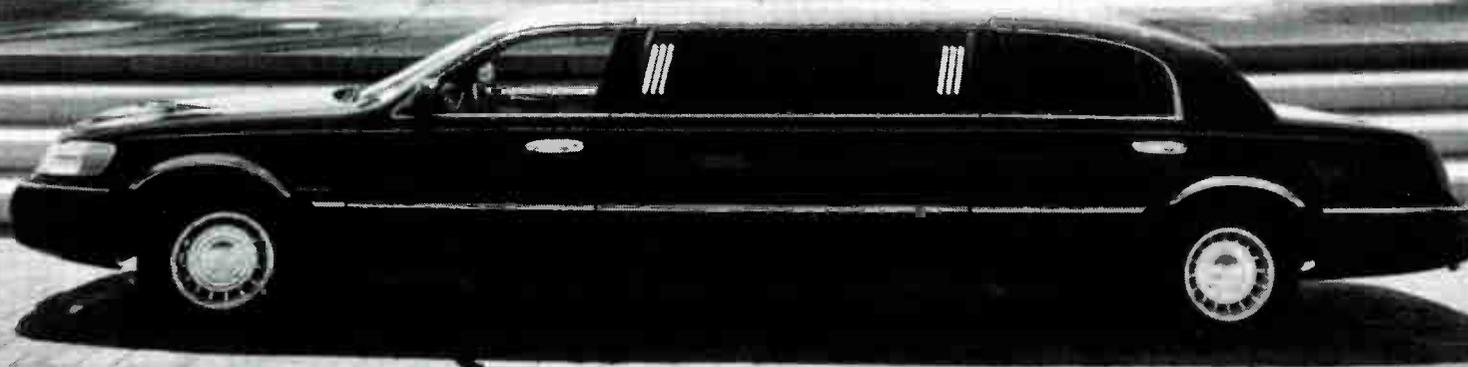
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BAINBRIDGE

(Continued from page 20)

Adelaide AC station SA-FM, says, "We played 'Lonely' but haven't added 'I Got You Babe' because, quite frankly, there are better things around, like the new Neil Finn single. But we're looking forward to hearing her album, as we do with any Australian artist."

The duet won't be included on the artist's U.S. album, nor will it be a commercially released single. The soundtrack, however, will be available on Cherry/Universal. The song has already had unexpected success in Hawaii, where, according to the label, radio has embraced it after being serviced a promotional sampler with music from the soundtrack.

Universal shipped in-store play copies of the new album to U.S. retailers during the last weeks of August but is waiting to gauge demand for Bainbridge before scheduling tour dates or planning video-clips.

The label tried to get the ball rolling early with release of the first single, "Lonely," in the U.S. this summer. While the tune was one of the most-added singles at pop radio upon its July release, it died a fairly quick death at radio.

Stateside marketing efforts for the album will depend largely on reception to the second single, "Stars Collide," at top 40 and modern AC. "The idea now is to get a buzz at radio," says Marc Nathan, senior director of A&R/research at Universal. "Having a hit ["Mouth"] that spanned such a wide demo, we didn't have a chance to narrowcast down to a group that would then be sure to buy her albums."

Nathan is optimistic about Bainbridge's U.S. prospects. "I think she could have multiple hits for years to come."

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

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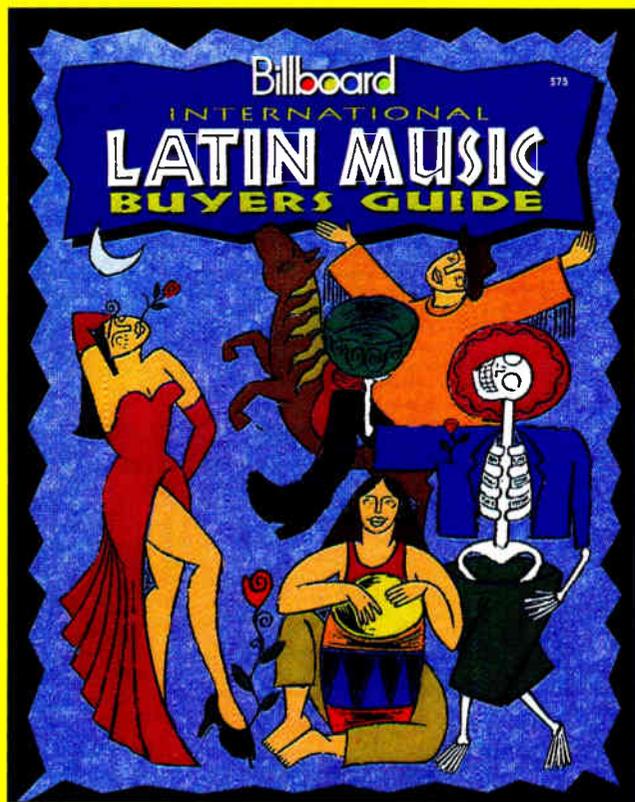
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Artists & Music

Capitol's Less Than Jake Seeks More Exposure

BY DOUG REECE

LOS ANGELES—With "Hello Rockview," Less Than Jake's upcoming Capitol release, the band is ready to introduce itself to the mainstream after several years spent running with the pack of third-wave ska bands.

Capitol senior director of A&R Craig Armstrong says the album, which bows Oct. 6, will help build the band from its large, loyal fan base.

"Creatively, I think this is the band's greatest growth spurt," says Armstrong. "We wanted to move forward beyond the ska/punk/rock genre, and the band made a really solid rock-'n'-roll album that has elements of ska and pop but also moves them forward into a different zone. This record accomplishes that."

"Too much was made [in the press] of the ska part of what they do," he adds. "They have a very broad style."

Both Armstrong and Less Than Jake singer Chris Demakes credit co-producer Howard Benson, mixer Chris Lord-Alge, and engineer Steve Kravac for nurturing the band's music, which is published by Sarcastic Sugar Music (ASCAP).

Less Than Jake met Benson during the recording of the band's cover of the Partridge Family hit "I Think I Love You" for the "Scream 2" soundtrack.

"We wanted better sounds, bigger sounds, and clearer sounds," says Demakes. "Our records tended to be very muddy. People might say, 'You went for a more polished radio sound, blah, blah, blah,' but that was never the idea."

Being associated with the new ska movement, however, has served the band well in drawing press attention. Still, there have also been concerns about a backlash (Billboard, Oct. 18, 1997).

Demakes maintains a typically lighthearted outlook. Remember, this is the band that recorded "Greased," a cover of eight songs from the "Grease" soundtrack.

"Those aren't really things that our band thinks about," he says. "If it happens, it happens, and if it doesn't, it doesn't. I guess if things do wash out, I'll be screwing you on your insurance policy over a dry martini."

Simultaneous with the CD release, Capitol will release a limited edition 7-inch boxed set that contains 14 tracks from the album.

Reflecting the act's desire to keep pricing low not only on its albums but also on concert tickets and merchandise, the set will be sold for about \$15.

Though Less Than Jake's last album, "Losing Streak," has sold 244,000 units since November 1996, according to SoundScan, "Hello Rockview" will initially be offered for \$11.99-\$13.99.

"Keeping costs down for their fans is something they feel really strong about," says Capitol VP of

marketing Steve Rosenblatt. "We don't know any band that sells as many albums as they did and comes out with a low-priced album, but every call they've made so far has been right on the money."



LESS THAN JAKE

That low-pricing policy helped stores such as Pasadena, Calif.-based indie chain Penny Lane maintain steady sales of "Losing Streak."

"The low list price really helped," says Penny Lane product manager Brady Rifkin. "They've also been pretty consistent with indie releases and 7-inch singles, which helps their street cred."

To date, the band's success has come mainly through grass-roots

marketing and touring and without the help of modern rock stations, which largely ignored the band's "Dopeman" single from its last album (Popular Uprisings, Billboard, Nov. 23, 1996).

Rosenblatt says the act is primed for a change with its latest single, "History Of A Boring Town," which ships to modern rock stations early this month.

"This album has got some hits on it," says Rosenblatt. "Everyone in our promotion department is excited, because we know there are fans out there, and we're confident as soon as we get them on radio the phones will light up."

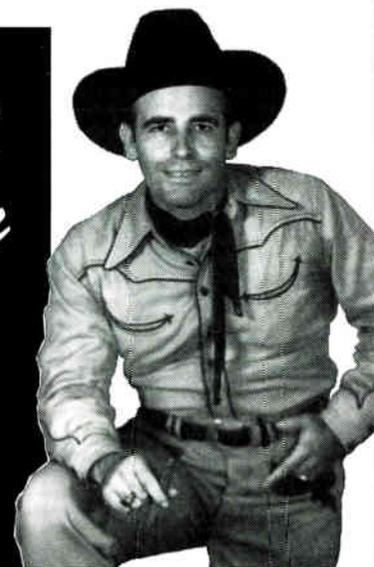
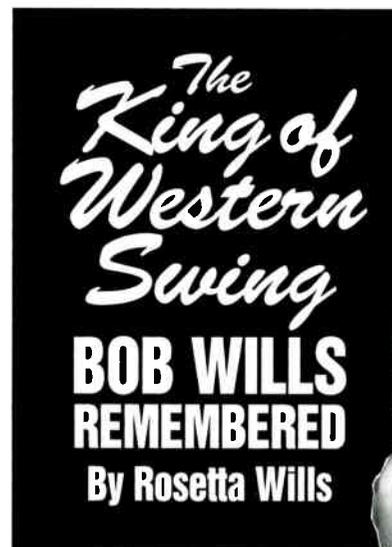
"Every kid that bought 'Losing Streak' feels they found Less Than Jake," he adds. "It wasn't MTV or radio or a corporate label telling them about the band."

One station that didn't find success with "Dopeman" but is already spiking "History Of A Boring Town," is modern rock KITS San Francisco. Station music director Aaron Axelson is enthusiastic about the new song.

"I know a lot of programmers are kind of skeptical of 'ska' music, but the thing with this is that it's such a catchy, punchy song," says Axelson. "That big,

(Continued on page 29)

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SOUNDTRACKS AND FILM SCORE NEWS

EDITED BY CATHERINE APPLEFELD OLSON

STROKE OF 'MIDNIGHT': If there were such a thing as the sound of a frenetic free fall, it is Critical Failure Records/DGC's soundtrack to Artisan Entertainment's "Permanent Midnight." The adaptation of TV writer Jerry Stahl's account of his rise to a career high while plummeting into heroin addiction holds nothing back—and neither does the accompanying music. Featuring songs composed for the film by Everclear lead singer Art Alexakis, BT, and drum'n'bass outfit Spring Heel Jack, plus tracks by Spiritualized, Prodigy, Moby, and the Crystal Method, the album is anything but background music.

The ear-assault track is a familiar one for Jane Hamsher, who co-produced the film and served as executive producer of the soundtrack. Hamsher co-produced "Natural Born Killers" and had a strong hand in selecting the music for that film as well. "I figured drugs and music go together. It was designed to be a really music-driven movie," she says. In her quest to bottle both the euphoria and oppression of drug addiction, Hamsher first sought out U.K. synth group Spiritualized, which at one point was signed on to score the film but had to back out due to scheduling conflicts. Hamsher also cites the endorsement of Prodigy's Liam Howlett as a personal high.

"Permanent Midnight" hails the debut of Critical Failure, Hamsher's imprint at Geffen, which she says will release only soundtracks but not necessarily solely those attached to her films. "The first one was such a handful. I wanted to make mistakes on this before I committed to anything else," she says.

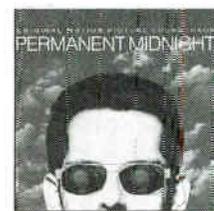
Having more control over the end product of her films' music had been a goal of Hamsher's, since she provided much of the musical guidance for "Natural Born Killers," which she co-produced with partner Don Murphy. "I did most of the music work in that movie, and I really wanted to have more of a say-so in how the album got out there in the end," Hamsher says.

TWO FOR THE SHOW: "Why Do Fools Fall In Love," Rhino Films' biopic of three women who claim to be the legitimate widow of pop singer Frankie Lymon, is getting a double shot of soundtracks. On Tuesday (8), Elektra will release an album of new music from and inspired by the movie that was assembled by Missy "Misdemeanor" Elliott and includes new material by Elliott, Busta Rhymes, Melanie B. of Spice Girls, SWV, En Vogue, and Nicole, among others. Meanwhile, on Sept. 15, Rhino Records will issue a compilation of remastered vintage R&B music from Frankie Lymon & the Teenagers and such contemporaries as Little Richard, and the Platters.

Elektra director of marketing Lydia Andrews says the two labels are targeting different audiences. "Rhino is primarily targeting the 25-to-40-year-old black female. We are targeting a younger demo, 18-25, as well," she says. Andrews adds that Elektra views the album as much a compilation of new pop and R&B songs as it does a soundtrack.

PRODUCTION NOTES: Kevin Bacon really must be the center of the entertainment universe. What else could explain all the hoopla surrounding "Footloose"? On Sept. 29, Sony Legacy will release a 15th-anniversary edition of the "Footloose" soundtrack. The digitally remastered edition of the album that sold 8 million copies in the States contains three bonus tracks—John Cougar's "Hurts So Good," Quiet Riot's "Bang Your Head," and Foreigner's "Waiting For A Girl Like You"—that were featured in the movie but didn't make the original soundtrack, plus a dance remix of Shalamar's "Dancing In The Sheets." The Broadway musical version of "Footloose" begins previews Oct. 2.

Speaking of anniversaries, 1999 marks the 60th anniversary of "The Wizard Of Oz" and the 30th anniversary of the death of Judy Garland. And, so far, fans have at least three excellent ways to commemorate the occasion. On Oct. 13, 32 Records will release "Judy," a comprehensive, chronological discography that begins with Garland performing with the Gumm Sisters at age 7 and encompasses four CDs, a video, and a 100-page book. Produced by Joel Dorn, the set includes rare and never-before-released recordings and a gaggle of Garland duets with Tony Bennett, daughter Liza Minnelli, Bobby Darin, and Ray Bolger. Rhino Records' "The Story & Songs From The Wizard Of Oz," out Sept. 1, features songs and favorite scenes from the film. And coming Oct. 27 from Rhino is "Judy Garland In Hollywood: Her Greatest Movie Hits," which includes 23 tracks and liner notes by Grammy nominee Will Friedwald.



P.M. DAWN DELIVERS 'DEAREST'

(Continued from page 18)

200.

"I wasn't expecting anything much, but listening to the record changed my mind," says urban music buyer Violet Brown of the Torrance, Calif.-based Wherehouse Entertainment. "This is pop with substance. Lovers of urban alternative artists like Erykah Badu and top 40 people like George Michael and Culture Club could really get into this. Fans from before will come back, and new ones will be gained."

To help other retailers feel this pumped about the Georges Sulmers-managed act, V2 president Dan Beck has been meeting with accounts like Musicland, and the company has issued flats with new and old album art and promotional video and CD retrospectives. A \$19.98 greatest-hits video with a never-before-released track will be available commercially the same day as the album's release in the U.S. And P.M. Dawn is expected to be in Europe in September for promotion.

"Our focus is the music and how we can use it to reintroduce this band and get people to go out and buy the album," says Maria Ma, Gee Street senior director of marketing. "Most people have good memories but don't know where the act has been. The good thing is that the profound subject matter is what the aging audience is experiencing as

well. That's not to say P.M. Dawn isn't relevant to the contemporary music scene. In fact, they wrote a song for the Backstreet Boys."

Ma says radio will be key in breaking "Dearest." The first single, "I Had No Right," which will be available commercially starting Tuesday (8), was shipped to R&B, AC, top 40, and crossover stations in mid-August. The accompanying video, shot by Charles Stone, was put into VH1 rotation Aug. 31, and MTV is expected to follow shortly.

"The song has as much mass appeal as any one of their old hits, and we are always looking for good songs to spin," says Tracy Austin, assistant PD/music director at top 40 KIIS Los Angeles.

The act has a legacy at radio, although it has been quite some time since P.M. Dawn has scored a hit. Among its radio successes are "Set Adrift On Memory Bliss," a 1991 No. 1 hit on the Hot 100 Singles chart; "I'd Die Without You," No. 3 in 1992 on the Hot 100; and "Looking Through Patient Eyes," No. 6 in 1993 on the chart.

Austin says P.M. Dawn's past is neither a help nor a hindrance. "It doesn't necessarily help to have a history anymore. It's more a song-by-song basis these days. But I don't see it as a hindrance when the material is great. Unfortunately, the long title doesn't make for an easy on-air plug."

According to Broadcast Data Systems, 45 of 146 reporting top 40 stations were spinning "I Had No Right" by Aug. 25. "Geographically, we have support across the country. It's shaping up to be a huge hit to put them back on the map," says Ma.

At last July's BMG conference, the band had a chance to preview new songs, which are published by MCA Publishing (ASCAP), Train Publishing Plan/Carlin America (ASCAP), Essex Music International (ASCAP), Chotre Music, and Windswept Pacific Songs (BMI). Gee Street has set up several radio station-sponsored gigs throughout the fall in Portland, Ore., Philadelphia, Miami, and Washington, D.C.

The label also hopes to have the band, which is currently interviewing booking agents and rehearsing a full band, out for a national tour by January.

"We've toured before, but this will be the first with this kind of band. No need to worry, though; we'll bring the hits with us," J.C. says.

Prince Be adds that the songs were written with a band, so the live product should be better. "Before, it was harder to translate the heavy samples into an entertaining live show. This proves we are real musicians."

Although he didn't write the album with sales figures in mind, Prince Be doesn't mind if people dig "Dearest."

"Hell yeah, I want the tour and the CD to be popular. I got dumb bills," he says. "At first, I just needed to get stuff off my chest. Now that it's done, we're ready to rock the party."

LESS THAN JAKE

(Continued from page 28)

fat, infectious hook is the charm of the song. It's what will propel it beyond any sort of underground niche tag.

"It's an ideal situation to have a band that has a fan base like Less Than Jake and find a song that can carry them beyond that already familiar crowd to the next level," he adds.

Capitol is holding back from making a video for the song.

"Right now, MTV isn't looking for new bands," says Rosenblatt. "They're looking for Madonna and Puffy and bands that have proven hits, which is the same thing I'd probably do. So right now there's no reason for any new band to make a video."

The act, which is managed by Kathy Mussio in New York and booked by the Tahoe Agency, will begin a West Coast swing in September, continuing on the road into next year.

FOR THE RECORD

In a story in the Aug. 1 issue, the name of A&M act Mister Jones was not spelled properly. Additionally, the band is booked by International Creative Management and managed by Julie Levine and Louis Levin of Louis Levin Management.

CONGRATULATIONS to the Winners of the 8th Billboard SONG CONTEST

GRAND PRIZE WINNERS



ALTERNATIVE
James Day,
Andrew Sherman
Song: Cheap Motel



CONTEMPORARY CHRISTIAN
Mark Giaccone
Song: 490



COUNTRY/FOLK
James Eubanks, Tim Mathews
Song: Before The Roses



DANCE/HOUSE
Brian Kierulff, Joshua M. Schwartz
Song: Nobody Loves Me Like You Do



JAZZ
Brent Goodbar
Song: Because You Fell



LATIN
Walter Suhr
Song: Valemos La Pena



PERFORMANCE
Jeff Antoniak, Mike Noonan/
John Pineda, Martin T. Morrison
Song: Hypothesis



POP
Scott E. Jensen
Song: A Friend Like You



R&B/RAP
James Day, Jeff Byrd
Song: Any Kind Of Love



ROCK
Esmirelda Grecco
Song: Teenage Romance
Makes Me Sick



TRADITIONAL GOSPEL
Barry D. "Whipple"
Song: Worthy



WORLD
Susan Maskaleris
Song: No But I Wish

SECOND PLACE

ALTERNATIVE
Susan Barth
Song: Feel Like A Man

CONTEMPORARY CHRISTIAN
Robert Brooks
Song: There Is A Child

COUNTRY/FOLK
Kirk Hardin
Song: Wishful Thinking

DANCE / HOUSE
Clifford Massie, Gregg Hatten
Song: Perfect Night For Love

JAZZ
Dennis Livingston
Song: Get Out On Your Own

LATIN
Yahaira Carmona
Song: Ultima Gota

PERFORMANCE
Michael Nelson
Song: Damn That Germ

POP
Gina Fane-Saez, Marlys Ernst
Song: Nobody Loves You

R&B / RAP
Denz Yesian, Curtis L. Boone
Song: Then Came You

ROCK
Robert Haas, Kristin Massey
Song: Hey China

TRADITIONAL GOSPEL
Rodney Mayfield
Song: Glorify Praise and Exalt

WORLD
John White
Song: Rock It In The Remix

THIRD PLACE

ALTERNATIVE
Natalie Bortolozzi, Stefan Podeli
Song: Space I'm In

CONTEMPORARY CHRISTIAN
Lori Barrison
Song: Sunlight Before Sundown

COUNTRY/FOLK
Reba Russell
Song: The Night Air

DANCE / HOUSE
Steven W. Atkins
Song: Free Your Love

JAZZ
E'len Tift
Song: Anyway

LATIN
Richard Maranon, Robert Incurvaia
Song: Oxigeno

PERFORMANCE
Geoff Bartley
Song: Blues Beneath The Surface

POP
Michael R. Landolfi
Song: You Don't Love Me Anymore

R&B / RAP
Alex F. Nesmith, Nicole M. Jackson
Song: Soul Lover #1

ROCK
Michael Lord
Song: Promised Land

TRADITIONAL GOSPEL
Vickie Baker
Song: Rocket Ship To Heaven

WORLD
Arlic Forbes
Song: Leave Babylon and Come

Special thanks to our sponsors: Gibson USA & their Subsidiaries, Epiphone, Tobias, Steinberger, Blublocker, Sunglasses, Taxi, Disc Makers, McSpadden Smith Music LLC, CRC Recording, Audix, Oklahoma City University, and Fido!

Billboard Song Contest: 405-523-4814, P.O. Box 60628 OKC, OK 73146. Hear these songs at: www.billboard.com/songcontest

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE
1	NEW		ELLIOTT SMITH DREAMWORKS 50048*/Geffen (8.98/12.98)	XO
2	NEW		INDO G HYPNOTIZE MINDS 1683/RELATIVITY 1683 (10.98/15.98)	ANGEL DUST
3	3	6	EAGLE-EYE CHERRY WORK 69434/EPIC (10.98 EQ/16.98)	DESIRELESS
4	NEW		KEB' MO' OKEH/550 MUSIC 69376/EPIC (10.98 EQ/16.98)	SLOW DOWN
5	1	11	MONSTER MAGNET A&M 540908 (8.98 EQ/12.98)	POWERTRIP
6	NEW		TATYANA ALI MJJ/WORK 68656/EPIC (10.98 EQ/16.98)	KISS THE SKY
7	2	17	MARK WILLS MERCURY (NASHVILLE) 536317 (10.98 EQ/16.98)	WISH YOU WERE HERE
8	4	28	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98)	A JAGGED ERA
9	6	3	JENNIFER PAIGE EDEL AMERICA 162171/HOLLYWOOD (10.98 EQ/16.98)	JENNIFER PAIGE
10	7	9	RICH MULLINS AND A RAGAMUFFIN BAND MYRRH/WORD 69309/EPIC (13.98 EQ/19.98)	THE JESUS RECORD
11	NEW		BOB MOULD GRANARY 10443/Ryko (16.98 CD)	THE LAST DOG AND PONY SHOW
12	5	3	THE WILKINSONS GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98)	NOTHING BUT LOVE
13	8	7	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98)	TRIN-I-TEE 5:7
14	NEW		ROYAL CROWN REVUE WARNER BROS. 47020 (10.98/16.98)	THE CONTENDER
15	10	8	EVERYTHING BLACKBIRD 38003/SIRE (10.98/14.98)	SUPER NATURAL
16	9	9	BLACK EYED PEAS INTERSCOPE 90152* (10.98/16.98)	BEHIND THE FRONT
17	11	7	FIVE ARISTA 19003 (10.98/16.98)	FIVE
18	NEW		A-G-2-A-KE INTERFACE/RAP-A-LOT 46144/VIRGIN (10.98/16.98)	MIL-TICKET
19	17	9	CLEOPATRA MAVERICK 46926/WARNER BROS. (10.98/16.98)	COMIN' ATCHA!
20	13	35	SEVENDUST TVT 5730 (10.98/15.98)	SEVENDUST
21	12	3	MEDESKI MARTIN & WOOD BLUE NOTE 93011*/CAPITOL (16.98 CD)	COMBUSTICATION
22	14	5	THE W'S FIVE MINUTE WALK 25204/SARBELLUM (10.98/16.98)	FOURTH FROM THE LAST
23	21	20	ELVIS CRESPO SONY DISCOS 82634 (8.98 EQ/14.98)	SUAVEMENTE
24	NEW		THE FLYS DELICIOUS VINYL 74006/TRAUMA (10.98/16.98)	HOLIDAY MAN
25	18	12	CHARLIE ZAA SONOLUX 82706/SONY DISCOS (9.98 EQ/14.98)	UN SEGUNDO SENTIMIENTO

26	NEW		NIKKI LEONTI PAMPLIN 9829 (10.98/15.98)	SHELTER ME
27	15	5	MYRON ISLAND 524479 (8.98 EQ/10.98)	DESTINY
28	31	44	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB
29	20	28	DAVID KERSH CURB 77905 (10.98/16.98)	IF I NEVER STOP LOVING YOU
30	NEW		FRANKIE RUIZ RODVEN 55773/POLYGRAM LATINO (9.98 EQ/16.98)	NACIMIENTO Y RECUERDOS
31	23	35	AVALON SPARROW 51639 (10.98/15.98)	A MAZE OF GRACE
32	30	20	ALEJANDRO SANZ WEA LATINA 20281 (9.98/14.98)	MAS
33	22	35	COAL CHAMBER ROADRUNNER 8863 (10.98/15.98)	COAL CHAMBER
34	27	49	ALEJANDRO FERNANDEZ SONY DISCOS 82446 (9.98 EQ/14.98)	ME ESTOY ENAMORANDO
35	25	5	PASTOR HEZEKIAH WALKER PRESENTS THE LIT CHURCH CHOIR VERTY 43116 (10.98/16.98)	LIVE AT LOVE FELLOWSHIP TABERNACLE
36	26	19	ROY D. MERCER CAPITOL NASHVILLE 94301 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 4
37	33	8	DOWN TO THE BONE NU GROOVE 3004 (10.98/14.98)	FROM MANHATTAN TO STATEN
38	45	2	ANGGUN EPIC 69105 (10.98 EQ/16.98)	SNOW ON THE SAHARA
39	34	8	AARON CARTER EDEL AMERICA 003808 (10.98/16.98)	AARON CARTER
40	19	2	KID ROCK LAVA/ATLANTIC 83119/AG (7.98/11.98)	DEVIL WITHOUT A CAUSE
41	24	11	DEVIN RAP-A-LOT 45938/VIRGIN (10.98/16.98)	THE DUDE
42	43	2	HELMUT LOTTI RCA VICTOR 63300 (10.98/17.98)	GOES CLASSIC
43	28	29	ALANA DAVIS ELEKTRA 62112/EEG (10.98/16.98)	BLAME IT ON ME
44	32	12	SPRUNG MONKEY SURFDOG 162151/HOLLYWOOD (8.98 EQ/12.98)	MR. FUNNY FACE
45	29	5	GILLIAN WELCH ALMO SOUNDS 80021/INTERSCOPE (10.98/16.98)	HELL AMONG THE YEARLINGS
46	40	11	OZOMATLI ALMO SOUNDS 80020/INTERSCOPE (8.98/12.98)	OZOMATLI
47	16	2	ORGY ELEMENTREE/REPRISE 46923/WARNER BROS. (7.98/11.98)	CANDYASS
48	38	13	BUDDY GUY SILVERTONE 41632/JIVE (10.98/16.98)	HEAVY LOVE
49	49	36	ROY D. MERCER CAPITOL NASHVILLE 54781 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 1
50	36	2	TONO ROSARIO WEACARIBE 24304/WEA LATINA (8.98/14.98)	EXCLUSIVO

POPULAR UPRIISINGS

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

GROWING UP, BLOWING UP: If you think Kedar Entertainment/Universal artist A+ made a stir when the 13-year-old hip-hop prodigy's 1996 debut album,



World Takeover. Brian May's new solo album, "Another World," will be released by Hollywood Records Sept. 15. The album, which has been several years in the making, features Jeff Beck, Taylor Hawkins, and the late drummer Cozy Powell. May will play a single U.S. date Saturday (12) at the WRCX Chicago-sponsored Rockstock Festival with other acts such as the Black Crows, Rammstein, and Foo Fighters.

"The Latch-Key Child," spent several weeks on the Heatseeker album chart, prepare yourself for a full-fledged frenzy.

A+, aka **Andre Levins**, is back, but this time the young

star has brought a few friends along for the ride. And we're not talking about a few kids from gym class.

Artists who collaborated or guested on Levins' new album, "Hempstead High," include **Erykah Badu**, **Chico DeBarge**, and **Lost Boyz**.

Kedar releases the album's first single, "Enjoy Yourself," Oct. 6, while the album comes out Nov. 17.

LITTLE BIT COUNTRY: Led Ka'apana, one of the more popular names in Dancing Cat's slack-key guitarist stable, enlisted such artists as **Alison Krauss**, **Ricky Skaggs**, and **Sonny Landreth** to put a country twist on his Hawaiian fingerings.

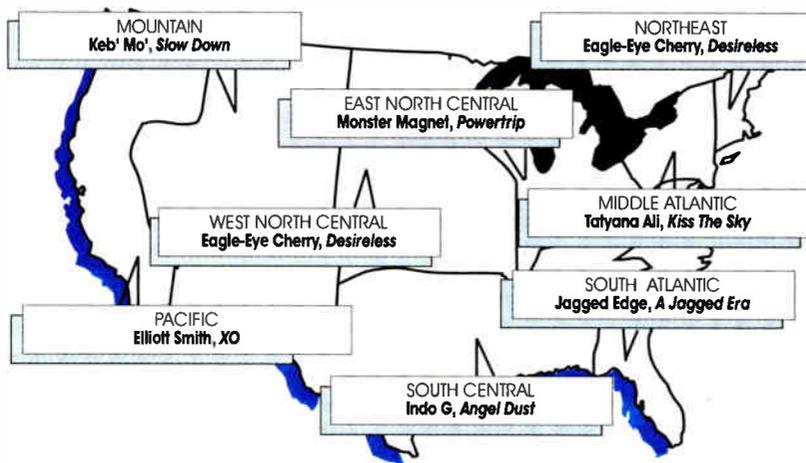
The result is "Waltz Of The Wind," due Sept. 15. The album contains unusual takes of such country songs as "Move It On Over," as well as new versions of the traditional slack-key song "My Yellow Ginger Lei."

Ka'apana plays Sept. 14 at Luna Park in Los Angeles and opens up for **Bob Dylan** Sept. 17 and 19 in Hawaii.



'Bout Powell. Jesse Powell's eponymous debut entered the West North Central Regional Roundup at No. 8 following the album's release in 1996. Powell's second album for Silas/MCA, "Bout It"—due Tuesday (8)—is being primed with the first single, "I Wasn't With It," which is airing on BET and the Box. The singer/songwriter begins a series of shopping mall performances Wednesday (9) in Baldwin Hills, Calif.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

- EAST NORTH CENTRAL**
1. Monster Magnet *Powertrip*
 2. Indo G *Angel Dust*
 3. Trin-i-tee 5:7 *Trin-i-tee 5:7*
 4. A-G-2-A-KE *Mil-Ticket*
 5. Mark Wills *Wish You Were Here*
 6. Eagle-Eye Cherry *Desireless*
 7. Bob Mould *The Last Dog And Pony Show*
 8. The Wilkinsons *Nothing But Love*
 9. Elliott Smith *XO*
 10. Tatyana Ali *Kiss The Sky*

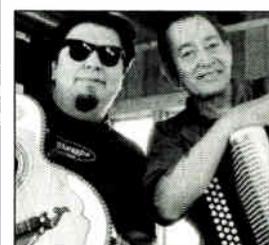
- SOUTH ATLANTIC**
1. Jagged Edge *A Jagged Era*
 2. Indo G *Angel Dust*
 3. Mark Wills *Wish You Were Here*
 4. Frankie Ruiz *Nacimiento Y Recuerdos*
 5. Eagle-Eye Cherry *Desireless*
 6. Everything *Super Natural*
 7. Tono Rosario *Exclusivo*
 8. Tatyana Ali *Kiss The Sky*
 9. Monster Magnet *Powertrip*
 10. Keb' Mo' *Slow Down*

FUN & GAMES: On Oct. 6, Virgin releases the soundtrack to "Myst," one of the most popular CD-ROM games ever created, with more than 4 million units sold. The label already released the soundtrack to that game's follow-up, "Riven," which, like its predecessor, was recorded by one of the games' developers, **Robyn Miller**.

Though the "Riven" soundtrack sold only 3,600 units, according to SoundScan, Virgin is optimistic that "Myst"—which has sold more than 70,000 units through online and mail orders alone, according to the label—will successfully tap into the game's core following.

ROADWORK: 550 Music's *Flight 16* opens for **Jerry Cantrell** during a five-week tour kicking off Oct. 1. *Flight 16*'s self-titled album is due Sept. 15... **Wind-Up** act **Finger Eleven** wraps up opening dates for **Creed** and **Fuel** Sept. 15 the same day its album "Tip" debuts. The band's first single, "Quicksand," is getting light air-

play at stations such as KRXQ Sacramento, Calif., and WRCX Chicago... **Grinspoon** carries on its opening tour for **Anthrax**, playing Tuesday (8) in Pittsburgh and Sept. 15 in Tole-



Supermen. Los Super Seven, consisting of country and Tex Mex superstars such as **Freddy Fender**, **Flaco Jimenez**, **Rick Treviño**, **Cesar Rosas**, and **Joe Ely**, offer brilliant interpretations of traditional Mexican songs such as "La Sirena" and other treats on their self-titled album from RCA, due Sept. 15. The act performs Sept. 14 at the House of Blues in Los Angeles and Sept. 17 at New York's Bowery Ballroom, preceding a Sept. 18 appearance on "Late Night With Conan O'Brien."

do, Ohio. Universal released the band's heavy-hitting "Licker Bottle Cozy" EP in July.

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY PAUL VERNA

POP

► KORN

Follow The Leader

PRODUCERS: Steve Thompson, Toby Wright, Korn
Immortal/Epic 69001

With two platinum albums under its belt—its 1994 self-titled debut and the 1996 follow-up, "Life Is Peachy"—Korn was poised to bolt out of the gates with its latest collection, "Follow The Leader." To make matters more attractive for Korn, the album features a collaboration with Ice Cube on "Children Of The Korn," tapping into the hardcore rap market, as well as the band's hard rock base. Indeed, "Follow The Leader" lives up to expectations, debuting at No. 1 on The Billboard 200 in the Sept. 5 issue. Despite that impressive sales performance, the album offers little in the way of enduring satisfaction. Peddling industrial rock clichés and angst-ridden, often misogynistic lyrics, Korn comes across as a band without a clear purpose or an original sound. Inexplicably, the album's first 12 tracks are blank, 5-second cuts.

► JAMES HORNER

Back To Titanic—Original Music Composed And Conducted By James Horner

PRODUCER: James Horner

Sony Classical/Sony Music Soundtrax 60691

How ironic that the "Titanic" franchise has turned out to be one of the rare unsinkable entertainment properties in an industry where tastes change with the weather. Having set a record as the top-grossing film in history, "Titanic" also set a high bar for soundtracks, with the album certified 10-times platinum in April and still going strong. Now comes "Back To Titanic," a 79-minute disc of music by score composer James Horner that did not make the original release. Under normal circumstances, such a profusion of product would be overkill, but these aren't normal circumstances, and Horner is no ordinary composer. His score has a serene, captivating beauty that stands up to repeated listenings. Furthermore, appearances on this album by such talented artists as Máire Brennan, Eileen Ivers, Gaelic Storm, and I Salonisti—coupled with the exposure from the movie's highly anticipated video release—should propel "Back To Titanic" to the upper reaches of The Billboard 200 and the Top Classical Crossover charts. The album's only low point is the use of film dialogue on various tracks, including Brennan's "Come Josephine, In My Flying Machine" and Celine Dion's monster hit "My Heart Will Go On."

R & B

► MONIFAH

Mo'Hogany

PRODUCERS: Monifah Carter, Ramsey Gbelawoe, Melissa Ciampa

Uptown/Universal 53155

Monifah's sophomore album, "Mo'Hogany," makes one wonder exactly what type of artist she wants to be known as—a sultry songstress or a hard-edged rapper in the vein of Lil' Kim. The vocalist explores her sensual side on "Suga Suga," on which she sounds like a female version of R. Kelly. So far, "Touch It," the first single, has been extremely radio-friendly, but exactly how cute will 8-year-olds sound singing, "Do you really want to fouch it?" The good news, however, is that Monifah does have some gems on this album, the best being "Have You Ever Been Loved," which may have been more suitable as a

SPOTLIGHT



WILLIE NELSON

Teatro

PRODUCER: Daniel Lanois
Island 314 524 548

It's always great to hear the voice of a living legend, and its sound is especially sweet when delivered with the help of a sympathetic middleman like Daniel Lanois. Willie Nelson—country outlaw, selfless humanitarian, master songwriter, talented actor, and American road warrior—is back in full force with an album of mostly original tunes, some of them remakes of earlier releases, some of them old tunes that were never released, and some of them brand-new compositions. Featuring Emmylou Harris as a constant companion and a rugged studio band that lets Nelson take center stage, "Teatro" is an understated but powerful affair in the vein of "Time Out Of Mind," Lanois' Grammy-winning 1997 collaboration with Bob Dylan. Highlights include a bouncy version of Chester Odom's "Lonely Nights," Nelson remake "My Own Peculiar Way," resurrected '60s tune "Home Motel," new original "Everywhere I Go," Lanois contribution "The Maker," and a lovely instrumental cover of Emile Stern and Henri LeMarchand's "Ou Es-Tu, Mon Amour? (Where Are You, My Love?)." Country radio may never play it, but it's easily one of the most heartfelt country recordings of the year.

first single, "Better Half Of Me"; and "I'm Loving You." If she is wise, Monifah will stick to singing real love ballads instead of getting caught up in today's trend of sex-filled lyrics with lackluster rap hooks.

COUNTRY

► ALAN JACKSON

High Mileage

PRODUCER: Keith Stegall
Arista/Nashville 07822

In addition to being one of country music's

SPOTLIGHT



STEVEN ISSERLIS

Cello World

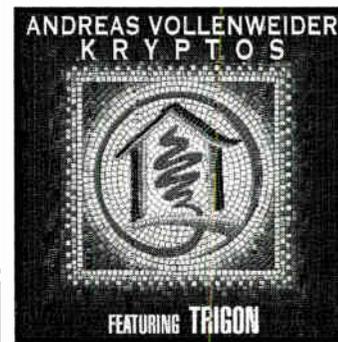
PRODUCERS: Phillip Traugott, Andrew Keener, John West

RCA Red Seal 09026 68928

Known far and wide as the original voice of John Tavener's "The Protecting Veil," English cellist Steven Isserlis is also one of the world's foremost exponents of Schumann, among sundry other virtuoso pursuits. Whatever Isserlis lays his hands on is marked by the spirit of a true Romantic, with an unfettered emotional engagement and a tone that is beseeching yet bittersweet. On this wide-ranging recital of miniatures, Isserlis mixes sugar and spice quite nicely, offering new twists on hallowed airs (Dvořák, Fauré, Rachmaninoff, Scriabin, Villa-Lobos) as well as persuasive turns on obscurities (Seiber, Léonard) and contemporary tunes (Sulkhan Tsintsadze, Carl Vine). Among the highlights is Vine's imaginative tour de force "Inner World," a vividly melodic, 12 1/2-minute duet of sorts for Isserlis and cellist David Pereira (heard via tape). Accompanists include hot young composer Thomas Adès on piano, harpsichordist Maggie Cole, and soprano Felicity Lott, who sings a Tavener song (disappointingly) and a Berlioz *mélodie* (delightfully). Isserlis is comfortable with everybody and everything, playing all the pieces as if they had each been written just for him.

strongest, most staunchly traditional stylings. Alan Jackson continues to be one of its best songwriters. Jackson wrote half of the 10 songs on "High Mileage," and they're uniformly top-notch. Interestingly, each song is a heartfelt lamentation about loss—four of the five being about losing a woman's love. And there's enough genuine heartache in those to fuel more than one good country album. The fifth song, "The Little Man," mourns the disappearance of

SPOTLIGHT



ANDREAS VOLLENWEIDER

Kryptos

PRODUCER: Andreas Vollenweider
Sony Classical 60237

This early icon of new age music pulls out all the stops for his first instrumental release since 1992's "Book Of Roses." He's got a Japanese percussionist from Kodo, Ladysmith Black Mambazo, *bandoneón* player Daniel Binelli, saxophonist Michael Brecker, symphony orchestras, and more musical exotica than a WOMAD festival. It's all in the service of fanciful compositions from the Swiss harpist. More than his earlier albums, "Kryptos" aspires to symphonic dimensions, replete with an orchestral "tune-up" at the beginning. But Vollenweider is a nervous composer. He flits from theme to theme, rarely alighting upon one to develop it for long. The best tracks include "Morgana Palace," dominated by shakuhachi, singer Sayno Namtchylak, and Vollenweider's spritely harp, and the pleasantly goofy "Forest Folks." A welcome return from one of the genre's stalwarts.

small-town America's mom-and-pop stores. The other songs are lighter in mood and tone than Jackson's compositions but match his high standards. Keith Stegall's usual understated, on-the-money production continues to show how it should be done.

► VARIOUS ARTISTS

Tammy Wynette: Remembered

PRODUCERS: various

Asylum 62277

The late Tammy Wynette brought out the best—and the most intense—from the songs she performed, and now a number of Wynette friends have recorded their own interpretations of their favorites from her repertoire and put in the same intense effort. To run down down the list: Elton John, Trisha Yearwood, Rosanne Cash, Melissa Etheridge, Wynonna, George

VITAL REISSUES

EARL ANDERZA

Outa Sight

REISSUE PRODUCER: Michael Cuscuna
Pacific Jazz 94849

In this second series of six limited-release "West Coast Classics" from Richard Bock's classic Pacific Jazz catalog, there's a real find—the one and only release by the astounding and almost forgotten L.A. alto player Earl Anderza. By 1962, Anderza had put together a blistering, progressive, yet bluesy approach similar to what today's more angular and kinetic players have further evolved. Sadly, Anderza slid into obscurity, so this ripnorter session, with a burning rhythm section (especially pianist Jack Wilson), is his only testimony. Other offerings in this top series

vary from the still-delightful contrapuntal "cool jazz" by the late baritone sax great Gerry Mulligan (with Chet Baker on trumpet) to the funky-bop finger-snapper "Sunset Eyes" from still-active tenor man Teddy Edwards. Most of these releases—remastered with the latest transfer technology—include rare bonus cuts. Get 'em while you can!

LALO SCHIFRIN

The Reel Lalo Schifrin

COMPILATION PRODUCER: Didier Deutsch
Hip-O 40127

With the remake of the theme from "Mission: Impossible" still ringing in people's ears, it's refreshing to go back to Lalo Schifrin's original version, featured in the '60s Paramount TV series.

Along with "Mission: Impossible," this single-disc compilation from Hip-O lives up to its billing by offering other film and TV themes written by the Argentinian composer, who spiced his work with classical and jazz accents gleaned from his apprenticeships with Maurice Ravel and Dizzy Gillespie, respectively. Other tracks included here are Schifrin's contributions to "Cool Hand Luke," "Man-nix," "The Cincinnati Kid," "The Man From U.N.C.L.E.," "Kelly's Heroes," "Dirty Harry," "The Eagle Has Landed," and "The Sting II," among others. A composer with a gift for indelible melodies, Schifrin was also a musical adventurer whose scores are inextricable from the movies and TV shows for which he wrote.

Jones, K.T. Oslin, Lorrie Morgan, Sara Evans, Emmylou Harris with Linda Ronstadt and Kate and Anna McGarrigle, Faith Hill, and Wynette herself in a duet with Brian Wilson on "In My Room"—which was the last recording she made. Without exception, these are sincere tributes that stand on their own. The songs carry a curious sense of reverence, and even Sir Elton approaches the sturdy "Stand By Your Man" with a palpable sense of worship.

★ JUNIOR BROWN

Long Walk Back

PRODUCER: Junior Brown

Curb 77897

Junior Brown remains one of country music's greatest assets. Part fierce defender of traditional music and values and part marauding maverick, Brown continues to prowling his own particular turf. Besides his astounding guitar skills, he's a whole artist. At times sounding as if he stepped right out of Ernest Tubb's 1950 Texas Troubadours, as on the title cut, Brown also has thechutzpah to cover Elvis Presley's cheesy "Rock-A-Hula Baby" and get away with it. Then there's the big, burly, almost-nine-minute "Stupid Blues," which evokes the ghost of Jimi Hendrix. Brown wrote nine of the 11 songs here and is quietly developing into quite a good songwriter. Listen to "Read 'Em And Weep," an acoustic, thoughtful, lovely ballad that's as good as anything coming out of Music Row today.

LATIN

KABAH

Esperanto

PRODUCER: Marco Flores

Rodven/PolyGram Latino 557739

This youthful male/female vocal sextet takes a second shot at translating big success in its native Mexico to the U.S., where some pop stations have embraced the act's breezy, sing-along tales of amorous aspirations. The bouncy "Mai, Mai" looms as an appealing radio prospect, along with the rhythmic pop ditties "Destino" and "Mi Inspiración" and "Campo Santo," a well-crafted ode to one's homeland.

CLASSICAL

★ SZYMANOWSKI: KING ROGER

Various soloists; Polish State Philharmonic Orchestra & Chorus, Karol Stryja

PRODUCER: Maria Olszewska

Naxos 8.660062-63

In the recent revival of Polish composer Karol Szymanowski (1882-1937), EMI has led the way, first with key items in its groundbreaking Matrix series and then with a pair of discs showcasing Sir Simon Rattle's masterly way with the music. But the forward-minded Naxos has also been in the vanguard. Via its sister label Marco Polo, the company produced several great Szymanowski recordings with Polish conductor Karol Stryja, including an admirable reading of the heart-rending Stabat Mater and a peerless set of orchestral songs. These discs have been reissued at budget price on Naxos, and now comes Stryja's reading of the exotic opera "King Roger"—just in time to soak up the market following Rattle's performance of the work at the BBC Proms in London (the Rattle/EMI recording won't be out until next year). "King Roger" is a rich, heady piece, suffused with Mediterranean color and a religious/sexual dialectic. The upcoming EMI album may be more beautifully sung and recorded, but the Naxos performance is idiomatic and full of life. As a bonus, the two-disc set includes an excerpt from Szymanowski's incidental music from "Prince Potemkin," and it is a dark pearl of a piece.

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Irv Lichtman (Broadway/cabaret/N.Y.); Brad Bamberger (classical/N.Y.); Steve Graybow (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

Reviews & Previews

SINGLES

EDITED BY LARRY FLICK

POP

► **JD & MARIAH Sweetheart** (4:22)
PRODUCERS: Jermaine Dupri, Mariah Carey
WRITERS: R. Davis, P. Warner
PUBLISHERS: W.B.M./Warner's Thunder/Rainy Songs/Real Deal, SESAC
► **So So Def/Columbia 41331** (cassette single)
If you're among the countless who have embraced superstar producer Jermaine "JD" Dupri's recent artist outing, "Life In 1472," then you've no doubt been salivating for the single release of this electric duet. JD teams up with frequent collaborator Mariah Carey on a sleek, hip-hop revision of Rainy Davis' mid-'80s freestyle nugget. La C's transformation into a credible jeep vixen is just about complete here, as she struts through the song with ample street savvy and a sassy sensuality. Wisely, JD keeps his ego in check and doesn't crowd her vocal with too many incidental rap outbursts. Instead, he keeps his quips to a high-quality minimum, focusing more on weaving a thick and insinuating groove. Truly the kind of record you want to hear over and over, this is the single to beat as pop and R&B radio rolls into the competitive fall season.

► **MADONNA The Power Of Good-Bye** (no timing listed)
PRODUCERS: Madonna, William Orbit, Patrick Leonard
WRITERS: Madonna, R. Nowels
PUBLISHERS: WB/Webo Girl/EMI-April/Future Furniture, ASCAP
► **Maverick/Warner Bros. 9418** (cassette single)
Next to the title track to Madonna's glorious "Ray Of Light" opus, this is the tune that radio programmers and diehard fans have long been clamoring to be released as a single. With a little help from co-producers William Orbit and Patrick Leonard, the diva brilliantly nestles a dewy love ballad within a cutting-edge electronic pop framework. You can listen to this track a dozen times and still pluck something new from the richly layered arrangement, which is anchored by a crisp shuffle beat and sweetened by occasional orchestral string flourishes and contrasting acoustic guitar strumming. All the while, Madonna performs with a confidence that allows her to flawlessly merge a widened vocal range with a considerable dose of raw emotion and soul. Although this gem would find instant success on its own, look for "The Power Of Good-Bye" to be bolstered by its prominent play during the hotly anticipated new WB TV series "Felicity."

► **BABYFACE You Were There** (4:38)
PRODUCER: Babyface
WRITER: Babyface
PUBLISHER: not listed
► **Sony Music Soundtrax/Epic 41411** (cassette single)
The soundtrack to "Simon Birch" is off to a fine start, thanks to this lovely ballad—which is by far the strongest single Babyface has issued since "When Can I See You." After helming countless platinum hits for others, it's about time he kept a golden tune or two for himself. "You Were There" builds from a soft, almost introverted acoustic soul opening into a deliciously dramatic power ballad climax. The progression is seamless, as a swirl of organs and a rush of choir chants gradually rise to prominence. Babyface's vocal is a delight, mostly because he doesn't strain to sound soulful. He simply lets it happen naturally. It's the final ingredient in an essential pop, R&B, and AC item.

► **THE GOO GOO DOLLS Slide** (3:32)
PRODUCERS: Rob Cavallo, the Goo Goo Dolls
WRITER: J. Rzeznik
PUBLISHER: not listed
► **Warner Bros. 9465** (cassette single)
After the massive "Iris" from the sound-

track to "City Of Angels," this first single from the band's new album, "Dizzy Up The Girl," is guaranteed out-of-the-box support from programmers at top 40 and rock radio. Less of a hand-wringer than "Iris," this midtempo rocker works largely on the strength of a lean, guitar-driven arrangement and a sticky chorus that swells with harmonic charm. Look for this single to firmly establish the band as a platinum entity to be reckoned with.

► **DEBRA MICHAELS Don't You Wanna Fly?** (3:49)
PRODUCER: Adam Marano
WRITER: A. Marano
PUBLISHERS: Rocks/Viper 7, ASCAP
► **Robbins 72029** (CD promo)
Capitalizing on current radio dance trends, this hi-NRG floor-stomper could initially compare with recent hits from Jocelyn Enriquez or Rockell, with its house-lite beats and frothy chorus. But halfway through, the track breaks down and transforms the writhing instrumental hook of Madonna's "Justify My Love" into a musical metaphor for Michaels' own journey toward ecstasy, in time hastening to a frantic pace amid her unmistakable peak. It's not a new theme certainly, but at least this song offers a novel vehicle to get where it's going—and a fun excursion for Saturday-night dance-party shows. Included are six alternative remixes to fan your fancy.

R & B

► **MAXWELL Matrimony: Maybe You** (4:02)
PRODUCER: Musze
WRITER: Musze
PUBLISHER: not listed
► **Columbia 41874** (c/o Sony) (cassette single)
If you've made the mistake of not investigating Maxwell's gorgeous second album, "Embrya," use this fine single as an excuse to finally do so. One of the leading figures of the alterna-soul movement, he deftly combines current hip-hop concepts with old-school R&B flavors with remarkable ease—without sounding like just another kid with a great record collection. This shuffling jam crackles with tight live instrumentation and a falsetto-sprinkled vocal that reverently recalls Marvin Gaye. Although R&B radio is the first target of this single, there is hardly a top 40 or AC station in the U.S. that couldn't spin it and not find a welcoming listener response.

► **BOYZ II MEN FEATURING CHANTE MOORÉ Your Home Is In My Heart** (3:59)
PRODUCERS: Jimmy Jam, Terry Lewis
WRITERS: J. Harris III, T. Lewis
PUBLISHER: not listed
► **Flyte Tyme/MCA 4218** (cassette single)
The second single from the soundtrack to "How Stella Got Her Groove Back" is a mildly percussive love song that shows producer/writers Jimmy Jam and Terry Lewis at their absolute best. They've perfected the art of melding youth-driven instrumentation with the kind of sweeping orchestration that soothes mature minds. Needless to say, Boyz II Men are in fine vocal form, wrapping their instantly recognizable harmonies around the song's quietly infectious hook. The real vocal thrill here is Moore, who seems to flutter above the track like an angel. By the end of this hitbound single, you'll be hungry for a new full-length recording by this previously underappreciated vocalist.

► **RICKY JONES If I Was The One** (3:59)
PRODUCERS: Bryce P. Wilson, Darryl Brown
WRITER: D. Warren
PUBLISHER: Realsongs, ASCAP
► **Universal 1278** (CD promo)
As master wordsmith Diane Warren is riding atop the Hot 100 with Aerosmith's first No. 1, she's wasting no time providing a potential smash for 25-year-old Jones, a gentle song of yearning for his best friend's hurting lady.

His vocal is delightfully restrained, as he wisely represses the urge to employ the high-pitched acrobatics of so many current-day R&B pundits. The artist has already written with and sung demos for the likes of David Foster, Lionel Richie, and Smokey Robinson; this showcase makes it clear that he's ready for the world.

COUNTRY

► **TRISHA YEARWOOD WITH GARTH BROOKS Where Your Road Leads** (3:26)
PRODUCER: Allen Reynolds
WRITERS: V. Shaw, D. Child
PUBLISHERS: EMI-April/Desmobile/Manor House/BMG Songs, ASCAP
► **MCA 72070** (CD promo)
Penned by Victoria Shaw and Desmond Child, this gorgeous ballad first appeared on one of Shaw's underrated Warner Bros. albums. It's great to hear Yearwood and Brooks sink their teeth into such an incredible lyric. Yearwood's strong, supple voice beautifully conveys the passionate commitment in the words, and Brooks' warm demeanor provides affecting support. At times, Allen Reynolds' production comes perilously close to bombast. This is a song where the lyric and vocals should remain the focal point. All considered, it's a fine outing by two of the country format's more powerful artists, and it should prove to be among the major autumn smashes at country radio.

► **RESTLESS HEART For Lack Of Better Words** (3:32)
PRODUCERS: Scott Hendricks, Tim DuBois
WRITERS: K. Trible, J. Scott, D. Dixon
PUBLISHERS: Wildawn/Balmur Entertainment/Brian's Dream, ASCAP, Pughwash/EMI-Blackwood, BMI
► **RCA 65529** (CD promo)
It's great to see these guys making music together again. This is the second new recording from their greatest-hits collection—and it proves that they still have the ol' magic that has made them successful at both country and AC radio. This tune could have the same broad-based appeal as previous hits like "I'll Still Be Loving You." Larry Stewart is in fine voice on this strong ballad about the inadequacy of words for expressing the joy of love. When it comes to polished country pop, nobody does it better.

► **THE WARREN BROTHERS Guilty** (3:58)
PRODUCER: Chris Farren
WRITERS: B. Warren, B. Warren, D. Berg
PUBLISHERS: Sony/ATV Songs/Tree/Starstruck Angel, BMI
► **BNA 65551** (CD promo)
Brothers Brett and Brad Warren infuse this jaunty little number with so much personality, programmers should have trouble resisting the pull. Brett sings lead and plays rhythm guitar, with Brad contributing lead guitar and harmony vocals. The duo has a winning vocal blend, and this cut also demonstrates their talents as songwriters. Chris Farren's production perfectly complements the brothers' energetic approach to the song. This lead single from their forthcoming collection, "Beautiful Day In The Cold Cruel World," signals a promising beginning for this talented pair.

► **MONTY HOLMES Alone** (3:58)
PRODUCERS: Paul Davis, Ed Seay
WRITERS: B. Gibb, R. Gibb, M. Gibb
PUBLISHERS: Gibb Brothers/Careers-BMG, BMI
► **Bang II 1001** (CD promo)
For a new artist on an indie label, Holmes made impressive inroads at country radio with his debut single, "Why'd You Start Lookin' So Good." This strong midtempo tune will build on that growing fan base. Written by the Bee Gees and co-produced by former pop sensation Paul Davis, this track melds country and pop elements into a sound that should be widely accessible to country programmers. Holmes has a distinctive voice and turns in an appealing

performance that should continue to win support.

DANCE

► **KEVIN AVIANCE Join In The Chant** (no timing listed)
PRODUCER: Tom Stephan
WRITER: not listed
PUBLISHER: not listed
REMIXER: not listed
► **Wave Music 4343** (12-inch single)
Aviance finally issues the follow-up to his 1997 No. 1 Hot Dance Music/Club Play smash "Din Da Da," and it was well worth the wait. "Join In The Chant" is a retro-splashed thumper that leans heavily on Aviance's throaty rants and his ability to breathe subtlety into the simplest of lyrics. Producer Tom Stephan—better known as Twisted America's Superchumbo—does a fine job of sewing classic funk and disco instrumental threads into the track's tribal rhythm fabric without sounding kitschy or overly derivative. Instant dancefloor domination is a given for this sterling preview of the long-promised album "Box Of Chocolates." Contact: 212-757-8466.

► **KIMARA LOVELACE When Can Our Love Begin** (no timing listed)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
REMIXERS: Hex Hector, Timmy Regisford
► **King Street 1276** (12-inch single)
Hot on the heels of the universally praised "Circles" comes an equally potent house stomper in which Lovelace performs with ample old-school soul—while delivering the chest-pounding melodrama expected of modern-day house divas. She is complemented by the supreme beats of rising superstar Hex Hector, who injects plenty of pop sugar and tribalistic percussion. Given the taut edit, crossover radio success could be on the horizon. On a more underground tip, the long-dormant Timmy Regisford provides a seductive deep-house remix that harks back to the days of New York's famed Shelter nightclub. In all, an incredible record that should easily accelerate Lovelace's already-rapid career momentum. Contact: 212-594-3737.

► **CEVIN FISHER The Freaks Come Out** (no timing listed)
PRODUCER: Cevin Fisher
WRITER: C. Fisher
PUBLISHER: not listed
REMIXERS: Cevin Fisher, the Sharp Boys, Phat Manhattan
► **Tommy Boy Silver 003** (12-inch single)
This track has been an underground import fave since its release in the U.K. on Subversive Records last spring, and it shows Fisher at his best. Fisher simply weaves a thick, utterly irresistible garage groove, sewing in the occasional pop thread. The track builds gradually, almost leisurely, but with a percussive intensity that far too many other house records have been missing lately. Fisher has become more than merely another underground beatsmith. He is showing signs of becoming a proper songwriter with a talent for crafting traditional pop hooks.

ROCK TRACKS

► **SOUL COUGHING Circles** (3:07)
PRODUCERS: Tchad Blake, Soul Coughing
WRITER: M. Doughty
PUBLISHERS: Our Pal Dolores/WB, ASCAP
► **Slash/Warner Bros. 9430** (CD promo)
The funky guitar riff that begins "Circles" is flypaper catchy—and irrefutably out of tune. Maybe loosening a guitar string or two is what it takes to be original in 1998, or maybe it's Soul Coughing's irresistibly wacky Beck-meets-G. Love style that makes this tune a winner. "Circles" is a verse-chorus-verse wonder based on the intro riff, which acts like a loop while the unforgettable lyrics (aside from the "I don't need to walk around in circles" chorus) drone—intentionally—above. Flutey-

sounding synth organ and R2D2-esque blips add a bit of dark, moody texture to the groovy arrangement, evoking Laurie Anderson's "O Superman" more than imitating electronica. While there's nothing interesting about this track's guitar, drums, or bass by themselves, Soul Coughing's post-rock ethic brings this song to life.

► **AGENTS OF GOOD ROOTS Upspin** (4:12)
PRODUCER: Paul Fox
WRITERS: A. Winn, B. Jones
PUBLISHER: Pigeon Hole, ASCAP
► **RCA 6548** (CD promo)
Like the later "white boy sings soul" work of Leonard Cohen covered in jest by a modern rock band, "Upspin" is a nearly nauseating stab at rock/blues, complete with sax riffs and gospel-tinged backup singers. The sentiment of the song, unbridled and gushing optimism ("Now I'm singing in the sunshine/I'm dancing in the rain again/Making love out in the moonshine/Cause the world is on an upspin"), is admirable, and the Sammy Davis Jr.-type vocals are even kind of cute in a gruff, adolescent way. But the horn breaks and Pointer Sisters wannabes interspersed with the midtempo rock backing evoke the worst musical elements of the late '70s and early '80s, making "Upspin" more fit for an orthodoxist's office than for rock radio.

► **PUSHMONKEY Handslide** (3:24)
PRODUCER: Mike Clink
WRITERS: Pushmonkey
PUBLISHER: My Kind of Clean Music, ASCAP
► **Arista 3540** (CD promo)
Pushmonkey is part of a breed of modern rockers who seem to have been influenced in equal part by David Lee Roth and Toad The Wet Sprocket. Closest in aesthetic to certain tracks by Live, "Handslide" combines the melodic sense of incipient grunge and West Coast rock of the late '80s and early '90s with the glam vocals of the same era, resulting in flouncy, guitar-driven, cymbal-crashing rock. The lyrics are unintelligible for embellishment, but the bridge is a great head-banging affair that satisfyingly sets up the chorus. The dramatic rallentando that ends this track is unexpectedly pleasing.

► **LEAH ANDREONE Sunny Day** (3:15)
PRODUCERS: Bob Marlette, Leah Andreone, John Lowery
WRITERS: L. Andreone, B. Marlette, J. Lowery
PUBLISHER: Ahalella, ASCAP
► **RCA 65540** (CD promo)
This could be the one that blows it open for Leah Andreone, whose "It's Alright, It's OK" grazed top 40 and modern adult radio in late 1996. While replete with gritty guitars and a vocal that might pain your granny, the track also offers a graciously infectious hook and a swirl of gentle Spanish guitars at the bridge. Co-written and co-produced by the artist, "Sunny Day" shows that Andreone has been minding her business in the time she's been away. The first single from the promising new "Alchemy," hitting the streets later this month.

► **JOAN JONES Wide Eyed Devil** (3:45)
PRODUCER: Nick DiDia
WRITER: J. Jones
PUBLISHER: Done Songs, BMI
► **Third Rail/Hollywood 10841** (CD promo)
This meditative piano-driven folk rocker tugs gently for attention with a warm, subtle vocal from former Sun 60 vocalist Jones, who spent part of the summer serving the goods to Lilith Fair audiences and is now opening for Fastball and Ziggy Marley. Nick DiDia, who has produced Pearl Jam and Rage Against The Machine, provides just the right ratio of raw power and polish to sell to hip radio formats. Lyrically, the song implores followers to search out their desires without fear of what they may cost. It's a timely message for the youthful audiences of modern rock, as well as the more seasoned but perhaps jaded generation of adult top 40.

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

GENERAL MEDIA

EDITED BY EILEEN FITZPATRICK

HOME VIDEO

BY CATHERINE APPLEFELD OLSON

BREAKING THE MAGICIAN'S CODE: MAGIC'S BIGGEST SECRETS FINALLY REVEALED

Real Entertainment
60 minutes, \$19.99
This program, which originally aired on Fox, is for anyone who's ever sat in the audience at a Vegas-style magic show and wondered just how the guy in the black top hat pulls off all those dramatic tricks. Complete with footage of some eye-popping don't-try-this-at-home tricks performed by a masked magician (he's incognito lest he be recognized and forever banned from the inner circle of magicians for revealing their secrets) and sarcastic host Mitch Pileggi of "The X-Files," the program probes the reality behind the illusions. The featured bag of tricks is a hefty one and includes the magician turning an assistant into a tiger, levitating a woman, escaping from a straitjacket inside a box chained and rigged with explosives, and other jaw-dropping stunts. The tape gets inside the specifics of each sleight of hand, as well as the key roles played by a magician's costume, the music that's chosen, and how distractions keep the audience guessing. Contact: 818-676-1000.

THE REAL WORLD YOU NEVER SAW: BOSTON & SEATTLE

MTV Home Video/SMV
50 minutes, \$12.98
It's hard to imagine that with all the "Real World" reruns and videos there actually might be some footage that didn't make the final cut. But this tape presents some previously unavailable scenes taken of a bunch of Generation Xers in homes located on opposite sides of the country. A sure bet for devoted fans of the not-so-hidden-camera slice-of-life show, this video attempts to dig further to uncover how the roommates truly feel about each other and what it's like to be shadowed by cameras 24-7. Of course it's not like the subjects weren't being filmed for these segments, so go figure. The video also includes Boston and Seattle outtakes, as well as previously unseen footage from several other casts.

TESS OF THE D'URBERVILLES

A&E Home Video
180 minutes, \$29.95
A&E adds this adaptation of the Thomas Hardy novel to its family of literary video classics. Available as a two-tape boxed set, this incarnation of "Tess" stars Justine Waddell of A&E's "Anna Karenina" as the tragic heroine whose poverty-riddled family sends her away to become the maid for a wealthy family. After she is raped by the eldest son of the D'Urberville family, Tess spends the rest of her life seeking emotional shelter in the harsh landscape of rural 19th-century England. The acting is excellent, and the production values are gorgeous, making this tape an elegant addition to a personal collection or a fine holiday gift. For added exposure, the movie is slated to air on the cable channel two weeks before the video's late-September debut. A&E is also reducing the price on its most popular Literary Collection set, "Pride & Prejudice," from \$99.95 to \$59.95.

AN ALL DOGS CHRISTMAS CAROL

MGM Home Entertainment
73 minutes, \$14.95 VHS, \$24.98 DVD
Who needs reindeer when the canine cast of the original "All Dogs Go To Heaven" is back for a new animated Christmas celebration? It's Christmas Eve, but the puppies' party is cut short when nasty bulldog Carface comes to collect the bones he's lent

out over the past year, plus interest. This leaves the pooches without enough money to pay for an operation for a scrappy puppy named Tim (as in Tiny Tim, perhaps). Even worse, at the stroke of midnight, canine villainess Bella Donna plans to blow a hypnotic whistle that will make all dogs steal their owners' Christmas toys. The good guys realize their best hope of foiling the plot lies with Carface, who was mistreated as a puppy and has been a mean dude ever since. After he is called upon by ghosts of Christmas past, present, and future, however, he realizes the errors of his ways and mobilizes a rescue. A clever story line and recognizable characters,

along with the voices of Steven Weber, Dom DeLuise, and the rest, make this "Christmas Carol" a true kids' holiday keepsake.

BEAR IN THE BIG BLUE HOUSE

Columbia TriStar Home Video
50 minutes, \$12.95
The first video to come under Columbia TriStar's new distribution agreement with Jim Henson Home Entertainment is a preschool frolic in a magical homestead, inhabited by a gentle giant in the form of a 7-foot cuddly bear and his Muppet-style friends. Complete with a salutation and sign-off song, plus several more in be-

tween, each episode of the series, which is currently airing on the Disney Channel, emphasizes soothing thoughts and activities for children. The first two episodes packaged in a single tape are "Home Is Where The Bear Is" and "What's In The Mail Today?" and teach kids the importance of having special places in their own homes and the joys of receiving mail and writing back, respectively.

PUMPS & DUMPS VOL. 18

Urban Entertainment Group
60 minutes, \$19.95
Straight off the streets of South Central

Los Angeles, this video is the handiwork of a former street gang member who, after release from prison a few years ago, redirected his energies to document lowriders, cars whose chassis have been lowered and otherwise altered. This is the latest video in a long chain of hot-wheels tapes from the so-called Young Hog. In this program, viewers are plunked down alongside Crenshaw Boulevard, where they can gaze at the interesting parade of "ridaz." The tape also checks in at the Mesa Super Show in Arizona and interviews some of the drivers there, many of whom appear to be buddies of the filmmaker. Not surprisingly, the visuals are backed by rap music, primarily provided this time around by Kill Kill. For those who are immersed in the lowrider culture, the tape is interesting, despite its nearly unintelligible narrative and mediocre production values. Contact: 310-899-3836.

ON SCREEN

WHY DO FOOLS FALL IN LOVE

Directed by Gregory Nava
Written by Tina Andrews
Starring Larenz Tate, Halle Berry, Vivica A. Fox, Lela Rochon
Wamer Bros./Rhino Films
In general release

54

Directed and written by Mark Christopher
Starring Ryan Phillippe, Mike Myers, Salma Hayek, Neve Campbell
Miramax Films
In general release

Teenage singing sensation Frankie Lymon didn't have a lot of hits, but he sure had a lot of wives during his short career in the mid-'50s through the early '60s.

Lymon was one of the writers of the doo-wop hit "Why Do Fools Fall In Love" and the leader of Frankie Lymon & the Teenagers, and his story here unfolds in a courtroom in 1986 when his three widows tried to convince a judge that each was the rightful heir to Lymon's song-



TATE

writing royalties.

Each of the women is dramatically different, but their stories share the common themes of deception and betrayal, as well as love for a man who cared more about sticking a needle in his arm than the people who loved him or his music.

In show business, stories like this are a dime a dozen, but under the direction of Gregory Nava and aided by some outstanding performances, the film draws you in with humor and heartbreak.

Unlike Nava's "Selena," which was a sugarcoated, saintly film about the slain 23-year-old Tejano singer, "Why Do Fools Fall In Love" paints a pathetic portrait of its lead character. Nava also didn't try to get a Lymon look-alike for the role and cast Larenz Tate, who is considerably more handsome and older than the scrawny-looking,

real-life Lymon shown in a clip at the end of the film singing "Goody Goody."

Vibrant, likable, and pleasing, Lymon is a breakout role for Tate, who was most recently seen in Kevin Costner's dreadful mistake "The Postman." Here he has a place to shine, and what better place to do it than next to Halle Berry, Vivica A. Fox, and Lela Rochon.

As much as the film is about Lymon, its focal point is the women he hurt and their attempt at compensation. Onstage, Lymon had women swooning over his prepubescent talent and magnetism, and the first woman to fall under his charms was Zola Taylor, played by a radiant Berry.

A member of the Platters, Taylor became a little too successful for Lymon's ego, and in between her gigs he spent time with girlfriend/common-law wife Elizabeth Waters, played by Fox.

Each knows about the other, and when Taylor surprises the couple at her Los Angeles home, the resulting cat fight around the pool is one of the film's funniest moments. It's also Berry's best scene.

If the film is to be believed, Waters had the worst time with Lymon and at one point had to turn to prostitution to survive when Lymon's drug habit got heavier and his income got lighter. Taylor, too, suffered financial ruin when Lymon cleaned out her bank account while she was away on tour.

Lymon did try to redeem himself with wife No. 3, Emira Eagle, sweetly played by Lela Rochon. An educated Southern schoolteacher, Eagle met Lymon when he was an Army recruit stationed near her Georgia home. Impressed by her good cooking, he courted her and appeared to be ready to live a simple, ordinary life. Then he was arrested by the military police for going AWOL and shortly after returned to New York City, where he died of an overdose in 1983.

Although "Why Do Fools Fall In Love" will probably be accused of being a female bonding film, it's the strength of the performances and the stories that make this more

than your average tearjerker. Original tracks by Lymon are a nice addition, and a hilarious cameo by Little Richard is the icing on the cake.

Another short career is examined in "54," the story of renowned '70s-'80s disco palace Studio 54 and its drug- and boy-happy co-founder, Steve Rubell. Here the story is told through the eyes of Shane O'Shea (Ryan Phillippe), who rises up from his uncool New Jersey background to become a bartender at 54.

Dumb as a post, O'Shea is "chosen" by Rubell outside the club one night, and his solid abs and weak mind quickly make him a part of 54's world. That world, though, turns out to be pretty dull, and all the sexual innuendos flying out of the actors' mouths can't get this movie moving to any kind of beat. (Word is that first-time director Mark Christopher made an edgier



MYERS

and more graphic film, but test audiences and the powers that be forced a more toned-down final cut.)

Mike Myers gives a two-note performance as Rubell, playing him either stoned and happy or stoned and angry. Rubell's history, and his partner in 54, Ian Schrager, are shameful omissions from the film's story.

Billed as a behind-the-scenes look at disco's most decadent dance-floor, the film doesn't tell us anything we don't already know. Yes, 54 patrons did anything to get in, and once they were inside, cocaine flowed like champagne, celebrities hung out in the VIP basement area, and people had sex in the balcony. Unfortunately, that's covered in the first 20 minutes of movie, and there's nothing else to sustain the remaining 90.

EILEEN FITZPATRICK

ENTER * ACTIVE

BY DOUG REECE

NCAA FOOTBALL 99

Electronic Arts
Sony PlayStation
If this game is any indication, "Madden 99" is probably going to be a monster. Electronic Arts (EA) leaps forward in texture and feel to create a crisp, immersing new look. Awesome replay options and fantastic pump-faking action are just a few of the bells and whistles that will thrill gamers. There's also a superb practice mode where users can hone their chops with or without a defense. Still, there are several annoyances that get users' adrenaline pumping in a way we don't think developers were hoping for. For starters, there's a noticeably long lag between incomplete plays. "NCAA" is also a memory card hog, requiring 13 blocks of memory to save a dynasty, and the analog passing option—though exciting in theory—is basically unlearnable. An in-game save option would also have been nice. Even worse, EA still struggles to capture the sort of feel and player contact found in Sony's football games.

AUDIOBOOKS

BY TRUDI MILLER ROSENBLUM

DIVINE SECRETS OF THE YA-YA SISTERHOOD

By Rebecca Wells
Read by the author
HarperAudio

3 hours (abridged), \$18
ISBN 0-694-52008-X

Most fiction authors are not skilled readers, but Rebecca Wells is a happy exception. Her exuberant performance is a perfect match for this tale about four girls growing up in 1940s North Carolina. Wells gives each character a distinct voice, and her delivery is perfect, especially in an early scene when the girls sneak out at night to perform a made-up ritual of sisterhood. Each pricks her finger, chooses an Indian name, and declares herself a descendant of the wild Ya-Ya tribe and a "daughter of the moon lady." As the girls grow up, they experience adult sorrow, heartbreak, and joy, but their friendship and devotion never fail them. This audio is a testament to female friendship, but it's also an insightful look into mother-daughter relationships as told by Sidda, the daughter of a Ya-Ya member. A successful theater director, Sidda has unintentionally hurt her mother, Vivi, via an interview in The New York Times. Seeking to reconcile, Sidda writes to her mother asking for her thoughts on female friendships as background for a play she is directing. Vivi's response is to send Sidda her precious scrapbook, "The Divine Secrets Of The Ya-Ya Sisterhood," which contains the story of the four girls' friendship. Through the scrapbook, Sidda begins to understand her mother.

Glenn Jones Says 'It's Time' For SAR Singer Looks To Reacquaint Himself With Adult Audiences

BY ANITA M. SAMUELS

LOS ANGELES—In the mid-'80s and early '90s, balladeer Glenn Jones dominated the R&B airwaves, scoring a steady stream of songs on the Hot R&B Singles chart. But by 1995, Jones says, he found himself amid management and label transitions.

Now, after a three-year absence, the vocalist is marking his return with "It's Time," a new album on a different label, SAR Records, a division of SAR Entertainment Group LLC. The album is due Oct. 6 in the U.S. and Canada. According to the label, international release plans for the album are still in the works.

The first single, "Let It Rain," shipped to radio Aug. 11 and was added Aug. 31 to AC and mainstream R&B stations in the U.S. The track will be released commercially Tuesday (8).

Stephen Russo, CEO of SAR, says the label's goal is to refamiliarize fans with Jones' music before attempting to cross the single to pop radio.

SAR Records was established in 1996 in Verona, N.J., by Russo and is distributed by the Alternative Distribution Alliance and owned by Time Warner. Jones has taken a circuitous path through major-label affiliations during his career, having recorded for RCA, which he left in 1987; Jive, which he left in 1990; and Atlantic, which he left in 1995. A minority holder in SAR, Jones is the fledgling label's first artist.

"It's Time" is Jones' seventh

album and doesn't stray far from his trademark sound. Although he has not altered his sound dramatically over the years, the vocalist says, his style sets him apart from much of today's music. "It's different because a lot of [current] music is pretty much trendy . . . everybody is sort of



JONES

like in the same mode. I come from an era where I grew up listening to good production . . . like Burt Bacharach and Quincy Jones," says Jones. "I always wanted to do songs with top-notch production, good melody, good songs, and good music."

Jones, who co-wrote many of the songs on "It's Time," says much of the album was produced by Ross Vannelli (Earth, Wind & Fire), Richie Garcia, Joe Vannelli (a brother of Vannelli's), Paul Jackson Jr., and Jimmy Haslip are among the musicians who worked on the project. Russo says that the 15-track album will include a 24-minute, four-song "unplugged" set of previous hits, which Jones recorded live April 13, 1997, for Ashford & Simpson's afternoon show on adult R&B WRKS-FM New York.

A videoclip for "Let It Rain" will be shot in September and serviced to VH1, BET, MTV, the Box, and local video outlets later that month.

Jones says he began his career in gospel music and was signed to Savoy Records as a teen by the Rev. James Cleveland in 1978. After changing genres, he scored a hit with the Norman Connors song "Melancholy Fire," on which he was the guest vocalist, in 1981.

Between 1984 and 1994, Jones recorded six albums with RCA, Jive, and Atlantic Records. From those albums the vocalist garnered 19 hits on Hot R&B Singles: "Show Me" peaked at No. 3; "Here I Go Again" peaked at No. 1; "We've Only Just Begun (The Romance Is Not Over)" peaked at No. 2; "Stay" peaked at No. 6; "I've Been Searchin' (Nobody Like You)" peaked at No. 8; "Bring Back Your Love" peaked at No. 18; and "Finder Of Lost Loves" (featuring Dionne Warwick) peaked at No. 47.

On Top R&B Albums, "All For You" peaked at No. 27, "Finesse" peaked at No. 18, "Glenn Jones" peaked at No. 16, "Here I Am" peaked at No. 39, "Here I Go Again" peaked at No. 22, and "Take It From Me" peaked at No. 44. According to SoundScan, 1992's "Here I Go Again" sold 173,000 units, while 1994's "Here I Am" sold 63,000 units.

Hector Hannibal, PD of R&B WHUR Washington, D.C., says the station has begun playing "Let It

Rain." "Glenn has a good track record in D.C. The jury is still out [as to whether people like it], but the music director and I like it," he says.

ANTHEMS & ALL

According to Russo, SAR's marketing campaign is aimed at reintroducing the vocalist in the U.S. In addition, Russo says, Jones will embark on a two-month promotional radio tour with a live band in September. On that tour, Jones will per-

(Continued on page 36)



No Bull. Diva N'Dea Davenport, right, joins forces with underground rapper Mos Def at New York's Hit Factory. They collaborated on remixes of "Bullshittin'," an anthemic single from Davenport's self-titled debut.

Les Nubians Bring French-African Twist To R&B; Magic To Promote Maxwell Tour

R&B EN FRANÇAIS: Hélène and Célia Faussart,

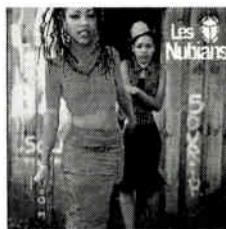


LES NUBIANS

who make up the duo Les Nubians, say they can count on two hands the number of black singers in France. In fact, the sisters say that their debut set, "Princesses Nubiennes" on Omtown Records, merges vari-

ous genres—from traditional African music to R&B and hip-hop—and that they consider such blending to be a new concept among French artists. Omtown is a sub-label of Higher Octave Music, which is owned by Virgin Records.

"We wanted a combination of all of our influences," says the 23-year-old Hélène. "The album is very musical . . .



Even the term 'nubian' is new. The lyrics we sing are conscious and discuss blackness, travel, history that has been hidden for years, and spirituality. You have rappers, reggae singers, exotic singers, and R&B singers . . . nothing in between." Célia, who is 19, adds that they are attempting to fight ignorance: "We want to expose this type of music to the people."

The set, which is distributed by Virgin Worldwide, is slated for U.S. release Sept. 24. Virgin France released the album June 12 in France and in other European territories, including Belgium and Switzerland. The label says that it is also planning to release the album in Canada. The first single for the U.S. has not yet been determined.

According to Hélène, the purpose of the album is to bridge the gap between France and Africa. "We are mixed. Our mother is Cameroonian, and our father is French . . . we grew up in Chad," she says.

All of the songs were written by the siblings, and they composed the music as well. The album was recorded in the U.K. and France with a group of British and French musicians. "Live music is an important thing for us,"

says Célia. "It's a way to share and communicate with people."

Most of the lyrics are sung in French and, adds Hélène, were inspired by rap and R&B singers such as Wyclef Jean and Soul II Soul, African singers such as Miriam Makeba, and jazz singers such as Abbey Lincoln. Even better, says Hélène, is the fact that the duo created its own unique sound—one that encompasses all those elements without sounding commercial. "We didn't take African music and set it to European arrangements," says Hélène.

Both sisters consider themselves to be self-made singers. "We learned music by practicing it," says Célia.

"In the beginning, Les Nubians was an a cappella group who did covers of reggae, R&B, and South African songs. Now we have our own band, and we've changed the formula."

The 15-track set features songs like "Makeda," which Hélène says is about a historical falsification. "It's the story of King Solomon and the Queen of Saba," says

the vocalist. "Tabou" was inspired by the Sade hit "Sweetest Taboo." "But we changed some of the lyrics," says Hélène. "Tabou" also features French rapper Case. Other songs, such as "Demain," offer a positive message regarding world peace, while "Sugar Cane," the set's only English-language track, is about the need to remember history. "We may do an English-language version of the album," says Hélène.

According to Kevin Nemes, product manager at Higher Octave, the possibility of doing such a recording would depend on how well the album is received. "We would have to see how this one works out first," he says.

For the project, the duo chose Thierry Planelle and songwriter/DJ Mounir Belkhir to produce the set. Belkhir, says Hélène, will do a remix for "Tabou."

MAXWELL'S 'MAGIC': On Sept. 2, Magic Johnson Productions was named the national promoter for Maxwell's fall North American tour to support "Embrya," his sophomore album, on Columbia Records. The album was released June 10 and debuted at No. 3 on The Billboard 200.

The vocalist will begin the tour Oct. 7 in Minneapolis. (Continued on page 37)



by Anita M. Samuels



MAXWELL



Strength in Numbers. Mary J. Blige teamed up with Kirk Franklin to record "Lean On Me," for his Nu Nation project, which is due Sept. 22. The song will also feature Franklin performing with R. Kelly, Bono, Crystal Lewis, and the Family. The profits from the project will benefit the National Council of Churches' Benefit Fund to help rebuild burned churches and synagogues. Pictured, from left, are Blige and Franklin.

Billboard TOP R&B ALBUMS

SEPTEMBER 12, 1998

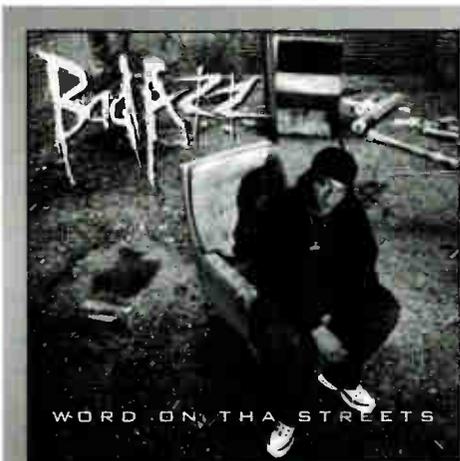
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
★★★ No. 1/Hot Shot Debut ★★★						
1	NEW	1	1	LAURYN HILL RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98) 1 week at No. 1	THE MISEDUCATION OF LAURYN HILL	1
2	1	1	5	SNOOP DOGG NO LIMIT 50000*/PRIORITY (11.98/17.98)	DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
3	2	3	3	KELLY PRICE T-NECK 524516/ISLAND (10.98 EQ/16.98)	SOUL OF A WOMAN	2
4	3	5	3	SOUNDTRACK FLYTE TYME 11806/MCA (10.98/17.98)	HOW STELLA GOT HER GROOVE BACK	3
5	7	10	15	DMX RUFF RYDERS/DEF JAM 558227*/MERCURY (10.98 EQ/16.98)	IT'S DARK AND HELL IS HOT	1
6	5	6	7	JERMAINE DUPRI JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK SO SO DEF 69087*/COLUMBIA (10.98 EQ/16.98)		1
7	4	2	3	VARIOUS ARTISTS FUNKMASTER FLEX THE MIX TAPE VOLUME III: 60 MINUTES OF FUNK THE FINAL CHAPTER LOUD 67647*/RCA (10.98/16.98)		2
8	NEW	1	1	JAYO FELONY DEF JAM 558762*/MERCURY (10.98 EQ/16.98)	WHATCHA GONNA DO	8
9	9	7	6	GERALD LEVERT EASTWEST 62261/EEG (10.98/16.98)	LOVE & CONSEQUENCES	2
10	8	8	11	SOUNDTRACK BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	4
11	10	—	2	THE TEMPTATIONS MOTOWN 530937 (10.98 EQ/16.98)	PHOENIX RISING	10
12	14	17	49	BRIAN MCKNIGHT MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	1
13	6	4	3	E-40 SICK WID' IT 41645 JIVE (19.98/24.98)	THE ELEMENT OF SURPRISE	4
14	NEW	1	1	XZIBIT LOUD 67578*/RCA (10.98/16.98)	40 DAYZ & 40 NIGHTZ	14
15	11	11	9	NOREAGA PENALTY 3077*/TOMMY BOY (11.98/16.98)	N.O.R.E.	1
16	12	12	7	MONICA ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	2
17	15	15	12	BRANDY ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
18	13	9	3	LUTHER VANDROSS VIRGIN 46089 (11.98/17.98)	I KNOW	9
19	NEW	1	1	NICOLE THE GOLD MIND/EASTWEST 62209/EEG (10.98/16.98)	MAKE IT HOT	19
20	16	19	6	SUNZ OF MAN THREAT/WU-TANG 12305*/RED ANT (10.98/16.98)	THE LAST SHALL BE FIRST	7
21	17	22	19	MYA UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	13
22	22	25	16	XSCAPE SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	6
23	21	16	5	MARY J. BLIGE MCA 11848 (10.98/17.98)	THE TOUR	7
24	18	20	9	MAXWELL COLUMBIA 68968* (10.98 EQ/16.98)	EMBRYA	2
25	20	21	14	MASTER P NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
★★★ Pacesetter ★★★						
26	35	31	20	TAMIA QWEST 46213/WARNER BROS. (10.98/16.98)	TAMIA	18
27	19	18	7	CAM'RON ENTERTAINMENT 68976*/EPIC (11.98 EQ/16.98)	CONFESSIONS OF FIRE	2
★★★ Greatest Gainer ★★★						
28	36	—	2	SOUNDTRACK TVT SOUNDTRAX 8210/TVT (10.98/17.98)	BLADE	28
29	23	26	50	JON B. YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	5
30	32	32	23	PUBLIC ANNOUNCEMENT A&M 540882 (10.98 EQ/16.98)	ALL WORK, NO PLAY	14
31	30	30	22	MONTELL JORDAN DEF JAM 536987*/MERCURY (10.98 EQ/16.98)	LET'S RIDE	8
32	NEW	1	1	INDO G HYPNOTIZING MINDS 1683/RELATIVITY 1683 (10.98/15.98) HS	ANGEL DUST	32
33	25	24	6	MAC NO LIMIT 50727*/PRIORITY (10.98/16.98)	SHELL SHOCKED 4	4
34	31	29	7	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98) HS	TRIN-I-TEE 5:7	20
35	33	37	29	SILKK THE SHOCKER NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	1
36	28	28	9	KANE & ABEL NO LIMIT 50720*/PRIORITY (10.98/16.98)	AM I MY BROTHERS KEEPER	1
37	NEW	1	1	A-G-2-A-KE INTERFACE/RAP-A-LOT 46144/VIRGIN (10.98/16.98) HS	MIL-TICKET	37
38	24	23	6	WU-TANG KILLA BEES WU-TANG 50013*/PRIORITY (10.98/16.98)	THE SWARM	3
39	26	14	3	M.O.P. RELATIVITY 1618* (10.98/15.98)	FIRST FAMILY 4 LIFE	14
40	29	27	19	BIG PUNISHER LOUD 67512*/RCA (10.98/16.98)	CAPITAL PUNISHMENT	1
41	34	33	40	WILL SMITH COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	9
42	NEW	1	1	MONIFAH UPTOWN 53155*/UNIVERSAL (10.98/16.98)	MO'HOGANY	42
43	27	13	3	KILLARMY WU-TANG 50014*/PRIORITY (10.98/16.98)	DIRTY WEAPONRY	13
44	37	35	63	K-CI & JOJO MCA 11613* (10.98/16.98)	LOVE ALWAYS	2
45	38	45	28	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA	19
46	42	40	41	CHICO DEBARGE KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	14
47	NEW	1	1	TATYANA ALI MJJ/WORK 68656/EPIC (10.98 EQ/16.98) HS	KISS THE SKY	47

48	41	36	48	NEXT ARISTA 18973 (10.98/15.98) HS	RATED NEXT	13
49	40	39	47	JANET VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2
50	44	42	16	SPARKLE ROCK LAND 90149*/INTERSCOPE (10.98/16.98) HS	SPARKLE	2
51	39	34	9	DEF SQUAD JIVE/DEF JAM 558343*/MERCURY (10.98 EQ/16.98)	EL NINO	1
52	43	43	14	MO THUGS FAMILY MO THUGS 1632/RELATIVITY (10.98/17.98)	FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION	8
53	NEW	1	1	VARIOUS ARTISTS TOMMY BOY 1266 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOL. 4	53
54	46	41	20	SOUNDTRACK INTERSCOPE 90160* (11.98/17.98)	BULWORTH — THE SOUNDTRACK	4
55	45	38	5	CELLY CEL SICK WID' IT 41622/JIVE (10.98/16.98)	G-FILEZ	17
56	NEW	1	1	MICHEL'LE DEATH ROW 53530*/PRIORITY (10.98/16.98)	HUNG JURY	56
57	48	44	16	SOUNDTRACK ROC-A-FELLA/DEF JAM 558132*/MERCURY (8.98 EQ/12.98)	STREETS IS WATCHING	3
58	54	56	43	MYSTIKAL BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	1
59	47	48	18	FIEND NO LIMIT 50715*/PRIORITY (10.98/16.98)	THERE'S ONE IN EVERY FAMILY	1
60	57	58	15	EIGHTBALL SUAVE HOL SE 53127*/UNIVERSAL (19.98/25.98)	LOST	3
61	50	51	45	MASE BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
62	58	46	9	MC REN RUTHLESS 69313*/EPIC (10.98 EQ/16.98)	RUTHLESS FOR LIFE	14
63	49	47	50	USHER LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	1
64	51	49	42	LSG EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	2
65	56	63	25	C-MURDER NO LIMIT 5C723*/PRIORITY (10.98/16.98) HS	LIFE OR DEATH	1
66	53	55	6	2PAC MECCA 8807 (11.98/16.98)	IN HIS OWN WORDS	43
67	64	65	9	BLACK EYED PEAS INTERSCOPE 90152* (10.98/16.98) HS	BEHIND THE FRONT	37
68	66	—	2	SPORTY THIEVZ ROC-A-BLX/RUFFHOUSE 69159*/COLUMBIA (10.98 EQ/16.98) HS	STREET CINEMA	66
69	55	64	21	GOODIE MOB LAFACE 26047*/ARISTA (10.98/16.98)	STILL STANDING	2
70	60	54	11	QUEEN LATIFAH FLAVO/UNIT 530895*/MOTOWN (10.98 EQ/17.98)	ORDER IN THE COURT	16
71	59	50	24	SOUNDTRACK HEAVYWEIGHT 540886*/A&M (10.98 EQ/17.98)	THE PLAYERS CLUB	2
72	63	62	49	BOYZ II MEN MOTOWN 530819* (11.98 EQ/17.98)	EVOLUTION	1
73	NEW	1	1	FAT JOE MYSTIC/ATLANTIC 32805*/AG (10.98/16.98)	DON CARTAGENA	73
74	52	61	11	DEVIN RAP-A-LOT 45938/VIRGIN (10.98/16.98) HS	THE DUDE	27
75	76	70	15	VARIOUS ARTISTS TOO SHORT RECORDS: NATIONWIDE — INDEPENDENCE DAY: THE COMPILATION SHORT 46100/JIVE (12.98/19.98)		7
76	RE-ENTRY	14	14	THE 2 LIVE CREW LIL' OIE 231* (10.98/15.98)	THE REAL ONE	59
77	NEW	1	1	VARIOUS ARTISTS THUMP 4200 (10.98/15.98)	OLD SCHOOL JAMS	77
78	62	59	53	MASTER P NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
79	61	52	9	† & THE NEW POWER GENERATION NPG 9872 (10.98/14.98)	NEWPOWER SOUL	9
80	70	69	5	PHYLLIS HYMAN PHILADELPHIA INTERNATIONAL 83090/EMI-CAPITOL (10.98/16.98)	FOREVER WITH YOU	66
81	69	68	13	LORD TARIQ & PETER GUNZ COO/EINE 69010*/COLUMBIA (10.98 EQ/16.98)	MAKE IT REIGN	8
82	72	—	2	DES'REE 550 MUSIC 69503/EPIC (10.98 EQ/16.98)	SUPERNATURAL	72
83	79	72	12	GEORGE BENSON GRP 9906 (10.98/16.98)	STANDING TOGETHER	47
84	73	57	5	MYRON ISLAND 524479 (8.98 EQ/10.98) HS	DESTINY	38
85	67	53	6	NATE DOGG DOGG FOUNDATION 3000/BREAKAWAY (19.98/24.98)	G-FUNK CLASSICS VOL. 1 & 2	20
86	81	—	2	CRIME BOSS CRIME LAB 8409/REGI (11.98/16.98)	STILL AT LARGE	81
87	75	80	44	JAY-Z ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	2
88	74	71	25	KEITH WASHINGTON SILAS 11744/MCA (10.98/16.98)	KW	27
89	85	77	17	SOULJA SLIM NO LIMIT 53547*/PRIORITY (10.98/16.98) HS	GIVE IT 2 'EM RAW	4
90	97	78	67	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	1
91	77	76	76	THE NOTORIOUS B.I.G. BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
92	89	83	80	TRU NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
93	87	79	27	SCARFACE RAP-A-LOT 45471/VIRGIN (19.98/22.98)	MY HOMIES	1
94	86	81	50	MARIAH CAREY COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	3
95	65	67	13	ONYX MJJ/DEF JAM 536983*/MERCURY (10.98 EQ/16.98)	SHUT 'EM DOWN	3
96	100	92	20	JAMES GREAR & CO. BORN AGAIN 1018/PANDISC (10.98/14.98)	DON'T GIVE UP	34
97	RE-ENTRY	16	16	SOUNDTRACK ENTERTAINMENT 69364/EPIC (11.98 EQ/17.98)	WOO	8
98	82	73	72	MARY J. BLIGE MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
99	93	90	96	MAKAVELI DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
100	95	97	62	WYCLEF JEAN FEAT. REFUGEE ALLSTARS RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	4

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

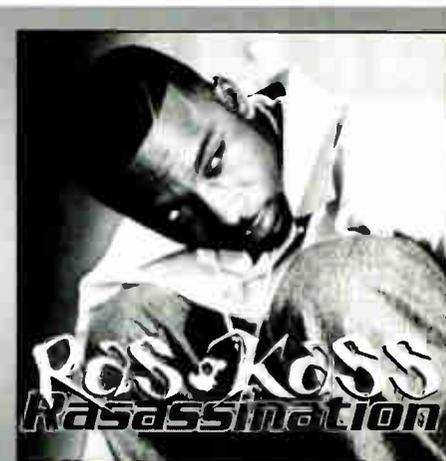


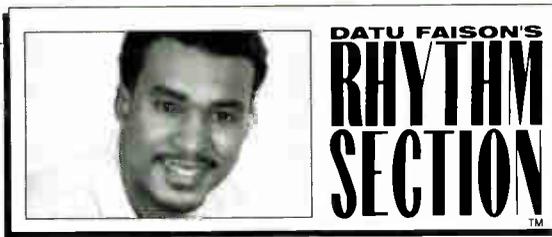
Bad Azz
brings you his debut album
WORD ON THE STREETS
in stores Sept. 29
features the bangin' new single
"WE BE PUTTIN' IT DOWN"
with Snoop Dogg



Ras Kass
Rasassination

in stores Sept. 22
features the hit single
"Ghetto Fabulous"
with Dr. Dre and Mack 10





WOMEN'S LIB: Lauryn Hill may not have been the most vocal member of the Fugees, but she sure was the most anticipated, as witnessed by her debut album's whopping 423,000-unit bow at No. 1 on The Billboard 200 and Top R&B Albums. "The Miseducation Of Lauryn Hill" (Ruffhouse/Columbia) wins the Hot Shot Debut award on both charts while earning the distinction of having the largest sales week by a female artist in the SoundScan era (see Between the Bullets, page 130). Overall, this was a poor sales week, but Hill's album was the main factor that raises the overall volume on The Billboard 200 and Top R&B Albums, with increases of 1% and 13%, respectively, at each store panel.

Naturally, true Fugees fans already anticipated the album's release, but Hill also earned a new set of fans with that group's last album, 1996's chart-topping "The Score." In addition, she wrote and produced Aretha Franklin's "A Rose Is Still A Rose" single. Hill also has the luxury of getting airplay from both the mainstream and adult R&B panels since she sings and raps, as is the case with her remake of "Can't Take My Eyes Off You" (from "Conspiracy Theory"), currently showing 1 million in audience from the adult panel. Hill's dominant radio single, "Doo Wop (That Thing)," springs 13-5 on Hot R&B Airplay with 36.6 million listeners and 75 supporters.

SALES FORCE: After floundering for two months in the upper 20s of Hot R&B Singles, Montell Jordan's "I Can Do That" (Def Jam/Mercury) has finally been released as a cassette and CD single, a development that causes a 27-5 jump. The song had been available only on 12-inch vinyl, which meant minimal retail chart points. The new configs help Jordan move another 11,000 units at R&B core stores, landing "I Can Do That" at No. 3 on Hot R&B Singles Sales. Part of that sales force stems from the single's B-side, a remix of Jordan's previous chart hit "Let's Ride."

OPS: Don't be fooled: The No. 48 debut by new Motown songstress Debelah Morgan is based not on an entire week's sales, but street-date violations. According to sources at the label, a shipping error occurred, which allowed an ample amount of product to hit retail before the song's official Sept. 1 release. Since Billboard policy requires a song to enter Hot R&B Singles if it registers enough sales to enter the top 75 of Hot R&B Singles Sales, "Yesterday" sees an early bow. That song scanned more than 1,300 units, earning a No. 36 entry on the aforementioned sales-based chart. Expect to see an escalation next issue after a full week's tally is registered.

HEAVY TRAFFIC: Despite this not being a great sales week, this issue's Top R&B Albums saw 14 titles debut, the highest number of new entries since the April 11 book, which saw 16 bows. But only seven titles from the last issue's chart see any kind of gain, which ties the year's low—set in the May 9 issue—for this chart.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	—	1	8-TRACKS AND CADILLACS A-TOWN PLAYERS (WRAP/ICEBERG/CHIBAN)	14	17	4	PAGE ME ENTOURAGE (UN-D-NYABLE)
2	20	4	THAT FEELING YANKEE B (GEE STREET/V2)	15	19	11	NOT ABOUT ROMANCE INNER CIRCLE (SOUND/BM/REPUBLIC/UNIVERSAL)
3	3	13	FUGAZI FAT CAT KAREEM (PHASE 4/LONDON/ISLAND)	16	13	14	DAY & NIGHT POTIC/HIS/VAZ FEAT. LAYEE BONE & KRAYEE BONE (NO THUGS/RELATIVITY)
4	1	2	LET ME GO...RELEASE ME VERONICA (H.O.L.A.)	17	—	2	PUSHER MAN BASE UP/CLUB FEAT. CORP. L.J. MONEY MINE, LADY D, DEVIOUS ONE (RAISE UP)
5	4	4	CRAWL BEFORE YOU BALL SAAFIR (QWEST/WARNER BROS.)	18	11	3	BED TIME STORY JOHNNY P (C-TOWN/RAP-A-LOT/VIRGIN)
6	6	4	GROOVE WITH YOU PHILLIS HYMAN FEAT. ROD WILSON & THE COMMITTEE (ROADSHOW)	19	18	15	BABY BE THERE NU FLAVOR (REPRISE/WARNER BROS.)
7	—	1	PICK UP THE PHONE LEVI LITTLE (WHITE LABEL)	20	—	6	LET'S GET FREAKY WILLIS (VIKING)
8	—	1	DOUBLE DUTCH DANCE KINSU (PLATINUM/INTERSOUND)	21	22	13	MONEY BY THE TON C-90 FEAT. MISSISSIPPI (AWOL/NOO TRYBE/VIRGIN)
9	—	1	ALL NIGHT NZDEEP (SWERVE/LIGHTYEAR)	22	21	6	END TO END BURNERS...EPISODE 2 COMPANY FLOW (OFFICIAL/RAWKUS)
10	9	9	TURN THIS PARTY OUT WHIP (OUTHOUSE)	23	—	10	HITTING CORNAZ BIG SYKE (THUMP)
11	16	4	IMPACT "FEEL ME" SCORPIO JACKSON (TLE)	24	—	1	SUMMERTIME FOXXX -N- MAYHEM (TMO/COOL FOXXX)
12	10	8	WHAT THE WORLD NEEDS NOW IS LOVE DIONNE WARWICK AND THE HIP-HOP NATION UNITED (RIVER NORTH)	25	15	6	MONEY MAKIN' ANTHEM GUGU PRESENTS RESORJUM'S BILKA KUDU (STREET PRIDE/PRIVATE/EMERGENCY)
13	—	1	PARDON ME DRES (GROUND CONTROL)				

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

R&B

GLENN JONES

(Continued from page 34)

form songs from "It's Time" live at stations. The label says it also plans for him to tour internationally and begin a concert tour in early November.

Other tour plans, says Russo, include a mall tour in the U.S. to meet and greet fans, as well as dates to sing the national anthem during NFL and NBA games. Russo says that sampler tapes of the album will be given out at sporting events and that Jones will sing the national anthem at boxing matches for Evander Holyfield and Michael Grant.

Jones will also do U.S. in-store appearances closer to the album's release. Russo says the label plans release parties for retail and radio in Las Vegas and Atlantic City, N.J.

The label's print campaign for Jones, says Russo, will include ads in such consumer and trade press as Urban Network, BRE, Vibe, Essence, Ebony, and Jet. The campaign will also involve snipes, postcards, T-shirts, and posters. In addition, the label plans to focus its publicity efforts on such black hair magazines as Hype Hair and Blacktress.

Plans for TV appearances are also in the works, says Russo. The label is planning for Jones to appear on such daytime and evening programs as "The Rosie O'Donnell Show," "Oprah," and "Late Night With Conan O'Brien."

Russo says contests on the Internet and cable TV are being put together as well. Jones is already featured on SAR's World Wide Web site (www.sarentertainment.com).

WRKS, adds Russo, is planning a contest with World Yacht in New York in which the vocalist will perform a romantic concert for the winners.

Russo, who is also Jones' manager, says the vocalist has no booking agent at this time and is negotiating a publishing deal with Warner/Chappell.

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Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	8	★★★ No. 1 ★★★ LOOKIN' AT ME ● MASE FEATURING PUFF DADDY (C) (D) (T) (X) BAD BOY 79176/ARISTA	7 weeks at No. 1
2	3	4	10	★★★ GREATEST GAINER ★★★ WOOF WOOF (C) (D) (T) QUADRASOUND/ATLANTIC 84123/AG	THE 69 BOYZ
3	2	2	5	BANANAS (WHO YOU GONNA CALL?) ● QUEEN LATIFAH FEAT. APACHE (C) (D) FLAVOR UNIT 860814/MOTOWN	
4	4	—	2	STILL A G THANG ● SNOOP DOGG (C) (D) (T) NO LIMIT 53450/PRIORITY	
5	NEW ▶	1	1	'98 THUG PARADISE TRAGEDY, CAPONE, INFINITE (C) (D) (T) H.O.L.A. 341077	
6	NEW ▶	1	1	SUPERTHUG ● NOREAGA (C) (D) (T) PENALTY 0237/TOMMY BOY	
7	6	5	4	DEFINITION ● MOS DEF & KWELI ARE BLACK STAR (C) (D) (T) RAWKUS 173	
8	5	3	8	WHAT U SEE IS WHAT U GET ● XZIBIT (C) (D) (T) LOUD 65507/RCA	
9	14	20	24	2 LIVE PARTY ● THE 2 LIVE CREW (FEAT. KC OF KC & THE SUNSHINE BAND & FREAK NASTY) (C) (D) (T) LIL' JOE 897	
10	8	7	5	GOODBYE TO MY HOMIES ● MASTER P FEAT. SILK TH. SHOCKER, SONS OF FUNK AND NO B. DICK (C) (D) (T) NO LIMIT 53326/PRIORITY	
11	7	6	9	NO WOMAN ● GENERAL GRANT (C) (D) POLYBEAT 38645/VIRGIN	
12	9	8	12	COME WITH ME ● PUFF DADDY FEAT. JIMMY PAGE (C) (D) (M) (T) (X) EPIC 78954	
13	10	12	6	CHEATED (TO ALL THE GIRLS) ● WYCLEF JEAN FEAT. QUEEN PEN & THE PRODUCT (M) (T) (X) RUFFHOUSE 78993/COLUMBIA	
14	NEW ▶	1	1	I AIN'T HAVIN' THAT ● HELTAH SKELTAK FEAT. STARANG WONDAH OF O.G.C. & DOC HOLIDAY (C) (D) (T) DUCK DOWN 53324/PRIORITY	
15	18	17	10	GIRLS ● DJ SMURF FEAT. DJ TAZ, DJ KIZZY ROCK AND JUNE DOG (C) (D) (T) COLLIPARK 24950/CHIBAN	
16	13	10	19	CHOKE ● B.L.H.U.N.T. (C) (T) (X) SELECT 25059*	
17	15	15	6	IT'S ALRIGHT ● MEMPHIS BLEEK (& JAY-Z) (C) (D) (T) ROC-A-FELLA/DEF JAM 566210/MERCURY	
18	22	23	25	THROW YO HOOD UP MR. MONEY LOC FEAT. ABOVE THE LAW (C) (D) LOC-N-UP 70714	
19	12	11	12	THE ACTUAL ● ALL CITY (C) (D) (T) MCA 55445	
20	16	14	11	DO YOU ● HEATHER B. (C) (D) (T) MCA 55452	
21	11	9	15	NINETY NINE (FLASH THE MESSAGE) ● JOHN FORTE (C) (D) (T) (X) RUFFHOUSE 78769/COLUMBIA	
22	17	13	10	INSANE ● TEE KEE (C) (X) WHITE LION 7001*	
23	20	22	12	BLACK ICE (SKY HIGH) ● GOODIE MOB FEAT. OUTKAST (C) (D) LAFACE 24337/ARISTA	
24	21	19	27	WHO AM I ● BEENIE MAN (C) (T) (X) 2 HARD 6160*/VP	
25	19	18	25	RAISE THE ROOF ● LUKE FEAT. NO GOOD BUT SO GOOD (C) (D) (M) (T) (X) LUKE II 572250/ISLAND	
26	25	21	30	GET AT ME DOG ● DMX (FEAT. SHEEK OF THE LOX) (C) (D) (M) (T) (X) RUFF RYDERS/DEF JAM 568862/MERCURY	
27	23	16	3	THE OLE B#TCH-U-WORRYZ ● PROFESSOR GRIFF (C) (D) (T) LETHAL/BLACKHEART 371701/MERCURY	
28	31	27	34	MAKE EM' SAY UHH! ● MASTER P FEAT. FIEND, SILK THE SHOCKER, MIA X & MYSTIKAL (C) (D) (T) NO LIMIT 53302/PRIORITY	
29	28	24	4	FIND A WAY ● A TRIBE CALLED QUEST (T) JIVE 42534*	
30	32	25	20	TURN IT UP (REMIX)/FIRE IT UP ● BUSTA RHYMES (C) (D) (T) (X) ELEKTRA 64104/EEG	
31	48	35	3	BREAK YOU OFF MIKE CITY (D) PLATINUM 8166/INTERSOUND	
32	29	26	9	HORSE & CARRIAGE ● CAM'RON FEATURING MASE (T) UNTERENTAINMENT 78938*/EPIC	
33	30	36	6	WHERE - U - AT SIPPIN' ON HENNESSY BLAC HAZE (C) (T) (X) E.K.G. 103*	
34	34	29	38	DEJA VU (UPTOWN BABY) ● LORD TARIQ & PETER GUNZ (C) (D) (T) (X) CODEINE 78755/COLUMBIA	
35	47	—	2	SPARK SOMEBODY UP ● BUDDHA MONK (C) (T) (X) EDEL AMERICA 3875*	
36	24	—	2	UNIFY KID CAPRI FEAT. SNOOP DOGGY DOGG & SLICK RICK (T) TRACK MASTERS 78994*/COLUMBIA	
37	37	—	2	CHEAPSKATE (YOU AIN'T GETTIN' NADA) ● SPORTY THIEVZ (T) ROC-A-BLOK/RUFFHOUSE 78934*/COLUMBIA	
38	46	33	23	I GOT THE HOOK UP! ● MASTER P FEAT. SONS OF FUNK (C) (D) (T) NO LIMIT 53311/PRIORITY	
39	35	40	19	DING-A-LING ● HI-TOWN DJS (C) (D) (T) RESTLESS 72961	
40	38	39	33	GONE TILL NOVEMBER ● WYCLEF JEAN (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	
41	33	30	24	SECOND ROUND K.O. ● CANIBUS (C) (D) (T) UNIVERSAL 56175	
42	50	41	14	STILL NOT A PLAYER ● BIG PUNISHER FEATURING JOE (T) LOUD 65478*/RCA	
43	39	43	5	NEVER ENOUGH 5CENT FEATURING SH'KILLA (C) (D) RUGLEY 2105	
44	26	34	9	IN YOUR WORLD TWISTA & THE SPEED KNOT MOBSTAZ (C) (D) (T) CREATOR'S WAY/ATLANTIC 84122/AG	
45	49	31	15	LIKE WE DO ● P.A. PARENTAL ADVISORY (C) (D) DREAMWORKS 59009	
46	NEW ▶	1	1	8-TRACKS AND CADILLACS A-TOWN PLAYERS (D) WRAP/ICEBERG 494/CHIBAN	
47	41	48	26	VICTORY ● PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES (C) (D) (T) (X) BAD BOY 79155/ARISTA	
48	RE-ENTRY	9	9	MONEY AIN'T A THANG JD FEATURING JAY-Z (T) SO SO DEF 78864*/COLUMBIA	
49	42	32	5	WU-TANG CREAM TEAM LINE-UP ● FUNKMASTER FLEX PRESENTS WU-TANG CREAM TEAM (T) LOUD 65553*/RCA	
50	40	37	24	MONEY, POWER & RESPECT ● THE LOX (FEAT. DMX & LIL' KIM) (C) (D) (T) (X) BAD BOY 79156/ARISTA	

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.

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.



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SEPTEMBER 12, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				★ ★ ★ No. 1 ★ ★ ★		
1	1	2	5	THE FIRST NIGHT J.DUPRI (J.DUPRI,T.SAVAGE,M.MCLEOD,P.SAWYER)	◆ MONICA (C) (D) (T) (X) ARISTA 13522	1
2	3	10	3	THINKIN' BOUT IT DELITE (D.ALLAMBY,L.BROWDER,A.ROBERSON)	◆ GERALD LEVERT (C) (D) (T) (X) EASTWEST 64091/EEG	2
3	2	1	10	FRIEND OF MINE J.DUB'S,DENT,STEVIE J. (K.PRICE,S.JORDAN,J.WALKER,A.DENT,SEALS,CROFTS)	◆ KELLY PRICE (C) (D) T-NECK 572330/ISLAND	1
4	5	7	7	MOVIN' ON D.PEARSON (D.PEARSON,M.ANDREWS,M.HARRISON)	◆ MYA FEATURING SILKK THE SHOCKER (T) UNIVERSITY 95032/INTERSCOPE	4
5	27	28	8	I CAN DO THAT T.BISHOP (M.JORDAN,T.BISHOP)	◆ MONTELL JORDAN (C) (D) (T) DEF JAM 566106/MERCURY	5
6	4	3	12	MAKE IT HOT TIMBALAND (M.ELLIOTT)	◆ NICOLE FEAT. MISSY "MISDEMEANOR" ELLIOTT & MOCHA (C) (D) (T) THE GOLD MIND/EASTWEST 64110/EEG	2
7	6	5	6	DAYDREAMIN' R.JERKINS (R.JERKINS,L.DANIELS,F.JERKINS,P.PANKEI,S.HAMILTON,D.FAGEN,W.BECKER)	◆ TATYANA ALI (C) (D) (T) MJJ/WORX 78855/EPIC	5
8	10	9	10	SO INTO YOU TIM & BOB (T.KELLEY,B.ROBINSON,TIMAS,L.RICHIE,R.LAPREAD)	◆ TAMIA (C) (D) (V) QWEST 17194/WARNER BROS.	8
9	12	17	6	I STILL LOVE YOU KAYGEE,D.LIGHTY (R.L.HUGGAR,R.BROWN,T.TOLBERT,A.CLOWERS,O.LIGHTY,C.LIGHTY,D.BRISTOLL,K.EDMONDS)	◆ NEXT (C) (D) (T) (X) ARISTA 13509	9
10	9	8	8	LOOKIN' AT ME C.HUGO,P.WILLIAMS (M.BETHA,C.HUGO,P.WILLIAMS,S.COMBS)	◆ MASE FEATURING PUFF DADDY (C) (D) (T) (X) BAD BOY 79176/ARISTA	8
11	8	6	33	THEY DON'T KNOW/ARE U STILL DOWN TIM & BOB,T.SHAKUR (JON B.T.KELLEY,B.ROBINSON,T.SHAKUR,JOHNNY J)	◆ JON B. (C) (D) Y&B 550 MUSIC 78793/EPIC	2
12	7	4	16	THE BOY IS MINE R.JERKINS (R.JERKINS,ANDREW J.JERKINS,ANDREW J.JERKINS III,J.TEJEDA)	◆ BRANDY & MONICA (C) (D) (T) (V) (X) ATLANTIC 84089	1
13	11	12	11	MONEY AIN'T A THANG J.DUPRI (J.DUPRI,JAY-Z,S.ARRINGTON,C.C.CARTER,B.HANK,R.PARKER)	◆ JD FEATURING JAY-Z (T) SO SO DEF 78864*/COLUMBIA	10
				★ ★ ★ Hot Shot Debut ★ ★ ★		
14	NEW		1	LATELY J.HOWCOTT,D.PARKS (W.BAKER,C.KELLY)	◆ DIVINE (C) (D) PENDULUM 15316/RED ANT	14
15	13	11	9	HORSE & CARRIAGE POKE & TONE (C.GILES,S.BARNES,J.C.OLVIER)	◆ CAM'RON FEATURING MASE (T) ENTERTAINMENT 78938*/EPIC	9
16	14	16	5	GOTTA BE J.DUPRI (J.DUPRI,B.CASEY,B.CASEY,M.SEAL)	◆ JAGGED EDGE (C) (D) SO SO DEF 79010/COLUMBIA	11
17	16	—	2	STILL A G THANG MEECH (C.BROADUS,C.WOMACK)	◆ SNOOP DOGG (C) (D) (T) NO LIMIT 53450/PRIORITY	16
18	15	13	14	STILL NOT A PLAYER KNOBODY (C.RIOS,J.FOSTER,M.WILLIAMS,R.JERKINS,J.TEJEDA,J.THOMAS,J.SKINNER)	◆ BIG PUNISHER FEATURING JOE (T) LOUD 65478*	6
19	19	19	4	Nobody Else JAKE (T.GIBSON,J.CARTER,T.JOB,K.SCOTT,J.SAYLES)	◆ TYRESE (C) (D) (T) RCA 65538	19
20	20	23	6	TOUCH IT J.KNIGHT (J.KNIGHT,SCREWFACE,T.STAHL,J.GULDBERG)	◆ MONIFAH (C) (D) (T) UPTOWN 56207/UNIVERSAL	20
21	17	15	31	TOO CLOSE KAYGEE,D.LIGHTY (K.GIST,D.LIGHTY,R.L.HUGGAR,R.BROWN,R.A.FORD,D.MILLER,J.B.MOORE,K.WALKER)	◆ NEXT (C) (D) (T) (X) ARISTA 13456	1
22	22	—	2	SPLACKAVELLIE J.CARN (D.JONES,J.CARN)	◆ PRESSHA (C) (D) (T) (X) TONY MERCEDES/LAFACE 24302/ARISTA	22
23	18	14	13	MY WAY J.DUPRI (J.DUPRI,M.SEAL,U.RAYMOND)	◆ USHER (C) (D) (T) (X) LAFACE 24323/ARISTA	4
				★ ★ ★ Greatest Gainer/Sales ★ ★ ★		
24	24	33	10	WOOF WOOF K.MILLS (V.BRYANT)	◆ THE 69 BOYZ (C) (D) (T) QUADRASOUND/BIG BEAT 84123/ATLANTIC	24
25	NEW		1	SUPERHUG THE NEPTUNES (V.SANTIAGO,P.WILLIAMS,C.HUGO,D.HARRY,C.STEIN)	◆ NOREAGA (C) (D) (T) PENALTY 0237/TOMMY BOY	25
26	26	29	5	I WASN'T WITH IT JON-JOHN,J.ELIAS (J.ROBINSON,J.ELIAS,E.JACKSON)	◆ JESSE POWELL (C) (D) SILAS 55457/MCA	26
27	NEW		1	TOUCH ME R.SAADIQ (R.SAADIQ,R.ANDERSON,D.CHAVIS,E.MACK,D.STOKES)	◆ SOLO (C) (D) PERSPECTIVE 58760/O&M	27
28	21	18	13	HOW DO I SAY I'M SORRY K.ANDES (K.ANDES,D.COX,L.STEPHENS)	◆ TAMI DAVIS (C) (D) RED ANT 119008	16
29	29	35	3	HOW'S IT GOIN' DOWN PK (E.SERMON,A.FIELDS)	◆ DMX (FEATURING FAITH EVANS) (T) RUFF RYDERS/DEF JAM 566243*/MERCURY	29
30	23	26	5	PAPER P.MICHAEL,J.DUPLESSIS (D.OWENS,P.MICHAEL,N.WHITFIELD,B.STRONG)	◆ QUEEN LATIFAH (C) (D) FLAVOR UNIT 860814/MOTOWN	23
31	30	30	4	TIME AFTER TIME C.ROANE (C.LAUPER,R.HYMAN)	◆ INOJ (C) (D) SO SO DEF 79016/COLUMBIA	30
32	28	21	18	I GET LONELY J.JAM,T.LEWIS,J.JACKSON,T.RILEY (J.JACKSON,J.HARRIS III,T.LEWIS,R.ELIZONDO, JR.)	◆ JANET (FEATURING BLACKSTREET) (C) (D) (T) (X) VIRGIN 38631	1
33	25	22	10	DESTINY T.JONES (M.DAVIS,T.JONES,H.HANCOCK,A.WILLIS)	◆ MYRON (C) (D) (T) ISLAND 572334	14
34	31	24	25	DON'T RUSH (TAKE LOVE SLOWLY)/ALL MY LIFE J.HAILEY,R.BENNETT (J.HAILEY,R.BENNETT,K.HAILEY)	◆ K-CI & JOJO (C) (D) MCA 55420	1
35	38	39	4	DEFINITION DJ HI-TEK (D.SMITH,T.K.GREENE,T.COTRELL)	◆ MOS DEF & KWELI ARE BLACK STAR (C) (D) (T) RAWKUS 173	35
36	32	25	27	SAY IT S.MORALES (R.BASORA,S.MORALES,G.MCKETNEY)	◆ VOICES OF THEORY (C) (D) H.O.L.A. 341032/RED ANT	10
37	NEW		1	'98 THUG PARADISE A.MCLEAN,D.MOET (A.MOODY,W.HALE)	◆ TRAGEDY, CAPONE, INFINITE (C) (D) (T) H.O.L.A. 341077	37
				★ ★ ★ Greatest Gainer/Airplay ★ ★ ★		
38	52	59	4	FIND A WAY THE UMMAH (K.FAREED,M.TAYLOR,A.SHAHEED MUHAMMAD,J.YANCEY,T.TEJ,GILBERTO)	◆ A TRIBE CALLED QUEST (T) JIVE 42534*	38
39	33	20	12	Ghetto Supastar (That is What You Are) W.JEAN,P.MICHAEL (P.MICHAEL,W.JEAN,R.JONES,B.GIBB,M.GIBB,R.BROWN,B.BYRD)	◆ PRAS MICHEL FEAT. OL' DIRTY BASTARD & INTRODUCING MYA (T) INTERSCOPE 95021*	8
40	40	41	5	HERE WE GO W.JEAN,FUNKMASTER FLEX (W.JEAN,K.BASS,D.MCRAE,M.MOORE-HOUGH)	◆ FUNKMASTER FLEX PRESENTS KHADEJIA FEAT. PRODUCT (T) LOUD 65542*	40
41	35	31	19	MY ALL/BREAKDOWN M.CAREY (W.AFWANSIEFF,STEVIE J.S.COMBS (M.CAREY,W.AFWANSIEFF,A.HENDERSON,C.SCRUGGS,S.JORDAN))	◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 78821	4
42	34	34	8	WHAT U SEE IS WHAT U GET J.WEST (A.JOINER,J.WEST)	◆ XZIBIT (C) (D) (T) LOUD 65507	34
43	37	32	6	IT'S ALRIGHT D.DASH,MAHOGANY (S.CARTER,D.DASH,I.LEE,P.D.BYRNE,B.ENO,C.FRANZ,M.WEYMOUTH,J.HARRISON)	◆ MEMPHIS BLEEK (& JAY-Z) (C) (D) ROC-A-FELLA/DEF JAM 566210/MERCURY	32
44	44	44	56	YOU MAKE ME WANNA... J.DUPRI (J.DUPRI,M.SEAL,U.RAYMOND)	◆ USHER (C) (D) (T) (X) LAFACE 24265/ARISTA	1
45	41	37	27	IT'S ALL ABOUT ME D.PEARSON (D.PEARSON,M.ANDREWS,A.DUDLEY,T.HORN,J.JEZALIK,G.LANGAN,P.MORLEY)	◆ MYA & SISQO (C) (D) UNIVERSITY 97024/INTERSCOPE	2
46	42	45	5	GOODBYE TO MY HOMIES C.STEPHENS (MASTER P,SILKK THE SHOCKER,SONS OF FUNK AND MO B,DICK C.STEPHENS)	◆ MASTER P FEAT. SILKK THE SHOCKER, SONS OF FUNK AND MO B, DICK C.STEPHENS (C) (D) (T) NO LIMIT 53326/PRIORITY	38
47	36	27	10	Nobody Does It Better WARREN G (NATE DOGG,WARREN G,H.JOHNSON)	◆ NATE DOGG FEATURING WARREN G (C) (D) (T) DOGG FOUNDATION/EPIC 40DD/BREAKAWAY	18
48	NEW		1	YESTERDAY V.BENFORD (V.BENFORD,D.MORGAN)	◆ DEBELAH MORGAN (C) (D) V&B 86080D/MOTOWN	48

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
49	45	48	12	STOP BEING GREEDY P.K (E.SIMMONS,A.FIELDS,D.BLACKMAN,M.MASSER)	◆ DMX (T) RUFF RYDERS/DEF JAM 568989*/MERCURY	45
50	39	38	20	THE ARMS OF THE ONE WHO LOVES YOU G.ROCHE (D.WARREN)	◆ XSCAPE (C) (D) (V) SO SO DEF 78788/COLUMBIA	4
51	51	52	9	NO WOMAN C.ABRAMS,HEAVY LOVE (D.LAMBERT,B.POTTER,C.GRANT,P.M.WHYTE)	◆ GENERAL GRANT (C) (D) POLYBEAT* 38645/VIRGIN	51
52	43	36	12	2 WAY STREET M.WINANS (T.JONES,M.WINANS,K.HICKSON)	◆ MISSJONES (C) (D) (T) MOTOWN 860788	27
53	55	—	2	I SHOULD CHEAT ON YOU R.JERKINS,J.PHILLIPS (R.JERKINS III,I.DANIELS,T.TURMAN,T.HALE)	◆ J'SON (C) (D) HOLLYWOOD 164021	53
54	47	51	13	PARTY AIN'T A PARTY T.RILEY (L.WALTERS,T.RILEY,T.KELLY,A.DAVIDSON,I.DAVIDSON,M.SMITH,J.WILLIAMS,M.WHITE)	◆ QUEEN FEAT. TEDDY RILEY, NUTTA BUTTA, MARKELL & JESSE WEST (T) LIL' MAN 95024*/INTERSCOPE	26
55	48	40	15	WHATCHA GONE DO? DELITE (D.ALLAMBY,L.BROWDER,A.ROBERSON)	◆ LINK (C) (D) (T) RELATIVITY 1691	15
56	64	67	8	GIRLS DJ SMURF (DJ SMURF,DJ TAZ,DJ KIZZY ROCK,JUNE DOG,C.MARTIN)	◆ DJ SMURF FEAT. DJ TAZ, DJ KIZZY ROCK, JUNE DOG, C.MARTIN (C) (D) (T) COLLIPARK 24950/ICHIBAN	56
57	53	54	6	CHEATED (TO ALL THE GIRLS) S.REMI,W.JEAN (N.JEAN,S.REMI,C.GRANT,A.HAMMOND,H.DAVID,K.KEAGY,G.LARSON,S.PHILLIPS)	◆ WYCLEF JEAN FEAT. QUEEN PEARL & THE PRODUCT (M) (T) LIL' MAN 95024*/INTERSCOPE	48
58	69	83	4	LOVERS AGAIN P.KAZIR,B.CUBE (B.CUBE,P.KAZIR)	◆ ALEXANDER O'NEAL (C) (D) ONE WORLD B47/ICHIBAN	58
59	57	55	13	THERE YOU ARE L.STEWART (P.L.STEWART,TAB)	◆ SAM SALTER (C) (D) (T) (X) LAFACE 24321/ARISTA	31
60	50	43	16	LOVE FOR FREE D.BINGHAM (D.BINGHAM,G.GADDIS,S.CARTER,S.TAYLOR,B.NICHOLAS)	◆ RELL (FEATURING JAY-Z) (C) (D) (T) ROC-A-FELLA/DEF JAM 568842/MERCURY	28
61	NEW		1	I AIN'T HAVIN' THAT CLYN BAWB,STARANG WONDAH (J.BUSH,S.PRICE,H.MOHAR,R.DUREN,K.FAREED,A.MUHAMMAD,M.TAYLOR,E.SERMON)	◆ HELTAH SKELTAH FEAT. STARANG WONDAH OF O.G.C. & DOC HOLIDAY (C) (D) (T) BUCK DOWN 5324/PRIORITY	61
62	58	53	12	COME WITH ME S.COMBS (J.PAGE,R.PLANT,J.BONHAM,S.COMBS,M.CURRY)	◆ PUFF DADDY FEATURING JIMMY PAGE (C) (D) (M) (T) (X) EPIC 78954	19
63	56	64	4	CHEAPKATE (YOU AIN'T GETTIN' NADA) SKI (D.WILLIS,K.HOWELL,S.FORD,M.BRYANT,R.O'FARRALL,R.AYERS)	◆ SPORYTIEVZ (T) ROC-A-BLOK/RUFFHOUSE 78934*/COLUMBIA	56
64	62	56	12	BLACK ICE (SKY HIGH) MR. DJ (D.SHEATS,C.GIPP,A.BENJAMIN,A.PATTON)	◆ GOODIE MOB FEATURING OUTKAST (C) (D) LAFACE 24337/ARISTA	48
65	60	58	11	HERE WE GO AGAIN J.DUPRI (J.DUPRI,T.BROUSSARD,T.LORENZ,W.GARFIELD,D.ROMANI,M.MALAVASI)	◆ ARETHA FRANKLIN (C) (D) (T) (X) ARISTA 13502	24
66	70	78	3	CALLIN' (WILL YOU PLAYERS EVER LEARN?) ROME (J.JEFFERSON,M.BAXTER,AMARI)	◆ AMARI (C) (D) (T) TOMMY BOY 7444	66
67	67	—	2	UNIFY KID CAPRI (R.WALTERS,C.BROADUS,R.TOOMBS)	◆ KID CAPRI FEATURING SNOOP DOGGY DOGG & SLICK RICK (T) TRACK MASTERS 78994*/COLUMBIA	67
68	63	57	20	CHOKO WILDSTYLE (P.A.GRAHAM,R.LEVERSTON)	◆ B.L.H.U.N.T. (C) (D) (X) SELECT 25059*	57
69	61	60	12	THE ACTUAL DJ PREMIER (L.TROUPE,G.CORDEW,C.MARTIN)	◆ ALL CITY (C) (D) (T) MCA 55445	48
70	65	63	11	DO YOU K.PARKER (H.GARDNER,K.PARKER)	◆ HEATHER B. (C) (D) (T) MCA 55452	53
71	68	68	5	THE MILITIA DJ PREMIER (K.ELAM,C.MARTIN,C.GUY,J.CAMPBELL)	◆ GANG STARR FEAT. BIG SHUG AND FREDDIE FOXXX (T) NOO TRYBE 38646*/MIRGIN	68
72	NEW		1	SEXUAL HEALING FOURPLAY (M.GAYE,O.BROWN,D.RITZ)	◆ FOURPLAY FEATURING EL DEBARGE (C) (D) (V) WARNER BROS. 17205	72
73	66	61	7	SHAKE 'N BAKE CHRISTYLE (BENITO,R.TINKSHELL,A.WATTS,DOMINEKO THE DAWN...)	◆ BENITO FEATURING DOMINEKO THE DAWN... (C) EXECUTIVE/MARTIN 4036*/FULLY LOADED	58
74	59	49	16	NINETY NINE (FLASH THE MESSAGE) W.JEAN,PRAS (J.FAHRENKROG-PETERSON,K.KARGES,J.FORTE)	◆ JOHN FORTE (C) (D) (T) (X) RUFFHOUSE 78769/COLUMBIA	26
75	74	70	16	N.O.R.E. POKE & TONE (V.SANTIAGO,J.OLVIER,S.BARNES)	◆ NOREAGA (T) PENALTY 0232*/TOMMY BOY	59
76	76	76	4	LATE NITE TIP HYPNOTIZE MINDS (P.BEAUREGARD,J.HOUSTON,L.MITCHELL,R.DUNIGAN,R.COOPER,C.CARLTON)	◆ THREE 6 MAFIA (T) RELATIVITY 1712*	76
77	73	72	11	CLEOPATRA'S THEME D.MENDIS (C.HIGGINS,C.HIGGINS,T.HIGGINS,T.SCRAFTON,K.HAYES)	◆ CLEOPATRA (C) (D) (T) (X) MAVERICK 17229/WARNER BROS.	51
78	71	62	10	INSANE J.MORGAN (J.MORGAN,J.QUARLES)	◆ TEE KEE (C) (X) WHITE LION 7001*	62
79	78	77	20	TURN IT UP (REMIX)/FIRE IT UP BUSTA RHYMES (T.SMITH,G.LARSON,S.PHILLIPS)	◆ BUSTA RHYMES (C) (D) (T) (X) ELEKTRA 64104/EEG	7
80	92	92	3	NEED TO KNOW F.JERKINS III,DAWKINS & DAWKINS (E.DAWKINS,A.DAWKINS,F.JERKINS III,C.BLACKMON)	◆ DAWKINS & DAWKINS (C) (D) HARMONY 1718	80
81	82	82	4	GIRL GOT BODY B.HARRIS (B.HARRIS,M.MCCLELLAN,M.LOMAX)	◆ DAZZ BAND (C) PLATINUM 9342*/INTERSOUND	81
82	75	75	9	STANDING TOGETHER P.BROWN (M.SEAL,S.DUBIN)	◆ GEORGE BENSON (X) GRP 3109*	62
83	77	73	12	LOVE THE WAY C.THOMPSON,C.EMORY,D.JONES (D.JONES,M.KEITH,M.SCANDRICK,Q.PARKER,C.THOMPSON,C.EMORY,S.THOMAS)	◆ EOL (C) (D) (T) RCA 65368	39
84	72	65	14	FREAK OUT T.RILEY (T.GAITHER,T.RILEY,B.EDWARDS,N.RODGERS)	◆ NUTTA BUTTA FEAT. TEDDY RILEY AND ANONYMOUS (C) (D) (T) LIL' MAN 97028*/INTERSCOPE	53
85	80	66	5	THE OLE B#TCH-U-WORRYZ CHUCK D (K.SHAH,C.RIDENHOUR)	◆ PROFESSOR GRIFF (C) (D) (T) LETI-AL/BLACKHEART 371701/MERCURY	66
86	79	71	14	LOVE HURTS J.POYSER,VIKTER (J.POYSER,VIKTER)	◆ JUANITA DAILEY (C) (X) WOO 24948*/ICHIBAN	59
87	90	—	2	FUNNY HOW LOVE GOS K.GAMBLE,D.WANSEL (K.GAMBLE,W.B.SIGLER)	◆ PHYLLIS HYMAN INTRODUCING DAMON WILLIAMS (D) PHILADELPHIA INTERNATIONAL 89030	87
88	81	74	16	WHATUON THE LEGENDARY TRAXSTER (L.HUGHES,C.MITCHELL,S.LINDLEY,R.GREGORY,F.TAYLOR)	◆ LATANYA FEATURING TWISTA (C) (T) (X) BLUNT 4402*/TVT	44
89	89	—	2	YOU CAME UP RDCKWILDER (C.RIOS,D.STINSON)	◆ BIG PUNISHER FEATURING NOREAGA (T) LOUD 65547*	89
90	96	88	3	BREAK YOU OFF M.CITY,SLICE (M.CITY)	◆ MIKE CITY (D) PLATINUM 8166/INTERSOUND	88
91	87	90	4	WHERE - U - AT SIPPIN' ON HENNESSY E.WRIGHT (T.OUTLER)	◆ BLAC HAZE (C) (T) (X) E.K.G. 103*	87
92	88	87	12	SILENCE J.KRAUSE (A.NORTH,J.KRAUSE)	◆ RANDY CRAWFORD (C) (D) BLUEMOON 97992/ATLANTIC	76
93	NEW		1	SPARK SOMEBODY UP PHAT VIBE (PHAT VIBE,K.GAMBLE,L.HUFF,BUDDHA MONK)	◆ BUDDHA MONK (C) (T) (X) EDEL AMERICA 3875*	93
94	86	69	16	SHORTY (YOU KEEP PLAYIN' WITH MY MIND) R.LAWRENCE,D.ANGELITTE (R.LAWRENCE,D.ANGELITTE,J.KNIGHT,N.J.WRIGHT,K.MURRAY,P.BROWN,R.RANS)	◆ IMAJIN FEAT. KEITH MURRAY (C) (D) (T) JIVE 42525	20
95	95	89	4	DON'T GIVE UP A.S.AMAN,J.L.MOORE (K.TOWNS,J.MOORE)	◆ JAMES GREAR & CO. (C) BORN AGAIN 778*	89

Hot R&B Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'ARE YOU THAT SOMEBODY?' by Aliyah, 'FRIEND OF MINE' by Kelly Price, 'MOVIN' ON' by Mia, etc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'NIGHTS IN HARLEM' by Luther Vandross, 'MY WAY' by Usher, 'HOPE I DON'T GO BACK' by E-40, etc.

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

Table with columns: RANK, TITLE, ARTIST, PUBLISHER, LICENSING ORG., SHEET MUSIC DIST. Includes songs like '2 WAY STREET', '98 THUG PARADISE', 'THE ACTUAL', 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 songs like 'THE FIRST NIGHT' by Monica, 'THINKIN' BOUT IT' by Gerald Levert, 'I CAN DO THAT' by Montell Jordan, etc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'CHEATED (TO ALL THE GIRLS)', '2 WAY STREET', 'I AIN'T HAVIN' THAT', etc.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: RANK, TITLE, ARTIST, PUBLISHER, LICENSING ORG., SHEET MUSIC DIST. Includes songs like 'BE CAREFUL', 'A ROSE IS STILL A ROSE', 'NO, NO, NO', etc.

Table with columns: RANK, TITLE, ARTIST, PUBLISHER, LICENSING ORG., SHEET MUSIC DIST. Includes songs like 'NO MONEY MO PROBLEMS', 'MY BODY', 'STOMP', 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.

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

Table with columns: RANK, TITLE, ARTIST, PUBLISHER, LICENSING ORG., SHEET MUSIC DIST. Includes songs like 'I CAN DO THAT', 'DAYDREAMIN'', 'LOOKIN' AT ME', etc.

Nervous' 'Future Progression' A Superlative Showcase

NERVOUS ACTION: In a club field glutted with tedious cookie-cutter compilations, a great multi-act concept is not only a rare treat—it's also something to celebrate.

It should come as no surprise that New York's eternally cool Nervous Records is the source of "Future Progression," which is truly the best compilation we've heard in months. Lovingly assembled by the label's



by Larry Flick

visionary A&R exec Kevin Williams with turntable maestro Chris Harshman and Chris Torella of Pseudo.com, the set gathers 17 juicy jams from tiny indies based in the U.K. and throughout Europe.

"Dance music is a global thing, and it's time that the club community become more conscious of that and work more closely together," says Williams. "This album is designed to expose great music from small labels that might not otherwise reach a large audience, while also bringing some of the hottest imports to the States."

Flawlessly beat-mixed by Harshman, "Future Progression" focuses primarily on dubby experimental fare, shining a light on the various ways that clubland's intriguing next generation mixes and matches elements of dance music's seemingly disparate sub-genres. It's fascinating to dissect how cuts like "Raw" by Hyperdrive, "Grow" by Laidback Luke, and "Disco's In Your Mouth" by Distorted Disco Alliance manage to combine techno, tribal, retro-disco, and garage without causing a sonic train wreck. The next time you're bored to tears by the same ol' stuff by the "hot" producer of the moment, refer to this album. It'll revive your belief in clubland's future.

To promote "Future Progression," Nervous is putting Harshman on the road for a nationwide club tour this

fall. A still to be determined number of DJs and producers featured on the album will also appear on the tour.

ARIOLA SHRINKS: We are bummed to report that Justin Early and Ellen Hanken have been relieved of their respective duties as club and radio promoters at BMG's Ariola Records. Both had joined the label within the last 12 months.

Their departure leaves only GM Marvin Howell to run the label, which has scored club and crossover radio success with acts that include Hannah Jones.

For the foreseeable future, indie promoters will be retained to work Jones' current album, "Rise." The U.K.-based singer is actually slated to begin her first-ever stateside club tour later this month.

Although the label has shrunk considerably, Howell insists it will remain vital, pointing toward the imminence of a pop-driven album by promising Miami male vocal group 305. That project is being recorded in both English- and Spanish-language form.

"It's going to be tough without Justin and Ellen," Howell says. "They were integral to the success we've had so far. But I'm sure they'll land in great new jobs. Meanwhile, Ariola will continue to evolve. Where it lands remains to be seen."

THE SINGLE LIFE: As much as we are still seriously living for Kimara Lovelace's now-classic King Street anthem "Circles," it's about time she served her growing legion of loyalists with something new. "When Can Our Love Begin" was well worth waiting for, as Lovelace performs with an ample



Dancin' With Authority. Famed underground tipsheet Dance Music Authority (DMA) recently celebrated its fifth anniversary with a bash at New York's Webster Hall. DMA has also just formed Fusebox Records, which will be distributed by the Atlanta-based 404 Music. One of the label's first releases is "Fuse Energy," a multi-act hi-NRG compilation due Oct. 20. The set will include rare remixes of major club acts, including La Bouche. Pictured, from left, are Diana Lemchak, Warlock Records; John Moffet, Remix!; Gary Hayslett, DMA; Laurie Montgomery, 404 Music; Steven Quinn, 404 Music; and Missy Querry, MDI Distribution.

degree of old-school soul—while delivering the chest-pounding melodrama expected of modern-day house divas.

Lovelace is complemented by the supreme beats of rising superstar Hex Hector, who injects an ample dose of pop sugar and tribalistic percussion. It's easy to imagine crossover radio programmers coming to the table for this one, given the right edit. Meanwhile, Timmy Regisford comes outta hiding for a sultry deep-house remix that will take you back to the days of New York's famed Shelter nightclub. In all, a stellar 12-inch package that

triggers hope that a full-length Lovelace album will crop up in the not too distant future.

Also issuing a long-promised new single this month is Kevin Aviance. Unfortunately, it's not the previously previewed "Dance For Love" but rather "Join In The Chant," a retro-splashed thumper that leans heavily on Aviance's throaty rants and less on his surprisingly potent singing.

The Wave Music single was produced by Tom Stephan, better known as Twisted America's Superchumbo, and it is a logical musical progression from Aviance's 1997 smash "Din Da Da." Stephan does a fine job of sewing classic funk and disco instrumental threads into the track's tribal fabric without sounding kitschy or overly derivative. Of course, we could have done with more of Aviance's vocal in the mix, but the hypnotic vamps offered are quite tasty. Perhaps next time the powers that be will be brave enough to let the unique artist that he's becoming shine a bit more brightly. Until then, we'll just count down to the late-October release of the album "Box Of Chocolates."

HUMOROUS REUNION: After three years (and a tepid solo 1996 venture by singer Sarah Cracknell), the members of Saint Etienne have reunited for "Good Humor," a festive Sub Pop collection that gleefully harks back to the quirky retro-pop sound of their revered early recordings, "Foxbase Alpha" and "So Tough."

Musical masterminds Bob Stanley and Pete Wiggs remain untouchable at the rare art of combining '60s-textured melodies and instrumentation with smooth, club-friendly rhythms, particularly on the qui-

(Continued on next page)



Switching Channels. After five years of building a solid reputation as a producer and solo recording artist, the Angel is now at the helm of 60 Channels, a Los Angeles-based band that dabbles in classic funk, reggae, hip-hop, and electronica. The act's eponymous debut is due Oct. 13 on World Domination Recordings, and it features guest vocals by Angie Hart of Frente, Cokni O'Dire of Freestyle Fellowship, Navigator of Asian Dub Foundation, and Monday Michiru. The album comes four weeks after the release of a self-titled project on World Domination by Jaz Klash, a collaboration between the Angel and drum'n'bass act More Rockers (aka revered U.K. production team Smith & Mighty).

Police Raid Trance Parties in Israel

BY BARRY CHAMISH

ISRAEL—Police here have declared an all-out war against the local trance music scene.

Trance parties in July in Tiberius and in the Tel Aviv region were raided by as many as 40 police officers each time. The latest incident occurred Aug. 14, when police closed down a trance party at the Titanic Club in Kiryat Shmoneh in the northern Galilee, several hours before it was to begin.

The organizers, fearing a loss of more than \$15,000, quickly cut a deal with a Haifa club and moved the location of the party 25 miles to the east.

Haifa police coordinated efforts with their counterparts in Kiryat Shmoneh, resulting in 20 drug busts on the road to and in Haifa. Party organizer Eran Agai was furious and vowed to move to South Africa, where he believes his talents will be better appreciated.

He is hardly alone in his anger. In late August, 10,000 trance fans protested their harassment outside Tel Aviv City Hall. They were joined by one high-level supporter, Knesset member Dedi Zucker. As far as he is concerned, "trance music is a test of freedom in Israel. There are limits to what the police can and can't do in a free society."

He is not the only politician using the harassment of trance fans as a campaign issue. Tel Aviv mayoral candidate Michael Roeh appeared at the trance protest as well. Answering the police claim that trance parties are attended by drug users, he noted, "And people have drowned in the sea. So why don't they close down the beaches?"

Trance music is perhaps best described as a mixture of '70s disco and '60s psychedelia. The Israeli version of the club sub-genre also contains Eastern musical influences and is appreciated internationally.

The Israeli trance act Mystica has hit the British charts twice this year. Another popular local performer is Ofaria, who explains that trance has become a "unique force" in the country, too big for the police to snuff out.

Nonetheless, that will not stop them from trying. Says Tel Aviv Police Chief Avi Ben Hamo, "I have no problem with the music; it's the quantity of drugs at the parties that's my problem. As long as there are anti-drug laws, it's my duty to enforce them."

Zucker insists the police are going too far. He claims the police have no prior knowledge of drug crimes at these parties and raid them without proper warrant. Trance impresario Ido goes a step further, observing, "This is a generation which wants to escape into music and drugs. The Establishment should ask why this generation wants to escape so badly."

Billboard. HOT Dance Breakouts

SEPTEMBER 12, 1998
CLUB PLAY

1. RAIN BRAINBUG GROOVILICIOUS
2. JET SET DAT OVEN JELLYBEAN
3. MUSIC IS THE ANSWER (DANCIN' & PRANCIN') DANNY TENAGLIA + CELEDA TWISTED
4. MELLOW MY MIND SIMPLY RED EASTWEST
5. SUPERSTAR NOVY VS. ENIAC LOGIC 3000

MAXI-SINGLES SALES

1. RAIN BRAINBUG GROOVILICIOUS
2. HERO PAPAYA MAVERICK
3. TO THE RHYTHM PEPSTAR PAGODA
4. FLAGPOLE SITTA HAIRY CANARY UNDER THE COVER
5. WORDS PAUL VAN DYK MUTE

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	2	3	7	EVERYBODY DANCE STRICTLY RHYTHM 12552	BARBARA TUCKER
2	3	4	7	OYE EPIC PROMO	◆ GLORIA ESTEFAN
3	6	11	7	IF YOU COULD READ MY MIND TOMMY BOY 497	◆ STARS ON 54: ULTRA NATE, AMBER, JOCELYN ENRIQUEZ
4	5	8	9	FEEL IT BATTERY 46506/JIVE	◆ THE TAMPERER FEATURING MAYA
5	11	20	4	GOD IS A DJ ARISTA PROMO	◆ FAITHLESS
6	13	22	5	MUSIC SOUNDS BETTER WITH YOU VIRGIN PRDMO	STARDUST
7	4	1	8	HERE WE GO AGAIN ARISTA 13503	◆ ARETHA FRANKLIN
8	9	12	8	WHAT A FEELING MAXI 2070	THE NEW HIPPIE MOVEMENT
9	7	9	9	MIND PLAYIN' (ENERGY BUZZ) JELLYBEAN 2537	CALLE & RIZZO
10	1	2	10	NEEDIN' U OEFINITY 002	◆ DAVID MORALES PRESENTS THE FACE
11	16	23	5	CRUEL SUMMER ARISTA 13506	◆ ACE OF BASE
12	18	21	5	WHATEVER YOU WANT NEPTUNE 163025/RIVER NORTH	TAYLOR DAYNE
13	10	7	10	COMIN' BACK OUTPOST/TWISTED 55447/MCA	◆ THE CRYSTAL METHOD
14	12	6	11	CATCH THE LIGHT LOGIC 58044	◆ MARTHA WASH
15	15	18	7	GIVE ME LOVE PLAYLAND 53319/PRIORITY	◆ DJ DADO FEATURING MICHELLE WEEKS
16	8	5	10	PUSH IT ALMO SOUNDS PROMO/INTERSCOPE	◆ GARBAGE
17	22	29	4	LET ME GO...RELEASE ME H.O.L.A. 341070	VERONICA
18	14	10	13	FOUND LOVE EIGHTBALL 123	JOI CARDWELL
19	25	36	3	WHAT THE CHILD NEEDS ARIOLA DANCE 60431/BMG LATIN	HANNAH JONES
20	20	24	6	DREAM WEAVER TRAX 10012	ERIN HAMILTON
21	24	25	5	DEJA VU NERVOUS 20325	E-SMOOVE FEATURING LATANZA WATERS
22	28	28	4	DEEPER UNDERGROUND EPIC PROMO	◆ JAMIROQUAI
23	30	35	4	WATER WAVE EDEL AMERICA 4695	MARK VAN DALE WITH ENRICO
24	31	34	4	BACK ON A MISSION MOONSHINE 88454	◆ CIRRUS
25	32	38	3	DON'T WANT YOU VINYL SOUL 100/MUSIC PLANT	GEORGIE PORGIE
26	26	26	6	PURE ENERGY GROOVILICIOUS 047/STRICTLY RHYTHM	NU AGENDA
27	19	15	9	COME TOGETHER PAGODA 45304/DRIVE	JUNIOR VASQUEZ
28	34	40	3	THE AGE OF LOVE GROOVILICIOUS 050/STRICTLY RHYTHM	THE AGE OF LOVE
29	17	13	12	IF I'M NOT IN LOVE ATLANTIC PROMO	JODY WATLEY
30	23	19	12	DELICIOUS GEFEN 22408	◆ PURE SUGAR
31	21	16	12	MY URBAN SOUL KING STREET 1080	URBAN SOUL
32	33	32	6	DEBBIE REPRIS 44520	◆ THE B-52'S
33	37	—	2	I FEEL LOVE VIRGIN PROMO	VANESSA-MAE
34	29	17	12	DO YOU LIKE THE WAY THAT IT FEELS UNDERGROUND CONSTRUCTION 305	RALPHI ROSARIO FEAT. DONNA BLAKELY
★★★ Power Pick ★★★					
35	41	—	2	LET'S GO ALL THE WAY COLUMBIA 78958	REACT
36	35	42	3	IF I FALL OM 012	NAKED MUSIC NYC
37	36	45	3	SHED YOUR SKIN EPIC PROMO	INDIGO GIRLS
38	40	43	3	JUMP TO THIS CUTTING 2031	NEW YORK TRIBE
39	42	—	2	GREATER RADIO UNIVERSE PROMO/UNIVERSAL	DUKE
★★★ Hot Shot Debut ★★★					
40	NEW ▶	1	1	MOVIN' ON UNIVERSITY PROMO/INTERSCOPE	◆ MYA
41	NEW ▶	1	1	CAN'T GET HIGH WITHOUT U SUBLIMINAL 007/STRICTLY RHYTHM	JOEY NEGRO FEAT. TAKA BOOM
42	44	—	2	LOVIN' YOU LOGIC 57169	UBM
43	27	14	12	GO DEEP VIRGIN PROMO	◆ JANET
44	NEW ▶	1	1	NEW KIND OF MEDICINE STRICTLY RHYTHM PROMO	ULTRA NATE
45	47	—	2	X-FILES THEME ELEKTRA PROMO/EEG	MARK SNOW
46	NEW ▶	1	1	SHOW YOU LOVE I.C.U. PROMO	A.K. SOUL FEATURING JOCELYN BROWN
47	46	44	3	FREEDOM YELLOWORANGE 1002/STRICTLY RHYTHM	MIDNIGHT EXPRESS FEATURING SABRINA JOHNSTON
48	38	33	9	BABY YOU MAW 026/STRICTLY RHYTHM	RUFFNECK FEATURING YAVAHN
49	39	31	11	ALRIGHT TWISTED 55425/MCA	CLUB 69 FEATURING SUZANNE PALMER
50	43	30	13	ANNIHILATE EMPIRE STATE 49/EIGHTBALL	MAJOR NORTH

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

MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	16	THE BOY IS MINE (T) (X) ATLANTIC 84118/AG	◆ BRANDY & MONICA
2	2	2	19	MY ALL/FLY AWAY (BUTTERFLY REPRIS) (M) (T) (X) COLUMBIA 78822	◆ MARIAH CAREY
3	5	7	7	IF YOU COULD READ MY MIND (T) (X) TOMMY BOY 497	◆ STARS ON 54: ULTRA NATE, AMBER, JOCELYN ENRIQUEZ
★★★ Greatest Gainer ★★★					
4	9	8	15	THE CUP OF LIFE (T) (X) COLUMBIA 78932	◆ RICKY MARTIN
5	3	3	11	RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS.	◆ MADONNA
6	4	5	22	EVERYBODY (BACKSTREET'S BACK) (T) (X) JIVE 42515	◆ BACKSTREET BOYS
7	6	4	13	YOU'RE STILL THE ONE (X) MERCURY (NASHVILLE) 566015	◆ SHANIA TWAIN
8	7	6	7	CRUEL SUMMER (T) (X) AFISTA 13506	◆ ACE OF BASE
9	8	9	13	STOP (X) VIRGIN 38641	◆ SPICE GIRLS
10	10	10	14	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
★★★ Hot Shot Debut ★★★					
11	NEW ▶	1	1	MUSIC IS THE ANSWER (DANCIN' & PRANCIN') (T) (X) TWISTED 55443/MCA	DANNY TENAGLIA + CELEDA
12	13	11	10	CAN'T WE TRY (T) ROBBINS 72025	ROCKELL [DUET WITH COLLAGE]
13	12	21	7	INTERGALACTIC (T) GRAND ROYAL 58705/CAPITL	◆ BEASTIE BOYS
14	15	13	25	FROZEN (T) (X) MAVERICK 43993/WARNER BROS.	◆ MADONNA
15	NEW ▶	1	1	SUMMER OF LOVE '98/ROAM (X) REPRIS 44519/WARNER BROS.	THE B-52'S
16	11	—	5	CLOSING TIME (X) UNDER THE COVER 9803	SOKAOTIC
17	NEW ▶	1	1	HALLUCINATING PLUTO/LOVE SHACK (X) REPRIS 44520/WARNER BROS.	THE B-52'S
18	14	12	18	I GET LONELY (T) (X) VIRGIN 38632	◆ JANET
19	16	14	31	HOW DO I LIVE (T) (X) CUBB 73047	◆ LEANN RIMES
20	19	19	13	KEEP HOPE ALIVE (T) (X) CITY OF ANGELS 77105	THE CRYSTAL METHOD
21	17	17	25	MY HEART WILL GO ON (T) (X) INTERHIT 54020/PRIORITY	DEJA VU
22	20	16	8	DELICIOUS (T) (X) GEFEN 22408	◆ PURE SUGAR
23	NEW ▶	1	1	SUAVEMENTE (T) (X) SONY DISCOS 82795	◆ ELVIS CRESPO
24	21	18	9	HERE WE GO AGAIN (T) (X) ARISTA 13503	◆ ARETHA FRANKLIN
25	18	15	7	THE ROCKAFELLER SKANK (T) (X) SKINT 6242/ASTRALWERKS	◆ FATBOY SLIM
26	38	30	18	LOVE YOU DOWN (T) (X) SO SO DEF 78802/COLUMBIA	◆ INOJ
27	27	23	57	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381	◆ DEBORAH COX
28	NEW ▶	1	1	OBJECT UNKNOWN (T) (X) ASPHODEL/OUTPOST 0115/GEFFEN	DJ SPOOKY
29	RE-ENTRY	34	3	PLASTIC DREAMS (REVISED) (T) (X) EPIDROME 78758/EPIC	◆ JAYDEE
30	24	20	5	TAKE ME AWAY (T) (X) PHAT CAT 90001	MIX FACTORY
31	30	22	17	HEAVEN'S WHAT I FEEL (T) (X) EPIC 78926	◆ GLORIA ESTEFAN
32	23	24	15	YOU WON'T FORGET ME (T) (X) RCA 65427	◆ LA BOUCHE
33	22	—	35	GET READY TO BOUNCE (T) (X) EDEL AMERICA 3722	◆ BROOKLYN BOUNCE
34	39	26	12	GODZILLA (T) (X) INTERHIT 54025/PRIORITY	THUNDERPUSS 2000
35	RE-ENTRY	6	6	DO IT AGAIN/MEN BEAT THEIR MEN (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM	RAZOR N' GUIDO
36	NEW ▶	1	1	LET'S GO ALL THE WAY (T) (X) COLUMBIA 78958	REACT
37	37	34	33	HONEY (M) (T) (X) COLUMBIA 78665	◆ MARIAH CAREY
38	32	31	29	THE ONE I GAVE MY HEART TO (T) (X) BLACKGROUND/ATLANTIC 95534/AG	◆ AALIYAH
39	26	29	21	SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.	◆ PRODIGY
40	RE-ENTRY	3	3	CORAZON PARTIO (X) WEA LATINA 23094	◆ ALEJANDRO SANZ
41	49	38	4	TO LOVE YOU MORE (T) (X) INTERHIT 54027/PRIORITY	RAPPART
42	31	25	4	BACK ON A MISSION (T) (X) MOONSHINE 88454	◆ CIRRUS
43	35	33	13	BUSY CHILD (T) (X) CITY OF ANGELS/OUTPOST 77120/GEFFEN	◆ THE CRYSTAL METHOD
44	45	32	22	FOUND A CURE (T) (X) STRICTLY RHYTHM 12548	◆ ULTRA NATE
45	47	50	8	BEAUTIFUL DAY (T) (X) TOMMY BOY SILVER LABEL 468/TOMMY BOY	◆ HYPERTROPHY
46	42	35	10	CATCH THE LIGHT (T) (X) LOGIC 58044	◆ MARTHA WASH
47	36	—	2	LET ME GO...RELEASE ME (T) (X) H.O.L.A. 341070	VERONICA
48	40	28	11	SHAKE IT (X) EDEL AMERICA 3823	◆ AARON CARTER FEATURING 95 SOUTH
49	34	27	21	TORN (T) (X) INTERHIT 54022/PRIORITY	NATALIE BROWNE
50	43	37	16	I WILL COME TO YOU (T) (X) MERCURY 568375	◆ HANSON

NERVOUS' 'FUTURE PROGRESSION' A SUPERLATIVE SHOWCASE

(Continued from preceding page)

etly funky "Been So Long" and "Dutch TV." Sounding like she's constantly grinning, Cracknell coos and chirps like a modern-day Petula Clark. Never one to scream or vamp, she keeps the listener happily engaged by frequently breathing irony and volumes of subtle subtext into her lyrics.

If there's a hitch to "Good Humor," it's that it is almost too clever and too unique for its own good. Marketing this project beyond

the act's core cult following will be tricky—without ample trend-conscious remixing, that is. To that end, the recent U.K. hit "Sylvie," which contrasts vibrant music with heart-breaking lyrics, is a prime domestic single candidate.

By the by, the first 10,000 copies of "Good Humor" will come with a second disc, "Fairfax High," featuring several previously unavailable gems and a load of festive B-sides. How's that for sales incentive?

BACK IN ACTION: Remember Lisette Melendez? Sure, ya do. The spunky li'l freestyle pixie who made a mark on radio airwaves and club turntables several years ago with such tasty confections as "Goody, Goody" and "Together Forever" is back with an equally yummy new collection, "Imagination."

Largely produced by longtime mentor Carlos Berrios and Kenny Diaz, the set blissfully chugs along as if a long line of musical trends

haven't come and gone—and that's a wiser move than you might initially believe. By continuing to stand on familiar ground, Melendez doesn't risk alienating her core freestyle audience, which is an understandably sensitive but incredibly loyal bunch. In fact, she appears to be having a blast as she frequently tosses in playful references to past glories in her new material.

Another upside to "Imagination," available on New York's Fever/War-

lock Records, is that it crackles with the potential to reignite mainstream pop interest in Melendez, thanks to a handful of well-structured songs that transcend narrow genre restrictions. The finger-poppin' "No More Lonely Nights" is particularly strong with its sunny folk/funk inflections. Not only does it show Melendez at her vocal best, but it reveals her previously untapped lyric-writing skills. Have a listen. You'll likely be impressed, too.

Giant Turns New 'Page' For Williams

BY DEBORAH EVANS PRICE

NASHVILLE—During the '70s, throughout the '80s, and into the early '90s, Don Williams had one of the longest hit streaks ever in country music, including 17 No. 1 songs and 28 others in the top 10. Now after a six-year absence from the country charts, Williams is to be relaunched at country radio by Giant Nashville with an aggressive push for "I Turn The Page," due Oct. 27.

"We are going head on and aggressively after mainstream country radio airplay," says Giant VP of marketing Connie Baer. "When we first signed Don, the calls that came in from radio to us saying, 'We're thrilled. We love Don!' were overwhelming. Our biggest marching orders are to [inform] Don's old fans that there's a new album out and create new ones with this project."

Williams was signed by label president Doug Johnson, who saw the artist perform at the Nashville Songwriters Assn. International banquet. "I was just knocked out," says Johnson. "He talks about songs that haunt him, songs that he heard and that would not leave him alone until he recorded them. It's kind of that way with Don Williams and me. I was just haunted by the thought of Don Williams' music and wishing there was more."

During the course of his recording career, Williams was on ABC/Dot, MCA, Capitol, and RCA before he

pursued independent territory.

Williams left RCA, recorded a live album in the U.K., and released it on American Harvest in 1994. He did a second album for the label, before amicably parting ways last year.

When Johnson called him about signing with Giant, Williams was willing to give it a shot. "I'm very happy to be here. I told him he's a brave heart," Williams says. "Doug has a wonderful grasp of the whole technical aspect of [making records]. He doesn't cut the heart out of it."

Johnson notes that Williams' "music today is as great as ever. This has been the most joyous project I've ever worked on. I've been humbled by how many people have thanked me for signing Don Williams."

Williams recorded the album with his touring band. "They work with me all the time, performing the songs that cover my whole career," says Williams, "so I think their feel is far more intimate than if I just went in with musicians I'd never worked with."

Williams says when he and the label were looking for songs, Johnson invited several of Nashville's top tunesmiths in to submit material. That session yielded Tony Arata's "Handful Of Dust." In addition, Johnson co-wrote a few cuts, and Williams co-wrote one song, "I Sing For Joy," about his wife of 39 years. Johnson and Gary Burr began writing the tune, then Williams finished the last verse. "I Sing For Joy" is definitely a very special cut for me," he says.

"The songs I usually appreciate the most are songs that have an unusual slant," Williams says, "the

ones that are different enough that they make a person stop and think about things, maybe in a way they haven't thought about before."

"Pancho" is about a special friendship between two western legends. "I grew up watching Pancho and the Cisco Kid," says Williams. "It's the emotion that's built into it—one friend saying to another things in that manner was attractive to me. I don't think a lot of men would express that kind of affection for another man."

The opening cut, "Take It Easy On Yourself," is a cautionary message for people on the fast track. "I think we

(Continued on page 44)



Gold Chicks. Monument Records group the Dixie Chicks were honored by parent label Sony Music Nashville with a party after their debut album, "Wide Open Spaces," was certified gold by the Recording Industry Assn. of America. Shown partying at the Vanderbilt Stadium Club, from left, are Sony Music Nashville senior VP of sales and marketing Mike Kraski; Dixie Chicks Emily Erwin and Martie Seidel; Sony Music Nashville president Allen Butler; Sony Music Nashville VP of A&R Blake Chancey; Dixie Chick Natalie Maines; and Sony Music Nashville executive VP Paul Worley.



WILLIAMS

Sony, Asylum Ready Tribute Albums To Traditional Country, Tammy Wynette

FOR A SPELL, country tribute albums seemed to be as plentiful as, well, country tribute albums. Then reason prevailed, and unnecessary records ceased to be.

Now, tributes have become just that: true tributes, sincere homages with a genuine reason for being.

This fall brings two major tribute projects. Sony Music Nashville's Columbia Records has "Tribute To Tradition," a diverse salute to country music legends, due Sept. 22. Asylum Records' first release under its new executive regime will be an equally diverse trib-



WYNETTE

ute to the late Tammy Wynette, due Sept. 8. "Tammy Wynette . . . Remembered" features such artists as Elton John, Melissa Etheridge, and Trisha Yearwood interpreting their favorite Wynette songs. Many of the same artists will also play a tribute to Wynette benefit concert Oct. 7 at the Grand Ole Opry House, with proceeds going to the EAR Foundation, a nonprofit organization treating people with hearing impairments.

"Tribute To Tradition" not only will honor country pioneers, it will benefit them. A portion of the proceeds will go to the proposed Country Music Retirement Center for artists, musicians, and songwriters. Sony is donating \$50,000 as an advance against future royalties.

Sony Music Nashville senior VP for sales/marketing Mike Kraski says that such a donation seemed natural when he, Sony Music Nashville president Allen Butler, and executive VP Paul Worley planned the project. "How can we better pay tribute to those who brought us here," he says, "than to pay them back?"

The concept of a tribute to tradition, he notes, came out of discussions about paying homage to country's legacy and heritage. "It was also a reaction," Kraski says, "to the number of tribute projects that lacked integrity or a real connection to country music. So it made sense to do a project that paid homage to country's rich history."

Kraski says each artist was asked "Which song would you choose to pay tribute to?" The results are in some cases surprising:

The Dixie Chicks perform Wynette's "Stand By Your Man." Randy Travis sings Merle Haggard's "Mama Tried." Patty Loveless sings Loretta Lynn's "Wine, Women And Song." Trace Adkins sings Lefty Frizzell's "I Never Go Around Mirrors." Mary Chapin Carpenter sings Don Gibson's "Oh Lonesome Me." Joe Diffie sings Charlie Rich's "Behind Closed Doors." Wade Hayes sings Gary Stewart's "She's Actin' Single (I'm Drinkin' Doubles)." Martina McBride sings Wynette's "Til I Can Make It On My Own." Collin Raye sings Hank Williams' "Cold, Cold Heart." Alison Krauss sings the Browns' "The Three Bells." Rick Trevino sings Bill Anderson's "City Lights." Raye and Diffie sing Billy Joe Shaver's "Honky Tonk Heroes (Like Me)." And Doug Stone sings a new song, "Gone Out Of My Mind," which is the first single.



by Chet Flippo

Travis, who says he is strongly committed to maintaining an ongoing consciousness of country's tradition, feels that this project is part of what today's country needs. "I think anyone coming into country music needs to be educated on where we came from," he says. "We need a school—maybe even a boot camp—that you have to go through."

In addition to the aforementioned songs, Marty Stuart leads an impressive array of talent in singing a Stuart original, "Same Old Train." "They asked me to do a cover," says Stuart, "but I've done that." So, he composed a modern traditional song and directed the fol-

lowing people in singing it in an intricate arrangement of shared lines and verses: Clint Black, Pam Tillis, Randy Travis, Ricky Skaggs, Joe Diffie, Emmylou Harris, Merle Haggard, Travis Tritt, Alison Krauss, Patty Loveless, and Dwight Yoakam. Earl Scruggs plays banjo, Glen Duncan plays fiddle, and Ernie Sykes plays upright bass.

Now, says Kraski, Sony is working the record on a number of fronts: mainstream country radio, syndicated radio, roots radio, Christian radio and retail, Sunday-morning specialty radio shows, a TNN special, spots during the Country Music Assn. (CMA) Awards show and a forthcoming CMA 40th-anniversary TV special, CMT, CBS' country.com, and a page on Sony's

(Continued on page 44)

Hannah, Stamey, Hampton Lead Western Music Assn. Nominations

BY CHET FLIPPO

NASHVILLE—Jack Hannah, Dave Stamey, and R.W. Hampton lead all nominees with three nominations each for the 10th annual International Western Music Festival Performer Awards.

The awards show, held by the Western Music Assn., will take place Nov. 5 at Old Tucson Studios in Tucson, Ariz.

The Western Music Festival itself will run Nov. 4-8 and will include workshops, showcases, contests, a memorabilia auction, a raffle, vendors, Cowboy Church, a children's concert, a VIP reception, and a late-night jam session.

Evening celebrity concerts will be headlined by Riders In The Sky, Sons Of The San Joaquin, and Johnny Western.

A listing of the nominees follows. **Duo/group:** Daughters Of The Purple Sage, Hays County Gals &

Pals, Liz Masterson & Sean Blackburn, New West, Prickly Pair, Riders In The Sky, Sons Of The San Joaquin, Time Warp Tophands.

Male performer: Don Edwards, Les Gilliam, R.W. Hampton, Dave Stamey, and Robert Wagoner.

Female performer: Belinda Gail, Locke Hamilton, Jill Jones, Liz Masterson, Janet McBride, and Jean Prescott.

Instrumentalist: Richard Chon, Greg Lowry, Ryan Martin, Rich O'Brien, Raul Reynoso, and Washtub Jerry.

Songwriter: Michael Fleming, Locke Hamilton, R.W. Hampton, Jack Hannah, Dave Stamey, and Andy Wilkinson.

Song: "From Whence Came The Cowboy," Jack Hannah; "Montana," Dave Stamey; "Sierra Nevada," Jack Hannah; "Sometimes This Old Cowboy Gets The Blues," Michael Fleming; "Sunset Trail," R.W. Hampton.



Billboard TOP COUNTRY ALBUMS

SEPTEMBER 12, 1998

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★ ★ ★ No. 1/GREATEST GAINER ★ ★ ★						
1	1	2	43	SHANIA TWAIN ▲ ⁴ MERCURY 536003 (10.98 EQ/16.98) 13 weeks at No. 1	COME ON OVER	1
★ ★ ★ HOT SHOT DEBUT ★ ★ ★						
2	NEW	1	1	ALABAMA RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
3	3	3	15	SOUNDTRACK ▲ CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
4	2	1	3	VINCE GILL MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	1
5	4	4	31	DIXIE CHICKS ▲ MONUMENT 68195/SONY (10.98 EQ/16.98) HS	WIDE OPEN SPACES	4
6	5	5	19	FAITH HILL ▲ WARNER BROS. 46790 (10.98/16.98)	FAITH	2
7	7	9	17	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
8	8	7	13	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4
9	6	6	17	GARTH BROOKS CAPITOL 94572/CAPITOL NASHVILLE (44.98 CD)	THE LIMITED SERIES	1
10	9	10	13	REBA MCENTIRE ● MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2
11	10	8	7	TRISHA YEARWOOD ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3
12	12	15	65	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	1
13	11	11	24	JO DEE MESSINA CURB 77904 (10.98/15.98)	I'M ALRIGHT	6
14	13	12	5	DIAMOND RIO ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	9
15	17	18	17	MARK WILLS MERCURY 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE	15
16	15	16	40	GARTH BROOKS ▲ ⁶ CAPITOL 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
17	14	13	7	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
18	16	14	19	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
19	18	19	12	CLAY WALKER GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
20	19	17	7	COLLIN RAYE EPIC 68876/SONY (10.98 EQ/16.98)	THE WALLS CAME DOWN	8
21	21	22	50	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
22	20	21	3	THE WILKINSONS GIANT 24699/WARNER BROS. (10.98/16.98) HS	NOTHING BUT LOVE	20
23	NEW	1	1	DOLLY PARTON DECCA 70041/MCA NASHVILLE (10.98/16.98)	HUNGRY AGAIN	23
24	24	26	51	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
25	23	25	59	KENNY CHESNEY ● BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
26	22	24	15	TERRI CLARK MERCURY 558211 (10.98/16.98)	HOW I FEEL	10
27	NEW	1	1	EMMYLOU HARRIS EMINENT 25001 (10.98/15.98)	SPYBOY	27
28	25	23	12	DWIGHT YOAKAM REPRISE 46918/WARNER BROS. (10.98/16.98)	A LONG WAY HOME	11
29	26	28	53	TRISHA YEARWOOD ▲ ² MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
30	28	20	53	MARTINA MCBRIDE ▲ RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
31	27	27	15	JEFF FOXWORTHY WARNER BROS. 44861 (10.98/16.98)	TOTALLY COMMITTED	8
32	30	29	19	STEVE WARINER CAPITOL NASHVILLE 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
33	29	30	12	JOE DIFFIE EPIC 69137/SONY (10.98 EQ/16.98)	GREATEST HITS	21
34	32	32	16	TRACY BYRD MCA NASHVILLE 70016 (10.98/16.98)	I'M FROM THE COUNTRY	8
35	33	33	17	JOHN MICHAEL MONTGOMERY ATLANTIC 83104/AG (10.98/16.98)	LEAVE A MARK	15

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
36	31	31	28	DAVID KERSH CURB 77905 (10.98/16.98) HS	IF I NEVER STOP LOVING YOU	13
37	34	34	53	COLLIN RAYE ● EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
38	35	38	104	DEANA CARTER ▲ ⁴ CAPITOL NASHVILLE 37514 (10.38/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2
39	37	40	46	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
40	38	36	19	ROY D. MERCER CAPITOL NASHVILLE 94301 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 4	19
41	36	35	57	CLINT BLACK ● RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
42	39	39	19	RANDY TRAVIS DREAMWORKS 50034/GEFFEN (10.98/16.98)	YOU AND YOU ALONE	7
43	43	43	43	SAMMY KERSHAW ● MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5
44	42	50	12	JOHNNY CASH/WILLIE NELSON AMERICAN 69416/COLUMBIA (10.98 EQ/16.98)	VH1 STORYTELLERS	25
45	41	42	96	ALAN JACKSON ▲ ² ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	1
46	40	37	7	CHRIS LEDOUX CAPITOL NASHVILLE 21942 (10.98/16.98)	ONE ROAD MAN	24
47	44	41	14	TY HERNDON EPIC 68167/SONY (10.98 EQ/16.98)	BIG HOPES	22
48	50	46	69	ROY D. MERCER CAPITOL NASHVILLE 54781 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	39
49	47	48	15	GARY ALLAN DECCA 70012/MCA NASHVILLE (10.98/16.98) HS	IT WOULD BE YOU	21
50	46	44	71	GEORGE STRAIT ▲ ³ MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
51	45	45	101	CLINT BLACK ▲ RCA 66671/RLG (10.98/16.98)	THE GREATEST HITS	2
52	54	60	10	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	52
53	48	51	45	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	31
★ ★ ★ PACESETTER ★ ★ ★						
54	63	55	16	OLIVIA NEWTON-JOHN MCA NASHVILLE 70030 (10.98/16.98)	BACK WITH A HEART	9
55	49	52	23	CLEDUS T. JUDD RAZOR & TIE 82835 (10.98/16.98) HS	DID I SHAVE MY BACK FOR THIS?	16
56	51	49	9	PAM TILLIS ARISTA NASHVILLE 18861 (10.98/16.98)	EVERY TIME	26
57	53	54	65	ROY D. MERCER CAPITOL NASHVILLE 54782 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 2	43
58	55	47	7	BR5-49 ARISTA 18862/ARISTA NASHVILLE (10.98/16.98) HS	BIG BACKYARD BEAT SHOW	38
59	52	53	63	LILA MCCANN ● ASYLL M 62042/EEG (10.98/16.98) HS	LILA	8
60	62	65	81	LEANN RIMES ▲ ² CURB 77886 (10.98/16.98)	UNCHAINED MELODY/THE EARLY YEARS	1
61	64	67	5	WILLIE NELSON LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	61
62	59	63	59	DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8
63	RE-ENTRY	16	16	SOUNDTRACK DECCA 53058/MCA NASHVILLE (10.98/16.98)	THE APOSTLE	21
64	56	59	64	NEAL MCCOY ● ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	5
65	61	56	5	LARI WHITE LYRIC STREET 165001/HOLLYWOOD (10.98 EQ/16.98) HS	STEPPING STONE	50
66	58	61	59	MICHAEL PETERSON ● REPRISE 46618/WARNER BROS. (10.98/16.98) HS	MICHAEL PETERSON	17
67	60	58	25	THE MAVERICKS MCA NASHVILLE 70018 (10.98/16.98)	TRAMPOLINE	9
68	65	64	62	TOBY KEITH ● MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	8
69	69	72	7	THE GREAT DIVIDE ATLANTIC 83086/AG (10.98/16.98)	BREAK IN THE STORM	69
70	57	57	3	ELVIS PRESLEY RCA 67672 (11.98/17.98)	RHYTHM AND COUNTRY	57
71	70	69	65	PAM TILLIS ● ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	6
72	66	62	10	KEVIN SHARP 143/AS LUM 62165/EEG (10.98/16.98)	LOVE IS	38
73	67	66	12	ALABAMA RCA 67621/RLG (8.98/12.98)	THE ESSENTIAL ALABAMA	63
74	74	70	21	SOUNDTRACK MCA NASHVILLE 70025 (10.98/17.98)	THE HORSE WHISPERER	13
75	72	73	68	LEE ANN WOMACK ● DECCA 11585/MCA NASHVILLE (10.98/15.98) HS	LEE ANN WOMACK	9

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

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**
SEPTEMBER 12, 1998

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	3	GARTH BROOKS ▲ ³ CAPITOL NASHVILLE 29689/EMI-CAPITOL (10.98/15.98) 17 weeks at No. 1	THE HITS	158
2	1	SHANIA TWAIN ▲ ¹⁰ MERCURY 52288 (10.98 EQ/16.98) HS	THE WOMAN IN ME	186
3	2	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	149
4	4	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	222
5	6	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	212
6	8	LEANN RIMES ▲ ³ CURB 77821 (10.98/15.98)	BLUE	112
7	7	PATSY CLINE ▲ ⁸ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	597
8	5	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	193
9	10	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	232
10	11	HANK WILLIAMS MERCURY 536029 (7.98 EQ/11.98)	20 OF HANK WILLIAMS GREATEST HITS	46
11	9	KENNY ROGERS ▲ ⁴ CAPITOL NASHVILLE 46106 (9.98/15.98)	TWENTY GREATEST HITS	187
12	12	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	52
13	13	THE CHARLIE DANIELS BAND ▲ ³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	455

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	14	GEORGE STRAIT ▲ ³ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	310
15	16	VINCE GILL ▲ ² MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	132
16	15	VINCE GILL ▲ ³ MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	217
17	17	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	75
18	19	TRAVIS TRITT ▲ WARNER BROS. 46C01 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	150
19	18	GEORGE STRAIT ▲ ³ MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	548
20	21	SHANIA TWAIN ● MERCURY 51442 (7.98 EQ/11.98)	SHANIA TWAIN	96
21	22	GEORGE STRAIT ▲ ² MCA NASHVILLE 5567 (7.98/12.98)	GREATEST HITS	626
22	24	GEORGE STRAIT ▲ ³ MCA NASHVILLE 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	137
23	20	CONWAY TWITTY MCA NASHVILLE 5976 (9.98/11.98)	20 GREATEST HITS	8
24	23	PATSY CLINE ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	198
25	25	GARTH BROOKS ▲ ¹⁶ CAPITOL NASHVILLE 93866/EMI-CAPITOL (9.98/13.98)	NO FENCES	387

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

NASHVILLE SCENE

(Continued from page 42)

World Wide Web site.

For Evelyn Shriver, assembling a tribute to Wynette for her first project as president of Asylum was a natural thing to do. She had been the late singer's friend and publicist for years and took the job at Asylum, ironically, the day Wynette died. The last communication she had with Wynette was a fax of congratulations to her and her new senior VP, Susan Nadler, also a close friend of the singer.

"She pretty much sacrificed her life and her health for the music," says Shriver, who also wrote liner notes for the package. "A tribute is the least we could do for her."

Like Kraski, Shriver says that country tributes have been overdone. "Some people believe that tribute albums don't sell that well and aren't that good. I have an argument to that, too, because most tribute albums are put together for business reasons, and quite often you can't even understand the connection between the people. In this particular case, every person on this album was close to Tammy. She adored them, and they adored her. We did this quickly—in three months—and we used a lot of superstars, and there was no hesitation on anybody's part. And they've done such great interpretations. Here was Elton John,

in the middle of this huge European tour with Billy Joel. He has one day off in London, and he cuts our song. That's an amazing thing. Melissa Etheridge was the first one in. It all goes back to long-term relationships."

Shriver says that John, in addition to recording "Stand By Your Man" for the project, allowed a TNN crew to film the session, and that the footage may be used in promoting the album.

As with the Sony project, artists were asked to pick their favorite song, and, as with the Sony project, there was, surprisingly, no overlap of song selection. Besides John, the song line-up is:

Trisha Yearwood, "Til I Get It Right"; Rosanne Cash, "D.I.-V.O.R.C.E."; Melissa Etheridge, "Apartment #9"; Wynonna, "Woman To Woman"; George Jones, "Take Me To Your World"; K.T. Oslin, "Your Good Girl's Gonna Go Bad"; Lorrie Morgan, "You And Me"; Sara Evans, "I Don't Wanna Play House"; Emmylou Harris with Linda Ronstadt and

Kate & Anna McGarrigle, "Golden Ring"; Faith Hill, "Til I Can Make It On My Own"; and Tammy Wynette and Brian Wilson, "In My Room."

The last song, Shriver says, was Wynette's last recording, and Wilson had no reservations about rerecording his vocals. "This has been a labor of love by everybody," she says, "and I think it's gonna end up being a big record."

Adds Nadler, "Tammy had such a huge international following. She was one of the first country artists to achieve international acclaim. She was the First Lady of Country Music. Because she performed for kings and queens and presidents all over the world, I think people around the world will be interested to hear these interpretations of her songs. [Asylum parent] Elektra is totally committed to this project."

Possible single and video releases and marketing and promotion campaigns were still being finalized at press time.

ON THE ROW: The Country Music Hall of Fame's fifth annual Evening of Greats is Wednesday (9) in the Opryland Hotel's Presidential Ballroom. The show, to be taped by TNN for a December airing, features Vince Gill, Ricky Skaggs, Lorrie Morgan, and Marty Stuart, among others . . . Virgin Records Nashville has located in the former Rising Tide building at 48 Music Square West. Staff appointments and artist signings are expected soon . . . Ronnie Dunn and Terry McBride have written a fight song for the NFL's Tennessee Oilers . . . Merlin Littlefield joins Great American Talent's publishing division as a partner.

TO OUR READERS

Country Corner will return next week.



Covering Chicago. Country Music Assn. (CMA) members staged a "CMA Cafe" affair as the Chicago stop of the America's Sold on Country tour. The event features entertainment and information on using country music in marketing campaigns. Shown, from left, are Martina McBride, Chely Wright, CMA executive director Ed Benson, and Pam Tillis.



Honky-Tonk Showcase. New Rounder Records artist Heather Myles performed her debut Nashville showcase at the Exit/In. Shown congratulating Myles, center, are Rounder promotion VP Brad Paul, left, and Mercury Nashville president Luke Lewis. Myles is the first artist to benefit from a new Mercury/Rounder joint promotion and marketing agreement.

GIANT TURNS NEW 'PAGE' FOR WILLIAMS

(Continued from page 42)

can all deal with what we deal with as long we don't take ourselves so seriously and make every problem so paramount and do a bit of tweaking on our priorities," he says.

The first single, "Cracker Jack Diamond," will be released to country radio Sept. 29. "I love the new Don Williams stuff," says Rick Taylor, music director at KUPL Portland, Ore. "I played his music years ago, and he sounds as good today as he's ever sounded. I'd like to see country radio embrace some of the great country artists from years gone by, especially if they're making good music. If it's good music, it should be played. I keep seeing Johnny Cash, Willie Nelson, and these people being embraced by college kids, and I think we're really missing the boat when we don't support some of these artists."

Baer says Giant has a detailed marketing campaign for "I Turn The Page." "We're running a major television campaign starting on street

date," she says. "We have an aggressive retail and rack program in motion for release date. We're setting up a number of listening posts in applicable accounts, because we feel that if people hear the music, they're going to love it."

Baer says there will also be a major publicity campaign. The label is also working on a radio satellite tour. "We are doing a major 'win it before you can buy it' weekend offer to all radio stations," says Baer. "We are going to be servicing the album very early on to radio."

Baer says the early reaction from retail is positive. "The response has been very favorable, because Don's track record over the years gives them confidence that a new project that gets exposure will sell. Don's fan base is a very loyal fan base, because he's maintained the consistency of the quality of the projects from album to album."

"He's got a real base market [in] that we're always gonna sell X

amount of units on him, and after that it's going to depend on what radio does," says Tower Records Nashville GM Jon Kerlikowske.

Williams is booked by the Agency for the Performing Arts. Baer says the label is working with the booking agency to promote the album. Williams will tour Europe in September, and there are plans for a U.S. tour of performing arts centers in the fall and winter.

Giant will also release a Christmas single this year, "Tiny Little Fingers." The flip side of the single will be a recording of Williams reciting "The Night Before Christmas."

After so many successful years in music, why does Williams continue, instead of resting on his considerable laurels? "I'll grant you I'd like to be home more than I am," he says, "but we made a decision a few years back that it was a little too soon to just give it all up and sit around the home fires . . . I don't know any other way to do it. I'm either in it or I'm not."

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

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

- 5 26 CENTS (Golden Phoenix, SOCAN/Kiyasongs, SOCAN)
- 61 ALONE (Gibb Brothers, BMI/Careers-BMG, BMI) HL
- 71 BIG TIME (Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP/Lac Grand Musique, ASCAP) HL/WBM
- 69 A BITTER END (BMG, ASCAP/Keabo, ASCAP/Milene, ASCAP/Loggy Bayou, ASCAP)
- 26 BURNIN' THE ROADHOUSE DOWN (Songs Of Peer, ASCAP/Steve Warner, BMI) HL/WBM
- 42 COMING BACK FOR YOU (Sony/ATV Tree, BMI/Chris Waters, BMI/Hamstein Cumberland, BMI) HL/WBM
- 3 COVER YOU IN KISSES (Ensign, BMI/Famous, ASCAP/Twin Creeks, ASCAP/Jess Brown, ASCAP/Almo, ASCAP) HL/WBM
- 12 DON'T LAUGH AT ME (Built On Rock, ASCAP/David Aaron, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM
- 52 EVANGELINE (PolyGram International, ASCAP/Ranger Bob, ASCAP/Songs Of PolyGram Int'l, BMI/Colt-N-Twins, BMI) HL
- 15 EVERYTHING'S CHANGED (Five Cowboys, BMI/Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP) HL
- 64 EVERY TIME (Still Working For The Man, BMI/EMI Blackwood, BMI/Garden Angel, BMI)
- 14 FOREVER LOVE (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Starstruck Angel, BMI/Missoula, BMI) HL
- 67 FOR LACK OF BETTER WORDS (Wildawn, ASCAP/Balmur, ASCAP/Brian's Dream, ASCAP/Pug-
- wash, BMI/Balmur, BMI/EMI Blackwood, BMI)
- 46 FOR YOU I WILL (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI) WBM
- 63 GETCHA SOME (Songs Of PolyGram Int'l, BMI/Tokeco Tunes, BMI/Wacissa River, BMI/MRBI, BMI)
- 57 GUILTY (Sony/ATV Tree, BMI/Starstruck Angel, BMI) HL
- 23 HAPPY GIRL (Almo, ASCAP/Anwa, ASCAP/BNC, ASCAP) WBM
- 21 HIGH ON LOVE (Songs Of PolyGram Int'l, BMI/Seven Angels, BMI/Jeff Diggs, BMI/Bug, BMI) HL
- 9 THE HOLE (Acuff-Rose, BMI/On The Mantel, BMI)
- 13 HONEY, I'M HOME (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
- 31 HONKY TONK AMERICA (PolyGram International, ASCAP/Ranger Bob, ASCAP) HL
- 71 HONKY TONK SONGS (Velvet Apple, BMI) WBM
- 30 HOW DO YOU FALL IN LOVE (Maypop, BMI/Wildcountry, BMI) WBM
- 37 HOW DO YOU SLEEP AT NIGHT (Sony/ATV Cross Keys, ASCAP/Mill Village, ASCAP/W.B.M., SESAC/Extra Innings, SESAC) HL/WBM
- 1 HOW LONG GONE (Shawn Camp, BMI/Foreshadow, BMI/CMI, BMI/Sony/ATV Tree, BMI/Nothing But The Wolf, BMI) HL
- 24 I CAN STILL FEEL YOU (Wildawn, ASCAP/Balmur, ASCAP/Brian's Dream, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM
- 55 IF I LOST YOU (Post Oak, BMI/Edisto, ASCAP) HL
- 59 IF THE JUKEBOX TOOK TEARDROPS (Colgems-EMI,

- ASCAP/Michael Henderson, ASCAP/EMI April, ASCAP)
- 6 IF YOU EVER HAVE FOREVER IN MIND (Benefit, BMI/Irving, BMI/Baby Dumplin', BMI) WBM
- 40 IF YOU SEE HIM/IF YOU SEE HER (Still Working For The Man, BMI/Songs Of PolyGram Int'l, BMI/EMI Blackwood, BMI/Garden Angel, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM
- 8 I'LL GO ON LOVING YOU (Spur 66, SESAC/Moraine, SESAC/Little Duck, SESAC) WBM
- 4 I'M ALRIGHT (EMI April, ASCAP/Phil Vassar, ASCAP) HL/WBM
- 36 I SAID A PRAYER (EMI Blackwood, BMI/Song Island, BMI) HL
- 38 IT MUST BE LOVE (Almo, ASCAP/Craig Bickhardt, ASCAP/Magnasong, BMI/Red Quill, BMI) WBM
- 28 I WANNA FEEL THAT WAY AGAIN (Jeff Stevens, BMI/Warner-Tamerlane, BMI/Rancho Belita, BMI/WB, ASCAP) WBM
- 27 I WANNA REMEMBER THIS (EMI Blackwood, BMI/Garden Angel, BMI/Almo, ASCAP/Anwa, ASCAP) HL/WBM
- 43 I WILL STAND (Scarlett Sister, ASCAP/Still Working For The Woman, ASCAP/Sweet Two O Five, BMI/Frankly Scarlett, BMI/First And Goal, BMI)
- 10 JUST TO HEAR YOU SAY THAT YOU LOVE ME (Real-songs, ASCAP) WBM
- 75 LET ME LET GO (Diamond Mine, ASCAP/Little Shop Of Morgansongs, BMI/Morgan, BMI)
- 25 A LITTLE PAST LITTLE ROCK (Almo, ASCAP/Twin Creeks, ASCAP/Jess Brown, ASCAP/Famous, ASCAP) HL/WBM
- 20 LOUSEN UP MY STRINGS (Blackened, BMI) WBM
- 34 LOVE HAPPENS LIKE THAT (Notes To Music, ASCAP/Maverick, ASCAP/WB, ASCAP/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/O-Tex, BMI/Blind Sparrow, BMI) HL/WBM
- 47 MY BABY'S LOVIN' (WB, ASCAP/Delbert McClinton,

- BMI/MRBI, BMI) WBM
- 45 NO MAN IN HIS WRONG HEART (Maypop, BMI/Route Six, BMI/WB, ASCAP/Big Tractor, ASCAP) WBM
- 18 NOTHING NEW UNDER THE MOON (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Wildcountry, BMI/Mike Curb, BMI/Warner-Tamerlane, BMI/Hellmaymen, BMI) HL/WBM
- 29 NOW THAT I FOUND YOU (WB, ASCAP/Lillywilly, ASCAP/MCA, ASCAP/Vanessa Corish, ASCAP) HL/WBM
- 56 ONLY LONELY ME (Sony/ATV Songs, BMI/Sony/ATV Cross Keys, ASCAP/Starstruck Angel, BMI/Dead Solid Perfect, BMI) HL
- 61 ORDINARY PEOPLE (Almo, ASCAP/Daddy Rabbit, ASCAP/Careers-BMG, BMI/Music Hill, BMI) HL/WBM
- 68 POOR ME (Sony/ATV Tree, BMI/AI Andersongs, BMI/Mighty Nice, BMI)
- 60 POUR ME A VACATION (Cowboys & Sailors, BMI)
- 41 REAL MAN (Haneli, BMI)
- 72 SET YOU FREE (Windswept Pacific, BMI/Louise Red, BMI/Full Pull, BMI) WBM
- 49 SHINE ON (Congregation, SESAC/Monkids, SESAC/Sony/ATV Tree, BMI) HL
- 39 SOMEONE YOU USED TO KNOW (Melanie Howard, ASCAP/Big Giant, ASCAP)
- 19 STEPPING STONE (LaSongs, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP/Irving, BMI) WBM
- 58 STRAIGHT TEQUILA (Penny Annie, BMI/House Of Penny, BMI/Copperfield, BMI)
- 22 TEXAS SIZE HEARTACHE (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) HL
- 16 THERE GOES MY BABY (Almo, ASCAP/Anwa, ASCAP/Romanesque, ASCAP/Annotation, ASCAP/WB, ASCAP) WBM
- 17 THERE'S YOUR TROUBLE (Tom Collins, BMI/Magnasong, BMI) WBM
- 50 THERE YOU HAVE IT (Warner-Tamerlane, BMI/Rancho Belita, BMI/Careers-BMG, BMI/Sontanner, BMI)

- HL/WBM
- 53 THINGS CHANGE (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM
- 32 TO MAKE YOU FEEL MY LOVE (Special Rider, SESAC)
- 51 TREE OF HEARTS (Acuff-Rose, BMI/Milene, ASCAP) WBM
- 2 TRUE (Warner-Tamerlane, BMI/Jeff Stevens, BMI/Golden Wheat, BMI) WBM
- 66 USED TO THE PAIN (Glitterfish, BMI/Music Corp. Of America, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM
- 70 WE REALLY SHOULDN'T BE DOING THIS (Mighty Nice, BMI/Laudersongs, BMI/Blue Water, BMI) HL
- 7 WHERE THE GREEN GRASS GROWS (Song Matters, ASCAP/Famous, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
- 73 WHILE YOU SLEEP (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Terilee, BMI/Tracy Lawrence, BMI) HL
- 35 WIDE OPEN SPACES (Pie-Eyed Groobee, BMI/Groobee, BMI)
- 62 WOMAN TO WOMAN (EMI Algee, BMI)
- 48 YOU MAKE IT SEEM SO EASY (We've Got The Music, BMI/Songs Of PolyGram Int'l, BMI/For The Music, ASCAP/PolyGram International, ASCAP/EMI April, ASCAP/Heartisan, BMI/Heartistic, ASCAP) HL
- 33 YOU MOVE ME (PolyGram International, ASCAP/Piercettisongs, ASCAP) HL
- 54 YOU'RE BEGINNING TO GET TO ME (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Blind Sparrow, BMI/O-Tex, BMI) HL/WBM
- 44 YOU'RE EASY ON THE EYES (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Chris Waters, BMI/Polygram International, BMI/Terri-000, ASCAP) HL/WBM
- 11 YOU'RE GONE (Warner-Tamerlane, BMI/Minnesota, BMI/WB, ASCAP/Hillbeans, ASCAP) WBM

Billboard **HOT COUNTRY** SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 163 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

SEPTEMBER 12, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST	PEAK POSITION
				*** No. 1 ***		
1	3	5	11	HOW LONG GONE D.COOK,K.BROOKS,R.DUNN (S.CAMP,J.S.SHERRILL)	◆ BROOKS & DUNN ARISTA NASHVILLE ALBUM CUT	1
2	2	2	16	TRUE T.BROWN,G.STRAIT (M.GREEN,J.STEVENS)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	2
3	4	7	16	COVER YOU IN KISSES C.PETOCZ,J.M.MONTGOMERY (J.KINGORE,B.JONES,J.BROWN)	JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84157	3
4	1	1	17	I'M ALRIGHT B.GALLIMORE,T.MCGRAW (P.VASSAR)	◆ JO DEE MESSINA (C) (D) (V) CURB 73034	1
5	7	12	14	26 CENTS T.HASELDEN,R.ZAVITSON,D.JOHNSON (S.WILKINSON,W.WALLACE)	◆ THE WILKINSONS (C) (D) (V) GIANT 17197/REPRISE	5
6	5	6	16	IF YOU EVER HAVE FOREVER IN MIND T.BROWN (V.GILL,T.SEALS)	◆ VINCE GILL (C) (D) (V) MCA NASHVILLE 72055	5
7	9	15	10	WHERE THE GREEN GRASS GROWS B.GALLIMORE,J.STROUD,T.MCGRAW (J.LEARY,C.WISEMAN)	TIM MCGRAW CURB ALBUM CUT	7
8	8	11	7	I'LL GO ON LOVING YOU K.STEGALL (K.KANE)	◆ ALAN JACKSON ARISTA NASHVILLE ALBUM CUT	8
9	10	13	14	THE HOLE J.STROUD,B.GALLIMORE,R.TRAVIS (S.EWING,J.D.HICKS)	◆ RANDY TRAVIS (C) (D) (V) DREAMWORKS 59010	9
10	6	3	16	JUST TO HEAR YOU SAY THAT YOU LOVE ME D.HUFF,F.HILL (D.WARREN)	◆ FAITH HILL (WITH TIM MCGRAW) WARNER BROS. ALBUM CUT	3
11	12	16	16	YOU'RE GONE M.D.CLUTE,DIAMOND RIO (J.VEZNER,P.WILL'AMS)	◆ DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	11
12	14	19	9	DON'T LAUGH AT ME C.CHAMBERLAIN (A.SHAMBLIN,S.SESKIN)	◆ MARK WILLS (V) MERCURY 566054	12
13	19	27	8	HONEY, I'M HOME R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (V) MERCURY 566220	13
14	17	20	8	FOREVER LOVE D.MALLOY,R.MCENTIRE (L.HENGBER,D.BRYANT,S.RUSS)	◆ REBA (V) MCA NASHVILLE 72062	14
				*** AIRPOWER ***		
15	21	25	11	EVERYTHING'S CHANGED D.COOK,W.WILSON (R.MCDONALD,P.NELSON,L.BOONE)	◆ LONESTAR BNA ALBUM CUT	15
16	11	10	19	THERE GOES MY BABY T.BROWN,T.YEARWOOD (A.ROBOFF,A.ROMAN)	◆ TRISHA YEARWOOD (C) (D) (V) MCA NASHVILLE 72048	2
17	13	9	23	THERE'S YOUR TROUBLE P.WORLEY,B.CHANCEY (T.SILLERS,M.SELBY)	◆ DIXIE CHICKS (C) (D) MONUMENT 78899	1
18	22	26	7	NOTHIN' NEW UNDER THE MOON W.C.RIMES (R.BOWLES,T.SHAPRO,J.LEO)	LEANN RIMES CURB ALBUM CUT/MCG	18
19	18	17	18	STEPPING STONE D.HUFF (L.WHITE,C.WISEMAN,D.KENT)	LARI WHITE (C) (D) (V) LYRIC STREET 164019	16
20	25	32	5	LOOSEN UP MY STRINGS C.BLACK,J.STROUD (C.BLACK,F.NICHOLAS)	CLINT BLACK RCA ALBUM CUT	20
21	20	22	15	HIGH ON LOVE E.GORDY,JR. (KOSTAS,J.HANNA)	PATTY LOVELESS EPIC ALBUM CUT	20
22	15	4	24	TEXAS SIZE HEARTACHE D.COOK (Z.TURNER,L.WILSON)	◆ JOE DIFFIE EPIC ALBUM CUT	4
23	16	8	21	HAPPY GIRL M.MCBRIDE,P.WORLEY (A.ROBOFF,B.N.CHAPMAN)	MARTINA MCBRIDE (C) (D) (V) RCA 65456	2
24	23	21	21	I CAN STILL FEEL YOU C.RAYE,P.WORLEY,B.J.WALKER,JR. (K.TRIBBLE,T.HYLER)	◆ COLLIN RAYE EPIC ALBUM CUT	1
25	34	36	6	A LITTLE PAST LITTLE ROCK M.WRIGHT (J.BROWN,T.LANE B.JONES)	◆ LEE ANN WOMACK (C) (D) (V) DECCA 72068	25
26	28	30	10	BURNIN' THE ROADHOUSE DOWN S.WARINER (R.CARNES,S.WARINER)	STEVE WARINER (DUET WITH GARTH BROOKS) (V) CAPITOL NASHVILLE 58716	26
27	30	28	18	I WANNA REMEMBER THIS W.WILSON (J.KIMBALL,A.ROBOFF)	◆ LINDA DAVIS DREAMWORKS ALBUM CUT	27
28	33	33	13	I WANNA FEEL THAT WAY AGAIN T.BROWN (J.STEVENS,S.BOGARD,D.LEIGH)	◆ TRACY BYRD (V) MCA NASHVILLE 72058	28
29	26	23	24	NOW THAT I FOUND YOU K.STEGALL (J.D.MARTIN,P.BEGAUD,V.CORISH)	◆ TERRI CLARK (C) (D) (V) MERCURY 568746	2
30	32	35	7	HOW DO YOU FALL IN LOVE D.COOK,ALABAMA (R.OWEN,T.GENTRY,G.FOWLER)	◆ ALABAMA (V) RCA 65561	30
31	31	31	12	HONKY TONK AMERICA K.STEGALL (B.MCDILL)	SAMMY KERSHAW (C) (D) (V) MERCURY 566052	31
32	24	18	18	TO MAKE YOU FEEL MY LOVE A.REYNOLDS (B.DYLAN)	◆ GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	1
33	44	72	4	YOU MOVE ME A.REYNOLDS (G.KENNEDY,P.PETTIS)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	33
34	35	37	12	LOVE HAPPENS LIKE THAT K.LEHNING (A.SMITH,A.BARKER,R.HARBIN)	NEAL MCCOY (C) (D) (V) ATLANTIC 84158	34
35	41	52	4	WIDE OPEN SPACES P.WORLEY,B.CHANCEY (S.GIBSON)	◆ DIXIE CHICKS (C) (D) MONUMENT 79003	35
36	27	14	18	I SAID A PRAYER B.J.WALKER,JR.,P.TILLIS (L.SATCHER)	◆ PAM TILLIS (C) (D) (V) ARISTA NASHVILLE 13125	12
37	37	39	11	HOW DO YOU SLEEP AT NIGHT D.COOK (J.MCBRIDE,J.SALLEY)	WADE HAYES COLUMBIA ALBUM CUT	37
38	38	42	5	IT MUST BE LOVE D.JOHNSON (C.BICKHARDT,J.SUNDRUD)	TY HERNDON EPIC ALBUM CUT	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST	PEAK POSITION
39	39	47	4	SOMEONE YOU USED TO KNOW C.RAYE,P.WORLEY,B.J.WALKER,JR. (R.LEE,T.JOHNSON)	COLLIN RAYE (C) (D) EPIC 79011	39
40	36	34	20	IF YOU SEE HIM/IF YOU SEE HER T.BROWN,T.DUBOIS (T.L.JAMES,J.KIMBALL,T.MCBRIDE)	◆ REBA/BROOKS & DUNN (V) MCA NASHVILLE/ARISTA NASHVILLE 72051	1
41	40	41	11	REAL MAN D.GATES,B.DEAN (B.DEAN)	◆ BILLY DEAN CAPITOL NASHVILLE ALBUM CUT	40
42	43	40	7	COMING BACK FOR YOU W.WILSON (J.D.RICH,C.WATERS,T.SHAPIO)	◆ KEITH HARLING (V) MCA NASHVILLE 72064	40
43	42	45	5	I WILL STAND B.CANNON,N.WILSON (M.GERMINO,C.BEATHARD)	KENNY CHESNEY (C) (D) (V) BNA 65570	42
44	48	55	3	YOU'RE EASY ON THE EYES K.STEGALL (T.SHAPIO,C.WATERS,T.CLARK)	◆ TERRI CLARK (V) MERCURY 566218	44
45	49	43	7	NO MAN IN HIS WRONG HEART M.WRIGHT,B.HILL (R.ROGERS,T.ERUCE)	GARY ALLAN (V) DECCA 72059	43
46	47	48	6	FOR YOU I WILL P.MCMAKIN,A.TIPPIN (T.MARTIN,M.NESLER)	◆ AARON TIPPIN LYRIC STREET ALBUM CUT	46
47	45	44	9	MY BABY'S LOVIN' D.JOHNSON,J.HOBBS (M.LUNN,D.MCCLINTON)	DARYLE SINGLETARY (C) (D) (V) GIANT 17172/REPRISE	44
48	50	50	10	YOU MAKE IT SEEM SO EASY R.ZAVITSON,T.HASELDEN,P.GRENE (H.KINLEY,J.MCELROY,J.KINLEY)	THE KINLEYS EPIC ALBUM CUT	48
49	51	49	9	SHINE ON M.T.BARNES (J.DADDARIO,T.MARTY)	◆ JEFF CARSON (C) (D) (V) CURB 73064/MCG	49
50	56	56	3	THERE YOU HAVE IT M.BRIGHT,T.DUBOIS (S.BOGARD,R.GILES)	◆ BLACKHAWK ARISTA NASHVILLE ALBUM CUT	50
51	54	53	7	TREE OF HEARTS B.J.WALKER,JR.,K.LEHNING (S.EWING,D.SAMPSON)	◆ BRYAN WHITE ASYLUM ALBUM CUT	51
52	52	51	7	EVANGELINE N.WILSON,B.CANNON (B.MCDILL,C.CHAMBERLAIN)	◆ CHAD BROCK (C) (D) (V) WARNER BROS. 17169	51
53	46	38	20	THINGS CHANGE P.ANDERSON (D.YAKAM)	◆ DWIGHT YOAKAM REPRISE ALBUM CUT	17
54	53	57	4	YOU'RE BEGINNING TO GET TO ME J.STROUD,C.WALKER (T.SHAPIO,A.BARKER)	CLAY WALKER (C) (D) (V) GIANT 17158/REPRISE	53
55	57	68	3	IF I LOST YOU B.J.WALKER,JR.,T.TRITT (T.TRITT,S.HARRIS)	◆ TRAVIS TRITT WARNER BROS. ALBUM CUT	55
56	58	58	4	ONLY LONELY ME D.COOK (L.BOONE,R.BOWLES)	RICK TREVINO (C) (D) COLUMBIA 78895	56
57	60	73	3	GUILTY C.FARREN (B.WARREN,B.WARREN,D.BERG)	◆ THE WARREN BROTHERS (C) (D) (V) BNA 65552	57
58	64	—	2	STRAIGHT TEQUILA C.HOWARD,A.SMITH (D.STAFFORD,J.HARGROVE)	◆ TRINI TRIGGS (C) (D) (V) CURB 73066/MCG	58
				*** Hot Shot Debut ***		
59	NEW		1	IF THE JUKEBOX TOOK TEARDROPS M.KNOX,M.WRIGHT (M.HENDERSON,M.IRWIN)	◆ DANNI LEIGH (C) (D) DECCA 72067	59
60	59	59	5	POUR ME A VACATION L.MAINES (MCCURE,TAYLOR)	◆ THE GREAT DIVIDE (C) (D) (V) ATLANTIC 84159	59
61	62	60	20	ORDINARY PEOPLE J.STROUD,C.WALKER (C.WISEMAN,E.HILL)	CLAY WALKER (C) (D) (V) GIANT 17210/REPRISE	35
62	NEW		1	WOMAN TO WOMAN WYNONNA,G.RICHEY (B.SHEFRILL)	WYNONNA CURB/UNIVERSAL ALBUM CUT/ASYLUM	62
63	NEW		1	GETCHA SOME J.STROUD,T.KEITH (T.KEITH,C.CANNON)	◆ TOBY KEITH MERCURY ALBUM CUT	63
64	NEW		1	EVERY TIME B.J.WALKER,JR.,P.TILLIS (T.L.JAMES,J.KIMBALL)	PAM TILLIS ARISTA NASHVILLE ALBUM CUT	64
65	66	66	3	ALONE P.DAVIS,E.SEAY (B.GIBB,R.GIBB,M.GIBB)	MONTY HOLMES BANG II ALBUM CUT	65
66	63	64	15	USED TO THE PAIN J.CRUTCHFIELD,K.LEHNING (M.NESLER,T.MARTIN)	◆ MARK NESLER ASYLUM ALBUM CUT	47
67	NEW		1	FOR LACK OF BETTER WORDS S.HENDRICKS,T.DUBOIS (K.TRIBBLE,J.SCOTT,D.DIXON)	RESTLESS HEART (V) RCA 65562	67
68	NEW		1	POOR ME D.COOK,L.WILSON (B.DIPIERO,A.ANDERSON)	◆ JOE DIFFIE EPIC ALBUM CUT	68
69	NEW		1	A BITTER END B.CHANCEY,C.YOUNG (D.DODD,K.BEARD)	DERYL DODD COLUMBIA ALBUM CUT	69
70	67	70	5	WE REALLY SHOULDN'T BE DOING THIS T.BROWN,G.STRAIT (J.LAUERDALE)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	67
71	65	67	19	BIG TIME S.HENDRICKS (P.NELSON,L.BOONE,K.BEARD)	TRACE ADKINS CAPITOL NASHVILLE ALBUM CUT	27
72	75	—	2	SET YOU FREE K.GREENBERG (A.MOORER,D.PRIMM)	◆ ALLISON MOORER (C) (D) (V) MCA NASHVILLE 72069	72
73	55	46	8	WHILE YOU SLEEP F.ANDERSON,T.LAWRENCE (L.BOONE,P.NELSON,T.LAWRENCE)	◆ TRACY LAWRENCE (C) (D) (V) ATLANTIC 84166	46
74	74	—	2	HONKY TONK SONGS D.PARTON,R.OWENS (D.PARTON)	◆ DOLLY PARTON (C) (D) (V) DECCA 72061	74
75	NEW		1	LET ME LET GO D.HUFF,F.HILL (S.DIAMOND),D.MORGAN)	FAITH HILL WARNER BROS. ALBUM CUT	75

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

Billboard **Top Country Singles Sales**

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

SEPTEMBER 12, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	1	1	26	THIS KISS ● WARNER BROS. 17247	FAITH HILL
2	2	2	27	I'M ALRIGHT/BYE BYE CURB 73034	JO DEE MESSINA
3	3	3	22	COMMITMENT ● CURB 73055	LEANN RIMES
4	4	5	10	26 CENTS GIANT 17197/WARNER BROS.	THE WILKINSONS
5	5	4	32	YOU'RE STILL THE ONE ▲ MERCURY 568452	SHANIA TWAIN
6	6	6	65	HOW DO I LIVE ▲ ³ CURB 73022	LEANN RIMES
7	8	9	12	STEPPING STONE LYRIC STREET 164019/HOLLYWOOD	LARI WHITE
8	10	14	4	WIDE OPEN SPACES MONUMENT 79003/SONY	DIXIE CHICKS
9	9	8	16	ONE HEART AT A TIME ATLANTIC 84117/AG	VARIOUS ARTISTS
10	7	7	13	IF YOU EVER HAVE FOREVER IN MIND MCA NASHVILLE 72055	VINCE GILL
11	11	10	7	COVER YOU IN KISSES ATLANTIC 84157/AG	JOHN MICHAEL MONTGOMERY
12	12	13	10	I SAID A PRAYER ARISTA NASHVILLE 13125	PAM TILLIS
13	13	12	21	I JUST WANT TO DANCE WITH YOU MCA NASHVILLE 72046	GEORGE STRAIT

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	14	15	19	A MAN HOLDIN' ON (TO A WOMAN LETTIN' GO) EPIC 78904/SONY	TY HERNDON
15	16	16	18	THERE GOES MY BABY MCA NASHVILLE 72048	TRISHA YEARWOOD
16	17	19	7	THE HOLE DREAMWORKS 59010/GEFFEN	RANDY TRAVIS
17	15	11	20	THERE'S YOUR TROUBLE MONUMENT 78899/SONY	DIXIE CHICKS
18	18	18	29	I'M FROM THE COUNTRY MCA NASHVILLE 72040	TRACY BYRD
19	22	21	16	I HONESTLY LOVE YOU MCA NASHVILLE 72053	OLIVIA NEWTON-JOHN
20	19	17	19	NOW THAT I FOUND YOU MERCURY 568746	TERRI CLARK
21	23	22	20	ONE OF THESE DAYS/JUST TO SEE YOU SMILE CURB 73056	TIM MCGRAW
22	20	20	23	I DO [CHERISH YOU] MERCURY 568602	MARK WILLS
23	21	—	61	IT'S YOUR LOVE ▲ CURB 73019	TIM MCGRAW (WITH FAITH HILL)
24	25	24	8	THE OTHER SIDE OF THIS KISS BNA 65512/RLG	MINDY MCCREADY
25	24	23	3	HAPPY GIRL RCA 65456/RLG	MARTINA MCBRIDE

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

Top Contemporary Christian™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	SoundScan® TITLE
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by.	
			★ ★ NO. 1 ★ ★	
1	1	4	POINT OF GRACE WORD 9954	4 weeks at No. 1 STEADY ON
2	2	9	RICH MULLINS AND A RAGAMUFFIN BAND MYRRH 7034/WORD	THE JESUS RECORD
3	5	7	TRIN-I-TEE 5:7 B-RITE 0072/WORD	TRIN-I-TEE 5:7
4	3	13	JACI VELASQUEZ MYRRH 7026/WORD	JACI VELASQUEZ
5	4	9	NEWSBOYS STAR SONG 0169/CHORDANT	STEP UP TO THE MICROPHONE
6	6	51	LEANN RIMES ▲ CURB 77885/WCD	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS
7	8	18	MICHAEL W. SMITH REUNION 10007/PROVIDENT	LIVE THE LIFE
8	7	11	MXPX TOOTH & NAIL 1118*/CHORDANT	SLOWLY GOING THE WAY OF THE BUFFALO
9	14	28	MICHAEL CRAWFORD ATLANTIC 83076/WCD	ON EAGLE'S WINGS
10	9	5	THE W'S FIVE MINUTE WALK/SARABELLUM 5204/CHORDANT	FOURTH FROM THE LAST
11	10	43	VARIOUS ARTISTS ▲ SPARROW 1629/CHORDANT	WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
12	12	24	CECE WINANS PIONEER/SPARROW 1628/CHORDANT	EVERLASTING LOVE
13	NEW		NIKKI LEONTI PAMPLIN 9829	SHELTER ME
14	11	15	VARIOUS ARTISTS ROCKETOWN 1529/WORD	EXODUS
15	13	35	AVALON SPARROW 1639/CHORDANT	A MAZE OF GRACE
16	15	45	STEVEN CURTIS CHAPMAN SPARROW 1630/CHORDANT	GREATEST HITS
17	16	15	DELIRIOUS? FURIOUS?/SPARROW 1676/CHORDANT	KING OF FOOLS
18	18	50	JARS OF CLAY ● ESSENTIAL 70017/PROVIDENT	MUCH AFRAID
19	17	21	4HIM BENSON 82205/PROVIDENT	OBVIOUS
20	20	21	VARIOUS ARTISTS BRENTWOOD 83061/PROVIDENT	ACOUSTIC WORSHIP
21	24	3	VARIOUS ARTISTS SPARROW 1673/CHORDANT	LISTEN TO OUR HEARTS, VOL. 1
22	19	27	DELIRIOUS? SPARROW 1622/CHORDANT	CUTTING EDGE
23	22	35	JENNIFER KNAPP GOTEE 3832/WORD	KANSAS
24	26	18	VARIOUS ARTISTS HOSANNA/INTEGRITY 12852/WORD	AMERICA'S 25 BEST PRAISE & WORSHIP SONGS VOLUME 2
25	RE-ENTRY		SOUNDTRACK SPARROW/DECCA 53059/MCA NASHVILLE	THE APOSTLE
26	30	31	CARMAN SPARROW 1640/CHORDANT	MISSION 3:16
27	21	65	THE SUPERTONES BEC 7401/CHORDANT	SUPERTONES STRIKE BACK
28	23	103	POINT OF GRACE ● WORD 9694	LIFE LOVE & OTHER MYSTERIES
29	27	51	AMY GRANT ● MYRRH 7008/WORD	BEHIND THE EYES
30	31	52	DC TALK FOREFRONT 5184/CHORDANT	LIVE IN CONCERT — WELCOME TO THE FREAK SHOW
31	32	11	THE MARTINS SPRING HILL 5452/CHORDANT	DREAM BIG
32	25	23	TWILA PARIS SPARROW 1627/CHORDANT	PERENNIAL — SONGS FOR THE SEASON OF LIFE
33	37	21	MICHELLE TUMES SPARROW 1546/CHORDANT	LISTEN
34	28	44	VARIOUS ARTISTS FOREFRONT 5183/CHORDANT	WWJD
35	29	26	CRYSTAL LEWIS MYRRH 5041/WORD	GOLD
36	35	22	ANDY GRIFFITH SPARROW 1666/CHORDANT	JUST AS I AM
37	34	79	DONNIE MCCLURKIN WARNER ALLIANCE 46297/WCD	DONNIE MCCLURKIN
38	33	43	BEBE WINANS ATLANTIC/SPARROW 1621/CHORDANT	BEBE WINANS
39	36	2	VARIOUS ARTISTS WORSHIP TOGETHER 0226/CHORDANT	REVIVAL GENERATION: 12 SONGS THAT ROCKED A NATION
40	40	5	VARIOUS ARTISTS TOOTH & NAIL/SONIC FUEL 1090/CHORDANT	SONGS FROM THE PENALTY BOX VOLUME 2

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

Artists & Music

HIGHER GROUND



by Deborah Evans Price

HEARTS ON THEIR SLEEVES: How many times have you gone to a concert and enjoyed what the artist said during his or her between-song patter almost as much as the music? For those of us who love to hear artists expound on the feelings they connect to songs, Sparrow's new "Listen To Our Hearts" is a blessing.

The multi-artist double-CD/cassette project was produced by Phil Naish. It features the artists' favorite worship songs on one CD or cassette and songs from their current Sparrow or Star Song albums on the other. The project includes brief interviews with the artists on topics including self-discipline and accountability.

The collection features Michelle Tumes, Twila Paris, Sierra, Cheri Keaggy, Margaret Becker, Nichole Nordeman, Kim Hill, Susan Ashton, Christine Denté, and Avalon's Janna Potter. "I loved the idea," Becker says. "I think the hymns are underdone by established artists. There are many collections out there, but not by people who do other things."

Becker contributed "How Can I Keep From Singing." After selecting the song, she proceeded to work up her own arrangement and took it to Naish, who was thoroughly appreciative of her efforts. "I've always imagined that song played with a guitar instead of all those ethereal keyboards," she says. "It's one of the few

hymns that I've encountered that speaks in relatively contemporary language that manages to encompass what I think is the backbone of my Christian experience—which is seeing all the good and bad in our world as we know it and still, in spite of everything that's seen, being able to stand up and say, 'How can I keep from singing about this magnificent God, who stands above these things and who ultimately will triumph?'"

Sparrow Label Group president Peter York says the collection is mainly targeted at the church audience. He hopes the project will "be entertaining and encouraging" and will forge stronger bonds between contemporary Christian artists and the church. The label is promoting it with an 18-month marketing campaign that will include displays at Christian retail, advertising in national account catalogs, and distribution of 40,000 cassette samplers. There will also be 2,500 Bible-study kits distributed to church leaders; they will include sampler cassettes, a CD, and a brochure. The project will be promoted on Sparrow's World Wide Web site.

York says "Listen To Our Hearts" will become a series. Next on the agenda is a collection by male artists, and coming later will be a project by youth-oriented acts.

FOR THE RECORD: In the Aug. 29 issue, Higher Ground reported that Point Of Grace's new album, "Steady On," debuted at No. 24 on The Billboard 200, making it the highest entry by a Christian act thus far this year on that chart. And while Point Of Grace deserves congratulations for those sales, my apologies to Michael W. Smith and Reunion Records, who actually hold that distinction. Smith's "Live The Life" entered The Billboard 200 in the May 16 issue at No. 23. Look for his sales steam to be rekindled as his tour kicks off this month with special guests Chris Rice and Wilshire.

Jazz BLUE NOTES



by Steve Graybow

JOSHUA GOES POP: When Joshua Redman decided to record an album of 20th century pop songs, he was keenly aware of the response he might receive from segments of the jazz community. "Maybe it's true that the overall quality and substance of popular music is not as strong in the modern period, but the fact remains that there have been great pop songs written in the past 50 years," he says.

On "Timeless Tales (For Changing Times)," due Sept. 22 on Warner Bros., Redman gives his personal jazz stamp of approval to 10 pop classics, ranging from the obvious (Gershwin's "Summertime") to the perhaps not-so-obvious (The Artist Formerly Known As Prince's "How Come U Don't Call Me Anymore"). According to Redman, the choice to rework each individual composition was a personal one. "In no way am I trying to make a case that these are the greatest songs or even greatest songwriters of the past century," he says. "The question was whether I felt I had a relationship with the individual song, whether I could bring something unique and original to it."

Rather than draw attention to the differences between the source material (or the origins thereof), Redman states his case by providing the listener with a seamless, imaginative body of work. Featured are songs composed by Bob Dylan, Cole Porter, Irving Berlin, and Joni Mitchell, among others. The thread that holds the collection together, according to Redman, is the sonance of the band that played on the album—Redman, drummer Brian Blade, pianist Brad

Mehldau, and bassist Larry Grenadier.

"Even though there is a great distance, at least analytically, between an Irving Berlin and a Prince, I felt that there was a common thread running through the music, and that was the band, and our vision and way of interpreting and playing together," says the saxophonist.

Redman also utilized short musical vignettes between many of the compositions to draw attention to the similarities, rather than the differences, between the pieces. "A lot of the vignettes that I wrote connect the melodies of the main core tunes that surround them," Redman says. "Every tune is in a completely different tonality; the challenge was to figure out a way to get from one tune to another."

In an age when art is frequently categorized and expected to exist within certain parameters, Redman's approach is both refreshing and true to music's limitless potential. "The minute that you assign a name to any type of music, you are automatically erecting a barrier," says Redman. "But as a musician, I don't feel that I need to be limited in my search for inspiration by these artificial categories."

Although "Timeless Tales" is Redman's first venture into songbook territory, his first solo album featured the James Brown classic "I Got You"; his second ("Wish") included a reworking of Eric Clapton's "Tears In Heaven." However, the saxophonist is quick to point out that those earlier efforts stayed much closer to the original arrangements than do the reworked songs on "Tales."

"[On the new album], all of the arrangements—the forms, the time signatures, the harmonies—are very different from the original versions. I wanted to find a new mood, a whole new emotional point of reference in the songs, while capturing the essential feelings and emotions that attracted me to them."

Regardless of when a song was written, or by whom, Redman tells his "Timeless Tales" in the language of jazz. And his voice speaks louder than any barrier that might try to hold him back.

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In the SPIRIT



by Lisa Collins

SONGS FROM THE HEART: The songs may be from the heart, but Verity Records executives say the marketing of Yolanda Adams' latest release, "Songs From The Heart"—due Sept. 22—will be nothing short of "in your face."

"We have a brilliant record from Yolanda, and we're going full speed ahead," reports Jazzy Jordan, VP of black music marketing for Jive/Verity Records. "We're relying heavily on radio and commercial print, with the thrust of our campaign to get the word out. And at a number of stations we're doing Yolanda Adams weekends where winners can win her complete five-album, two-video catalog."

It is not yet clear how much of a role Adams will play in the promotion. The album is her last as part of a deal initially signed in 1990 with Tribute/Diadem Records, which with Zomba's 1996 purchase became Verity Records. For Adams, the set could provide the perfect segue between her Tribute/Diadem/Verity years to the high-profile imaging that is likely to accompany her much-anticipated debut on Elektra next year, particularly since "Songs From The Heart" is a collection of church hymns featuring such standards as the classic "Is Your All On The Altar."

Adams is not an artist for whom terms like "stan-

dard" apply. "My fans know not to expect Yolanda Adams to be like anybody else but Yolanda," she says, laughing. "This will definitely be hymns Yolanda's way. Those who really know me appreciate it. I've been in church all my life, and all I know are hymns and the greats like James Cleveland and Tramaime Hawkins. I wanted to do something close to "Yolanda Live," but bridging that with 'More Than A Melody.'"

The singer/evangelist was surprised at the popularity of "Yolanda Live," which began as a stand-alone live concert video and with growing sales was ultimately released on cassette and CD. (Sales have since topped 150,000 units.)

Adams is part of the core cadre of artists helping to drive gospel sales with their savvy contemporary style, and her imaging includes national TV exposure, commercials, and acting. But it is the consecutive sales of her five albums that no doubt got the attention of Elektra Entertainment Group chairman/CEO Sylvia Rhone, with whom Adams signed earlier this year.

"We had about 11 record companies chasing us, and this is the only secular label that told me I didn't have to change a thing," says Adams. "Their top people came to the Tour of Life, where I performed all my down-home gospel stuff. They saw the gospel, and that's what they want."

Says Jordan, "Now is the time for real success from Yolanda, and we think this release is a great indication of why."

BRIEFLY: CeCe Winans is set to hit the road in October with Fred Hammond & Radical For Christ. The first leg of the 80-city tour kicks off Oct. 15 in Kansas City, Mo., and breaks Nov. 15 for the holidays. The second leg is slated to get under way in late December/early January.

Classical KEEPING SCORE



by Bradley Bambarger

RULE BRITANNIA: Like most people who attend any of the eight weeks of concerts in London's BBC Proms, I was struck by the utter hunger of the festival's audience for the music. It was touching to see the Promenaders stand rapt in the Royal Albert Hall's arena area for half an hour watching Alexei Lubimov play Mozart's C Minor Concerto with the BBC Scottish Symphony and Osmo Vänskä—and twice as touching to see them captivated for twice as long while Vänskä led his band in a taut, thrilling Bruckner Third. As my late-July Proms week went on, I saw more of the same: more world-class music-making than I have ever seen in a week's time, and more concentration and warmth than I've seen in any other audience anywhere. Some people even stood stock-still for the nearly three hours of Handel's oratorio "Solomon" and burst forth with enormous brio right as it ended. Andreas Scholl does have an amazing countertenor voice, but I'm glad I was sitting down for it.

(Not everyone attending the Proms has such good manners, of course. Apparently upholding a tradition that started with the hissing of Schoenberg's bold "Three Orchestral Pieces" in 1912 and continued with the protest of Harrison Birtwistle's aptly titled "Panic" in 1995, some

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conservative hecklers pulled a fire alarm and dropped leaflets down from the gallery during Sir Simon Rattle's performance of Oliver Knussen's "Coursing" with the Birmingham Contemporary Music Group. Rattle continued through the disturbance to loud cheers at the end; intrepid as ever, he repeated the piece before continuing with the concert.)

As for the musical peaks of my Proms experience, András Schiff's rendering of Janáček's piano sonata "I.x.1905" was unforgettable, and soprano Barbara Bonney was to die for in Mahler's "Resurrection" symphony. But the acme had to be the premiere of Kurt Weill's "Propheten," a majestic 40-minute oratorio—or, technically, the finale cut from his epic biblical pageant "The Eternal Road." The performance by Matthias Bamert and the BBC Symphony & Chorus was supremely intense, with baritone Albert Dohmen the bearer of some riveting melodies. Tremendously moving beyond any question of religion, "Propheten" cries out for further performances and a recording. (The piece, arranged by Noam Sheriff and David Drew, is published by European American Music Corp.)

Several discs are either out or due to be released soon to coincide with Proms concerts, including Naxos' recording of Szymanowski's opera "King Roger" and Erato's CD "single" of Henri Dutilleux's ghostly "The Shadows Of Time" (see story, page 1). Whether or not it measures up to those albums' artistic achievements, a record due in U.K. shops this week (and in the U.S. in January) is bound to be a crowd pleaser: charismatic French pianist Jean-Yves Thibaudet's "Warsaw Concerto." Subtitled "Romantic Piano Classics" (Continued on next page)



THIBAUDET

Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	SoundScan® TITLE
			★ ★ NO. 1 ★ ★	
1	1	7	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE [CS]	3 weeks at No. 1 TRIN-I-TEE 5:7
2	2	19	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43110	(PAGES OF LIFE) CHAPTERS I & II
3	3	67	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE	GOD'S PROPERTY
4	4	23	CECE WINANS PIONEER 92793/AG	EVERLASTING LOVE
5	5	31	VARIOUS ARTISTS ● VERITY 43109	WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
6	6	5	PASTOR HEZEKIAH WALKER PRESENTS THE LFT CHURCH CHOIR VERITY 43116 [CS]	LIVE AT LOVE FELLOWSHIP TABERNACLE
7	9	9	WALTER HAWKINS AND THE LOVE CENTER CHOIR GOSPO CENTRIC 90172/INTERSCOPE [CS]	LOVE ALIVE V: 25TH ANNIVERSARY REUNION
8	7	43	KAREN CLARK-SHEARD ISLAND 524397 [CS]	FINALLY KAREN
9	8	45	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE NEW LIFE 43108/VERITY [CS]	STRENGTH
10	11	96	DONNIE MCCLURKIN WARNER ALLIANCE 46297/WARNER BROS. [CS]	DONNIE MCCLURKIN
11	10	44	BEBE WINANS ATLANTIC 83041/AG	BEBE WINANS
12	13	62	VICKIE WINANS CGI 161279	LIVE IN DETROIT
13	12	92	SOUNDTRACK ▲ ARISTA 18951	THE PREACHER'S WIFE
14	NEW ▶		DAWKINS & DAWKINS HARMONY 1696	FOCUS
15	14	78	VARIOUS ARTISTS CGI 165232	TODAY'S GOSPEL MUSIC COLLECTION
16	20	21	JAMES GREAR & CO. BORN AGAIN 1018/PANDISC	DON'T GIVE UP
17	15	14	BOBBY JONES & NEW LIFE WITH THE NASHVILLE SUPER CHOIR GOSPO CENTRIC 90211/INTERSCOPE	JUST CHURCHIN'
18	17	8	JAMES HALL & WORSHIP AND PRAISE CGI 161402	LIVE FROM NEW YORK
19	NEW ▶		FULL GOSPEL BAPTIST FELLOWSHIP MASS CHOIR GOSPO CENTRIC 90176/INTERSCOPE	BOW DOWN AND WORSHIP HIM
20	21	70	SHIRLEY CAESAR WORD 68003/EPIC [CS]	A MIRACLE IN HARLEM
21	22	15	PATRICK LOVE & THE A.L. JINWRIGHT MASS CHOIR CRYSTAL ROSE 20950	THE VISION
22	NEW ▶		DARYL COLEY PRESENTS HERE II PRAISE ANTEGRA 43120/VERITY	GIVING YOU NOTHING BUT PRAISE
23	NEW ▶		MAURETTE BROWN CLARK VERITY 43115	HOW I FEEL
24	16	13	WITNESS CGI 161391	LOVE IS AN ACTION WORD
25	27	17	REV. GERALD THOMPSON ATLANTA INT'L 10238	LET THE CHURCH SAY AMEN... AGAIN!
26	19	59	THE CANTON SPIRITUALS VERITY 43021 [CS]	LIVING THE DREAM: LIVE IN WASHINGTON D.C.
27	32	10	MIAMI MASS CHOIR SAVOY 14833	IT'S PRAYING TIME
28	25	18	VANESSA BELL ARMSTRONG VERITY 43114	DESIRE OF MY HEART — LIVE IN DETROIT
29	18	96	BEBE & CECE WINANS SPARROW 37048/EMI	GREATEST HITS
30	36	68	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43023 [CS]	LIVE IN LONDON AT WEMBLEY
31	23	11	COGIC INTERNATIONAL MASS CHOIR WORLD CLASS GOSPEL 5002	LEANING ON JESUS
32	35	33	DARYL COLEY WITH THE NEW GENERATION SINGERS REUNION CHOIR VERITY 43024 [CS]	LIVE IN OAKLAND — HOME AGAIN
33	29	61	OLETA ADAMS HARMONY 1601	COME WALK WITH ME
34	37	76	KURT CARR SINGERS GOSPO CENTRIC 72138	NO ONE ELSE
35	30	80	T.D. JAKES INTEGRITY/WORD 67931/EPIC	T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSED!
36	39	68	VIRTUE VERITY 43020	VIRTUE
37	28	15	LASHAUN PACE SAVOY GOSPEL 14838/MALACO	JUST BECAUSE GOD SAID IT
38	26	68	MARVIN SAPP WORD 68039/EPIC	GRACE AND MERCY
39	31	24	O'LANDA DRAPER & THE ASSOCIATES WARNER ALLIANCE 46845/WARNER BROS.	REFLECTIONS
40	NEW ▶		VARIOUS ARTISTS CRYSTAL ROSE 20952	PURE GOSPEL — 10 TOP CHOIRS

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



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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			★★★★ NO. 1 ★★★★★	
1	1	49	ROMANZA ▲ PHILIPS 539207 [HS] 21 weeks at No. 1	ANDREA BOCELLI
2	2	48	THE BOOK OF SECRETS ▲ QUINLAN ROAD 46719/WARNER BROS.	LOREENA MCKENITT
3	3	3	CANTOS DE AMOR NONESUCH 79510/AG	GIPSY KINGS
4	4	50	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG [HS]	BUENA VISTA SOCIAL CLUB
5	5	4	SUPRALINGUA WORLD 10396/RYKO [HS]	MICKEY HART'S PLANET DRUM
6	6	23	LEAHY NARADA 42955/VIRGIN [HS]	LEAHY
7	9	5	GAELIC STORM OMTOWN/HIGHER OCTAVE 46112/VIRGIN [HS]	GAELIC STORM
8	7	3	CONCERT FOR PEACE PHILIPS 4558018	NANA MOUSKOURI
9	8	26	MAMALOSHEN NONESUCH 79459/AG [HS]	MANDY PATINKIN
10	10	11	VERTIGO NARADA 45988/VIRGIN	JESSE COOK
11	11	22	GYPSY SOUL-NEW FLAMENCO NARADA 45506/VIRGIN	VARIOUS ARTISTS
12	RE-ENTRY		A TODA CUBA LE GUSTA WORLD CIRCUIT/NONESUCH 79476/AG	AFRO-CUBAN ALL STARS
13	13	27	DEEP FOREST III — COMPARSA 550 MUSIC 68726/EPIC	DEEP FOREST
14	12	5	SOCA GOLD 1998 VP 1530	VARIOUS ARTISTS
15	RE-ENTRY		INTRODUCING... RUBEN GONZALEZ WORLD CIRCUIT/NONESUCH 79477/AG	RUBEN GONZALEZ

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★★★ NO. 1 ★★★★★	
1	NEW▶		SLOW DOWN OKEH/550 MUSIC 69376/EPIC [HS] 1 week at No. 1	KEB' MO'
2	1	47	TROUBLE IS... ● REVOLUTION 24689/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
3	3	83	LIE TO ME ▲ A&M 540640 [HS]	JONNY LANG
4	2	30	BLUES BROTHERS 2000 ● UNIVERSAL 53116	SOUNDTRACK
5	4	43	DEUCES WILD ● MCA 11711	B.B. KING
6	5	13	HEAVY LOVE SILVERTONE 41632/JIVE	BUDDY GUY
7	6	9	LIFE, LOVE & THE BLUES PRIVATE MUSIC 82162/WINDHAM HILL	ETTA JAMES
8	NEW▶		GREATEST HITS MCA 11746	B.B. KING
9	7	17	JUST WON'T BURN TONE-COOL/ROUNDER 471164/MERCURY [HS]	SUSAN TEDESCHI
10	9	57	LIVE AT CARNEGIE HALL EPIC 68163 STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
11	8	11	TAYLORED TO PLEASE MALACO 7488	JOHNNIE TAYLOR
12	11	12	OUT THERE EPIC 67653 [HS]	JIMMIE VAUGHAN
13	10	2	THERE GOES THE NEIGHBORHOOD BULLSEYE BLUES & JAZZ 9609/ROUNDER	ROOMFUL OF BLUES
14	NEW▶		COME ON IN FAT POSSUM 80317/EPITAPH	R.L. BURNSIDE
15	12	47	ONE OF THE FORTUNATE FEW CURB 53042/RISING TIDE	DELBERT MCCLINTON

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★★★ NO. 1 ★★★★★	
1	1	7	PURE REGGAE POLYGRAM TV 565122/ISLAND 6 weeks at No. 1	VARIOUS ARTISTS
2	2	15	REGGAE GOLD 1998 VP 1529*	VARIOUS ARTISTS
3	4	9	D.J. REGGAE MIX BEAST 5423/SIMITAR	VARIOUS ARTISTS
4	3	37	MANY MOODS OF MOSES SHOCKING VIBES 1513*/VP [HS]	BEENIE MAN
5	5	37	BEST OF BOB MARLEY MADACY 7420	BOB MARLEY
6	6	40	INNA HEIGHTS GERMAIN 2068*/VP [HS]	BUJU BANTON
7	7	5	SPEAK MY LANGUAGE SOUNDBWOY/REPUBLIC 53156/UNIVERSAL	INNER CIRCLE
8	10	31	RIGHT ON TIME HELLCAT 80406*/EPITAPH [HS]	HEPCAT
9	NEW▶		YITZHAK RABIN TUFF GONG 54282/LIGHTYEAR	ALPHA BLONDY & THE SOLAR SYSTEM
10	13	4	DANCEHALL XPLOSION '98 — MEGAMIX JAM DOWN 40001	VARIOUS ARTISTS
11	9	45	MIDNIGHT LOVER VIRGIN 44487*	SHAGGY
12	NEW▶		THE COMPLETE WAILERS 1967-72 VOLUME 2 JAD 1004/KOCH	BOB MARLEY
13	11	67	REGGAE GOLD 1997 VP 1509*	VARIOUS ARTISTS
14	12	32	MAVERICK A STRIKE 550 MUSIC 68506/EPIC [HS]	FINLEY QUAYE
15	14	39	DREAMS OF FREEDOM — AMBIENT TRANSLATIONS OF BOB MARLEY IN DUB AXIOM 524419*/ISLAND	BOB MARLEY

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Artists & Music

CLASSICAL KEEPING SCORE

(Continued from preceding page)

From The Silver Screen," the Decca disc features the swoony title work by the long-forgotten Richard Addinsell, who wrote the piece for an equally obscure '40s war flick; the set also includes other big tunes from old movies—Gershwin's "Rhapsody In Blue," the slow movements from Rachmaninoff and Shostakovich's second concertos, and a full account of Rachmaninoff's "Rhapsody On A Theme Of Paganini." In a bit of a coup for a Frenchman, Thibaudet performs the latter evergreen with Andrew Davis and the BBC Symphony during the Last Night of the Proms, a distinctly British ritual that is broadcast all over the world.

A showman as well as a virtuoso, the 37-year-old Thibaudet relishes his Last Night slot, following solo turns in the Chopin Second Concerto, both Ravel concertos, the Rachmaninoff Third, the Saint-Saens concerto, and Messiaen's "Turangalila-Symphonie" during the regular Proms season in recent years.

"I've never been to a Last Night, but I have heard about all the craziness," he says. "I'm very excited. If the audience won't even breathe during something like the 'Turangalila,' they will really be into the 'Paganini Rhapsody'—it's like a ping-pong game between the pianist and orchestra."

Reflecting something of his versatility, Thibaudet will also accompany baritone Thomas Hampson in a set of Gershwin songs on the Last Night. His discography is diverse, too: In addition to recording all the Rachmaninoff concertos with Vladimir Ashkenazy as part of his exclusive Decca deal, Thibaudet has issued a great take on Brahms' "Paganini Variations" and Schumann's "Arabesque," as well as stellar sets of solo Liszt, Ravel, and Debussy. And in one of the freshest discs of '96, he interpreted the work of Bill Evans beautifully by underscoring the heavy influence of

Debussy and Ravel on the sage jazz pianist. Another jazz giant influenced by the Impressionists, Duke Ellington, is the subject of a Thibaudet recording session in December.

The Mendelssohn concertos and more Debussy solo work are also in Thibaudet's release schedule, and in a hint to a possible future project, he says he has fallen in love with tango. ("I adore tango, especially the 85-year-old pianist Horacio Salgan from Buenos Aires," he gushes. "Horacio is mind-boggling—I'm learning a lot from him.") But after the "Warsaw Concerto," the next disc with Thibaudet's name on it will be Cecilia Bartoli's October Decca/London set, "Live In Italy," in which he is captured accompanying the star mezzo in French and Italian songs.

Beyond his versatility, Thibaudet doesn't have a snobbish bone in his body when it comes to music. And that brings us back to his new album. According to Decca president Roger Lewis, the pianist was thoroughly open-minded when the label presented him with a concept that might have made some artists blanch.

"A lot of people are reluctant to take risks because they lack confidence," Lewis says. "But Jean-Yves is so sure of himself, without any arrogance, and that enables him to take chances. But whether he is playing at the party that's the Last Night of the Proms or in the rarified atmosphere of Wigmore Hall, Jean-Yves is committed to the pursuit of excellence."

Thibaudet knows that some people consider the "Warsaw Concerto" a bit "trashy." And, he says, "let's face it—it isn't Beethoven. But it doesn't have to be so vulgar. If you treat the piece with the proper seriousness, some wonderful things can come out. As a musician, I think it's necessary that you constantly look beyond your own world, that you open your eyes and ears up to everything."



"Anutha Zone, then, is a mojo hand across the generational divide, a psychedelic night journey that's 'fun for the whole family.'" **ROLLING STONE** ★★★★★

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"This is the best album Dr. John has released since his 1972 roots-rock masterpiece Gumbo. Don't hesitate. This is a no-risk disc." **NEW YORK POST** ★★★★★

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10 Vienna VA	20 Orlando FL
11 Holmdel NJ	22-23 Chattanooga LA
12 Waukegan IL	24 Houston TX
13 Syracuse NY	25 Dallas TX
15 Cherokee NC	27 Austin TX

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Songwriters & Publishers

ARTISTS & MUSIC

Anti-Photocopying Campaign Launched

MPA Aims To Raise Copyright Awareness With Educators, Others

BY IRV LIGHTMAN

NEW YORK—The Music Publishers' Assn. (MPA), a group of 65 classical, sacred, educational, choral, and pop music print publishers, wants music educators around the country to help it fight the illegal photocopying of legitimate goods.

For the initiative against photocopying — which sports the slogan "Help Stop the Domino Effect: Refuse to Use Illegally Photocopied Music"—the MPA will place ads in various music publications over the next 12 months. The campaign is designed to create more than 600,000 impressions.

As part of the campaign, those who spot bogus music print are being urged to report offenders to the Teaneck, N.J.-based MPA, either by E-mail or regular mail, for further investigation.

Posters will be made available to schools and retail music dealers, and laser proofs of the ad will be given to dealers to use in their local and state publications. In addition, volunteer members of the MPA are offering their expertise to oversee copyright panels at any state or

regional conference of the Music Education Assn. or the American Choral Directors Assn.

A pin with the ad's anti-photocopying logo will be manufactured for further exposure.

The poster contains several quotes that the MPA says people use to rationalize the illegal copying of music: "just for a few students," "just for church," "just for the words," and "just for a nonprofit organization."

The poster explains how the simple act of pushing a copy machine's button begins a "domino effect." "Pushing the photocopy button is the same as pushing over the first domino," it reads. "All it takes to stop the domino effect is to prevent that photocopy button from being pushed."

Although MPA members' main product lines are in classical, sacred, choral, and educational music, a pop element enters the picture when pop material is fashioned for choral usage.

"We don't have hard numbers to say we've lost X amount," says Lynn Sengstack, a Shawnee Press VP

who has orchestrated the new MPA campaign. However, she adds, "we feel that a significant percentage of illegally photocopied music print would be a sale."

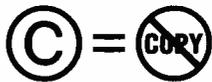
According to Ron L. Rowe, president of the Valley Forge, Pa.-based J.W. Pepper, the campaign is structured to "accentuate the positive, not the negative. Not all music teachers are photocopyists, of course. But all teachers are in a position to help us explain the positive notion that [legally obtained music print] fosters the development of creative young composers who deserve a chance in this arena."

Rowe, who has just completed the first year of a two-year term as MPA president, notes that the 104-year-old association last embarked on an anti-photocopying campaign about 18 years ago.

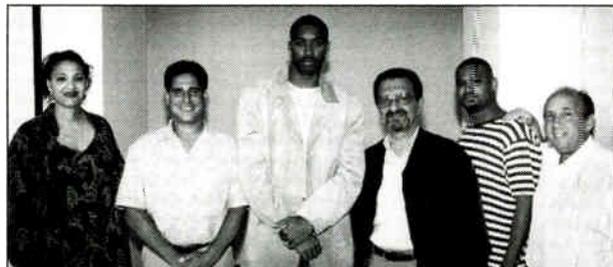
"We decided we needed another proactive climate to foster [compliance], especially in view of the new issue of digital transmission," he says.

Says Sengstack, "Educators need to educate more on the problem. Offenders need to be reported, because we will try to go after them."

For more information on the MPA's campaign, contact the association via its World Wide Web site at www.mpa.org.



Anti-copying logo



Here Comes Mr. Jordan. Montell Jordan, maker of hits as a writer, artist, and producer, has made a global co-publishing arrangement with Famous Music. Jordan, an artist on Def Jam/Mercury Records, co-wrote and co-produced all 13 tracks on his Def Jam album "Let's Ride," featuring Master P and Silkk The Shocker. He has also worked with such acts as Deborah Cox, Shanice Wilson, Maxi Priest, and Phil Collins. Shown, from left, at Famous Music's Los Angeles offices are Kristin Hudson, Jordan's manager; Famous creative director Bary Kolsky; Jordan; Famous chairman/CEO Irwin Robinson; Famous creative director Brian Postelle; and Famous president Ira Jaffe.



On MCA Music's Side Of The Street. Via Cotton Club Music, the writer's share of many of composer Jimmy McHugh's songs will be administered by MCA Music. The songs include such evergreens as "I Can't Give You Anything But Love," "Exactly Like You," "I Couldn't Sleep A Wink Last Night," and "On The Sunny Side Of The Street." Shown standing at the signing of the deal between MCA Music and representatives of McHugh's estate, from left, are Michael Peterson, VP of business affairs at MCA Music; Judy Castano of the law firm of Manatt, Philips & Phillips; and David Renzer, president of MCA Music Publishing Worldwide. Shown seated, from left, are Jimmy McHugh III, Adele McHugh Carter, and Judy McHugh Larkin.



As Brianna Looks On. Writer/producer Sean Bryant has signed a global publishing deal with BMG Songs, the U.S. unit of BMG Music Publishing Worldwide. He is best-known as a writer/producer behind such R&B artists as Brandy, LL Cool J, Teddy Riley, BLACKstreet, and the Whispers. Shown, from left, are Bryant's co-manager German Woodson; BMG Songs urban music VP Derrick Thompson; Bryant holding his daughter Brianna; Bryant's co-manager Joseph King; Peter Brodsky, BMG Music Publishing Worldwide's assistant director of legal and business affairs; and BMG Songs East Coast creative VP Clyde Lieberman.

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
I DON'T WANT TO MISS A THING • Diane Warren • Realsongs/ASCAP		
HOT COUNTRY SINGLES & TRACKS		
HOW LONG GONE • Shawn Camp, John Scott Sherrill • Shawn Camp/BMI, Foreshadow/BMI, CMI/3MI, Sony/ATV Tree/BMI Nothing But The Wolf/BMI		
HOT R&B SINGLES		
THE FIRST NIGHT • Jermaine Dupri, T. Savage, M. McLeod, P. Sawyer • So So Def/ASCAP, EMI April/ASCAP, Marshal/ASCAP, Jobete/ASCAP		
HOT RAP SINGLES		
LOOKIN' AT ME • M. Betha, Chad Hugo, Pharrell Williams, Sean "Puffy" Combs • M. Betha/ASCAP, Chase Chad/ASCAP, The Waters Of Nazareth/BMI, Justin Combs/ASCAP, EMI April/ASCAP		
HOT LATIN TRACKS		
TJ SONRISA • Elvis Crespo • Sony/ATV/BMI		

Broadway's 'High Society' Goes To Disc After Close; Arc's Got Goodman

AFTER THE (SAD) FACT: A day after Broadway's "High Society" ended its run Aug. 30 following 144 performances, the original cast assembled at New York's Edison Studios to record the show's album. The recording's producer, **Hugh Fordin**, says discussions are under way for its distribution by Fordin's own label, DRG Records.

Although other shows have been recorded following the end of their Broadway runs—**Steven Sondheim's** "Anyone Can Whistle" is an example—never in memory has a recording of a show been scheduled with the knowledge that it was closing, and on the day following its closing, at that. Fordin says Dodger Productions wanted a cast album on the market in time for the start of the show's national tour in October.

Based on the Cole Porter film musical of the same name, "High Society" features songs from the movie, including Oscar winner "True Love," and songs from other Porter productions. The stars are **Melissa Errico, Stephen Bogardus, and John McMartin.**

MINING THE CATALOG: **Henry Jerome**, who's covered just about every base on the creative and executive recording level, runs his own publishing operation in New York, which is named after himself.

Jerome tells **Words & Music** there are several prominent reissues of material in his company's catalog, including "For The Love Of Him," which is included in **Shirley Bassey's** "The EMI/UA Years," a five-CD compilation; "Lonesome Tears In My Eyes," performed by **the Beatles** on "Live At The BBC"; and "Baby Blue Eyes," on a **Stray Cats** compilation album.

As a producer and A&R man, Jerome has worked for such

labels as United Artists and members of the MCA family, including Decca and Coral. He earned a Grammy for his production of the "Promises, Promises" Broadway cast album. He also recorded what is regarded as the first rock'n'roll trio: **Johnny Burnette, Dorsey Burnette, and Paul Burlison.**

PROMO SWINGS: Arc Music Group has created two interesting promotional CDs based on its jazz catalog, including works by **Benny Goodman.** There are 20 tracks on "Benny Goodman—The Classics," which features such Goodman classics as "Flying Home" and "Mission To Moscow," played by Goodman and others.

One of the publisher's principals is **Gene Goodman**, Benny's brother. The second CD, "Jazz," has 18 tracks with performances

by **Lou Donaldson, Thelonious Monk, Zoot Sims, Eddie Harris, Jack Teagarden, and Woody Herman**, among others.

MORE GUITAR GREATS: Warner Bros. Publications has expanded its "Guitar Anthology Series" to include books from **Fleetwood Mac, Bob Seger, and Pantera.** Each folio, carrying a list price between \$17.98 and \$24.98, contains 15-20 songs selected by Warner's guitar product development chief, **Aaron Stang.**

There are 30 folios so far, and the 31st will be **Steve Winwood's** work with **Blind Faith.**

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Publications:

1. **Sarah McLachlan**, "Surfacing."
2. "Mulan," soundtrack.
3. "Titanic," soundtrack.
4. **John Fogerty**, "Blue Moon Swamp."
5. **Phish**, "Hoist."



by Irv Lichtman

Royal Philharmonic Orchestra

MOZART

Symphony No. 40 Symphony No. 41
Overture to "The Marriage of Figaro"
Conducted by Jane Glover



Royal Philharmonic Orchestra

GERSHWIN

An American in Paris
Rhapsody in Blue

RAVEL

Bolero
Pavane pour une infante defunte

DEBUSSY

Prélude à L'Après midi d'un faune

Conducted by Barry Wordsworth Pianist: Christopher O'Riley



Royal Philharmonic Orchestra

TCHAIKOVSKY

"The Nutcracker" Suite
"Swan Lake" Suite

Conducted by Yuri Simonov



Royal Philharmonic Orchestra

VIVALDI

The Four Seasons

PACHELBEL

Canon in D

BACH

Brandenburg Concerto No. 3

Conducted by Jonathan Carney



Royal Philharmonic Orchestra

BEETHOVEN - SCHUBERT

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Haydn

Holst

Liszt

Mendelssohn

Mozart

Mussorgsky

Nyman

Pachelbel

Ponchielli

Puccini

Rachmaninoff

Ravel

Rimsky-Korsakov

Rodrigo

Rossini

Satie

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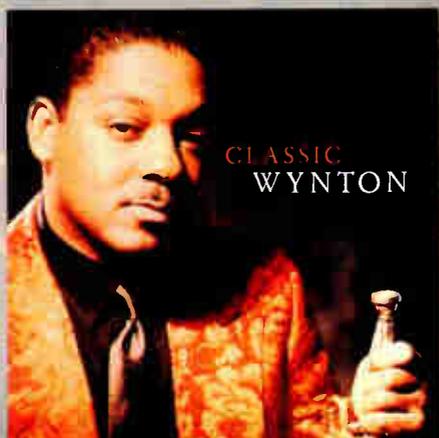
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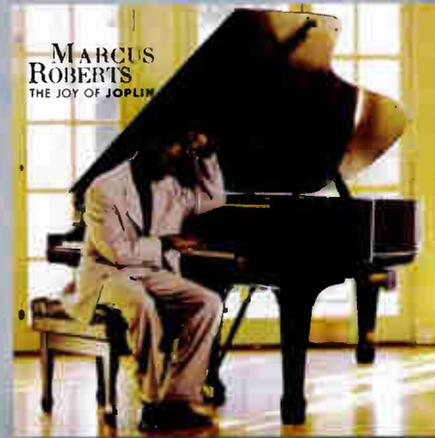
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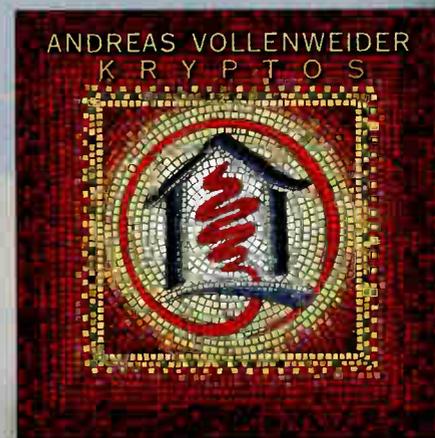
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MARCELO ÁLVAREZ

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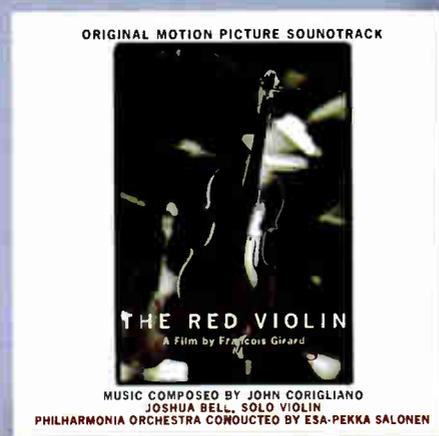
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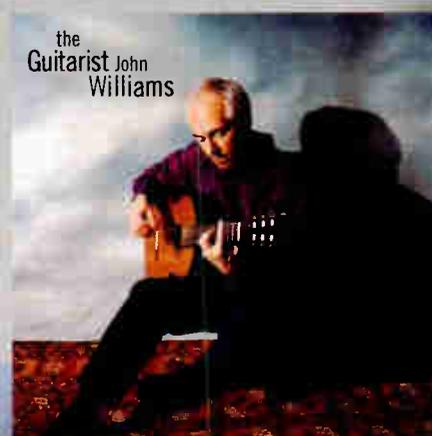
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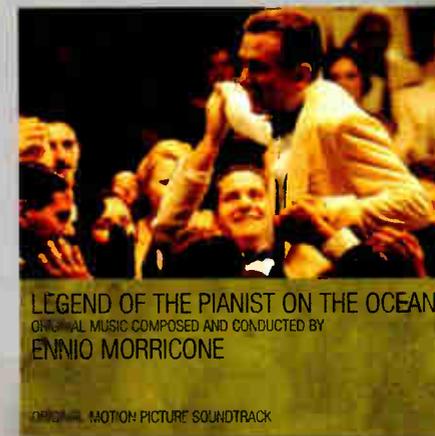
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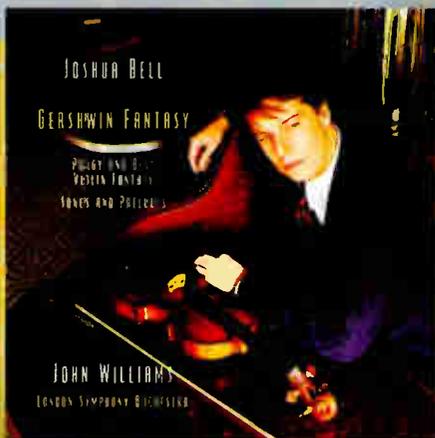
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MUSIC BY ENNIO MORRICONE
Original Music composed and conducted by Ennio Morricone. CD features a performance by Roger Waters. U.S. theatrical release slated for December.

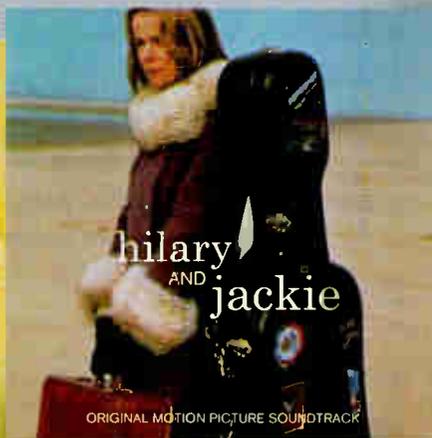
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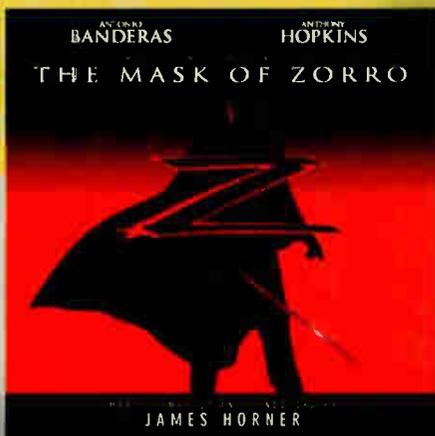




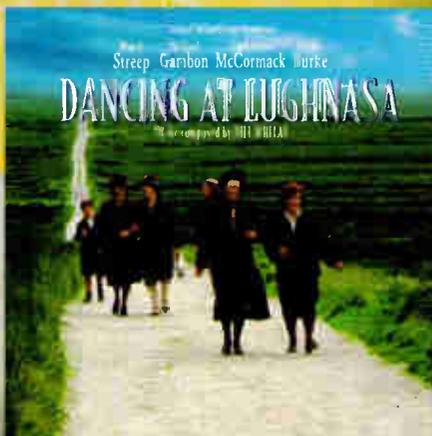
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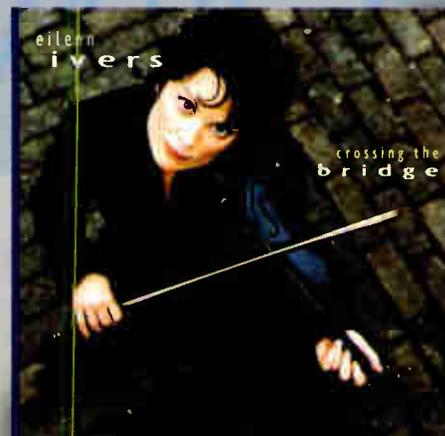
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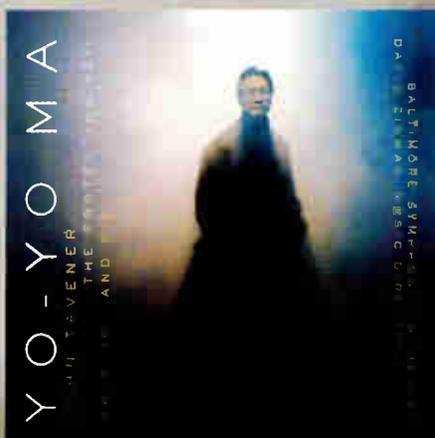
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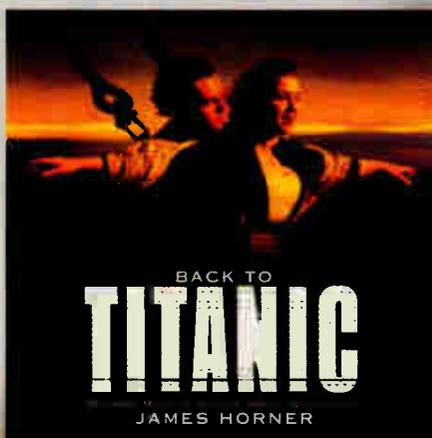
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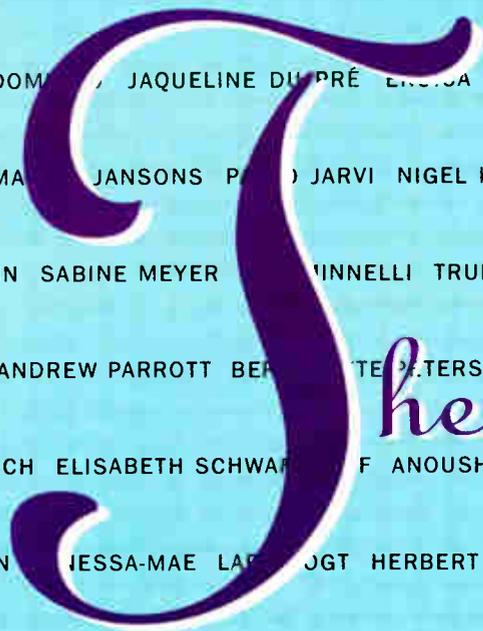


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Doom and gloom over the fate of classical music may persist, but even a cursory glance at the facts shows that at least one area of the genre is relatively robust: opera. According to figures from the National Endowment for the Arts, the audience for opera in the U.S. alone grew by nearly 25% between 1982 and 1992, and the trade organization OPERA America reports that opera attendance has increased by another 18% since '92. Also, importantly, OPERA America adds that the number of 18-to-24-year-olds attending opera performances has also grown by 18%.

Plus, more than half of the top 15 spots on Billboard's Top Classical Albums chart have long been taken up by opera-related discs. And, even though the hitmakers may include a ringer like Michael Bolton or crossover voices like Andrea Bocelli's, such genuine operatic talents as Luciano Pavarotti, Cecilia Bartoli, Renée Fleming and Dawn Upshaw are up there as well. Complete works—not just the recitals or aria compilations that land on the chart—have also increased a bit in sales, even as the viability of orchestral and instrumental music has waned, report such retailers as the Greenwich Village Tower Records in New York. And the popular appeal of a legend like Maria Callas seems ever-green, as EMI's reissues of her takes on Puccini's "Tosca" and Bellini's "Norma" attract an audience far beyond the usual.

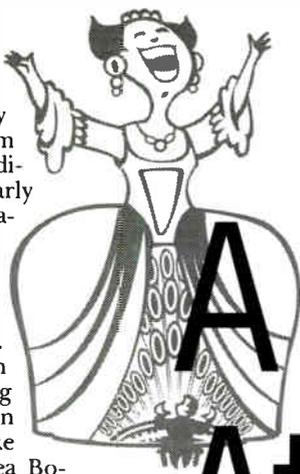
SUPERTITLES ON SEATS

A PBS special for Bocelli and, of course, the worldwide media onslaught that is the Three Tenors have obviously helped place opera—or rather the idea of opera—in the public ear to an unprecedented degree. But there are those in the opera world who have worked hard to broaden the audience for the more substantial end of the art through enterprising productions and energized outreach campaigns.

OPERA America president/CEO Marc Scorca points out one simple development that has helped boost opera attendance: the introduction of supertitles, so that non-Italian, French and German speakers can not only enjoy the music of the main operatic repertoire but also follow the stage actions and motivations more readily. (New York's Metropolitan Opera has excellent, unobtrusive electronic seat-back translations, while the Los Angeles Opera and Chicago Lyric Opera, among others, have projected translations.)

Another, more substantial ingredient for opera's good health, Scorca adds, is the burgeoning number of composers (especially American ones) who are writing works "that don't just deal with kings and queens of yore but contemporary culture." For example, John Adams' 1987 hit "Nixon In China" perhaps paved the way for more recent productions of Michael Daugherty's "Jackie O" and Tobias Picker's "Emmeline," not to mention André Previn's upcoming "A Streetcar Named Desire." Scorca says OPERA America research has determined that, in addition to the proof that Bocelli's massive success in the U.S. offers—that more mainstream listeners can be touched by the sound of the operatic voice—there is a "huge curiosity about opera" among those who are culturally minded yet have still never attended a live production.

To pique that curiosity further, opera houses such as those in Houston, Los Angeles and San Francisco have begun to market such classics as Puccini's "La Bohème" along the glitzy, mass-market lines of musicals like "Cats." And the Houston Grand Opera's recent staging of the world's favorite opera—Bizet's "Carmen"—resembled a rock concert more than a traditional opera production. With such efforts, producers obvi-



A Big Night At The Opera

It's not just lowered ticket prices that have raised expectations about opera.

The one sector of the classical realm that's not in the doldrums is reaping the benefits of its many supporters, who've worked hard to broaden the audience for the genre. It's paying off. BY BRADLEY BAMBARGER

From left: Dawn Upshaw, Pavarotti and Cecilia Bartoli



ously aim to garner a younger audience by presenting opera as "a great night out," not a high-brow, aspirational experience.

SCALING THE PRICE BARRIER

With its December premiere of Picker's operatic fairy tale "Fantastic Mr. Fox," the Los Angeles Opera is not only trying to help broaden the subject matter of contemporary opera but make it easier for families to attend by lowering ticket prices (from \$137 for a top-price pass to \$68). "Price can always be a barrier at the opera—even though a Lakers ticket costs more," says Patricia Mitchell, executive director of the L.A. Opera.

In recent years, the L.A. Opera has initiated marketing programs and discount-ticket packages to entice young singles, and the house has also started an opera-for-educators program that offers discount tickets to teachers and seminars about how to use opera in teaching English and history. "The hope is that, if you infect the teachers, you'll infect the students," Mitchell says. "We really try to do everything we can to get people in touch with the art form, so they can see all that it has to offer."

Record companies also have begun to be more proactive about taking opera to a new audience, because "a new audience certainly hasn't been coming to us," says Arthur Moorhead, VP of associated labels with Atlantic Classics (Teldec, Erato, Finlandia, Nonesuch). With Stewart Wallace's "Harvey Milk" issued earli-

Continued on page 62

CREATING NEW



NEW TRADITIONS

PHILIPS MUSIC GROUP

PHILIPS



Gimell



Andrea Bocelli — Aria: The Opera Album

The #1 classical artist of 1998. A sold-out concert tour of North America with more dates in October. Building a new audience for the future of opera. Available now.

Valery Gergiev — Tchaikovsky: The Nutcracker & Stravinsky: The Firebird

The charismatic Russian conductor brings the Kirov Orchestra to the US for a 15-city tour this Fall, plus two new recordings. Both available October 20.

Celtic Harpestry

A new collection that combines the haunting sounds of Ireland with the soulful beauty of the harp. Featuring the Belfast Harp Orchestra. A public television pledge drive program for December. Available November 3.

Great Pianists of the 20th Century

The most comprehensive survey of piano recordings, released in cooperation with every major classical label. One hundred 2-CD sets featuring 74 legendary pianists will be released before the next millennium. First release October 20.

The Tallis Scholars

The Renaissance vocal music pioneers and director Peter Phillips celebrate their 25th anniversary with two new releases and a 2-for-1 compilation of their best recordings. Appearing in major US markets throughout December. All three available September 15.

DEUTSCHE GRAMMOPHON



A Hymn for the World II

New inspirational music from Myung-Whun Chung and the Santa Cecilia Orchestra. Featuring the voices of Andrea Bocelli, Cecilia Bartoli and Bryn Terfel. Available November 3.

Bryn Terfel — If Ever I Would Leave You: The Songs of Alan Jay Lerner

The follow-up to Bryn Terfel's chart-topping Rodgers & Hammerstein collection. Featuring songs from *Brigadoon*, *Camelot*, *My Fair Lady* and *On A Clear Day*. Available October 6.

Anne-Sophie Mutter — Beethoven: The Violin Sonatas

The release of the 4-disc set of Beethoven's Complete Violin Sonatas culminates the violin virtuoso's year of critically-acclaimed performances around the world. Available November 10.

Leonard Bernstein — Reaching For The Note

The soundtrack for the *American Masters* documentary on public television this Fall. A specially priced 2-disc overview of the legendary conductor's recordings for DG. Available October 20.

A Streetcar Named Desire

André Previn's new opera premieres on September 19 at the San Francisco Opera starring Renée Fleming. Released in time for the *Great Performances* broadcast at the end of December on public television. Available December 8.

DG Centenary

The world's #1 classical label celebrates its 100th anniversary.

LONDON RECORDS



Cecilia Bartoli — Live In Italy

The best-selling mezzo-soprano's first live recording will be a public television pledge drive special in December. Available October 20.

Renée Fleming — I Want Magic

A wave of high-profile performances and publicity ignites a banner year for "America's Beautiful Voice." Available September 15.

Original Soundtrack — Ever After

The runaway hit soundtrack composed by George Fenton, plus the end-title song, "Put Your Arms Around Me" by Texas. Available now.

Pavarotti & Friends — For the Children of Liberia

What happens when the stars come out...Celine Dion, Vanessa Williams, Jon Bon Jovi, Stevie Wonder and more join Luciano Pavarotti for a night in Modena that lights up the world. A public television pledge drive special in December, directed by Spike Lee. Available October 20.

Penguin Music Classics

A unique collaboration of critically-acclaimed recordings with some of the most important names in the literary world. Musically inspired essays by Arthur Miller, Garrison Keillor, Wendy Wasserstein and more. First release September 29.

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CLASSICAL MUSIC

1998

INVASION OF THE TEMP TRACKS, OR: How The Classical Record Companies Learned To Stop Worrying About Why Their Latest Beethoven Cycle Wasn't Selling And Love Classical Music

BY JOE GOLDBERG

For years, classical record companies have been circling the beast: movie music. Since the collapse of serialism, companies have looked for ever more minimal, tonal ways back to the buyers' hearts. Now they are looking at music of which it used to be said that it was best when you weren't aware of it.

Not so. Was anyone ever unaware of David Raksin's love theme for "Laura"? Of Alex North's "Unchained Melody"? The simple fact is that folks love a good tune.

For years now, mainstream labels like BMG, Philips and Telarc, as well as film-music specialists like Silva Screen and Varèse/Sarabande, have been marketing compilations—music by this or that Hollywood composer, music for films featuring a particular star, love themes, horror themes, thriller themes, the whole marketing apparatus that Mort Sahl mocked 40 years ago with the invented compilation title "Jazz James Dean Would Have Liked If James Dean Had Liked Jazz."



Wilder's "Double Indemnity"



Composer Bernard Herrmann with Alfred Hitchcock

Then came rock, which destroyed everything in its path—first jazz, then the Broadway musical and finally soundtracks, which, courtesy of Dennis Hopper and "Easy Rider," became compendiums of hit singles of the period.

And there things stood until the advent of John Williams, the master of the return to the symphonic score, even if there are those who think he got a little too close to some of the scores he returned to. When he became conductor of the Boston Pops, Williams turned that band into a recycling

machine, presaging the recordings he now makes of movie bonbons with Itzhak Perlman and Yo-Yo Ma, who seem to want to serve Williams as the Crossover Kids.

CONCERTO FOR CROSSOVER

Probably the first classical/film music crossover record was made by Jascha Heifitz, who took a violin concerto by Erich Wolfgang Korngold, each movement of which derived from one of the composer's film scores, and, adding a concerto by Miklós Rózsa and a "Carmen Fantasy" by Franz Waxman, created a program still available from BMG.

Probably the next crossover hit will be Gidon Kremer's "Le Cinema" for Teldec, due in early 1999, a gorgeously played selection of themes by an eclectic group of composers, ranging from Chaplin through Rota to Takemitsu, which should be as big as Kremer's superb Piazzolla records.

Probably film scoring was first taken seriously in Russia. Prokofiev was probably the first composer to make concert suites from his film music. Other prestigious composers followed: Shostakovich in Russia, Vaughan Williams and Walton in England, Auric in France, Villa-Lobos in Brazil and Copland, Virgil Thomson and Bernstein in this country.

And, just as affinities grew between performers and directors, they also grew between composer and director: Alex North/Elia Kazan, Maurice Jarre/David Lean, Nino Rota/Federico Fellini, Bernard Herrmann/Alfred Hitchcock and, most successful of all, John Williams/Steven Spielberg. Herrmann has undoubtedly been recorded more than any of them. But a crossover milestone was reached in 1996, when Esa-Pekka Salonen and the Los Angeles Philharmonic released a CD called

"Bernard Herrmann—The Film Scores." To my knowledge, a major orchestra and conductor had recorded a film score only once before, when Patrick Doyle's music for Kenneth Branagh's "Henry V" was recorded in 1989 by Simon Rattle and the City of Birmingham Symphony Orchestra.

Why should this be such a rarity? Films are our theater, and such diverse composers as Schoenberg, Sibelius and Fauré wrote background music for Maeterlinck's "Pelléas And Mélisande." Perhaps film music's second-class citizenship stems from the simple fact that it is designed to accompany something more interesting than itself.

James Sedares, who has recorded several classic film scores for Koch International, including Miklós Rózsa's score for Billy Wilder's ultimate film noir "Double Indemnity" and Bernard Herrmann's great piano concerto for "Hangover Square," sees it this way: "I think it's an American phenomenon, and I think it has to do with America's perceived cultural inferiority about itself. It's clear that the Hollywood studio system perfected the art form of cinema; that's what we're known for around the world. But I think that, deep down in the cultural heart of America, movies are looked down on by the intelligentsia, because they're an American mass-minded art form. And the music that went along with these movies sort of got

Continued on page 62

Now Playing: Other Film-Music Action

As with films themselves, there are a number of small, independent companies that have been doing for years what the majors are only now getting around to.

Marco Polo, a division of Naxos, is recording classic scores such as Georges Auric's "Beauty And The Beast" (Cocteau), Villa-Lobos' "Discovery Of Brazil V" and Max Steiner's original "King Kong," sometimes with orchestras unknown outside their own postal zones.

Varèse/Sarabande is recording and re-recording classic scores, such as Alex North's "Viva Zapata!" and "A Streetcar Named Desire," often under the supervision and baton of composer Jerry Goldsmith.

Ted Null, a founder of Varèse/Sarabande, now runs Citadel and is leasing legendary titles from the majors, such as "North By North," while eagerly awaiting several Shostakovich scores from the former Soviet Union.

ECM, icily and elegantly esoteric, has been releasing work by contemporary European film composers like Eleni Karaindrou and Krzysztof Komeda all along. There's recently been a genuine innovation: two CDs of the soundtrack of Jean-Luc Godard's "Nouvelle Vague," which include everything you would hear if you went to the film—dialogue, sound effects and music—exquisitely mixed into a "musique concrete" composition by Godard, whose source music includes "Mathis Der Maler." Whether this is a beginning or an end remains to be seen.

Chandos continues to survey the big names from the Soviet Union and England: Shostakovich, Prokofiev, Walton, Alwyn.

Milan is scattershot, apparently releasing whatever it can get, with some major winners included, while Silva Screen seems more focused. In addition to compilations, the latter label has re-recorded some of the all-time greats, including "Lawrence Of Arabia" and Jerome Moross' "The Big Country."

Virgin has Michael Nyman's latest scores, as well as Morricone's masterpiece, "The Mission." Only his own "Burn!" comes close to it.

Available from Rhino are a comprehensive two-CD Morricone main-title compilation with questionable sound and two "Crime Jazz" '50s compilations that deliver what the title promises.

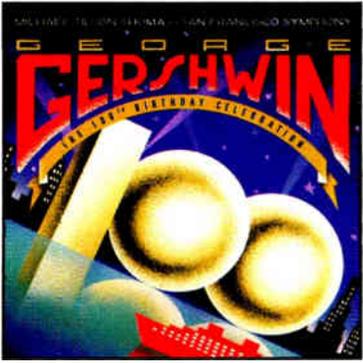
Rykodisc is classily reissuing MGM soundtracks, including early John Barry and Ellington's "Paris Blues."

Finally, there is the magazine *Film Score Monthly*, which is so inside as to begin a review "Perhaps some of you already know that Laurie Johnson and Bernard Herrmann were pretty tight" (really? Neither did I). It has the back-alley fighting you'd expect from a science-fiction fanzine, but also offers a wealth of solid factual material about who has the choice upcoming gigs—among the endless debates over James Horner's real place in the pantheon. Published in Hollywood, and great fun if you're so inclined.

—J.G.

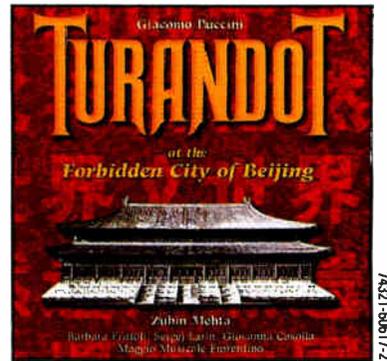
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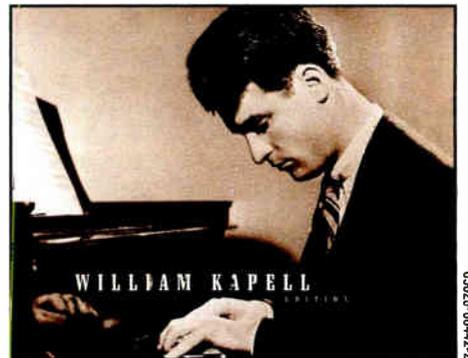
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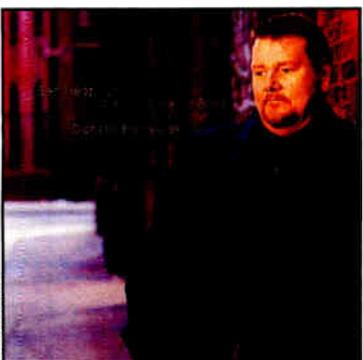
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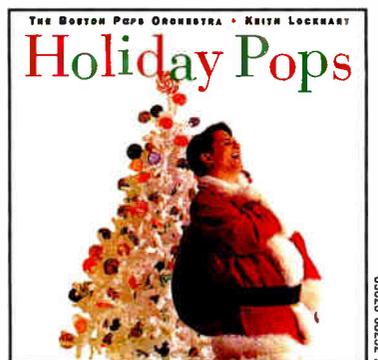
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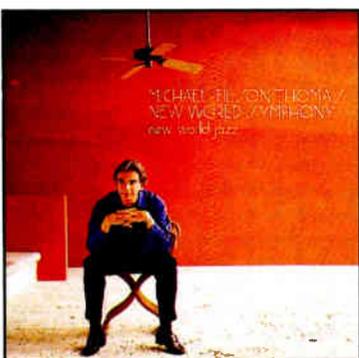
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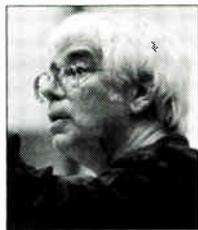
CLASSICAL MUSIC

1998

GLOBAL CLASSICAL MUSIC PULSE

Gemlike Debuts, Tears From Japan And A 169-CD Bach Box

GERMANY: The year 2000 is the 250th anniversary of Johann Sebastian Bach's death, and one of the most elaborate commemorations will be the release of the composer's complete works on disc from Helmuth Rilling's Bachakademie and the Stuttgart-based Hänssler Classic label. Hänssler's "Edition Bachakademie" will comprise 169 CDs, with performances from not only the world-renowned choral expert Rilling and his Bach-Collegium choir but star instrumentalists like pianist Robert Levin and violinist Dmitri Sitkovetsky and such vocal soloists as Andreas Schmidt and Christine Schäfer. But even though Rilling has devoted much of his time to "the most important composer in the history of music," as he dubs Bach, he has also made wonderful recordings in other repertoire for Hänssler—from Haydn's "Seven Last Words Of Christ" to Bruckner's "E Minor Mass." And, although Rilling is Hänssler's flagship artist, the label's catalog also features such estimable names as conductor Sir Neville Marriner and pianist Ivan Moravec (in top-flight Mozart).



Rilling

—BRADLEY BAMBARGER

JAPAN: Japanese countertenor Yoshikazu Mera is a sensation at home. His debut set on the Swedish BIS label, "Nightingale"—a striking collection of Japanese art songs—sold more than 50,000 copies in just four months last year, according to BIS. And Mera's otherworldly voice has proved exportable, too: "Nightingale" and a subsequent pair of releases—"Mother's Songs" and a collection of Baroque arias—have together sold nearly 20,000 units in the U.S., reports BIS' stateside distributor, Qualiton Imports. This universal appeal is something BIS president Robert von Bahr has known all along. "For me, Mera is one of the really few discoveries of the century," he says. "His voice is simply unsurpassed, his musicality likewise. I actually cried when I heard him the first time."



Mera

—DYLAN SIEGLER

THE U.K.: Launched two years ago, EMI Classics' Debut series has garnered much of its acclaim for a pair of discs showcasing the talents of 27-year-old British composer Thomas Adés. But the Debut catalog features some real gems beyond Adés, with more than a dozen other striking albums by up-and-coming young artists from around the world. The most impressive Debut discs are those comprising unique repertoire, including pianist Konstantin Scherbakov's set of super-virtuoso transcriptions of Johann Strauss II waltzes; Mozart's Piano Concertos K. 413-415 arranged by the composer for piano and string quartet, with Patrick Dechornat and the Henschel Quartet; and ace percussionist Colin Currie's collection of 20th-century pieces from Ravel to Reich. By enabling such performers to make modestly budgeted yet state-of-the-art

Abbey Road recordings, EMI provides them with matchless "calling cards," says EMI Classics chief producer and Debut mastermind John Fraser. And the series serves as a great breeding ground for future talent; from the six Debut releases per year, at least one artist will graduate with a disc on EMI proper (Adés will be the first this fall, with his opera "Powder Her Face"). Expect future Debut sets from Swiss pianist Jonathan Gilad and the British Adelphi Saxophone Quartet, as well as a collection spotlighting the winners of the Masterprize composing competition.

—B.B.

THE U.S.: The very definition of a high-end boutique label, Pro Piano Records has issued some of the most lovingly prepared piano recordings around over the past five years. The audiophile imprint's releases feature such bold yet little-known keyboard artisans as Ju-Ying Song, Chitose Okashiro, Sergei Babayan and Michel Block performing a broad and often appealingly idiosyncratic repertoire. And the sound of the discs is itself distinctive, as the label's audiophile technique veers from traditional attempts to capture a concert-hall sound in favor of a "pianist's perspective recording." Co-founded in 1969 by label director Ricard de La Rosa, the parent company of Pro Piano Records is the New York-based Pro Piano, one of North America's premier purveyors of concert grands. Distributed worldwide by such firms as Navarre and Bayside in the U.S., King in Japan and Seaford in the U.K., Pro Piano Records' catalog boasts such gems as Song's set of Debussy "Etudes," Okashiro's ambitious overdubbing of Scriabin's "Poem Of Ecstasy" for two pianos and Edward Aldwell's recordatorial take on Hindemith's "Ludus Tonalis."

—B.B.

FRANCE: Named for Beethoven's visionary final piano sonata, Opus 111 considers reinvigorating tired classical bins its business. After eight years, the Parisian label has garnered acclaim with scholarly minded recordings that strive to uncover something new in old music. The label's feel for Italian repertoire is particularly astute, with keyboardist Rinaldo Alessandrini and his Concerto Italiano topping the roster with definitive takes on Monteverdi madrigals and hit renewals of such oft-performed favorites as Vivaldi's "Gloria." Opus 111 broadened its catalog with several sets celebrating 1997's Brahms/Schubert anniversary year, and the label continues that tack this fall with Tchaikovsky songs from hot contralto Lina Mktchyan. Opus 111's vibrantly packaged wares are distributed in 45 countries by such firms as Harmonia Mundi in the U.S. and Select in the U.K. According to Harmonia Mundi national sales manager Matthew Owen, even Opus 111's more obscure offerings—like vocal music by 17th-century Novarese nun Isabella Leonarda in the label's "Treasures Of Piedmont" series—sell consistently. And the label's tradition of ear-grabbing performances of early music continues with "Armonia Di Flauti" by Belgium's Flanders Recorder Quartet, due this November.

—D.S.

Stacking The Classics Year-To-Date Charts

The recaps in this Spotlight are compiled from the beginning of the chart year (Dec. 6, 1997, issue) through the Aug. 15 issue and offer a year-to-date look at how the respective classical charts will look in the Year In Music issue.

Rankings are determined by accumulated sales units, as furnished by SoundScan, for each week a title appears on the respective chart including weeks that the charts do not publish.

The recaps were compiled by Classical chart manager Marc Zubatkin with assistance from Anthony Colombo and Michael Cusson.

TOP CLASSICAL ALBUMS

Pos. TITLE—Artist—Imprint/Label

- 1 ARIA — THE OPERA ALBUM—Andrea Bocelli—Philips/PolyGram Classics
- 2 VIAGGIO ITALIANO—Andrea Bocelli—Philips/PolyGram Classics
- 3 MY SECRET PASSION — THE ARIAS—Michael Bolton—Sony Classical
- 4 PIAZZOLLA: THE SOUL OF THE TANGO—Yo-Yo Ma—Sony Classical
- 5 PAUL McCARTNEY'S STANDING STONE—London Symphony Orchestra (Foster)—MPL/EMI Classics/Angel Records
- 6 BACH: THE CELLO SUITES—Yo-Yo Ma—Sony Classical
- 7 THE VIENNA I LOVE—Andre Rieu—Philips/PolyGram Classics
- 8 PAVAROTTI'S GREATEST HITS—THE ULTIMATE COLLECTION—Luciano Pavarotti—London/PolyGram Classics
- 9 IN CONCERT—Andre Rieu—Philips/PolyGram Classics
- 10 A HYMN FOR THE WORLD—Cecilia Bartoli/Andrea Bocelli—DG/PolyGram Classics



Andrea Bocelli

TOP CLASSICAL CROSSOVER ALBUMS

Pos. TITLE—Artist—Imprint/Label

- 1 TIME TO SAY GOODBYE—Sarah Brightman & The London Symphony Orchestra—Nemo Studio/Angel/Angel Records
- 2 KASHMIR: SYMPHONIC LED ZEPPELIN—London Philharmonic (Scholes)—Point Music/PolyGram Classics
- 3 MERRY CHRISTMAS FROM VIENNA—Domingo/Huang/Bolton—Sony Classical
- 4 THE CELTIC ALBUM—Boston Pops Orchestra (Lockhart)—RCA Victor/BMG Classics
- 5 DIANA PRINCESS OF WALES—BBC RECORDING OF THE FUNERAL—Various Artists—London/PolyGram Classics
- 6 ARIA—Aria—Astor Place
- 7 CINEMA SERENADE—John Williams/Itzhak Perlman—Sony Classical
- 8 LEANING INTO THE NIGHT—Ottmar Liebert—Sony Classical
- 9 SHINE—Soundtrack—Philips/PolyGram Classics
- 10 KUNDUN (PHILIP GLASS)—Soundtrack—Nonesuch/AG

TOP MID-PRICE CLASSICAL ALBUMS

Pos. TITLE—Artist—Imprint/Label

- 1 MOZART IN THE MORNING—Various—Philips/PolyGram Classics
- 2 MOZART FOR YOUR MIND—Various—Philips/PolyGram Classics
- 3 A TENOR'S CHRISTMAS—Carreras-Domingo-Pavarotti—Sony Classical
- 4 CHRISTMAS FAVORITES—Carreras-Domingo-Pavarotti—Sony Classical
- 5 THE SPIRIT OF THE TITANIC—Various—St.Clair
- 6 PACHELBEL CANON—Various—RCA Victor/BMG Classics
- 7 THE GREATEST OPERA SHOW ON EARTH—Various—London/PolyGram Classics
- 8 ONLY CLASSICAL CD YOU NEED—Various—RCA Victor/BMG Classics
- 9 MOZART FOR MEDITATION—Various—Philips/PolyGram Classics
- 10 CHRISTMAS FESTIVAL—Boston Pops (Fiedler)—RCA Victor/BMG Classics

TOP BUDGET CLASSICAL ALBUMS

Pos. TITLE—Artist—Imprint/Label

- 1 NUTCRACKER CHRISTMAS—Various—Intersound
- 2 ROMANCE AND ROSES—Various—Intersound
- 3 TEN YEARS OF SUCCESS—Various—Naxos
- 4 MOZART: GREATEST HITS—Various—Reference Gold
- 5 BEATLES'S GREATEST HITS—John Bayless—Intersound
- 6 BEETHOVEN: GREATEST HITS—Various—Reference Gold
- 7 IDIOT'S GUIDE TO CLASSICAL MUSIC—Various—RCA Victor/BMG Classics
- 8 20 CLASSICAL FAVORITES—Various—Madacy
- 9 PIANO BY CANDLELIGHT—Various—Madacy
- 10 PIANO CLASSICS-3 CD SET—Various—Madacy



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INVASION OF THE TEMP TRACKS

Continued from page 58

short shrift, too."

Robert Hurwitz, president of Nonesuch, insists that trends never enter into his thinking. "We make one record at a time," he says. Saddening, and puzzling, is the label's elegantly produced four-CD "Film Series" set, which includes music by Alex North, Toru Takemitsu, George Delerue's music for François Truffaut, and Leonard Rosenman's scores for two James Dean films. They didn't sell. And it's hard to see how any collection would sell if these didn't. Still, Hurwitz need not give up on film music, because Nonesuch releases the scores of Philip Glass.

AN HONORABLE PROFESSION

No one is as successful in both the concert and film arenas as Philip Glass. "Some of my biggest records have been soundtracks," Glass says. "'Mishima' sold 150,000, even though only a few people saw the film. Some of them, like 'Koyaanisquatsi' and 'Powaquatsi,' have gone into my catalog as regular records. People may not even be aware that they're movies.

"Writing film music is an honorable profession; it's good, honest work, but it doesn't necessarily give you music that stands alone. I think we're reaching a point where composers have to develop more collaborative relationships with directors and not simply be handmaidens to a director's idea of what the score should be. Until recently, in spite of the fact that film music has a tremendous impact on the shape and the emotional content of a movie, it's been treated as a much more minor activity. Often the composer doesn't come in until after the previews, where temp tracks are used."

In contrast, Glass spent 18 months working with Martin Scorsese on "Kundun."

"In order for music to reassert the position it should have in a movie, the process by which music and film are made together is going to have to be reinvented, and I personally am very involved in that," Glass continues. "What I'm hoping is that, if I'm successful in the score that I do in making major contributions to the film, then as it becomes evident that the reason that happened is because of the way that I'm working, then I think this could start to change the relationship of directors to composers.

"It's time for the repertoire to expand," Glass says, and he is certainly doing his part to make that happen.

So is Peter Gelb, president of Sony Classical. A staunch believer in film music, he has had Sony co-produce a forthcoming film, "The Red Violin," with director François Girard, who made "Thirty-Two Short Films About Glenn Gould," and has chosen its composer, John Corigliano, whose Symphony No. 1, a memorial to friends dead of AIDS, won the prestigious Gravemeyer Award in 1991 for Best New Orchestral Composition.

For "The Red Violin," the story of several owners of a violin over five countries and 300 years, Corigliano uses only a string orchestra and solo violin (Joshua Bell). The score features a lovely, romantic main theme and pastiches of various styles, such as baroque and gypsy music. At Peter Gelb's urging, there is already an 18-minute concert piece, "The Red Violin: Chaconne For Violin And Orchestra," which was premiered by the San Francisco Symphony with Bell.

Is Corigliano not doing the same thing that Mendelssohn did when he wrote incidental music for "A Midsummer Night's Dream"? "Absolutely true," he says. "Incidental music to a play is the comparison that would be really accurate, because the music is there to serve the play. That's the job I've always had—how to make a CD you could listen to all the way through." The bottom line for Corigliano is that "film music is service music."

It still rankles him that his score for "Revolution," the Al Pacino movie about American independence, was never released. "No recording is available. It's still sitting in the

vault at RCA," he says. "Jimmy Galway plays wonderfully on it. The movie opened, and it was such a disaster that they pulled the record. They should put it out or allow someone else to do it."

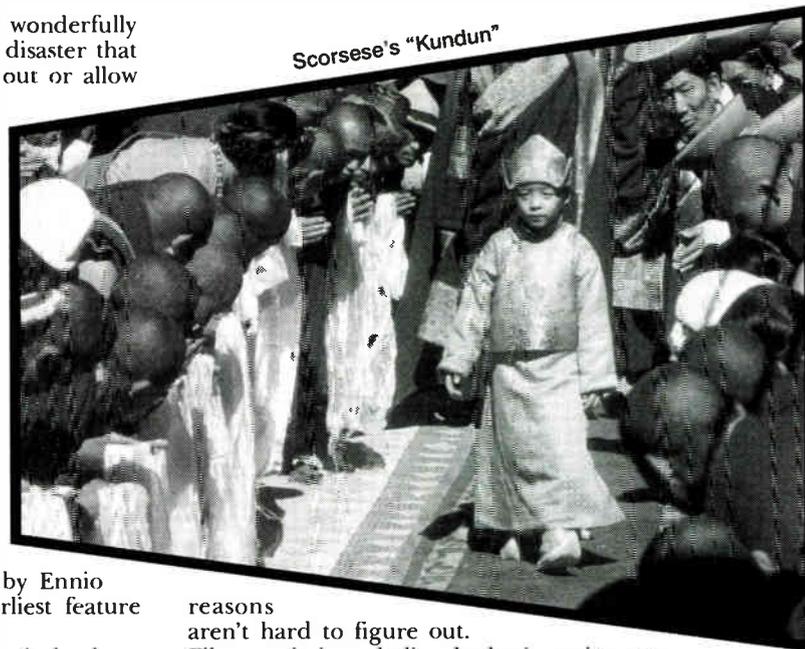
POP-CULTURE PARTICIPANTS

Peter Gelb comes to his job from managing Vladimir Horowitz during the last 10 years of the great pianist's life. "When I first came to Sony Classical," Gelb says, "I made a very deliberate decision to look at film music both as a source of composing talent and also as a vehicle for exposing classical music to a broader audience. I and the artists we're working with don't want to be curators for a museum of classical music: We want to be part of the popular culture. I feel my job is to take this aggressively entrepreneurial role and ensure that composers who want to write serious and appealing new music can get it recorded."

In the can, waiting for the optimum moment to release it, is a brand-new score by Ennio Morricone for AFI's recently discovered earliest feature film ever: a silent "Richard III" from 1912.

"I think there has been a shaking up of musical values, and I'm very happy that Sony Classical is participating in it," Gelb says.

"Titanic" topped the Billboard charts for 16 weeks. The



reasons

aren't hard to figure out.

Film music is melodic, rhythmic, written to please audiences and appeal to their emotions. It is new, and there aren't 20 competitive versions of it, so record companies like it. But whence comes another "Titanic"? ■

OPERA'S BIG NIGHT

Continued from page 55

er this year on Teldec, Atlantic had a recording of an opera on a contemporary theme—the murder of one of the country's first openly gay politicians. The company directed its efforts toward accessing an audience most attuned to the subject matter, placing ads in the *Advocate*, *Harvard Gay & Lesbian Review* and various weeklies in major cities.

GAY OVERTONES

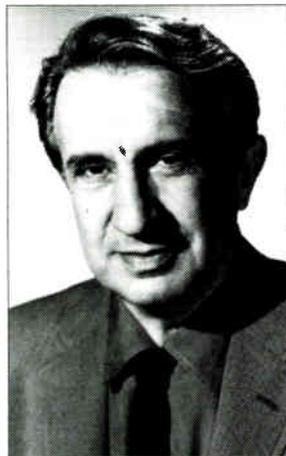
Atlantic Classics also targeted the gay audience with its new Erato recording of Benjamin Britten's "Billy Budd," timing ads for Gay Pride Month in June. (Britten was gay, and Melville's novella has been interpreted with gay overtones.) "Obviously, 'Billy Budd' and 'Harvey Milk' are two very different works with very different intents," Moorhead says, "but with the Britten, we tried to build on some of the work we did with 'Harvey Milk' and go outside that small core of 20th-century opera fans. Contemporary opera—

opera company, with a cast that the audience comes to follow and with ticket prices far below that of the nearby Royal Opera, Covent Garden.

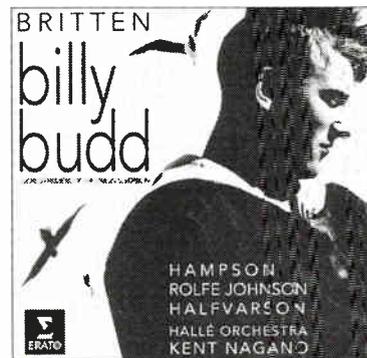
With the help of the arts-friendly Peter Moores Foundation, British indie Chandos has been issuing—and energetically promoting—a sizable "Opera In English" series that is produced with artists from ENO. The six sets released so far include Rossini's "Barber Of Seville," Mascagni's "Cavalleria Rusticana" and Mussorgsky's "Boris Godunov," as well as a brand-new "La Bohème" that will be a *Gramophone* magazine "editor's choice" this month.

At £250,000, the marketing campaign on behalf of the "Opera In English" series is by far the largest in Chandos' history, according to label marketing manager Jeff Coventry. The year-long effort—centering on the engaging tag line "Opera That Speaks Your Language"—includes spots on Classic FM and regional radio, as well as a colorful series of print, outdoor and transit ads. Coventry says ENO and Chandos' "Opera In English" discs are ways of

drawing newcomers to opera, as well as pleasing real fans of the form, "who wouldn't like listening to Michael Bolton at all." And Chandos cooperates closely with ENO by sponsoring program librettos in exchange for foyer displays and insertions in



Alex North



From left: Maria Callas, Britten's "Billy Budd" and André Previn

even though it pulls people into the theater—is still a tough sell on record. But you have to go beyond the usual boundaries."

Other record companies, from PolyGram to Harmonia Mundi, have attempted to promote not just particular works or composers but the genre of opera itself, releasing compilations around such subgenres as Russian or Baroque opera to introduce listeners to the repertoire. The severest critics carp that such discs of "bleeding chunks" are aesthetically distasteful no matter how well they are put together and that an explanatory compilation like Deutsche Grammophon's three-disc "Yellow Guide To Opera" is too self-serving to be educational. Yet many budding opera fans can trace the beginnings of their opera love affairs to a short dose of Isolde's "Liebestod," say, or "Vesti La Giubba" from "Pagliacci."

BRAND-NEW "BOHEME"

In the U.K., several entities have come together to help make opera an art of the broader public by going far beyond the idea of supertitles. London's English National Opera (ENO) stages popular items like "La Bohème" and "Carmen" in English translation, in addition to mounting new productions of English classics like Purcell's "Fairy Queen" and such fresh works as Gavin Bryars' "Dr. Ox's Experiment." ENO is Britain's only full-time repertory

ENO mailings to its subscribers. At the MDC retail shop next-door to ENO, the "Opera In English" series also has a considerable display; manager James Skeggs says Chandos sales have been promising, particularly for "La Bohème."

More than a few critics disdain English translations of opera, likening the loss of musical quality to that when French poetry is translated into English. And Ron Pollard, opera buyer at the Greenwich Village Tower, says he sees the value of the Chandos series primarily for the singers it presents rather than for the ease of language. "I think video is a far better way of introducing newcomers to opera than translations on record—the Decca 'La Traviata' with Solti and Gheorghiu is a great introduction to the opera," Pollard says. "But, sadly, most companies have stopped producing opera videos, although PolyGram at least maintains its catalog."

As a composer, Picker sees opera as the ultimate art form—and one that definitely needs its full complement of sight and sound. "Opera has all the visual excitement of film, but it is three-dimensional; it puts you inside the art like nothing else," he says. "Not even a symphony or chamber-music concert does that. Opera is unique. And when we can all get that idea across to people, maybe then we will have a renaissance for opera—so it's like it was in the days before TV." ■

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Studio Action

ARTISTS & MUSIC

Quad Takes Big Leap Into Digital

N.Y. Studio Is First Music Facility To Install SSL Axiom-MT

BY DAN DALEY

Quad Recording Studios owner Lou Gonzalez has been around the studio industry long enough to remember a time when facilities made decisions to buy consoles solely on technological and sonic grounds. He's lasted this long in the studio business by having been able to adapt to the fact that a console decision today is as much a marketing move as anything else.

"It's a calculated risk," observes Gonzalez, who celebrates Quad's 20th anniversary this year. (Ironically, the studio's name is actually derived from the ill-fated Quadraphonic phenomenon of the mid-'70s, a predecessor to multichannel DVD Audio.) "I needed to do something. You have to stay one step ahead, and at this level of the business that's always going to be an expensive, risky proposition. But you really don't have a choice."

In August, Gonzalez made the decision to install a Solid State Logic (SSL) Axiom-MT digital console, only the second MT sold globally and the first to be put

into a music recording studio environment (the first was sold to a broadcaster). While Gonzalez has spent considerable time on the board testing it to his satisfaction, its installation is nonetheless a chess-like gambit in the competitive, high-stakes world of upper-tier recording facilities.

Depending on how the console is configured, the cost could be between \$600,000 and \$1 million, according to an SSL source. Accordingly, Gonzalez's decision to install an Axiom-MT comes with potential economic pitfalls and is accompanied by the dangers that early adopters of new technology platforms always face. But those concerns are counterbalanced by the need among upscale studios to offer clients the leading edge, literally and perceptually.

Gonzalez is an old-school engineer who says he would never buy a technology platform he personally did not feel comfortable with. "On one hand, this is an economic business decision—you have to crunch numbers and weigh the

cost against what you can bring in in terms of new business and rates," he explains. "On the other hand, you've got to have a sense of whether engineers are going to like to work on this board. That was the same balanced approach I took when I bought my first SSL 9000J console nearly three years ago. You can't make a wise decision unless you consider both aspects."

When Gonzalez bought the 9000J, it was the second such board to be installed in New York, and it was still having the bugs worked out. Gonzalez acknowledges that he had to make some time available for local engineers to become familiar with it, a necessary part of marketing any new technology platform in studios today. "[The first 9000J] was a risk, too," he says. "But I believed in the console, and it turned out to be the right decision. It's a great console."

But the technological arms race of upper-tier studios quickly brought more of those same consoles online in Manhattan, which eroded any rate premiums the boards initially commanded. Gonzalez's response was to get another 9000J. "The thinking there was that for anyone calling to get time, they had a better-than-even chance of always getting it on a 9000, if that's what they wanted," he says. That move paid off, with Quad's bookings and revenue increasing significantly in the last year, with a particularly busy summer season.

However, the city's base of that console continued to grow, so Gonzalez felt he had to make the next move, and he believed it would have to be a digital one, where the upper end of the equipment market is still small and costly, compared with the burgeoning mid-market of digital desks.

Asked if the increasingly short periods that expensive platforms remain exclusive is a problem, Gonzalez replies, "Nothing lasts as long as it used to. But what I believe gives me an edge is the control surface. The MT is basically a digital 9000; the control surface is the same. That means I have a reliable, familiar control surface and one with a very short learning curve—I was running it by myself within 15 minutes. So there's no lost time educating engineers on how to run it. And the control surface is going to be viable for the next 10 to 15 years."

The user interface was perhaps the most critical point in Gonzalez's evaluation of digital boards, which included a Neve Capricorn and a Sony Oxford. "They can upgrade and refine all sorts of

(Continued on next page)



Mastering 'Junkie.' Rock icon Alanis Morissette completed her upcoming Maverick album, "Supposed Former Infatuation Junkie," at Bernie Grundman Mastering (BGM). Shown at the session, from left, are co-producer Glen Ballard, BGM mastering engineer Chris Bellman, Morissette, and engineer/mixer Chris Fogel. (Photo: David Goggin)

newsline...

HICKSVILLE, N.Y.-BASED music instrument retailer Sam Ash is expanding its national business empire with 10 planned store openings in the next year, according to a statement. The company is due to open four stores in Chicago during the fourth quarter and is finalizing plans for three new outlets in Los Angeles—where it currently operates four stores—in 1999. In addition, Sam Ash is planning three stores in undisclosed locations in Northern California and the East Coast, according to the statement. Sam Ash CEO Richard Ash says, "We are pleased with the success of our store rollout plan and are excited to continue our new store growth strategy going forward." The family-owned and -operated business operates 20 stores in seven states.

LONDON-BASED HHB COMMUNICATIONS has reached an agreement with Singapore-based Sennheiser Electronics Asia for the latter to exclusively distribute all of HHB's digital audio equipment and recording media products in key markets in South Asia, Southeast Asia, and East Asia. HHB calls the move its largest single-distributor appointment since the 1997 formation of HHB USA. Among the territories covered by the arrangement are Bangladesh, Brunei, Indonesia, Korea, Malaysia, Mauritius, Nepal, Pakistan, the Philippines, the Seychelles, Singapore, Sri Lanka, Thailand, and Vietnam, according to an HHB statement. The two companies will also "cooperate closely" on sales initiatives in India, according to the statement.

Sennheiser Asia, a wholly owned subsidiary of German manufacturer Sennheiser GmbH, represents the Sennheiser and Neumann product lines, plus products from PSC, VDB, and K&H. The HHB agreement will add such products as the HHB CDR800 CD recorder, the HHB Genex GX8000 high-resolution digital multitrack recorder, the HHB Portadat line, and the entire HHB blank media series, which includes DAT, CD-R, and Adat products.

NEW YORK'S B&H SUPERSTORE celebrated its first anniversary in its midtown Manhattan location, which it moved to after operating for years in lower Manhattan. The move allowed the photo, video, and audio retailer to expand to 35,000-square-foot premises and increase the size of its pro audio department from a niche business into a large-volume operation featuring one of the city's top equipment showrooms. Designed by noted studio architect John Storyk, the B&H pro audio section is made up of four listening/working suites that allow customers to test microphones, speakers, amplifiers, keyboards, mixers, and processors and perform A/B comparisons between various pieces of equipment. "The B&H store design concept enables customers to access product knowledge totally at their own pace," says store manager Gary Eisenberger.

BRIEFLY: John Arce has been named Eastern regional sales manager at Yamaha Electronics Corp. USA, covering the U.S. north of Virginia and east of Ohio. A 20-year veteran of the pro audio industry, Arce was most recently VP of sales for speaker manufacturer Miller & Kreisel Sound... At the upcoming Audio Engineering Society Convention—scheduled for Sept. 26-29 at the Moscone Convention Center in San Francisco—Berkeley, Calif.-based Meyer Sound will conduct free half-hour seminars on the challenges of sound design for touring, studios, and theaters. Among its guest panelists will be industry luminaries John Adams, Mickey Hart, George Duke, Roger Nichols, Jim LeBrecht, Tuck & Patti, Brant Biles, Rob Eaton, and Dave Matthews Band front-of-house engineer Jeff Thomas.

AUDIO TRACK

NEW YORK

EFFANEL MUSIC has been busier than ever balancing between its specialty as a mobile recording company and its adjunct business as a recording/mixing studio, using its L7 truck as a control room that connects to a large performance space in Manhattan's Chelsea district. Among Effanel's summer highlights, according to owner Randy Ezratty, include recording Ry Cooder's "Buena Vista Social Club" at Carnegie Hall with Effanel engineer John Harris; mixing an upcoming Patti LaBelle double album with pro-

ducer Arif Mardin and engineers Michael O'Reilly and John Bates; recording and mixing "Hard Rock Live" episodes featuring Natalie Imbruglia, Ani DiFranco, Hootie & the Blowfish, Savage Garden, Brian McKnight, Soul Asylum, Lisa Loeb, Squeeze, Third Eye Blind, the Pretenders, Boyz II Men, and the Mavericks—all engineered by Harris; mixing longtime client Lou Reed's "Sessions At West 54th" appearance, also with Harris; recording and mixing VH1 and MTV projects featuring Bonnie Raitt, Tori Amos, Ozzy Os-

(Continued on next page)



Rimes With Elton. Teenage country star LeAnn Rimes worked on a vocal duet with Elton John for his forthcoming Rocket/PolyGram album. Rimes' contribution to the track, "Written In The Stars," was cut at the Village Recorder in West Los Angeles. Shown at the session, from left, are band member Gary Leech, Rimes engineer Greg Hunt, John engineer John Holbrook, producer Peter Collins, Rimes, and Wilber Rimes, the singer's father.

Studio Action

AUDIO TRACK

(Continued from preceding page)

bourne, Stevie Nicks, Sheryl Crow, and Sarah McLachlan; recording live concerts by Smashing Pumpkins and Metallica; and recording and/or mixing jazz projects by Roy Hargrove, the Mingus Big Band, Abby Lincoln, Mike Stern, and Ron Carter.

IMAGINARY RECORDS act Stevens, Siegel & Ferguson completed tracks for an upcoming album at Systems Two in Brooklyn, N.Y. Studio owner Joe Marciano engineered the direct-to-DAT sessions, which featured guest trumpeter Valery Ponomarev. Group members Michael Stevens (piano), Jeff Siegel (drums), and Tim Ferguson (acoustic bass) produced, along with Ponomarev and Marciano.

LOS ANGELES

AT SKIP SAYLOR, Nothing Records shock-rock act Marilyn Manson worked with producer Michael Beinhorn for an upcoming release; Sean Beavan mixed with Ian Blanch assisting; Beggars Banquet act Love & Rockets mixed an upcoming release with engineer Rob Chiarelli and assistant Blanch; Death Row artist the Realist worked on an album with producer DJ Quick, mixer Chris Puram, and assistant Blanch; Loud Records artist Tash mixed a forthcoming release with producer Young Lord, mixer Rick Clifford, and assistant Daniel Romero; and Left Side Entertainment artist Dawn Robinson—formerly of En Vogue—mixed an album with producers Jake & the Phatman, mixer Chris Taylor, and assistant Blanch.

NASHVILLE

AT SEVENTEEN GRAND Recording, Loretta Lynn worked on voice-overs for episodes of Fox-TV's "King Of The Hill" and HBO's "Three Little Pigs," both with engineer Jake Niceley and the latter with producer Steve Plunkett; Travis Tritt mixed a Warner Bros. release with producer Billy Joe Walker and engineer David Thoener; Shannon Brown overdubbed for an Arista project with producer Norro Wilson and engineer Brian Tankersley; Trisha Yearwood mixed an MCA Nashville album with producer Tony Brown and engineer Chuck Ainlay; and Andy Williams mixed a self-produced live album for Moon River with engineer Niceley... At the Castle, dc Talk has been mixing with producers Mark Heimermann and Toby McKeenan for a Virgin/Forefront release; Steve MacMillan engineered, assisted by Joe Costa.

OTHER LOCATIONS

Spice Girls took time during a tour stop in Tacoma, Wash., to book a session at Studio X in Seattle, where they recorded vocals for their contribution to the "South Park" soundtrack. A collaboration with BLACKstreet, Spice Girls' "Boyfriend/Girlfriend" also features producer/songwriter Teddy Riley. The session was recorded on Digidesign ProTools by Sascha Konietzko and Tim Scold (of KMFDM fame), engineered by David Schiffman, and produced by Rick Rubin.

Please send material for Audio Track to Paul Verna, Pro Audio/Technology Editor, Billboard, 1515 Broadway New York, N.Y. 10036; fax: 212-536-5358; E-mail: pverna@billboard.com.

QUAD TAKES BIG LEAP INTO DIGITAL

(Continued from preceding page)

software things, which is going to be common on digital consoles," he says. "But the control surface is not going to change."

Like the other digital consoles he evaluated, the Axiom-MT does not operate in a 96 or 88.2 kilohertz domain, the sampling rates for most DVD Audio surround applications. Gonzalez concedes that those higher standards are coming, but that it won't affect him in the short term.

"And it still doesn't affect the control surface," he adds. "Maybe decisions of this magnitude need to be made in the context of shorter and shorter time frames, which can be risky. But I can't stress enough the importance of those aspects which will remain consistent for years to come, like the user interface. You have to look for those in making these purchases."

The economics of the purchase are more complex than simply sticker shock. Thinking strategically, Gonzalez made a "very large number" of analog-to-digital converters part of the sale terms. These will allow him to run the console in a purely analog domain, letting it become essentially a third 9000 for clients who don't want or need digital.

That also will allow him some

pricing flexibility as well, with the projected 20% premium he expects the MT to get initially from digital clients.

Also, the console's digital nature causes it to radiate much less heat than a large-scale analog desk, which means not having to replace the existing air conditioning in Quad's Studio B, where the MT will be replacing an older SSL 4000.

The room, though, will be outfitted for 5.1 surround mixing capability, using the same Dynau-

dio M4-Plus monitors that Gonzalez has added to two other studios at Quad.

"There's a million little and not-so-little things to consider in a move like this," says Gonzalez. "You can't just look at the sticker price. You can negotiate, sure, but you also have to look at all the angles in terms of what it's really going to cost and how you can maximize its ability to make money for the studio. This is not a simple equation. It just looks that way."



Local Cats. Island Records act Local H spent time at veteran producer Roy Thomas Baker's studio in Lake Havasu, Ariz., recording its upcoming release, "Pack Up The Cats." Shown standing at the sessions, from left, are second engineer Ryan Williams, engineer Nick DiDia, Local H manager Steve Smith, and Baker. Seated, from left, are Local H's Joe Daniels and Scott Lucas.

PRODUCTION CREDITS

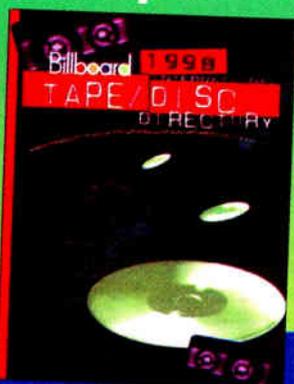
BILLBOARD'S NO. 1 SINGLES (SEPTEMBER 5, 1998)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	ADULT TOP 40
TITLE Artist/ Producer (Label)	I DON'T WANT TO MISS A THING Aerosmith/ Matt Serletic (Columbia)	FRIEND OF MINE Kelly Price/ J. Dub's, Dent, Stevir J. (T-Neck/Island)	I'M ALRIGHT Jo Dee Messina/ B. Gallimore, T. McGraw (Curb)	THE DOWN TOWN Days Of The New/ Scott Litt (Outpost/Geffen)	IRIS Goo Goo Dolls/ Rob Cavallo, Goo Goo Dolls (Warner Sunset/Reprise)
RECORDING STUDIO(S) Engineer(s)	THE HIT FACTORY (New York, NY) Dave Thoener	DARP/CONWAY (Atlanta, GA/ Los Angeles, CA) Ricciano Lumpkins/ Peter Mokran	LOUD (Nashville, TN) Marty Williams	WOODLAND STUDIOS/ ALLEN-MARTIN STUDIOS (Nashville, TN/ Louisville, KY) Bill Klatt	OCEANWAY RECORD ONE B (Los Angeles, CA) Allen Sides
RECORDING CONSOLE(S)	Neve 8068-72 with flying faders	SSL 6056E/Neve VR 72	SSL 4000E/G	Neve 8068/Sony MXP 3000	SSL 9000J w/Ultimation
RECORDER(S)	Sony 3348/Studer A827	Studer A827/827	Mitsubishi X850	Otari MTR 100A/Studer A827	Studer A800
MASTER TAPE	Quantegy 467/499	BASF 900/Quantegy 499	Quantegy 467	Quantegy 456	BASF 900
MIX DOWN STUDIO(S) Engineer(s)	THE HIT FACTORY (New York, NY) Dave Thoener	CRC STUDIOS (Chicago, IL) Peter Mokran	LOUD (Nashville, TN) Chris Lord-Alge	AXIS (New York, NY) Bill Klatt	OCEANWAY A (Los Angeles, CA) Jack Joseph Puig
CONSOLE(S)	SSL 9096J	Neve VR72	SSL 4000E/G	SSL E/G	Custom Oceanway Focusrite w/GML Automation
RECORDER(S)	Sony 3348/Studer A827	Ampex ATR 102	Mitsubishi X850	Studer A820	Ampex ATR 102
MASTER TAPE	Quantegy 467/499	Quantegy 499	Quantegy 467	Apogee DAT/ Quantegy 499	BASF 911
MASTERING Engineer	STERLING SOUND George Marino	POWERS HOUSE OF SOUND Herb Powers	MASTERING LAB Doug Sax	GATEWAY Bob Ludwig	FUTURE DISC SYSTEMS Steve Hall
CD/CASSETTE MANUFACTURER	Sony	PDO-HTM	WEA	WEA	WEA

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Latin Notas



by John Lannert

CINEMATIC CROSSOVER: Making predictions is always hazardous, but it certainly does not take a long walk on a limb to note that the Columbia Pictures film "Dance With Me" will assist mightily the crossing over of tropical Latino sounds—in Spanish—to the general domestic market.

Music is an art form that is increasingly experienced simultaneously through the eyes and ears. That may be one reason why soundtracks have sold so well lately. So, it is no wonder that, nowadays, filmmakers can be the initiators of valuable exposure for non-mainstream musical idioms.

Such is the case with "Dance With Me," a charming, romantic dance picture whose predictable plot is spiced with endearing performances by Sony Discos idol Chayanne and Vanessa L. Williams.

The star of this fast-moving flick, however, is the assortment of concussive Afro-Cuban and salsa tracks that serve as an inviting, slow-boiling complement to the slick moves exhibited on the dancefloor.

"Dance With Me" possesses a sexy, audiovisual vibe that has enticed thousands of moviegoers to purchase the soundtrack, released on Epic/Sony Discos. The album debuted on The Billboard Latin 50 two weeks ago and now is rocketing toward the upper quadrant of The Billboard 200. Fans of the hardcore, Afro-

Cuban tunes heard in the movie will be disappointed to know that most of those songs were omitted from the soundtrack. (How about a second soundtrack?)

Still, the CD is a solid primer for music enthusiasts unfamiliar with tropical Latino grooves from the likes of Sony Discos' DLG and Crescent Moon/Epic/Sony Discos artist Albita, both of whom make eye-opening cameo appearances. And if those music fans who buy the soundtrack can figure out how to dance to the music, sales will soar even further.

ROBERTO RECUPERATING: Sincere get-well wishes go out to **Roberto Augusto**, GM of Sony Music Brasil, who was shot several times during a holdup attempt Aug. 29 at a gas station in Rio de Janeiro. Miraculously, the 48-year-old longtime exec was not seriously injured, according to the label.

A ROYAL COMPENDIUM: On Wednesday (9) at the Manhattan Center Ballroom, esteemed producer/songwriter **Sergio George** will cut a live disc titled "The Sir George Collection Live Recording," slated for release Nov. 15 on Sir George/WEA Latina.

The live CD is a multi-artist effort featuring contributions from a standout cast, including Sony Discos' Víctor Manuelle, DLG, and Gilberto Santa Rosa; RMM's Tito Nieves; and WEA Latina's Lisette Meléndez and Frankie Negrón.

Also booked to play are Sir George/WEA Latina artists Velas, Chika, and Cindy Dávila.

CHART NOTES, RETAIL: Sales of the top-ranked soundtrack to the hit Columbia Pictures movie "Dance With Me" (Epic/Sony Discos) kited 49% this week to 26,000 pieces. The first soundtrack to scale The Bill-

(Continued on page 70)

LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 21 A MI QUE ME QUEDO (Ser-Ca, BMI)
 - 23 AMOR MALDITO (Ser-Ca, BMI)
 - 9 AQUELLO QUE ME DISTE (Copyright Control)
 - 12 ASI FUE (BMG, ASCAP)
 - 19 BESITO DE COCO (CAMELOS) (Copyright Control)
 - 31 BOTELLA ENVENENADA (Marfre, BMI)
 - 24 CASAS DE CARTON (Unimusic, ASCAP)
 - 5 CONTRA LA CORRIENTE (New Edition EMOA, SESAC)
 - 8 CORAZON ENCADENADO (BMG Songs, ASCAP)
 - 18 COSTUMBRES (BMG Songs, ASCAP)
 - 3 DECIR ADIOS (F.I.P.P., BMI)
 - 10 DESDE QUE TE AMO (Mas Flamingo, BMI)
 - 37 DESEGANOS [DERRUMBES, POR QUE ERES ASI?] (EMI Blackwood, BMI/Peer Int'l., BMI)
 - 22 DIME (Manzmusic, ASCAP)
 - 40 DIRECTO AL CORAZON (Edimusa, ASCAP)
 - 20 EL HIJO DE TIJUANA (TN Ediciones, BMI)
 - 29 GRACIAS POR TANTO AMOR (Vander, ASCAP)
 - 28 I DON'T WANT TO MISS A THING (Realsongs, ASCAP/Touchstone Pictures Songs, ASCAP)
 - 16 ME VOY A QUITAR DE EL MEDIO (Copyright Control)
 - 27 MENTIROSO (Copyright Control)
 - 38 MI AMOR (Copyright Control)
 - 15 NO LLORARE (Copyright Control)
 - 13 NO ME CONOCES (Unimusic, ASCAP/Sony Music, ASCAP)
 - 4 OYE (F.I.P.P., BMI)
 - 34 PARA ESTAR CONTIGO (JKMC, ASCAP/Livi, ASCAP/MCA, ASCAP)
 - 2 PERDIDO SIN TI (Draco Cornelius, BMI/Olinga, BMI/Music Corp. Of America, BMI/Polygram Musica Calaca, SGAE)
 - 7 POR MUJERES COMO TU (Vander, ASCAP)
 - 30 QUE HABRIA SIDO DE MI (Copyright Control)
 - 26 QUIERO VOLVER (Ernesto Musical)
 - 25 REFUGIO DE AMOR [YOU ARE MY HOME] (Realsongs, ASCAP)
 - 39 REZO (F.I.P.P., BMI)
 - 17 SENTIMIENTOS [UN DISCO MAS, NIEGUELO TODO] (Morro, BMI)
 - 32 SOL (Copyright Control)
 - 6 TE QUIERO TANTO, TANTO (Copyright Control)
 - 33 TU NUEVA VIDA (De Luna, BMI)
 - 35 TU OPORTUNIDAD (W.B.M. Music, SESAC/Huina)
 - 1 TU SONRISA (Sony/ATV, BMI)
 - 11 VUELVE (Sony Discos, ASCAP)
 - 36 VUELVO A NACER (Copyright Control)
 - 14 YO NACI PARA AMARTE (F.I.P.P., BMI)

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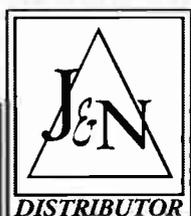
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Hot Latin Tracks



COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 95 LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 6 AM TO 12 MIDNIGHT, 7 DAYS A WEEK

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
1	2	1	8	ELVIS CRESPO SONY DISCOS	TU SONRISA R.CORA, J.CASTRO (E.CRESPO)
★★★ No. 1 ★★★					
2	28	—	2	RICKY MARTIN SONY DISCOS	PERDIDO SIN TI R.ROSA, K.C.PORTER (R.ROSA, K.C.PORTER, L.GOMEZ ESCOLAR)
★★★ GREATEST GAINER ★★★					
3	17	31	3	CARLOS PONCE EMI LATIN	DECIR ADIOS K.SANTANDER (K.SANTANDER)
4	1	4	5	GLORIA ESTEFAN EPIC/SONY DISCOS	OYE E.ESTEFAN JR., T.MORAN, R.BARLOW (G.ESTEFAN, E.ESTEFAN, R.BARLOW)
5	11	11	4	MARC ANTHONY RMM	CONTRA LA CORRIENTE A.CUCCO PENA (O.ALFANNO)
6	3	2	11	ONDA VASELINA SONY DISCOS	TE QUIERO TANTO, TANTO M.MENDEZ GUIU (M.MENDEZ GUIU)
7	8	3	22	PEPE AGUILAR MUSART/BALBOA	POR MUJERES COMO TU PAGUILAR (FATO)
8	4	8	8	GISSELLE Y SERGIO VARGAS RCA/BMG LATIN	CORAZON ENCADENADO M.TEJADA (C.BLANES, S.FACHELLI)
9	13	19	4	ALEJANDRO SANZ WEA LATINA	AQUELLO QUE ME DISTE E.RUFFINENGO, M.A.ARENAS (A.SANZ)
10	6	5	12	LOS TUCANES DE TIJUANA EMI LATIN	DESDE QUE TE AMO G.FELIX (M.QUINTERO LARA)
11	5	13	31	RICKY MARTIN SONY DISCOS	VUELVE R.ROSA, K.C.PORTER (F.DE VITA)
12	10	12	34	JUAN GABRIEL ARIOLA/BMG LATIN	ASI FUE J.GABRIEL (J.GABRIEL)
13	7	9	19	MARC ANTHONY RMM	NO ME CONOCES A.CUCCO PENA, M.ANTHONY, J.LUGO (F.ARIAS)
14	9	6	15	ALEJANDRO FERNANDEZ SONY DISCOS	YO NACI PARA AMARTE E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)
15	12	7	5	LOS SABROSOS DEL MERENGUE MAS	NO LLORARE F.SANTOS RUIZ (T.GOAD)
16	14	14	7	VICENTE FERNANDEZ SONY DISCOS	ME VOY A QUITAR DE EL MEDIO PRAMIREZ (M.MONTERROSAS)
17	21	16	4	CHARLIE ZAA SONOLUX/SONY DISCOS	SENTIMIENTOS C.ZAA (L.GONZALEZ, G.ROSARIO)
18	RE-ENTRY	4	INDIA RMM	COSTUMBRES I.LINFANTE (J.GABRIEL)	
19	38	—	2	ALQUIMIA CAIMAN	BESITO DE COCO (CAMELOS) NOT LISTED (NOT LISTED)
20	25	15	4	LOS TIGRES DEL NORTE FONOVISA	EL HIJO DE TIJUANA LOS TIGRES DEL NORTE (F.QUINTERO)
21	18	20	9	LOS INVASORES DE NUEVO LEON EMI LATIN	A MI QUE ME QUEDO R.LEJIA (M.A.PEREZ)
22	31	26	3	ARANZA AZTECA/POLYGRAM LATINO	DIME A.MANZANERO (A.MANZANERO)
23	22	23	10	INTOCABLE EMI LATIN	AMOR MALDITO J.L.AYALA (M.MENDOZA)
24	30	36	4	MARCO ANTONIO SOLIS FONOVISA	CASAS DE CARTON M.A.SOLIS (A.PRIMERA)
25	33	—	2	VANESSA L. WILLIAMS & CHAYANNE EPIC/SONY DISCOS	REFUGIO DE AMOR A.CUCCO PENA, M.BENITO, K.THOMAS (D.WARREN)
26	19	22	14	BANDA MAGUEY RCA/BMG LATIN	QUIERO VOLVER E.SOLANO (E.SOLANO)
27	NEW	1	RICARDO ARJONA SONY DISCOS	MENTIROSO R.ARJONA (R.ARJONA)	
28	16	21	7	AEROSMITH COLUMBIA/SONY DISCOS	I DON'T WANT TO MISS A THING M.SERLETE (D.WARREN)
29	27	27	10	JOAN SEBASTIAN MUSART/BALBOA	GRACIAS POR TANTO AMOR J.SEBASTIAN (J.SEBASTIAN)
30	NEW	1	VICTOR MANUELLE SONY DISCOS	QUE HABRIA SIDO DE MI O.ALFANNO (O.ALFANNO)	
31	36	24	11	LOS TEMERARIOS FONOVISA	BOTELLA ENVENENADA A.ANGEL ALBA (C.REYNA)
32	23	25	7	TIRANOS DEL NORTE SONY DISCOS	SOL TIRANOS DEL NORTE (G.COTA)
33	34	33	3	BANDA ARKANGEL R-15 LUNA/FONOVISA	TU NUEVA VIDA A.DE LUNA (J.NAVARRO)
34	RE-ENTRY	6	LUIS DAMON Y OLGA TANON WEACARIBE/WEA LATINA	PARA ESTAR CONTIGO S.GEORGE (R.PEREZ, R.LIVI)	
35	24	18	15	GRUPO LIMITE RODVEN/POLYGRAM LATINO	TU OPORTUNIDAD J.CARRILLO (G.RIVERA)
36	NEW	1	FRANKIE RUIZ RODVEN/POLYGRAM LATINO	VUELVO A NACER NOT LISTED (NOT LISTED)	
37	29	30	11	CHARLIE ZAA SONOLUX/SONY DISCOS	DESEGANOS C.ZAA (T.FERREIRO, T.FREGOS)
38	NEW	1	SIMONE RODVEN/POLYGRAM LATINO	MI AMOR NOT LISTED (NOT LISTED)	
39	37	29	14	CARLOS PONCE EMI LATIN	REZO F.PINERO JR. (C.PONCE, F.PINERO JR.)
40	NEW	1	PEPE AGUILAR MUSART/BALBOA	DIRECTO AL CORAZON PAGUILAR (FATO)	

POP	TROPICAL/SALSA	REGIONAL MEXICAN
17 STATIONS	15 STATIONS	68 STATIONS
1 RICKY MARTIN SONY DISCOS PERDIDO SIN TI	1 ELVIS CRESPO SONY DISCOS TU SONRISA	1 LOS TUCANES DE TIJUANA EMI LATIN DESDE QUE TE AMO
2 CARLOS PONCE EMI LATIN DECIR ADIOS	2 MARC ANTHONY RMM CONTRA LA CORRIENTE	2 VICENTE FERNANDEZ SONY DISCOS ME VOY A QUITAR...
3 ALEJANDRO SANZ WEA LATI- NA AQUELLO QUE ME DISTE	3 GISSELLE Y SERGIO VARGAS RCA/BMG LATIN CORAZON	3 LOS TIGRES DEL NORTE FONOVISA EL HIJO DE...
4 RICKY MARTIN SONY DISCOS VUELVE	4 GLORIA ESTEFAN EPIC/SONY DISCOS OYE	4 LOS INVASORES DE NUEVO LEON EMI LATIN A MI QUE...
5 ONDA VASELINA SONY DIS- COS TE QUIERO TANTO,...	5 LOS SABROSOS DEL MERENGUE MAS NO LLORARE	5 PEPE AGUILAR MUSART/BAL- BOA POR MUJERES...
6 GLORIA ESTEFAN EPIC/SONY DISCOS OYE	6 INDIA RMM COSTUMBRES	6 INTOCABLE EMI LATIN AMOR MALDITO
7 JUAN GABRIEL ARIOLA/BMG LATIN ASI FUE	7 ALQUIMIA CAIMAN BESITO DE COCO	7 BANDA MAGUEY RCA/BMG LATIN QUIERO VOLVER
8 ARANZA AZTECA/POLYGRAM LATINO DIME	8 VANESSA L. WILLIAMS & CHAYANNE EPIC/SONY DISCOS REFUGIO DE AMOR	8 JOAN SEBASTIAN MUSART/BALBOA GRACIA...
9 RICARDO ARJONA SONY DIS- COS MENTIROSO	9 AEROSMITH COLUMBIA/SONY DISCOS I DON'T WANT TO...	9 LOS TEMERARIOS FONOVISA BOTELLA ENVENENADA
10 LOS SABROSOS DEL MERENGUE MAS NO LLORARE	10 RICKY MARTIN SONY DISCOS PERDIDO SIN TI	10 TIRANOS DEL NORTE SONY DISCOS SOL
11 ELVIS CRESPO SONY DISCOS TU SONRISA	11 VICTOR MANUELLE SONY DISCOS QUE HABRIA SIDO...	11 BANDA ARKANGEL R-15 LUNA/FONOVISA TU NUEVA...
12 MARC ANTHONY RMM NO ME CONOCES	12 ARANZA AZTECA/POLYGRAM LATINO DIME	12 GRUPO LIMITE RODVEN/POLY- GRAM LATINO TU OPORTUNIDAD
13 AEROSMITH COLUMBIA/SONY DISCOS I DON'T WANT TO...	13 LUIS DAMON Y OLGA TANON WEACARIBE/WEA LATINA PARA ESTAR...	13 MARCO ANTONIO SOLIS FONOVISA CASAS DE CARTON
14 CRISTIAN ARIOLA/BMG LATIN LO MEJOR DE MI	14 ALEJANDRO SANZ WEA LATI- NA AQUELLO QUE ME...	14 INTOCABLE EMI LATIN ERES MI DROGA
15 GISSELLE Y SERGIO VARGAS RCA/BMG LATIN CORAZON	15 FRANKIE RUIZ RODVEN/POLY- GRAM LATINO VUELVO A NACER	15 PEPE AGUILAR MUSART/BAL- BOA DIRECTO AL CORAZON

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

Artists & Music

ASCAP Honors Feliciano With Golden Note Award

José Feliciano was presented with ASCAP's prestigious Golden Note Award during the performance right society's sixth annual El Premio ASCAP awards dinner, held Aug. 25 at Club Tropicana in Miami Beach.

ASCAP president/chairman Marilyn Bergman said the award was presented in recognition of Feliciano as a "beloved songwriter, guitarist, and vocalist whose outstanding musicianship and consummate artistry have immeasurably enriched both Latin and pop music."



ASCAP's Marilyn Bergman and José Feliciano.

a performance featuring both his classic hits and songs from his just-released Rodven/PolyGram Latino album, "Señor Bolero."

Other honorees at the ceremony were Ariola/BMG artist Juan Gabriel, who was named songwriter of the year, and Sony/ATV Discos Publishing and Unimúsica, each of which were co-winners in the publisher of the year category.

In addition, U.S. Spanish-language television network Univision was awarded ASCAP's inaugural ASCAP Harmony Award. The trophy is presented to an ASCAP licensee for its role as an exemplary music partner.

JOHN LANNERT



SESAC Fetes Fonomusic, Solís. Fonovisa's famed singer/songwriter Marco Antonio Solís was named songwriter of the year at the SESAC Latin Music Awards, staged Aug. 26 at Yuca restaurant in Miami Beach. Fonomusic, the publishing arm of Fonovisa, was named publisher of the year. Shown, from left, are Mario Sánchez, owner, Editora Canciones Mexicanas, winner in the Tejano song category; Pat Rogers, senior VP, writer/publisher relations, SESAC; Omar Alfanno, winner as writer and publisher in the tropical song category; Bill Vélez, president/CEO, SESAC; Solís; Olga Cardona, director of SESAC Latina, a division of SESAC; Dr. Wayne Bickerton, chairman of SESAC International; and Marvin Nolasco, GM of Fonomusic. (Photo: Kay Williams)

LATIN NOTAS

(Continued from page 67)

board Latin 50, "Dance With Me" soared 88-54 on The Billboard 200 as well. The soundtrack also retained its No. 1 slot on the tropical/salsa genre chart for the third week running.

EMI Latin's sizzling *grupo* Los Tucanes De Tijuana remain atop the regional Mexican genre chart for the ninth straight week with "Amor Platónico."

After a one-week absence, Ricky Martin's "Vuelve" moves back to the pinnacle of the pop genre chart. In addition, "Vuelve" re-enters The Billboard 200 at No. 189.

Salsa luminary Frankie Ruiz makes his highest debut ever on The Billboard Latin 50, as his posthumous greatest-hits CD, "Nacimiento Y Recuerdos" (Rodven/PolyGram Latino), enters the chart at No. 8.

CHART NOTES, RADIO: It has been volatile at the top of Hot Latin Tracks lately, as Elvis Crespo's "Tu Sonrisa" (Sony Discos) returns to No. 1 on the chart—the fifth different single to scale Hot Latin Tracks in the past five weeks. "Tu Sonrisa," which ousted Gloria Estefan's "Oye" (Epic/Sony Discos) on Hot Latin Tracks, also reclaims the throne on the tropical/salsa genre chart from "Oye," which is Estefan's eighth chart-topper on Hot Latin Tracks.

Los Tucanes De Tijuana stay put for the 10th consecutive week on the regional Mexican genre chart with their EMI Latin smash "Desde Que Te Amo."

Ricky Martin's No. 2 entry on Hot Latin Tracks, "Perdido Sin Ti" (Sony Discos), vaults 11-1 on the pop genre chart.

SALES STATFILE: The Billboard Latin 50: this issue: 119,500 units; last issue: 113,500 units; similar issue in 1997: 95,000 units.

Pop genre chart: this issue: 38,500 units; last issue: 41,500 units; similar issue in 1997: 56,500 units.

Tropical/salsa genre chart: this issue: 55,500 units; last issue: 45,500 units; similar issue in 1997: 13,500 units.

Regional Mexican genre chart: this issue: 19,500 units; last issue: 21,000 units; similar issue in 1997: 21,000 units.

THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
★★★ No. 1/GREATEST GAINER ★★★					
1	1	3	SOUNDTRACK	EPIC 68905/SONY DISCOS	DANCE WITH ME
2	3	29	RICKY MARTIN	SONY DISCOS 82653	VUELVE
3	2	3	GIPSY KINGS	NONESUCH 79510/AG	CANTOS DE AMOR
4	6	47	MANA	WEA LATINA 20430	SUENOS LIQUIDOS
5	5	20	ELVIS CRESPO	SONY DISCOS 82634	SUAVEMENTE
6	4	12	CHARLIE ZAA	SONOLUX 82706/SONY DISCOS	UN SEGUNDO SENTIMIENTO
7	9	49	BUENA VISTA SOCIAL CLUB	WORLD CIRCUIT/NONESUCH 79478/AG	BUENA VISTA SOCIAL CLUB
★★★ HOT SHOT DEBUT ★★★					
8	NEW		FRANKIE RUIZ	RODVEN 55773/POLYGRAM LATIN	NACIMIENTO Y RECUERDOS
9	8	39	ALEJANDRO SANZ	WEA LATINA 20281	MAS
10	7	49	ALEJANDRO FERNANDEZ	SONY DISCOS 82446	ME ESTOY ENAMORANDO
11	12	11	OZOMATLI	ALMO SOUNDS 80020/INTERSCOPE	OZOMATLI
12	13	43	MARC ANTHONY	RMM 82156	CONTRA LA CORRIENTE
13	11	2	TONO ROSARIO	WEACARIBE 24304/WEA LATINA	EXCLUSIVO
14	14	3	LUIS MIGUEL	WEA LATINA 20845	TODOS LOS ROMANCES
15	10	13	CARLOS PONCE	EMI LATIN 59454	CARLOS PONCE
16	15	63	CHARLIE ZAA	SONOLUX 82136/SONY DISCOS	SENTIMIENTOS
17	16	9	LOS TUCANES DE TIJUANA	EMI LATIN 93618	AMOR PLATONICO
18	17	9	VICENTE FERNANDEZ	SONY DISCOS 82713	ENTRE EL AMOR Y YO
19	18	11	VARIOUS ARTISTS	COLUMBIA 69493/SONY DISCOS	LATIN MIX USA
20	19	21	SELENA	EMI LATIN 94110	ANTHOLOGY
21	21	11	INTOCABLE	EMI LATIN 95178	INTOCABLE
22	NEW		GRUPO BRYNDIS	DISA 95847/EMI LATIN	UN JUEGO DE AMOR
23	23	8	GRUPO LIMITE Y CABALLO DORADO	RODVEN 557978/POLYGRAM LATIN	EL BAILE DEL MILLON
24	22	17	VICTOR MANUELLE	SONY DISCOS 82717	IRONIAS
25	31	6	ONDA VASELINA	SONY DISCOS 82567	ENTREGA TOTAL
26	29	56	LUIS MIGUEL	WEA LATINA 19798	ROMANCES
27	27	45	GRUPO LIMITE	RODVEN 539331/POLYGRAM LATIN	SENTIMIENTOS
28	28	39	JOSE LUIS RODRIGUEZ WITH LOS PANCHOS	SONY DISCOS 82635	INOLVIDABLE
29	38	19	SERVANDO Y FLORENTINO	WEA LATINA 21390	LOS PRIMERA
30	35	6	VARIOUS ARTISTS	FONOVISA 80732	COMO TE EXTRANO
31	24	13	BANDA MAGUEY	RCA 57959/BMG LATIN	LAGRIMAS DE SANGRE
32	25	14	RICARDO ARJONA	SONY DISCOS 82680	SIN DANOS A TERCEROS
33	37	51	INDIA	RMM 82157	SOBRE EL FUEGO
34	26	30	LOS TEMERARIOS	FONOVISA 0515	COMO TE RECUERDO
35	30	8	ILEGALES	ARIOLA 59317/BMG LATIN	REMIXES
36	32	18	GRUPO BRYNDIS	DISA 94243/EMI LATIN	14 SUPER CUMBIAS
37	20	12	JARABE DE PALO	EMI LATIN 41762	LA FLACA
38	49	38	AFRO-CUBAN ALL STARS	WORLD CIRCUIT/NONESUCH 79476/AG	A TODA CUBA LE GUSTA
39	NEW		PLACIDO DOMINGO	ATLANTIC 23794/AG	POR AMOR
40	45	20	PEPE AGUILAR	MUSART 1819/BALBOA	CON MARIACHI
41	RE-ENTRY		MENUDO	RCA 60819/BMG LATIN	15 ANOS DE HISTORIA
42	42	37	LOS TIGRES DEL NORTE	FONOVISA 6072	ASI COMO TU
43	34	13	EL REENCUENTRO	FONOVISA 80738	15 ANOS DESPUES...
44	36	3	CONJUNTO PRIMAVERA	FONOVISA 9663	NECESITO DECIRTE
45	50	36	RUBEN GONZALEZ	WORLD CIRCUIT/NONESUCH 79477/AG	INTRODUCING...RUBEN GONZALEZ
46	40	63	SELENA	EMI LATIN 19207	EXITOS Y RECUERDOS
47	44	9	VARIOUS ARTISTS	MAX 2051	LATINOS IN DA HOUSE VOL. 2
48	33	14	NEK	WEA LATINA 20927	NEK
49	43	12	VARIOUS ARTISTS	ARIOLA 57917/BMG LATIN	VERANO '98
50	46	4	SERGIO VARGAS Y GISELLE	RCA 58374/BMG LATIN	JUNTOS

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

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WAREHOUSE

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Asian Industry Debates New Deal

Mechanicals Are Sticking Point In Five-Year Agreement

BY GEOFF BURPEE

HONG KONG—Music publishers here are putting the finishing touches to a document that will shape Asia's royalty rates into the new millennium.

They are working on a second draft of the Memorandum of Understanding (MOU), which they began discussing with record companies in

May. The finished document, when agreed to by both sides, will provide a blueprint for the development of the music business across the region.

However, there is at present a significant distance between the starting positions of the labels and the publishers. Asia's major record companies say the region's publishers may have to drop expectations of a mechanical rate increase in the new agreement, which is set to replace the current five-year plan Jan. 1.

The major labels cite the recession in Asia (Malaysia is the latest territory to formally apply the term to its economy) as the chief reason they will not contemplate publishers' proposed increases. The debate over mechanicals remains the central issue in the discussions.

Representatives on both sides say negotiations carried out by correspondence since the first meeting on the new MOU in May have been slow. Evidence for that is the fact that talks will not culminate in a formal meeting until Nov. 23-24—five weeks before the expiration of the current agreement.

Both sides agree that the first MOU was a qualified success in that it established a royalty collection framework in a region where many countries previously did not have one. However, publishers had hoped to raise the headline mechanical rate in the new memorandum.

It is understood that they have been

trying to use the European rate of just over 9% of published price to dealer (PPD) as a benchmark. In contrast, labels have called for a reduction in the current rate of 5.4% of PPD.

Graham Farquhar, VP of finance at BMG Music Entertainment Asia-Pacific and one of the labels' representatives in the negotiations, says that there has been "considerable movement on both sides" and that the specter of starting 1999 with no agreement in place—a prospect raised in August by regional executive sources close to the debate—is now unlikely.

However, Farquhar says, a rate increase is not on the table. "To go into the marketplace right now and ask for an uplift in rates, when sales are down, revenues are down, and people are making salary and staffing cuts, is just not feasible. Hopefully, when the economies are in a better position, we can look at this again," he says.

"The publishers proposed an increase; the record companies, a decrease," says Jane English, director of business and legal affairs at EMI Asia Publishing and the chief Asia-based negotiator on the publishers' side. "Since then, [the talks] have been slow, but I think it's about to pick up speed."

As to the mechanical rate any new MOU will contain, a senior publishing source says, "The worst-case scenario is that we get a fixed rate of 5.4%. The

(Continued on page 73)



Ringin' The Bells. Mike Oldfield appeared with Warner Music U.K. executives at the trade launch of his "Tubular Bells III" album. Shown, from left, are Oldfield's manager, Clive Banks; Warner Music U.K. sales director Jeff Beard; WEA U.K. marketing director Tony McGuinness; Warner Music U.K. chairman Rob Dickins; Oldfield; and WEA U.K. managing director Moria Bellas.

Thai Co. Grammy Entertainment Merging Divisions

BY JOHN CLEWLEY

BANGKOK, Thailand—Thailand's largest entertainment company, Grammy Entertainment PLC, is consolidating some of its 30 subsidiaries around six core businesses.

In addition to its music interests, Grammy also runs radio stations, produces TV programs, publishes magazines, and runs retail outlets.

The company is restructuring its operations into six core businesses: music, radio, TV, product distribution, support services (promotion and marketing), and education.

Industry sources suggest that an infusion of cash from an undisclosed shareholder—as well as a slump of as much as 40% in music sales in the Thai market—prompted swift action from chairman Paiboon Damrongchatham.

Some of the 30 Grammy subsidiaries outside of music will be merged or closed, but those that survive will still work independently, following the system already in place for the company's music subsidiaries.

Some of the moves may also have been prompted by the scandal surrounding the debt-ridden Kurusapa Business Organization, which is operated under the country's Education Ministry. Grammy had signed a 25-year deal to operate Kurusapa's education retail outlets, which are located in schools across Thailand.

Since 1996, Grammy Education has been operating 50 Sueksapan mini-marts but recently cut the number to 20 after suffering losses brought on by the economic crisis.

Prolific Swedish Producer/Writer Denniz Pop, 35, Dies

BY KAI R. LOFTHUS and DOMINIC PRIDE

STOCKHOLM—The Swedish and international music business was this week mourning the loss of writer/producer Denniz Pop (*Billboard-Bulletin*, Sept. 2), who placed Swedish pop music firmly on the world map in the '90s.

Pop, 35, whose real name was Dag Volle, died Aug. 30 in Stockholm after a long battle with cancer.

Ace Of Base, Dr. Alban, Robyn, Kayo, Papa Dee, Leila K., and E-Type were among the acts whose international careers benefited from his production skills, while Michael Jackson, the Backstreet Boys, 3T, and Five were among the world-

famous names who had worked with him.

At the Swedish Grammis in February, Volle and his production partner, Max Martin, were honored with a special prize for their efforts in promoting Swedish music abroad, especially with Robyn (RCA/BMG), who enjoyed an international breakthrough last year.

Volle started his career as a D.J. and arranger of club concerts in the '80s, and he was a founder of the dance label Swemix with Stonebridge, JJ, and Emil Hellman. In 1992 he parted amicably from the label and formed a new imprint, Cheiron, with Tom Talomaa.

"We have always been friends, but he wanted to go further and work with more commercial material," recalls producer Stonebridge, who still works with Swemix in Stockholm. (Continued on page 114)



POP

Finn Ruled Out Of ARIAs

Kiwi Artist Ineligible For Australian Awards

BY CHRISTIE ELIEZER

SYDNEY—The ruling by the Australian Record Industry Assn. (ARIA) that Neil Finn is ineligible for this year's ARIA Awards (*Billboard-Bulletin*, Aug. 28) was the latest move by its producers to help the awards show remain credible.

Finn won 11 ARIAs with his previous band, Crowded House. His debut solo album, "Try Whistling This" (EMI), which entered at No. 1 on the national ARIA charts, was nominated in six categories this year. But Peter Rix, longtime chairman of the ARIA board of governors, questioned Finn's eligibility.

Under the rules, an eligible artist has to reside in Australia for at least six months or carry an Australian passport. New Zealand-born Finn, who moved to Melbourne when he joined the band Split Enz in the early '80s, relocated back to Auckland, New Zealand, with his family in 1993. Crowded House, however, remained qualified for ARIA Awards until its breakup last year because its other members were based in Australia.

"Try Whistling This" was recorded in New Zealand and the U.S. and features Australian players. Finn, who travels with a New Zealand passport, has recently only been in Australia for periods of weeks for touring and promotional purposes.

Rix admits he was personally disappointed with the decision to rule out Finn.

"He has been part of the fabric of Australian contemporary music since the days of Split Enz," he says. "Out of the sheer regret of not being able to include someone who has won so

many ARIAs, we tried to get him through the system. But lawyers said it was not possible."

Finn, on tour in the U.S., says he understands the circumstances. He adds, "I still call Australia my second home."

EMI Australia declined to comment. But others in the music industry agree that if Finn had been allowed in, it would have opened the door for New Zealand acts like Bic Runga (Sony) and the Muttonbirds (Virgin/EMI) to claim eligibility.

ARIA has also faced problems in honoring Aborigine music. The award show's indigenous category has returned in recent years to its original stance of restricting nominees to Aborigines and Torres Strait Islanders. (The Torres Strait Islands are between the Australian state of Queensland and Papua New Guinea.) Both groups say there is very little cultural similarity between them. In 1993, a test of opening the category to white acts that celebrate native folk traditions was met with a stinging on-air rebuke at that year's ceremony by a member of the Aborigine trio Tid-das.

The ARIA Awards will be held Oct. 20 in Sydney and telecast on the broadcast network Ten and on Channel V. This year, it has added a rock category and a greater acknowledgement of the independent sector, which enjoyed great chart success through the year with the Whitlams (Phantom) and the Living End (MDS). A list of performers for the ceremony should be announced by mid-September, says Rix.

The show's method of using international guests to boost ratings was abandoned last year. Interestingly, the awards show then gained its highest ratings, between 18% and 22% of its time slot, with a viewing audience of 1.85 million.



FINN

Westernhagen Makes 'Radio' Splash

BY WOLFGANG SPAHR

HAMBURG—While Germans make up their minds whether to vote for Chancellor Helmut Kohl or challenger Gerhard Schröder, WEA and singer/songwriter Westernhagen have been offering some distraction.

Four years after his last studio album, "Affentheater," which sold almost 2 million copies, according to WEA, Westernhagen has again shot to the top of the charts overnight with record-breaking sales.

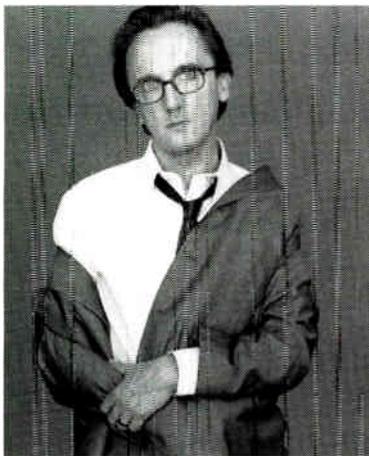
In spite of a weak market in Germany, retail orders for his new album, "Radio Maria," have been so strong that more than 500,000 units were sold between its Aug. 17 release and Aug. 25, when it entered at the top of the chart, making it platinum in its first week. For the week ending Sept. 1, it remains No. 1, having sold 600,000 copies, according to WEA. Many retailers think "Radio Maria" will provide decisive stimulus for the market as a whole.

Marius Müller-Westernhagen turns 50 next year and will also be celebrating his 25th anniversary of signing with WEA.

According to marketing director Alexander Maurus, WEA launched a comprehensive campaign with posters, TV and radio advertising, and retail activities, which almost overshadowed the effect of campaigns for the Sept. 27 parliamentary elections.

For three days, WEA invited journalists from Germany and elsewhere in Europe to Hamburg to provide them with detailed information on the album. At the artist's request, the album will have two covers; retail orders will be automatically filled on a 50/50 basis.

Bremen-based brewer Becks-Bier is investing more than 10 million deutsche marks (\$5.5 million) to sponsor Westernhagen's tour, which will



WESTERNHAGEN

start next summer. More than 700,000 people are expected to attend the concerts, with such TV broadcasters as SAT 1 and Viva also presenting the tour. Europe's largest tabloid, Bild, and private radio station association RMS are also involved.

Says Maurus, "With 'Radio Maria,' the titan of German rock music is ushering in a new era for himself and his fans." He adds that Westernhagen is the most successful solo act in Germany.

"'Radio Maria' is a record produced by a great musician who knows what he wants, doesn't need to prove anything to anyone, and does not have to follow trends to remain contemporary," says Maurus.

Westernhagen's philosophy for his album is this: "It's been my experience that love is the key to all fulfillment, and I am convinced that the acts of each individual have an impact on the entire universe." Westernhagen explains why he had taken four years to make "Radio Maria": "I love my work and I particularly enjoy being onstage, but I also like being in the studio. And that's why I had to get out of this rat race for a bit. My bat-

teries were simply empty. I didn't care at all when the next album would be released. I wanted to give the process of making a new album the time that it needs."

Describing the secret of Westernhagen's success, WEA managing director Bernd Dopp says, "This man is still driven by an insatiable hunger and an enormous passion for his work." "Radio Maria" ranges from classic rock'n'roll in the traditional Westernhagen style to flowing ballads and tender love songs, as well as country blues with a honky-tonk piano. According to Dopp, what makes Westernhagen's songs so special is "the much sought-after timeless appeal representing the essence of rock'n'roll."

Retailers are more than satisfied with how the record has been selling.

Says Wolfgang Prause, manager of Schallplatte am Moenckebergbrunnen in Hamburg, "On the release day, we experienced a real run on the album."

Demand at Media Markt in Landshut has also been very consistent. "It's gigantic," says spokesman Josef Pohl.

At Radio Schleswig Holstein in Kiel, the single "Jesus" is being played three times a day. Says programming director Meike Ziegert, "We had the single exclusively very early on and played it in our morning show. Listeners called in all day." She adds Westernhagen is continuing to be played at least three times a day.

Westernhagen is also receiving strong coverage on TV. Says Tina Busch, head of music at Viva in Cologne, "Viva has been playing [the clip for] 'Jesus' since July 5, and [it] very quickly went into power play. It's being played three or four times a day. Of our three categories—A, B, and C—Westernhagen's new single was classified in the highest A category."

Spain's SGAE Sets Collection Record

BY HOWELL LLEWELLYN

MADRID—Record-breaking sales of Alejandro Sanz's fourth album, "Más," helped drive Spain's authors' and publishers' society SGAE to a best-ever 30.2 billion pesetas (\$200 million) total in copyright collection last year, an increase of 23% over '96.

"Más" had moved 1 million units in Spain alone by year's end, after just four months of release, according to WEA here. Current worldwide sales stand at 3 million—1.5 million in Spain and still rising as Sanz continues a sold-out tour until Saturday (12). WEA says 400,000 copies have been sold in Mexico and 300,000 in the U.S.

Countering "distorted" claims that the SGAE retains too high a percentage of rights for operational costs, SGAE executive president Teddy Bautista says, "The SGAE is now the fourth-cheapest [rights collecting] society in the world, behind only those in Germany, Japan, and Australia." He adds that costs charged to its 41,000 members fell by

an average of 16.75% last year.

Bautista says collection from abroad increased by 67% to 1.4 billion pesetas (\$9.3 million) in 1997, or 11% of the total. Argentina was the country where SGAE members received the most money, followed in order by the U.S., France, Germany, Italy, Portugal, the U.K., Mexico, Japan, and

Alejandro Sanz was not the only Spanish success story in 1997

Belgium.

Bautista says that despite the good results, only 12% of the SGAE's 15,000 composers and 473 music publishers—who received 27.2 billion pesetas (\$180 million)—earned more than the Spanish legal minimum salary for professionals. "And only

about 2,000 receive lucrative amounts," he adds.

Rights collected from public performance of members' works totaled 13.9 billion pesetas (\$92 million), while mechanical reproduction rights contributed a further 9.4 billion pesetas (\$62.3 million). The SGAE is the fifth-largest authors' society in the world, with members in most Latin American countries, including more than 500 in Cuba. It is celebrating its centenary next year.

Sanz was not the only Spanish success story in 1997, which saw a 14% growth in sound carrier sales to make Spain the 10th largest market in the world, according to the International Federation of the Phonographic Industry. Debut band Jarabe de Palo sold more than 500,000 units with "La Flaca," and indie band Dover has sold 400,000-plus units of its album "Devil Came To Me." Exuberant singer Mónica Naranjo moved more than 800,000 units of her album "Palabra De Mujer."

newsline...

SPAIN'S LARGEST RADIO GROUP, Cadena SER, and leading TV production company Sogecable launched a new 24-hour TV music channel in the territory Sept. 1. 40TV will initially be part of a 70-channel digital satellite TV platform, Canal Satellite Digital, which has 600,000 subscribers, but will be connected later to various cable networks. SER director of music Luis Merino says that 40TV is the first attempt in Europe by a radio group to create a TV equivalent and that 40TV will be based largely "but not solely" on the output of chart-linked SER network Los 40 Principales, which has a daily audience of around 4 million and is the country's most popular music radio network. There are shows dedicated to the charts in the U.S., U.K., and the Eurochart drawn up by Billboard sister publication Music & Media, as well as the Spanish chart. **HOWELL LLEWELLYN**

THE AUSTRALIAN MUSIC INDUSTRY launched on Aug. 31 a Rock Enrol campaign, urging 18-year-olds to vote. The move, spearheaded by the Triple J radio network, came a day after the Prime Minister John Howard announced an election for Oct. 3. High-profile musicians, such as Midnight Oil's Peter Garrett and Rob Hirst, Cruel Sea's Tex Perkins, You Am I's Tim Rogers, and Silverchair's Ben Gillies, have lent their support. On Saturday (5), eight shows across the country featuring 27 acts are to play under the Rock Enrol banner, while enrolment forms are made available to be signed and hand-delivered to the Australian Electoral Commission. Voting is not compulsory in Australia. **CHRISTIE ELJEZER**

NORWAY HAS HONORED veteran jazz saxophonist Jan Garbarek as a Knight First Class of the Royal Norwegian Order of St. Olav "for his considerable efforts in Norwegian music." Since 1847, the honor has been given annually to Norwegians for outstanding achievement. Garbarek, 51, says, "This is the most important acknowledgement I have been given, and it is a recognition of me and my work throughout many years." Since 1967, Garbarek, who is signed to Munich-based jazz imprint ECM, has released 15 solo albums and contributed to an additional 50, working with Don Cherry, Keith Jarrett, and Charlie Haden, among others. In early October, ECM will release Garbarek's double album "Rites" in Europe, followed by a two-month tour in Germany, Austria, Hungary, France, and the U.K. **KAI R. LOFTHUS**

BMG-CRESCENDO, the major's Indian affiliate, is negotiating to buy the catalog of Pan Music, the former Sony licensee in the territory. It includes titles in the lucrative film soundtrack segment, as well as in the Indian classical, devotional, and regional categories. According to a BMG-Crescendo source, talks are under way and an announcement is imminent. The deal follows PolyGram's recent acquisition of local indie label Velvet Voices (*Billboard Bulletin*, July 28). BMG-Crescendo—in which the major has a 60% stake—began its association with Pan Music as the distributor of one of 1996's biggest-selling Hindi film soundtracks, "Maachis" (Matches), a Pan property that sold 1.6 million units. Sony terminated its license agreement with Pan last year when it became the first major to set up a wholly owned local subsidiary in the territory. **NYAY BHUSHAN**

JAPANESE COMPOSER/KEYBOARDIST Ryuichi Sakamoto has been signed by Warner Music Japan, the label announced Aug. 11. He was previously signed to Tokyo-based indie For Life Records, where he had his own imprint, Gut Records. Sakamoto, best known for his pioneering work with '70s electro-pop unit Yellow Magic Orchestra and soundtracks such as that to "Merry Christmas, Mr. Lawrence," will release his first album on Warner in November. The deal is for Japan only. **STEVE McCLURE**



SAKAMOTO

LISA ANDERSON has been appointed business manager for Geri Halliwell, formerly of Spice Girls. Anderson is best-known as executive producer of the U.K. record industry's annual Brit Awards show and, previously, for label posts at RCA, PolyGram, and Virgin. Halliwell remains signed to Virgin Records and has other projects in various stages of development, according to Anderson. She declines to be more specific, pending closer evaluation of Halliwell's career options. Anderson will retain her Brits role, saying that she expects the awards' new sponsorship deal to be consummated by Oct. 1. She also continues as producer of the Spanish record industry's Premios Amigo Awards.

THE SECOND BARD/BPI/BVA GOLF TOURNAMENT & FUN DAY, held Aug. 26 at Foxhills, Surrey, England, raised around 25,000 pounds (\$42,000) to fund anti-piracy efforts by the organizing bodies, which represent music retailers, record labels, and video companies, respectively. Also taking part was the U.K.'s Anti-Counterfeiting Group, which fights piracy in other industries, such as clothing and luxury goods. Money raised from last year's inaugural event helped purchase surveillance equipment and fund a successful pre-Christmas campaign targeting open-air markets.

ASIAN INDUSTRY DEBATES NEW DEAL

(Continued from page 71)

hope is to establish a headline rate, which can be discounted to a 5.4% minimum."

Sony Music Entertainment Asia VP of finance Kelvin Wadsworth says the timing for a rate increase cannot be justified: "We're faced with a marketplace that is now on average retracted by 30% in each market. We're also in a market where retail is seriously under threat from piracy. The collapse of currency exchange rates is affecting every level of the market, from retail to wholesaler bankruptcies; as a result, I think the last thing an industry can afford to do right now is to have one element of its cost increase."

Still, the argument about reduced business affecting royalty payments is not enough. English says, "Their argument doesn't make sense; where they are experiencing reduced sales, they are already getting a reduction in what they are paying out."

Or, as one major publishing exec says, "The argument that the economy is bad and that there's no money in the coffers is complete bollocks. Yes, the economy is down, yes, record sales are down—up to 30% to 50% in Hong Kong alone, depending on who you talk to. What does that mean? That mechanical payments will be down 30% to 50%. That's the reality."

Publishers say they are ultimately concerned that concessions will be detrimental to the development of the industry. English says, "The record companies are trying to effectively devalue songs in the industry. What they're trying to do is reduce money for songwriters."

Record companies are proffering one concession in the form of the length of the term covered by the agreement. Labels are understood to be prepared to accept a three-year agreement instead of the originally proposed five-year MOU. This would allow for more renegotiation sooner, concurrent with what all parties hope will be the restored health of Asia's record markets. But this proposal finds little favor with the publishers. "When the economies go up, the rate will rise; that's inescapable," a source says.

Signed Jan. 1, 1993, the first MOU established a mechanical base rate of 5.4% of PPD, a benchmark for a region where only a handful of territories paid mechanicals of any kind. At that rate, the potential mechanical royalty annual revenue from Asia's \$2.1 billion music retail market had grown by 1997 to an estimated \$41 million, roughly half of the potential value of the region's total publishing income.

That, though, is the potential. The amount collected at present is much lower. Hard-hit market conditions have pared back the original figure in the past year by 15%-20%. Publishers factor in a 15%-20% margin of error for a variety of other contingencies, including collection and accounting procedures.

Meanwhile, signatories to the MOU are almost exclusively major record companies and major publishers and their local affiliates. Though the

major hold between 60% and 70% of the regional market, some publishers point out that the MOU isn't the only game in town.

Sam Duann, president of Rock Group International, the parent of regional independent Rock Records, has openly expressed the opinion that the MOU is a major-label exercise and an inappropriate document for his company to sign. However, Rock, with a large domestic roster and licensing for Western catalogs such as Zomba, negotiates royalties comparable to the MOU on a case-by-case basis and pays publishers as any MOU signatory would.

Asia's three most developed (though not its most lucrative) markets are not covered by the MOU: Hong Kong (where the local Music Publishers Assn. has just adopted a new rate of 7% of PPD); Malaysia (where the local body collects at two rates: 8% of PPD for domestic repertoire, 5% of PPD for international); and Singapore (where the mechanical rate is 5% of retail price). Both Singapore and Malaysia are now renegotiating market rates as a sidebar to the regional MOU discussion.

Of Asia's five other active markets (excluding China), publishers have been successful in collecting mechanicals at the MOU rate in Thailand, Indonesia, Taiwan, and South Korea. Implementation in the Philippines has proved more difficult; publishers say that country has only recently begun graduating from the MOU's interim "developing market" rate of 2.7%. Mechanical payments to China's centralized state-run music and copyright body cover only exports.

EMI's English also says that the new agreement should "increase territory significantly," expanding to include any country in the Asia region that doesn't have a rate. This area stretches from China (where deals on export product are negotiated on a case-by-case basis) and the more haphazard but potentially large and vibrant India market to such developing markets as Vietnam.

Another issue for record companies is that of publishers' investment in infrastructure and industry issues. BMG's Farquhar says record companies would like to see publishers devoting resources to developing industry interests across the board in Asia—something that was agreed upon in the last MOU. "One of the major problems we faced was piracy," he says, "and efforts to combat that in places like China are purely [record company operations], both in the industry lobby and the investment required. We'd like to see publishers shoulder some responsibility as well."

English notes, "The publishers support those kind of actions but not necessarily through the record companies. In some cases, we will be acting with record companies and sometimes on our own. But we recognize that publishers have a role in actively combating piracy. That's been discussed at a local level in Hong Kong and in Taiwan, but not yet as a focus of regional MOU negotiations."

Virgin's Busy Boomtang Boys Step Out

BY LARRY LeBLANC

TORONTO—The Boomtang Boys, Canada's most celebrated team of dance writers/producers, are busy in the studio working on remix projects and finishing their debut Virgin Records album, due to be released here in early 1999.

With six original songs penned by the three members—Tony Grace, Paul Grace, and Rob DeBoer—and six covers, the album will feature vocals by such Canadian dance singers as Kim Esty, Liz Melody, X'onia, Emese Zaduban, Devon Mason, and Kim Wetmore. "We're almost finished," says Tony. "We've got 10 songs completed, with two songs more to come."

On Aug. 10, Virgin Germany released a 12-inch of the Boomtang Boys' version of Hot Butter's 1972 international instrumental hit "Popcorn," which is included on the album. However, Geoff Kulawick, director of A&R at Virgin Music Canada, says there are no plans to issue the song separately here.

"I didn't want to lead with an instrumental track in Canada," Kulawick explains. "Also, I want to set [the track] up abroad, let imports flow in [to Canada], and create a club buzz on Boomtang Boys here." There are no plans as yet to release the album outside Canada.

The prolific Boomtang Boys have done remixes of three tracks that are on the Sept. 7 Broadcast Data Systems-derived Contemporary Hit Radio chart: V.I.P.'s "Just My Luck" (No. 24), Temperance's "Hands Of Time" (No. 37), and Bif Naked's "Spaceman" (No. 42).

The Boomtang Boys have achieved an impressive track record since their 1991 formation. Their output includes productions of such Canadian dance artists as Camille (Sony Music Canada), Charlene Smith (China Records), and Caroline Medina (Quality Special Products). They've also produced 18 singles and four albums on their own Boomtang label, including releases by Primitive Fire, Cosmic Dance Corps, Billy Newton-Davis, and Sean Oliver.

Additionally, drummer/programmer Tony Grace and pianist/guitarist/bassist DeBoer are members of the acid-jazz group Four80East. In the summer of '97, the act's Boomtang Record set "The Album" was licensed by Time Warp Distribution in the U.K. It has been distributed in Canada by Page Music Distribution since February. The album, on license to Cargo Records, is being released Oct. 20 in the U.S. by MCA Records.

Since 1991, the Boomtang Boys have done more than 70 dance remixes. These include tracks by such Canadian acts as Ashley MacIsaac, Amanda Marshall, Corey Hart, France Joli, Jesse Cooke, Kon Kan, the Philosopher Kings, Bass Is Base, and Econoline Crush.

"The Boomtang Boys are the production crew I recommend when major labels come to us with a rock act they want to skew more dance or pop," says Scot Turner, PD/music director of top 40 CING Burlington, Ontario. "They have a keen sense of



BOOMTANG BOYS

what [top 40] radio needs and understand the difference between club and radio [mixes]."

Prior to forming Boomtang Records in 1991, Tony Grace (a drummer with various local bands throughout his teen years) and Paul Grace (then a DJ at several Toronto clubs) operated Fun Wow Records, which they formed with partner Al Bouchet in 1989. The firm's sole output, released under the name Fun Wow, was a 12-inch record featuring a remake of "Soulful Strut," a Young-Holt Unlimited 1969 pop/R&B instrumental hit.

In 1990, Fun Wow received an unexpected financial windfall after the New York-based label 4th & B'way licensed its remake of Barry White's 1977 top five pop/R&B hit "It's Ecstasy When You Lay Down Next To Me," recorded under the name Grace.

"We got a \$4,000 [U.S.] advance, but [the song] never came out because the [A&R] guy got fired," says Tony. "However, [the advance] bought a lot of equipment, including a half-inch TEAC 38 tape machine and an Atari 10ST MIDI computer."

After the Grace brothers met up with DeBoer, Fun Wow was short-lived. "We were doing an [unreleased] cover of Laura Lee's [1972 R&B song] 'Crumbs Off The Table' and needed someone to help with arrangements," recalls Tony. "Rob came in on the session and then started hanging around the studio. We then bought out Al and made Rob a partner in [newly formed

Boomtang Records] in 1991."

Boomtang Records' debut was a 12-inch remix of Primitive Fire's "Face To Face" in 1991. "It sold about 2,500 units, primarily in New York and England," says Tony.

The U.K. connection was developed by Paul, who worked as an import buyer for the Toronto independent dance retailer Star Sound (now Traxx) and met with Geoff Kite, then GM of Contact U.K. Now export manager at Time Warp Distribution, which distributes Boomtang Records in the U.K., Kite is partner in Boomtang Records' publishing arm, Boomtang Music, formed in 1994.

Kevin Unger, then national dance promotion representative of Sony Music (Entertainment) Canada, hired the trio to produce Camille's "Deeper Shade Of Love" single in 1994. After the track won a Juno Award for best dance recording the following year, Unger rehired the trio to remix tracks by the Philosopher Kings, the Soul Attorneys, and Marshall.

In 1994, Boomtang Records released three singles by Smith: "Feel The Goodtimes," "Come And Get It," and "I Learned My Lesson." This brought the label sizable attention, including a license deal for Smith's album with U.K.-based China Records. Smith later signed directly to China Records.

The Boomtang Boys received even more attention within the Canadian music industry for their 1996 remix of Hart's "3rd Of June" single for Sony Music Entertainment (Canada).

Tony admits that it's often been difficult convincing label executives to consider innovative remixes. "Most artists have been receptive to our vision [of their music]. What we have is good ears. We understand arrangements and dynamics. A song has to have mountains and valleys. That's what we're really good at."

Major Labels Stall On Remixes

TORONTO—Despite widespread international use of dance-oriented remixes for pop, alternative, and rock releases, the practice has yet to fully catch on with Canadian major labels.

"The U.S. singles I receive have four or six mixes, but with Canadian singles you usually only get one remix," complains Scot Turner, PD/music director of top 40 CING Burlington, Ontario. He adds that Canadian-based major labels "are starting to think more about [dance-styled] remixes, but many [executives] are afraid about the image of their artists."

What's irksome to the dance community here about the Canadian labels' unwillingness to do remixes is that a significant number of Canadian remixers have already forged strong international reputations. Among the leading remixers, primarily operating within the independent-label sector, are the Boomtang Boys (Rob DeBoer and brothers Tony Grace and Paul Grace), Derek

Brin, Nick Fiorucci, Brad Daymond, Ritchie Hawtin, GYR-8 (Colin McMillan), Mitch Winthrop, the James Gang (John Acquaviva and John James), and Stickmen (Greg Zwarich and Paul Mintsoulis).

Daniel Caudeiron, coordinator of the Cheer DJ Pool in Toronto, contends that "labels here are not after anything radical or risky. All they're looking for is [a remix] that will bring the club people into the pop dimension."

Mintsoulis of Stickmen agrees. "I've spoken to a few major-label [representatives], and it's the same song and dance every time," he says. "They'll say, 'We don't really have a budget. Can you do it on spec? If we like it, we'll give you \$500 [Canadian].'"

Boomtang Boys' Tony Grace argues that many Canadian labels are overlooking sizable opportunities for their acts. "You expand [an artist's] audience with remixes," he says.

LARRY LeBLANC

HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 09/07/98			GERMANY (Media Control) 09/01/98			U.K. (Chart-Track) 08/31/98			FRANCE (SNEP/FOP/Tite-Live) 08/29/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	ZENBU DAKISHIMETE/AO NO JIDAI KINKI KIDS JOHNNY'S ENTERTAINMENT	1	1	BAILANDO LOONA MOTOR MUSIC	1	7	IF YOU TOLERATE THIS YOUR CHILDREN WILL BE NEXT MANIC STREET PREACHERS EPIC	1	1	LA TRIBU DE DANA MANAU POLYDOR
2	NEW	MIRAI KOURO LA'CRYMA CHRISTI POLYDOR	2	2	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA	2	1	NO MATTER WHAT BOYZONE POLYDOR	2	2	LIFE DES'REE EPIC
3	NEW	TSUMETAI HANA THE BRILLIANT GREEN SONY	3	3	DIE FLUT WITT & HEPPNER STRANGWAYS/EPIC	3	13	ONE FOR SORROW STEPS JIVE	3	3	THE BOY IS MINE BRANDY & MONICA EASTWEST
4	4	KIRARA SHIZUKA KUDO PONY CANYON	4	5	VIVA FOREVER SPICE GIRLS VIRGIN	4	2	MUSIC SOUNDS BETTER WITH YOU STARDUST ROULE/VIRGIN	4	4	I WILL SURVIVE HERMES HOUSE BAND SCORPIO/POLYGRAM
5	2	POWER POCKET BISCUITS TOSHIBA-EMI	5	4	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL	5	5	EVERYTHING'S GONNA BE ALRIGHT SWEETBOX RCA	5	6	BELLE DANIEL LAVOIE & GAROU & FIORI PATRICK POMME/SONY
6	NEW	DANDELION BLANKEY JET CITY POLYDOR	6	10	IMMORTALITY CELINE DION FEATURING THE BEE GEES COLUMBIA	6	3	WHAT CAN I DO THE CORRS LAVA/ATLANTIC	6	5	YAKALELO NOMADS UNE MUSIQUE/POLYGRAM
7	3	KITTO DOKOKADE TUBE SONY	7	8	WISH (KOMM ZU MIR) FRANKA POTENTE & THOMAS D. FOUR MUSIC/COLUMBIA	7	NEW	FINALLY SOUND HONEYZ MERCURY	7	7	BYE BYE MENELIK SMALL/SONY
8	NEW	TARARAN PUFFY EPIC/SONY	8	6	COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC	8	NEW	GOD IS A DJ FAITHLESS CHEEKY	8	8	1 ET 2 ET 3-0 LES FINALISTES 323/POLYGRAM
9	NEW	AI TO CHINMOKU SHONENTAI JOHNNY'S ENTERTAINMENT	9	9	LIFE DES'REE EPIC	9	8	TO THE MOON AND BACK SAVAGE GARDEN COLUMBIA	9	9	YOU'RE MY HEART, YOU'RE MY SOUL MODERN TALKING ARIOLA/BMG
10	5	HONEY L'ARC-EN-CIEL K/DOON/SONY	10	7	TERPENTIN BOEHSE ONKELZ VIRGIN	10	NEW	DROWNED WORLD/SUBSTITUTE FOR LOVE MADONNA MAVERICK/WARNER BROS.	10	12	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA
11	14	MIRAI KIRORO VICTOR	11	11	THE BOY IS MINE BRANDY & MONICA EASTWEST	11	12	VIVA FOREVER SPICE GIRLS VIRGIN	11	11	THIS IS HOW WE PARTY S.O.A.P. TRISTAR/SONY
12	10	RIDE ON TIME MAX AVEX TRAX	12	NEW	ICH BIN WIEDER HIER BLUMCHEN EDEL	12	NEW	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA INTERSCOPE/UNIVERSAL	12	NEW	PERSONNE NE SAURAIT POETIC LOVER & FRED-ERICK CAROLE M6 INTERNATIONAL/SONY
13	6	CHANCE MIHO KOMATSU AMEMURA O-TOWN RECORD	13	17	SUPA RICHIE RICHIE ARIOLA	13	10	THE AIR THAT I BREATHE SIMPLY RED EASTWEST	13	10	WE ARE THE CHAMPIONS QUEEN EMI
14	9	SUGAR FIX THE YELLOW MONKEY FUN HOUSE	14	16	STRIPPED RAMMSTEIN MOTOR MUSIC	14	11	I WANT YOU BACK CLEOPATRA WEA	14	13	AMOKK 666 PANIC RECORDS/POLYGRAM
15	7	KASOU L'ARC-EN-CIEL K/DOON/SONY	15	14	I'M STILL WAITIN' SASHA FEATURING YOUNG DEENAY WEA	15	11	REAL GOOD TIME ALDA WILDSTAR	15	14	PATA PATA COLUMBIA RCA/BMG
16	12	WARA NO INU FUMIYA FUJII SONY	16	12	HOW MUCH IS THE FISH? SCOOTER EDEL	16	15	COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC	16	18	MUSIC SOUNDS BETTER WITH YOU STARDUST VIRGIN
17	NEW	TRUST AYUMI HAMAZAKI AVEX TRAX	17	15	UP & DOWN VENGABOYS MOTOR MUSIC	17	15	BEING A GIRL MANSUN PARLOPHONE	17	NEW	COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC/SONY
18	11	ALIVE SPEED TOY'S FACTORY	18	13	THE CUP OF LIFE RICKY MARTIN COLUMBIA	18	NEW	SAVE TONIGHT EAGLE-EYE CHERRY POLYDOR	18	NEW	CHARANGA CUBAILA BAXTER/POLYDOR
19	13	FLOWERS OF ROMANCE CASCADE VICTOR	19	19	MYSTERIOUS TIMES SASH! FEATURING TINA COUSINS POLYDOR	19	19	JUST THE TWO OF US WILL SMITH COLUMBIA	19	17	TON INVITATION LOUISE ATTAQUE ATMOSPHERE/SONY
20	16	POISON TAKASHI SORIMACHI MERCURY MUSIC	20	20	BROTHER LOUIE '98 MODERN TALKING ARIOLA	20	17	JANE MCDONALD JANE MCDONALD FOCUS/GUT	20	NEW	FLORENT PAGNY SAVOIR AIMER MERCURY
1	NEW	TATSURO YAMASHITA COZY WARNER MUSIC JAPAN	1	1	WESTERNHAGEN RADIO MARIA WEA	1	2	THE CORRS TALK ON CORNERS LAVA/ATLANTIC/EASTWEST	1	1	LOUISE ATTAQUE LOUISE ATTAQUE ATMOS-PHRIQUE/SONY
2	NEW	SMAP LA FESTA VICTOR	2	2	SOUNDTRACK CITY OF ANGELS WEA	2	NEW	FUN LOVIN' CRIMINALS 100% COLOMBIAN CHRYSALIS	2	2	MANAU PANIQUE CELTIQUE POLYDOR
3	3	MISIA MOTHER FATHER BROTHER SISTER BMG JAPAN	3	11	MODERN TALKING BACK FOR GOOD ARIOLA	3	1	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC 40 EMI/VIRGIN/POLYGRAM	3	4	VARIOUS ARTISTS NOTRE DAME DE PARIS POMME/SONY
4	2	TOKO FURUUCHI MAHOU NO TE SONY	4	NEW	DIE SCHLUMPF FETTE FETTE EMI	4	9	BOYZONE WHERE WE BELONG POLYDOR	4	3	ERA ERA MERCURY
5	NEW	TOHKO TOHKO PONY CANYON	5	4	SOUNDTRACK ARMAGEDDON COLUMBIA	5	4	VARIOUS ARTISTS IBIZA UNCOVERED 2 VIRGIN/EMI	5	NEW	SOUNDTRACK BACK TO TITANIC SONY CLASSICAL
6	1	KINKI KIDS B ALBUM JOHNNY'S ENTERTAINMENT	6	6	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	6	NEW	U.N.K.L.E. PSYENCE FICTION MO WAX	6	12	CARRERAS/DOMINGO/PAVAROTTI LES TROIS TENORS A PARIS 1998 DECCA/POLYGRAM
7	4	GLAY PURE SOUL PLATINUM	7	8	DIETER THOMAS & BAN KUHN WER LIEBE SUCHT WEA	7	NEW	SASH! LIFE GOES ON MULTIPLY	7	NEW	ZEBDA ESSENCE ORDINAIRE BARCLAY/POLYGRAM
8	5	SOUTHERN ALL STARS UMI NO YEAH!! VICTOR	8	3	CARRERAS/DOMINGO/PAVAROTTI THE 3 TENORS IN PARIS '98 POLYSTAR	8	NEW	VARIOUS ARTISTS THE IBIZA ANNUAL MINISTRY OF SOUND	8	10	LARA FABIAN PURE POLYDOR
9	6	YUZU YUZU IKKA SENHA & CO.	9	9	XAVIER NAIDOO NICHT VON DIESER WELT 3P/EPIC	9	3	CATANTONIA INTERNATIONAL VELVET BLANCO Y NEGROWEA	9	5	KORN FOLLOW THE LEADER EPIC/SONY
10	7	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SONY	10	5	EROS RAMAZZOTTI EROS ARIOLA	10	8	VARIOUS ARTISTS TOTALLY WICKED WARNER/GLOB-AL/SONY	10	6	SECTEUR A LIVE A L'OLYMPIA HOSTILE/VIRGIN
11	NEW	KEIKO UTOKU MANGETU-RHYTHM ZAIN	11	7	SUPER MOONIES SAILOR MOONS WELT EDEL	11	6	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA	11	8	MECANO ANA, JOSE, NACHO ARIOLA/BMG
12	12	VARIOUS ARTISTS PUNCH THE MONKEY! LUPIN THE 3RD; THE 30TH ANNIVERSARY REMIXES COLUMBIA	12	10	BEASTIE BOYS HELLO NASTY EMI	12	11	SIMPLY RED BLUE EASTWEST	12	14	PATRICIA KAAS RENDEZ-VOUS COLUMBIA/SONY
13	8	DA PUMP EXPRESSION AVEX TRAX	13	13	DIE AERZTE 13 MOTOR MUSIC	13	5	VARIOUS ARTISTS ESSENTIAL SUMMER SELECTION 98 LONDON	13	9	SOUNDTRACK GREASE POLYDOR
14	NEW	HARUMI TSUYUZAKI BELIEVE YOURSELF TOKUMA JAPAN	14	15	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN POLYDOR	14	14	CELINE DION LET'S TALK ABOUT LOVE EPIC	14	13	MANU CHAO CLANDESTINE VIRGIN
15	9	B'Z B'Z THE BEST PLEASURE ROOMS RECORDS	15	14	HERBERT GRONEMEYER BLEIBT ALLES ANDERS EMI	15	16	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS	15	11	EAGLE-EYE CHERRY DESIRELESS POLYDOR
16	14	SOUNDTRACK TITANIC SONY	16	16	WITT BAYREUTH 1 STRANGWAYS/EPIC	16	12	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN WILD CARD/POLYDOR	16	19	DES'REE SUPERNATURAL EPIC/SONY
17	18	TOMOYO HARADA BLUE ORANGE FOR LIFE	17	19	WOLFGANG PETRY ALLES ARIOLA	17	10	EAGLE-EYE CHERRY DESIRELESS POLYDOR	17	17	SUPREME NTM SUPREME NTM EPIC
18	10	LUNA SEA SHINE UNIVERSAL VICTOR	18	NEW	SOUNDTRACK LOLA RENNT ARIOLA	18	18	MADONNA RAY OF LIGHT MAVERICK/WARNER BROS.	18	RE	POETIC LOVER AMANTS POETIQUES M6 INTERNATIONAL/SONY
19	11	THE GOSPELLERS VOL. 4 K/DOON/SONY	19	17	DES'REE SUPERNATURAL EPIC	19	19	THE VERVE URBAN HYMNS HUT/VIRGIN	19	7	MODERN TALKING BACK FOR GOOD ARIOLA/BMG
20	17	YO-YO MA YO-YO MA PLAYS PIAZZOLLA SONY CLASSICAL	20	18	RICKY MARTIN VUELVE COLUMBIA	20	17	JANE MCDONALD JANE MCDONALD FOCUS/GUT	20	16	FLORENT PAGNY SAVOIR AIMER MERCURY

HITS OF THE WORLD

CONTINUED

EUROCHART		MUSIC & MEDIA	
09/12/98			
THIS WEEK	LAST WEEK	SINGLES	
1	1	LIFE DES'REE SONY S2	
2	2	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA INTERSCOPE	
3	5	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA	
4	3	THE BOY IS MINE BRANDY & MONICA ATLANTIC	
5	4	VIVA FOREVER SPICE GIRLS	
6	6	COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC	
7	8	NO MATTER WHAT BOYZONE POLYDOR	
8	7	MUSIC SOUNDS BETTER WITH YOU STARDUST ROULE/VIRGIN	
9	NEW	IF YOU TOLERATE THIS YOUR CHILDREN WILL BE NEXT MANIC STREET PREACHERS EPIC/SONY ATV	
10	NEW	ONE FOR SORROW STEPS JIVE/ALL BOYS MUSIC	
ALBUMS			
1	1	MODERN TALKING BACK FOR GOOD HANSA PLAT	
2	3	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC	
3	7	LET'S TALK ABOUT LOVE CELINE DION EPIC/COLUMBIA	
4	2	SOUNDTRACK CITY OF ANGELS REPRISE	
5	NEW	FUN LOVIN' CRIMINALS 100% COLOMBIAN CHRYSLIS	
6	4	SOUNDTRACK ARMAGEDDON COLUMBIA	
7	10	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA	
8	5	BEASTIE BOYS HELLO NASTY GRAND ROYAL/CAPTOL	
9	NEW	DES'REE SUPERNATURAL SONY S2	
10	8	CARRERAS/DOMINGO/PAVARTOTTI 3 TENORS IN PARIS 1998 DECCA	

MALAYSIA		(RIM) 09/09/98	
THIS WEEK	LAST WEEK	ALBUMS	
1	5	SOUNDTRACK ARMAGEDDON SONY	
2	1	VARIOUS ARTISTS BEST OF SHAH RUKH KHAN EMI	
3	4	SITI NURHALIZA ADIWARNA SUWAH	
4	3	THE MOFFATTS CHAPTER 1: A NEW BEGINNING EMI	
5	NEW	VARIOUS ARTISTS BOYS & GIRLS EMI	
6	6	911 MOVING ON EMI	
7	2	EMIL CHAU STORY TELLER ROCK	
8	8	FIVE FIVE BMG	
9	RE	'N SYNC 'N SYNC BMG	
10	10	THE CORRS TALK ON CORNERS WARNER	

IRELAND		(IRMA/Chart-Track) 08/27/98	
THIS WEEK	LAST WEEK	SINGLES	
1	1	NO MATTER WHAT BOYZONE POLYDOR	
2	2	COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC	
3	NEW	IF YOU TOLERATE THIS YOUR CHILDREN WILL BE NEXT MANIC STREET PREACHERS EPIC	
4	8	EVERYTHING'S GONNA BE ALRIGHT SWEETBOX RCA	
5	3	SAVE TONIGHT EAGLE-EYE CHERRY POLYDOR	
6	4	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA INTERSCOPE/UNIVERSAL	
7	7	LIFE DES'REE SONY S2	
8	NEW	MUSIC SOUNDS BETTER WITH YOU STARDUST ROULE/VIRGIN	
9	5	VIVA FOREVER SPICE GIRLS VIRGIN	
10	6	THE BOY IS MINE BRANDY & MONICA ATLANTIC/EASTWEST	
ALBUMS			
1	1	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 40 EMI/VIRGIN/POLYGRAM	
2	4	VARIOUS ARTISTS THE WATER IS WIDE DOLPHIN	
3	2	TRACY CHAPMAN TRACY CHAPMAN ELEKTRA/EASTWEST	
4	NEW	FUN LOVIN' CRIMINALS 100% COLOMBIAN CHRYSLIS/EMI	
5	3	SINEAD LOHAN NO MERMAID DARA	
6	NEW	VARIOUS ARTISTS IBIZA UNCOVERED 2 VIRGIN/EMI	
7	5	THE CORRS TALK ON CORNERS LAVA/ATLANTIC/EASTWEST	
8	RE	FIVE FIVE RCA	
9	6	SOUNDTRACK GREASE POLYDOR	
10	NEW	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN WILD CARD/POLYDOR	

AUSTRIA		(Austrian IFPI/Austria Top 40) 09/01/98	
THIS WEEK	LAST WEEK	SINGLES	
1	2	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL	
2	3	I DON'T WANT TO MISS A THING AEROSMITH SONY	
3	1	LIFE DES'REE SONY	
4	4	BAILANDO LOONA POLYDOR	
5	5	VIVA FOREVER SPICE GIRLS EMI/VIRGIN	
6	6	THE BOY IS MINE BRANDY & MONICA WARNER	
7	7	COME WITH ME PUFF DADDY FEATURING JIMMY PAGE SONY	
8	9	THE CUP OF LIFE RICKY MARTIN SONY	
9	10	STAND BY ME 4 THE CAUSE BMG	
10	NEW	DER WEIN VON MYKONOS HIMBEER TEDDIES EMI	
ALBUMS			
1	1	SOUNDTRACK ARMAGEDDON SONY	
2	2	SOUNDTRACK CITY OF ANGELS WARNER	
3	RE	NEK IN DUE WARNER	
4	3	AUSTRIA 3 AUSTRIA 3 VOL. 2 BMG	
5	4	AUSTRIA 3 AUSTRIA 3 BMG	
6	7	DES'REE SUPERNATURAL SONY	
7	NEW	KORN FOLLOW THE LEADER SONY	
8	5	BEASTIE BOYS HELLO NASTY EMI	
9	NEW	DIE SCHLUMPFE FETTE FETE VOL. 7 EMI	
10	6	SIMPLY RED BLUE WARNER	

SPAIN		(AFYVE/ALEF MB) 08/22/98	
THIS WEEK	LAST WEEK	SINGLES	
1	1	OYE GLORIA ESTEFAN EPIC	
2	2	BROTHER LOUIE '98 MODERN TALKING ARIOLA-GINGER	
3	3	CORAZON PARTIDO REMIXES ALEJANDRO SANZ WEAVINGER	
4	5	GIMME THA POWER MOLOTOV UNIVERSAL	
5	6	STAND BY ME 4 THE CAUSE RCA	
6	9	LA BOMBA RICKY MARTIN COLUMBIA	
7	10	LIFE DES'REE EPIC	
8	8	WHY CAN'T WE BE FRIENDS SMASH MOUTH UNIVERSAL	
9	4	MUSIC SOUNDS BETTER WITH YOU STARDUST VIRGIN	
10	NEW	LA FUERZA DEL ENGARRO MARCELA MORELO RCA	
ALBUMS			
1	1	GLORIA ESTEFAN GLORIA! EPIC	
2	2	MANOLO GARCIA ARENA EN LOS BOLSILLOS ARIOLA	
3	3	ALEJANDRO SANZ MAS WEA	
4	4	RICKY MARTIN VUELVE COLUMBIA	
5	5	RADIO FUTURA MEMORIAS DEL PORVENIR ARIOLA	
6	6	NINA PASTORI ERES LUZ ARIOLA	
7	8	MONICA NARANJO PALABRA DE MUJER EPIC	
8	7	SKA-P EUROSIS RCA	
9	10	THE CORRS TALK ON CORNERS DRG	
10	RE	MODERN TALKING BACK FOR GOOD ARIOLA	

HONG KONG		(IFPI Hong Kong Group) 08/23/98	
THIS WEEK	LAST WEEK	ALBUMS	
1	2	EKIN CHENG MY PAPER RING BMG	
2	1	JOSEPH KOO & JAMES WONG JOSEPH KOO & JAMES WONG'S GOLDEN HITS CONCERT MEMORABLE LIVE RECORDING COLLECTION KINSTON	
3	3	SAMMI CHENG FEEL SO GOOD WARNER	
4	NEW	MIRIAM YOUNG THE MIRIAM EXPERIENCE CAPITAL ARTISTS	
5	6	EDMOND LEUNG/EASON CHAN/MIRIAM YOUNG GREAT DEALS CAPITAL ARTISTS	
6	4	ANDY LAU BE MY LADY MUSIC IMPACT/BMG	
7	9	AARON KWOK IN THE WIND WARNER	
8	5	VARIOUS ARTISTS KIRA KIRA BISHOJO ROCK	
9	6	ANDY HUI VERY ANDY HUI EP GO EAST	
10	7	EKIN CHENG EP/THE STORMRIDERS EP BMG	

BELGIUM		(Promuvi) 09/04/98	
THIS WEEK	LAST WEEK	SINGLES	
1	4	ONE FOR SORROW STEPS JIVE/ZOMBA/ROUGH TRADE	
2	2	LIFE DES'REE SONY	
3	1	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL	
4	8	WE LIKE TO PARTY! VENGABOYS JIVE/ZOMBA/ROUGH TRADE	
5	3	THE BOY IS MINE BRANDY & MONICA ATLANTIC/WARNER	
6	5	LA TRIBU DE DANA MANAU POLYDOR	
7	6	PATA PATA COUMBA RCA/BMG-ARIOLA	
8	7	C'EST LA VIE B*WITCHED EPIC	
9	NEW	BELLE DANIEL LAVOIE & GAROU & FIORI PATRICK POMME/UNIVERSAL	
10	9	COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC	
ALBUMS			
1	1	MARCO BORSATO DE BESTEMMING POLYDOR	
2	2	SOUNDTRACK NOTRE DAME DE PARIS POMME/UNI-VERSAL	
3	4	SOUNDTRACK GREASE POLYDOR/POLYGRAM	
4	7	MANAU PANIQUE CELTIQUE POLYDOR	
5	6	AXELLE RED CON SOLO PENSARLO VIRGIN	
6	3	FIVE FIVE RCA/BMG-ARIOLA	
7	5	MODERN TALKING BACK FOR GOOD BMG-ARIOLA	
8	10	K'S CHOICE COCOON CRASH DOUBLE T/SONY	
9	RE	GARBAGE VERSION 2.0 MUSHROOM/BMG-ARIOLA	
10	9	BEASTIE BOYS HELLO NASTY EMI	

SWITZERLAND		(Media Control Switzerland) 09/06/98	
THIS WEEK	LAST WEEK	SINGLES	
1	1	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL	
2	2	I DON'T WANT TO MISS A THING AEROSMITH SONY	
3	3	LIFE DES'REE SONY	
4	4	VIVA FOREVER SPICE GIRLS VIRGIN	
5	5	THE BOY IS MINE BRANDY & MONICA WARNER	
6	6	BAILANDO LOONA POLYGRAM	
7	7	COME WITH ME PUFF DADDY FEATURING JIMMY PAGE SONY	
8	NEW	IMMORTALITY CELINE DION FEATURING THE BEE GEES SONY	
9	8	NO TENGO DINERO LOS UMBRELLOS VIRGIN	
10	9	SAVE TONIGHT EAGLE-EYE CHERRY POLYGRAM	
ALBUMS			
1	2	SOUNDTRACK CITY OF ANGELS WARNER	
2	1	SOUNDTRACK ARMAGEDDON SONY	
3	NEW	NATACHA IMAGO	
4	NEW	DIE SCHLUMPFE FETTE FETE VOL. 7	
5	7	MODERN TALKING BACK FOR GOOD BMG	
6	4	RICKY MARTIN VUELVE SONY	
7	3	BEASTIE BOYS HELLO NASTY EMI	
8	9	DES'REE SUPERNATURAL SONY	
9	6	NEK IN DUE WARNER	
10	5	EAGLE-EYE CHERRY DESIRELESS POLYGRAM	

GLOBAL

MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

MALAYSIA: Singer/songwriter Amir Yussof's latest album, "Altered Native," is his first to benefit from a major-label push after a deal with Universal Music here. Yussof is a seasoned pub musician who runs his own pub, X. "Altered Native" is an English-language album influenced by Sting and James Taylor, a brave move in a market that has not always proved receptive to such serious endeavors. It appears on the Ragtime label, distributed by Universal. Yussof says, "I walked into Universal with the album, and [Universal Music Malaysia GM Raymond] Hon liked it; it was as simple as that. It was about someone wanting to distribute my music." Hon says, "He's a musician that's genuinely dedicated to the arts. The music industry should encourage that." Hon says Yussof's album, out here Aug. 16, will be a regional release. He estimated ship-out figures in Malaysia to be 3,000 copies.



YUSSOF

ALEXANDRA NUVICH

GHANA: Singer/composer Isaac Hayes and a group of fellow Americans participated in the Asafotufiami Cultural Festival in Ada, near Accra, in mid-August. Hayes, an honorary chief in the Ada area, is known as Nene Katey Ocansey I and has set up the Nene Katey Ocansey I Technological Centre of Excellence. It will open in May 1999 and teach students computer-related skills.

KWAKU

DENMARK: BMG-Ariola is banking on an international audience for Caroline Henderson's second album, "Metamorphing," released here Aug. 26. This album showcases sophisticated pop music, with instrumentation produced by Henderson and Robin Taylor-Firth, formerly of Olive; Danish producer Peter Biker; and Swedish string group the Fleshquartet. First single "Faster" was released in mid-August and jumped to the top of the Danish airplay chart. "So far we have release commitments in the other Nordic countries," says BMG-Ariola exploitation manager Mikkel Bagger. "We haven't begun strategies for outside those territories yet, because we want to be able to present some impressive figures from Denmark." Henderson's first solo outing, 1995's "Cinematatztic," won a shelf's worth of Dansk Grammy Awards (Billboard, Feb. 21) and has sold more than 100,000 copies, says the label. "Everybody is now aware of her within the industry, but for consumers, we will have to start from scratch," says Bagger.



HENDERSON

CHARLES FERRO

ARGENTINA: After taking part in the famous Love Parade rave June 17 in Berlin, Oid Mortales artist DJ Deró has released an album in Argentina containing songs and remixes he performed at the party. Titled "Love Parade 98—DJ Deró In The Mix," the album includes his new hit, "Showtime," and a selection of dance tracks by European DJs, including Dr. Motte, Constipated Monkeys, and DJ Errik. DJ Deró's first international album with distribution by BMG, "Euro Evolution," was slated for late-August release in Europe, Asia, and the Latin market in the U.S. The CD will include his international dance hits "The Horn" and "Batucada III," plus a new track, "El Corazón." To promote this disc, DJ Deró will support its international release with a club tour this month and next in Spain's Ibiza, London, and New York.

MARCELO FERNANDEZ BITAR

JAPAN: Tower Records Japan has released its third compilation of cutting-edge Japanese music. Titled "Japanese Homegrown Beats," the set, issued on Tower's Gianormous label, features some of Japan's best electronica/techno acts. Standout tracks include "Kaikaku" (Reformation) by Ryu, a three-man unit comprising DJ Krush, DJ Hide, and DJ Saks; "Child And Animals In The Forest" by producer/DJ Nobukazu Takemura, best known for his work with Spiritual Vibes; "Weed Specialist—Remix" by Audio Active; and "No. 10" by Buzz, a key figure in Japan's emerging *taku-roku* (home recording) movement.

STEVE MCCLURE

PHILIPPINES: Death Threat, one of only a few rap groups in this country, released "Beware Death Threat—The Return," its debut album for Sony Music Entertainment Philippines' (SMEP) Epic label, Aug. 19. The act's three albums for its former label, Neo Records, part of Viva Music Group, went successively gold (20,000 units sold), platinum (40,000 units sold), and double-platinum, with no promotion and little airplay, says Annie Alejo, SMEP media manager. Hardcore rap has an enthusiastic, if limited, audience here. Death Threat is an alternative to the mainstream rap of veteran Filipino rappers Francis M and Andrew E. The sound of Death Threat, lead by rapper Ron Salanga, aka Beware, reflects the gangsta rap of N.W.A, with lyrics that are concerned with inequities in Filipino society.



SALANGA

DAVID GONZALES

THAILAND: Leading indie label Bakery's latest alternative rock act, P.O.P. (Period Of Party), is gaining strong airplay on Bangkok's radio stations. The band's debut album, "Era," was released June 21 and is now sweeping college campuses as the band takes its Britpop-with-Thai-lyrics formula on a campus tour. The three members, all U.S.-educated musicians, have worked on many successful Bakery releases, including that by top rock act Modern Dog. Singer Nop is already well-known for his vocal work with top producers, and this could be the chance for the threesome to step out of the studio and into the limelight. "P.O.P.'s sophisticated sound is popular with students right now. Everyone knows these guys can play," says Bakery international A&R manager Krissada Sukosol Clapp.

JOHN CLEWLEY

CALENDAR

SEPTEMBER

Sept. 8, **Torch Of Liberty Awards Dinner**, honoring Mercury Records chairman/CEO Danny Goldberg and Streisand Foundation executive director Margery Tabankin, sponsored by the American Civil Liberties Union Foundation of Southern California, Century Plaza Hotel, Los Angeles. 213-467-9212.

Sept. 8, **How To Succeed In The Music Biz Seminar**, Learning Annex, New York. 212-371-0280.

Sept. 8, **Eastman Kodak Co.'s Salute To Music Video Cinematography**, the Gate, Los Angeles. 323-468-1503.

Sept. 9-12, **National Assn. Of Recording Merchandisers Fall Conference '98**, Coronado Island Marriott Resort, Coronado, Calif. 609-596-2221.

Sept. 10, **MTV Video Music Awards**, Universal Amphitheatre, Universal City, Calif. 212-258-8000.

Sept. 10-12, **'98 Action Sports Retailer Trade Expo**, Convention Center, San Diego. 310-798-6919.

Sept. 11-13, **Music Video Production Assn.'s Artfest**, Craft and Folk Art Museum, Los Angeles. 818-989-7370.

Sept. 12, **How To Start & Run Your Own Record Label**, a seminar with Daylle Deanna Schwartz, New Yorker Hotel, New York. 212-688-3504.

Sept. 14, **JazzJam4Vocalists**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, Jazz Standard, New York. 212-245-5440.

Sept. 16, **A&R Q&A Panel**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, China Club, New York. 212-245-5440.

Sept. 16, **The Inner Circle: Industry Networking Event**, sponsored by the Powerhouse Group and the National Academy of Recording Arts and Sciences, the China Club, New York. 212-561-1736. svp@powerhousegroup.com.

Sept. 16, **Do Or Die Midwest Talent Showcase**, Shadows Nightclub, Chicago. 800-601-7180.

Sept. 17-19, **Billboard/Airplay Monitor Radio Seminar & Awards**, Pointe Hilton at Tapatio Cliffs, Phoenix. 212-536-5002.

Sept. 17-20, **Sixth Annual Cutting Edge & Roots Music Gathering**, New Orleans. 504-945-1800.

Sept. 19, **Human Rights Campaign National Dinner**, honoring Melissa Etheridge and Julie Cypher, Washington, D.C. 212-602-3933.

Sept. 19-20, **Third Annual Business Of The Music Conference**, Las Vegas. 702-647-2010.

Sept. 23, **32nd Annual Country Music Assn. Awards**, Grand Ole Opry, Nashville. 615-244-2840.

Sept. 24-25, **REPLitech Summit**, Sheraton Mofarrej, São Paulo, Brazil. 516-222-1765, www.replitech.com/summit.

Sept. 26, **Henry H. Kessler Foundation 50th Anniversary Awards Gala**, New Jersey Performing Arts Center, Newark, N.J. 973-243-6818.

Sept. 26-29, **Audio Engineering Society Convention**, Moscone Convention Center, San Francisco. 212-661-8528.

Sept. 27, **Society Of Professional Audio Recording Services Board Of Directors Breakfast & Press Interface**, Hilton Hotel, San Francisco. 561-641-6648.

Sept. 27, **14th Annual Technical Excellence & Creativity Awards**, Fairmont Hotel, San Francisco. 925-939-6149.

Sept. 29, **SESAC Songwriter Showcase**, the Bitter End, New York. 212-586-3450.

Sept. 30-Oct. 2, **ComNet Conference & Exposition**, Moscone Convention Center, San Francisco. 800-545-EXPO, www.comnetexpo.com.

OCTOBER

Oct. 3-4, **Songwriters Expo 21**, with keynote speaker Melissa Etheridge, sponsored by the National Academy of Songwriters, Musicians Institute, Hollywood. 213-463-7178.

Oct. 4, **A Gala Evening With David E. Kelley And Jerry Seinfeld**, to benefit the Museum of Television & Radio, Beverly Hills, Calif. 310-786-1000.

Oct. 5, **Seventh Ella Lifetime Achievement Award Honoring Rosemary Clooney**, sponsored by the Society of Singers, Beverly Hilton Hotel, Beverly Hills, Calif. 213-651-1696.

Oct. 6-8, **East Coast Video Show**, New Atlantic

City Convention Center, Atlantic City, N.J. 800-331-5706.

Oct. 11, **Environmental Media Awards**, Will Rogers State Historical Park, Los Angeles. 310-446-6244.

Oct. 12, **Academy Of Country Music Bill Boyd Golf Classic**, hosted by Glen Campbell, De Bell Golf Course, Burbank, Calif. 323-462-2351.

Oct. 12, **Gala Dinner & Show**, benefiting the G&P Charitable Foundation for Cancer Research, Sheraton Hotel and Towers, New York. 212-935-6080.

Oct. 13-16, **Digital Video Conference & Exposition**, Pasadena Center, Pasadena, Calif. 415-278-5258, www.dvexpo.com.

Oct. 14-17, **National Assn. Of Broadcasters Radio Show And Career Fair**, Washington State Convention and Trade Center, Seattle. 202-429-5498, www.nab.org/conventions.

Oct. 15-18, **Third Annual Texas Interactive Music Conference & BBQ**, Guadalupe River Ranch, Boeme, Texas. 512-473-3878.

Oct. 16-17, **Bermuda Jazz Festival**, Royal Naval Dockyard, Bermuda. 212-601-8000.

Oct. 16-21, **Salone Della Musica Trade Fair**, Turin, Italy. 39-11-433-7054.

Oct. 17, **National Assn. Of Broadcasters Marconi Radio Awards And Dinner**, Seattle. 202-775-3511.

Oct. 18-20, **Vibe Style Trade Show**, Javits Center, New York. 212-448-7452.

Oct. 19-22, **REPLitech Asia 1998**, International Convention & Exhibition Centre, Suntec City, Singapore. 914-328-9157.

Oct. 19-25, **World Of Bluegrass**, sponsored by the International Bluegrass Music Assn., Louisville, Ky. 615-340-9596.

Oct. 22-24, **Amsterdam Dance Event**, Felix Meritis art center, Amsterdam. 31-0-35-621-8748, anna.knaup@conamus.nl.

Oct. 22-24, **Society Of Professional Journalists National Convention**, Los Angeles. 201-946-5589.

Oct. 23, **VH1 Fashion Awards**, Theater at Madison Square Garden, New York. 212-258-7800.

Oct. 24-Nov. 8, **10th Annual Earshot Jazz Festival**, Seattle. 206-547-6763.

Oct. 26-28, **@d.tech Internet Marketing Conference**, Marriott Marquis, New York. 310-473-4147.

Oct. 29, **Seventh Annual Salute To Excellence Awards Dinner**, honoring WDAS Philadelphia PD Joe "Butterball" Tamburro, Sheraton Hotel & Towers, New York. 212-222-9400.

NOVEMBER

Nov. 2-4, **Webnoize '98: New Media Music Conference**, Sheraton Universal Hotel, Los Angeles. 781-279-2895.

Nov. 4, **City Of Hope Dinner Honoring Timothy White And Howard Lander**, Barker Hangar, Santa Monica, Calif. 213-626-4611, extension 6540.

Nov. 4-6, **20th Annual Billboard Music Video Conference & Awards**, Sheraton Universal, Universal City, Calif. 212-536-5002.

Nov. 4-8, **10th Annual International Western Music Festival & Conference**, Tucson, Ariz. 520-743-9794.

Nov. 7, **Steppin' Out**, World Trade Center and Seaport Hotel, Boston. 617-442-8800, extension 1421.

Nov. 8-10, **10th Annual EPM Entertainment Marketing Conference**, Universal City Hilton & Towers, Universal City, Calif. 212-941-0099.

Nov. 9-10, **The Celebrity**, two days of golf and parties hosted by Clint Black and KNIX Phoenix, Grayhawk Gold Course, Scottsdale, Ariz. 602-951-6361.

Nov. 9-10, **Musicom***, Loews Santa Monica Beach Hotel, Santa Monica, Calif. 800-647-7600 or 212-869-7231. info@worldrg.com.

Nov. 12-15, **Wine Auction Weekend**, benefiting the Music Academy of the West, Santa Barbara, Calif. 805-969-WINE.

Nov. 13-14, **Delta Blues Museum Opening Preview Benefit Festival & Concert**, Clarksdale, Miss. 818-380-0430.

Nov. 14, **How To Get A Record Deal**, a seminar with Daylle Deanna Schwartz, New Yorker Hotel, New York. 212-688-3504.

GOOD WORKS

HEALTHY SERVING: Tennis pro Andre Agassi has assembled an all-star lineup for the fourth annual Grand Slam for Children benefit, to be held Sept. 26 at the MGM Grand Garden Arena in Las Vegas. Mick Fleetwood, David Foster, Dennis Miller, Stevie Nicks, Robin Williams, and Lionel Richie will take the stage to benefit the Andre Agassi Charitable Foundation, which was established in 1994 to assist Las Vegas "at-risk" youth. Contact: Malissa Schwamm at 520-296-6725.

BOOT COLLECTING BOOGIE: Clint Black was inspired by his recent No. 1 single "The Shoes You're Wearing" to hold shoe drives for the needy in cities where his tour stops. He has already collected more than 40,000 pairs of new or almost-new shoes at designated drop-offs and concert dates. His Saturday (12) date at the Greek Theater in Los Angeles will benefit the Promise Campaign. One donator will win a chance to meet Black. Contact: Maureen O'Connor at 310-201-8816.

SURF'S UP: Wave Riders Against Drugs is trying to put together a collection of Hawaiian music to raise funds for its Hawaii and California anti-drug education programs. This organization needs help and would be thrilled to hear from acts, record companies, studios, or engineers who would like to contribute to the project. Sunchild, a band led by pro surfer Donavon Frankenreiter, has already recorded "Hanalei Bay Blues" for the project. Contact: Mike Young at 714-366-9750.

BROADCAST NEWS: The American Society of Assn. Executives presented the Kansas Assn. of Broadcasters (KAB) with the Summit Award for community service at a recent convention for its work with the Kansas Adoption Network. KAB has donated \$357,651 of air time for public service announcements in 1998. Contact: Von Freeman at 818-295-6568.

LIFELINES

BIRTHS

Boy, Charles Edward, to Liz and Duane Grabber, June 25 in Hermitage, Tenn. Mother is an assistant to the administrative staff of EMI Music Publishing Nashville.

Girl, Sarina Catherine, to Karin and Vincent Freda, Aug. 10 in Westlake Village, Calif. Mother is associate director of the Mr. Holland's Opus Foundation. Father is senior VP of business operations at MCA Records.

Girl, Sofia, to Diane and Lionel Richie, Aug. 24 in Los Angeles. Father is a recording artist on Mercury Records.

Girl, Mally Ann, to Kelly and Mark Wills, Aug. 26 in Atlanta. Father is a recording artist on Mercury Nashville.

Boy, Jobel, to Christine Cagle and Perry Farrell, Aug. 29 in Los Angeles. Father is a Warner Bros. recording artist and front man for Jane's Addiction and Porno For Pyros.

DEATHS

William B. Phillips, age unknown, of heart failure, Aug. 10 in Toms River, N.J. He started his career as a jazz bassist who performed at the first Newport Jazz Festival. He played with Johnny Smith, Sonny Rollins, Lee Konitz, Chet Baker, Coleman Hawkins, film composer Gil Melle, and symphonic jazz composer Gunther Schuller live and on albums for

Blue Note, Prestige, and Savoy. Phillips, a co-owner of Stea-Phillips studio in New York, also made a name for himself as a recording engineer. In addition, he was an advocate for using rock and pop music in advertising. He and his wife at the time, Ann Phillips, set up SIANA Productions to produce jingles for clients like Pepsi, Kent Cigarettes, Sheraton Hotels, and the American Gas Assn. He is survived by four brothers, four children, and five grandchildren.

Freddy Cousaert, 61, of heart failure after a bicycle accident, Aug. 19 in Brussels. The Belgium impresario/concert promoter played a key role in the revival of the late Marvin Gaye's career in 1981-82, when the singer temporarily relocated to Belgium and subsequently signed to CBS Records. Later, he continued to promote concerts with jazz and R&B artists.

Gene Page, 58, after a long illness, Aug. 24 in Westwood, Calif. Page was a well-known arranger/producer who worked such artists as Whitney Houston ("The Greatest Love Of All"), Barry White, Barbra Streisand ("Stoney End"), Johnny Mathis ("Too Much, Too Little, Too Late"), Elton John ("Philadelphia Freedom"), the Righteous Brothers ("You've Lost That Lovin' Feelin'"), Roberta Flack ("Tonight, I Celebrate My Love"), Love Unlimited Orchestra ("Love's Theme"), and James Taylor ("Her Town Too"). He also recorded solo albums for Arista and Atlantic.

RED Ink Pacts With Eminent Label

First Release Is Emmylou Harris Concert Set

BY ALIYA S. KING

NEW YORK—RED Ink (RED Independent Network Co.), the marketing and label-services division of RED Distribution, has entered a three-year deal with Nashville-based Eminent Records. The first project to be released under the deal is Emmylou Harris' "Spyboy," a live concert recording issued Aug. 11.

Harris' former manager Monty Hitchcock founded Eminent in March. He says he signed with RED Ink at the urging of his GM, Bob Goldstone, a former Capricorn Records executive who worked with RED Ink when the company handled distribution for select projects for Capricorn. RED Ink also operates its own in-house label of the same name.

According to Hitchcock, RED Ink and Eminent are aiming to bring a grass-roots approach to artist development and management. He adds that Eminent is looking for artists who can deliver both studio and live performances and are "not afraid of hard work."

RED Ink, formed in 1997, specializes in assisting smaller labels that

may not have the capital to employ full-time staff. "We're looking for entrepreneurs who have an eye for talent but need help with marketing and distribution," says Howard Gabriel, VP/GM of RED Ink.

While Hitchcock declined to name other newly signed acts on the Eminent Records label besides Harris, he says he's going for quality over quantity. "People may scoff when they hear that, but it's true," Hitchcock says. "We are very dedicated to our artists. We aren't looking to put out more than one record per quarter."

Ken Antonelli, VP/GM for RED Distribution, says he agrees with that philosophy. "There are a lot of vibrant artists who may not get the attention they deserve because the label is overwhelmed."

RED Ink has a number of other projects slated for release this fall. Red Ink imprint Covert Records will be releasing on Sept. 15 "Sea Of Dreams," an album from Celtic instrumentalist Davy Spillane featuring Sinéad O'Connor. The RED Ink label will release the self-titled debut of alternative rock artist PJ Olsson on Oct. 20.

Merchants & Marketing

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DVD Express On The Fast Track

Start-Up Online Retailer Makes Deals With Alta Vista, Others

BY EILEEN FITZPATRICK

LOS ANGELES—A little over a year ago, online retailer DVD Express' warehouse was the trunk of founder Mike Dubelko's car.

"When we launched the site in the spring of 1997, we'd go to stores to buy product because none of the suppliers would sell to

The company has just inked a \$6 million long-term deal with Internet content provider Alta Vista and One Zero Media, which develops content for Alta Vista's Entertainment Zone area.

Under the deal, DVD Express will become Alta Vista's exclusive DVD retailer via the Entertainment Zone. The site's World Wide Web address is altavista.digital.com.

DVD Express will be advertised on Alta Vista's site as well



as the syndicated show "Wild Wild Web," which airs on 148 CBS stations.

DVD Express has a pending deal with America Online to be its exclusive DVD retailer. When that deal is signed, DVD Express will receive prominent placement in AOL's entertainment area, as well as on its Digital City and CompuServe links. DVD Express will also develop promotions exclusive to AOL members.

The deal, which is expected to be for three years, could generate more than 500 million consumer impressions for DVD Express, the company projects.

AOL recently signed a similar deal with online retailer Videos-Now, which does not offer DVD titles (Billboard, Aug. 22).

To date, DVD Express has links with such sites as the Internet Movie Data Base, Mr. Showbiz, and other movie-related sites. But Dubelko says that these links attract a small number of people at present and that as the DVD-player base expands, the company needs to reach more consumers.

"With an expected 1 million player base by the end of this year, it makes sense to make these multimillion-dollar deals with portals," says DuBelko. Portals are areas that attract many users and direct them to various parts of the Internet.

In addition, DVD Express expects that the deals will help the company stand out among the growing number of DVD online retailers. Competition is heating up as Mega DVD, Reel.com, Videoserve.com, Amazon.com, NetFlick, and others struggle to catch the eyes of Web surfers.

Recently, many sites, including DVD Express, dropped prices by as much as 30% off list in order to remain competitive (Billboard, May 16). "These recent deals are about building a brand and traffic," says Dubelko.

Aside from increasing DVD Express' exposure, the AOL deal in particular would have other benefits, he says. "Eighty percent of AOL users don't leave the area, so it's very closed," says Dubelko.

If AOL visitors aren't jumping to other sites, they are more likely to purchase from AOL vendor partners.

Outside of the Internet, DVD Express has cross-promotions running with Gateway computers and Toshiba DVD players.

Consumers receive a \$20 discount on a DVD Express order with the purchase of all DVD-equipped Gateway computers or a \$10 discount with the purchase of a Gateway desktop PC.

A \$10 discount coupon for DVD Express is also packed inside all Toshiba DVD player units.

Although Dubelko had planned to rent product on the site, that plan has now been scrapped. "We

(Continued on next page)



One of seven outlets in the MDC Classic Music chain, the MDC ENO & Video Shop on St. Martin's Lane in London specializes in opera recordings and related videos and books. The shop is next door to the English National Opera (ENO) and near the Royal Opera Covent Garden. (Photo by Bradley Bamberger)

U.K.'s Classical Specialists Cultivate Consumer Loyalty

BY BRADLEY BAMBARGER

LONDON—It is a sad sign of the times that retailers specializing in classical music are a vanishing breed. And for all their attributes, the classical departments of the large chains can't offer the sort of intimacy and expertise that make a great specialist shop, well, special.

In London, though, the tradition of the classical specialist is proving resilient with MDC Classic Music and Farringdons Records. The two outlets boast enlightened, enthusiastic staff, astutely chosen arrays of stock, and environments that go a long way toward cultivating that ever-elusive character, the collector.

The MDC Classic Music chain is Britain's top independent classical retailer, with six shops in greater London, one in Cambridge, and a significant mail-order business. Farringdons Records, owned by the Virgin/Our

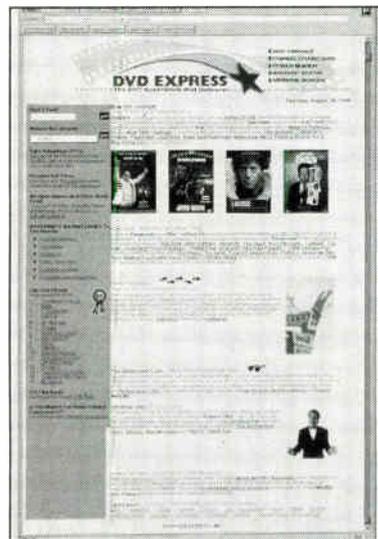
Price web, has two stores that specialize in "adult music," particularly classical; one is a large, lovely shop in the City of London at 64-72 Leadenhall Market; the other is a kiosk in the South Bank Centre's bustling Royal Festival Hall.

Like the many independent book-sellers here, MDC and Farringdons have carved out healthy niches for themselves by retaining a sense of their heritage

even as they move with the times. Of course, the classical rooms of some of the larger chains—such as HMV on Oxford Street, the new Borders Books & Music nearby, and Tower Records in Piccadilly Circus—do present serious competition, as they offer somewhat lower prices and display far more titles.

Yet MDC managing director Alan Goulden isn't spooked, convinced that there is room for all types. "The bigger the business, the better it is for every-

(Continued on next page)



us," says Dubelko. "We even got banned from some stores because we'd buy all their inventory."

Since then, the former president of Cannell Studios, which produced the television series "The A Team" and "Wiseguy," has seen his start-up company grow from \$1 million in revenue to a projected \$16 million for this year. The company, which offers more than 600 DVD titles, now buys directly from the major suppliers and ships orders from an in-house fulfillment facility adjacent to its Hollywood Boulevard headquarters.

And now DVD Express is expanding in other ways.



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HANDLEMAN, the biggest music rackjobber in the U.S., reports that music sales rose 19% in the first fiscal quarter, during which the company announced a sweeping restructuring. The Troy, Mich.-based distributor says music sales increased to \$160.1 million in the three months that ended Aug. 1 from \$134.9 million in the same period a year ago on the strength of hit releases and lower product returns arising from the



implementation of better inventory management systems. Handleman also reports that sales from its North Coast Enterprises subsidiary, which comprises

its proprietary music and video labels, rose 20% to \$22.6 million from \$18.8 million a year ago because of higher sales of budget-priced albums and a resurgence in home video.

Under the restructuring announced earlier this year, Handleman has exited the business of distributing home video, books, and software to focus on music and has trimmed the number of mass merchant accounts to which it supplies music. Its biggest account is Kmart. Handleman, as expected, took a \$110 million pre-tax repositioning charge in the quarter, which resulted in a net loss of \$59 million, compared with a loss of \$6.4 million a year ago. Overall revenue rose 6% to \$221.8 million from \$209 million.

CDUCTIVE, an online custom-compilation CD manufacturer, reports that it has signed three dance labels to its roster: Strictly Rhythm, Delicious Vinyl, and R&S Records. The New York-based World Wide Web site (www.cductive.com) has also formed a partnership with Pseudo Programs Inc., which provides programming on the Internet, to feature tracks from CDuctive's archives.

BORDERS BOOKS & MUSIC, operator of 213 superstores, says that sales from stores open more than a year rose 5.4% in the second fiscal quarter from the same period a year ago. The Ann Arbor, Mich.-based retailer also says its gross profit margin increased to 25.6% in the quarter from 24.7% a year ago because of "continued improvements in buying, distribution, and inventory shrinkage." For the three months that ended July 26, Borders reports net income of \$2.4 million on \$546 million in revenue, compared with a profit of \$500,000 on \$466.3 million in revenue last year.



HOUSE OF BLUES MUSIC CO. has made a promotional deal with the Coffee Bean & Tea Leaf company to play House of Blues CD samplers in 50 Coffee Bean cafes in California. The samplers, produced exclusively for the chain, feature label artists such as Taj Mahal and Phoebe Snow.

BARNES & NOBLE reports that sales from superstores open at least a year rose 5% in the second quarter, which ended Aug. 1, from a year ago. The New York-based company also says that revenue from its Web site (www.barnesandnoble.com) went up 33% to \$12.5 million from \$9.4 million in the first quarter and that the site has drawn more than 720,000 customers.

JAMTV, an operator of music Web sites, has formed a partnership with The Source magazine to launch TheSource.com, an online site for hip-hop music, culture, and politics. JAMTV also operates the Rolling Stone Network online.

DICK CLARK PRODUCTIONS, a creator of music programming for television, reports that net income rose 26.1% to \$8.2 million in the fiscal year that ended June 30, from \$6.5 million last year. There was a 30.4% increase in revenue to \$86.2 million from \$66.1 million.

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U.K.'S CLASSICAL SPECIALISTS CULTIVATE CONSUMER LOYALTY

(Continued from preceding page)

body," he says. "You can't be small-minded about things—you just have to keep your head down."

Founded 20 years ago by Goulden and his wife, Marion, MDC is run from the shop at 124 Camden High Street, which houses the chain's mail-order service as well. MDC also has London shops at 437 Strand, 58 Ludgate Hill, 33/34 Rathbone Place, and 46 Thurloe Street; each is about 1,000 square feet. And at 31/32 St. Martin's Lane, next door to the English National Opera (ENO), is the dual MDC ENO & Video Shop. MDC is a growing business, too, with a store opening last year in Cambridge at 8 Rose Crescent, the chain's first outside London.

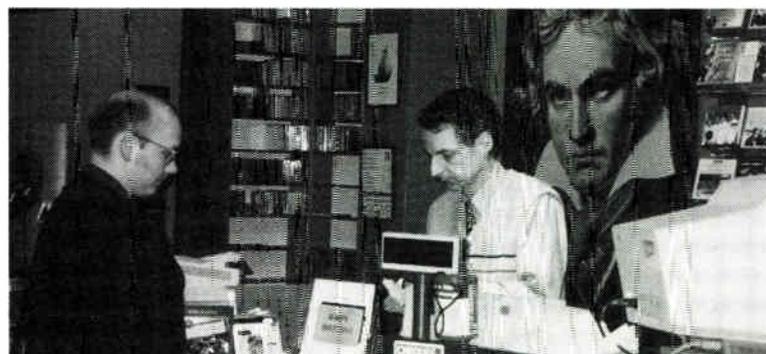
Goulden says one of the best compliments he has received on MDC is that its shops are "accessible," regarding both their lucid layouts and the knowledgeable, friendly managers and clerks (the latter including many music students). MDC is renowned for its strengths in vocal music and special imports. Yet aside from the opera-focused outlet next to ENO (and down the way from the Royal Opera Covent Garden), the chain covers all areas of classical music well.

MDC's overall expertise in artists and repertoire is made more clear by the contents of its monthly newsletter, MDC Classic Express. The paper's 100th issue came out in July, with a feature on the reissue of the '50s Westminster catalog by Millennium Classics, a line exclusive to MDC. The July issue also included reviews of a batch of Toscanini discs in Naxos' historical series, as well as of the first disc from Vladimir Ashkenazy on Ondine and Mitsuko Uchida's latest Schubert sonata set on Philips. The Express always contains a list of the month's new releases and information on MDC's Collectors' Club, which offers members a 5% discount on purchases, invitations to sales previews, and other privileges for 12 pounds per year.

This year, MDC published its first discographical guide to the annual BBC Proms (see story, page 1). The 22-page discography traces the two-month, 73-concert festival night by night, suggesting a list of exemplary albums to correspond with the performances.

In another proactive move, last year MDC started its own label, MDC Classic Limited Edition. So far, the midpriced reissue line features 10 vocal recital discs recorded in the '50s and '60s, licensed from Decca. Available exclusively through MDC in the U.K. and at Tower in the U.S., the MDC imprint will have its next batch of releases ready in late fall.

Goulden is full of praise for the forward-minded approaches of such British independent labels as Hyperion and Chandos, as well as that of budget monolith Naxos. The ENO shop has a sizable display devoted to Chandos' heavily promoted "Opera In English" series (see story, page 51), and each of the other MDC locations has begun to feature two "shops within a shop" to showcase the broad wares of Hyperion and Naxos. But beyond offering plaudits for EMI's "Debut" series, Goulden is an outspoken critic of the



Chris Tooth, right, GM of the two-store Farringdons Records chain, helps a customer with his classical purchases at the aptly decorated Leadenhall Market shop in the City of London. (Photo by Bradley Bamberger)

major labels' current contribution.

"I've never seen an industry so capable of shooting itself in the foot," Goulden says. "The majors' compilation mania is dangerous business, and it shows how the companies are rudderless. They spend far too much time and money going after quantum leaps in sales, rather than simply maximizing their catalogs and maintaining a flow of interesting new releases."

"So it's not the best of times," Goulden adds, "but life is a big cycle. Everything tends to rejuvenate itself, and I don't see why music shouldn't be part of that process. The record companies just have to stop underestimating the public."

What Goulden terms the malaise of "short term-ism" is an ill that Farringdons' GM, Chris Tooth, is candid about as well. "Instead of just giving the public baby food, we should be helping to educate," he says. "But this rash of compilations only serves to contract the market, not expand it. We are actually going to receive a compilation from BMG soon called 'The Only Classical Album You'll Ever Need.' Can you believe it? Needless to say, I won't be supporting such a disc."

Farringdons was founded in the late '60s by Michael Shulman, who sold his operation to Virgin in 1990. Virgin closed the three original Farringdons shops, each in the City of London area, and opened two new locations in '91. Tooth came on board with the new Farringdons after years as Virgin's classical buyer.

The Leadenhall Market Farringdons is a gorgeous store, particularly the 1,500-square-foot area downstairs devoted to classical music; cast in dark tones set off by apt lighting, the downstairs is highly conducive to browsing. With timely displays (like a rack devoted to current Proms performances and another touting staff suggestions), multiple listening stations, and a large image of Beethoven behind the counter, the area lives and breathes music.

The Leadenhall Market store carries some 4,000 classical titles downstairs (with another 1,000 jazz, world music, and roots titles upstairs). The shop's customers are drawn overwhelmingly from the financial businesses concentrated in the City area; according to staffer Eddie Rhoades, the stress of their jobs seems to lead the store's customers straight to the "spiritual relief," with Sequentia's Hildegard von Bingen albums (Deutsche Harmonia Mundi) and Bach

cantatas sung by countertenor Andreas Scholl (Harmonia Mundi) among the best sellers.

The Farringdons in Royal Festival Hall carries about 1,000 titles, most corresponding to the venue's performance schedule. The London Philharmonic Orchestra, Orchestra Of The Age Of Enlightenment, London Sinfonietta, Philharmonia Orchestra, New London Consort, and Alban Berg Quartet all appear during the regular concert season in Royal Festival Hall or the South Bank Centre's smaller spaces, the Queen Elizabeth Hall and Purcell Room. In the summer, the Centre hosts an array of multicultural events; recent shows by Baaba Maal and the Japanese drum ensemble Kodo spurred brisk sales of their discs.

Overall, Farringdons "hasn't been able to escape the downturn in the music market over the past few years," Tooth says. "But we haven't fared any worse than our competitors, because our core customers have remained loyal. We try to create the right sort of environment for them; the store is welcoming without being dumbed down. You can't go trying to please everyone, after all. If you do, you are bound to please no one."

DVD EXPRESS

(Continued from preceding page)

had been talking about it since day one, but it doesn't match the sell-through concept," he says. "And when you rent, it can take up to two weeks to get the product back."

A skim through some of the orders DVD Express receives reveals that most are more than \$100, which Dubelko says indicates that consumers are more likely to buy DVD than to rent.

Recently, the company sold more than 4,000 units of the Warner Home Video release "U.S. Marshals." And titles like "Tomorrow Never Dies" have also been big sellers, he says.

But it's still not enough for DVD Express to turn a profit yet. "Our goal was to gross \$12 million this year, and now we know it's going to be around \$16 million, which is twice what our nearest competitor will do," he says. "But we're breaking even at this point. When we do hundreds of millions in sales, then we'll be making some money."

Sony Wonder Plans Big Push For 'Broadway'

ON BROADWAY: While children's video releases are often promoted through marketing efforts like sweepstakes and direct-mail campaigns, rarely, if ever, are such strategies employed with audio titles. But Sony Wonder is staging just such a splashy promotional push for its imminent audio release "My Little Broadway."

Set for a Sept. 15 debut, it is the latest addition to the Sony Wonder/Legacy Recordings "Family Heritage" series and the first in Sony Wonder's new "My Little" series. "My Little Broadway" is a collection of original-cast recordings



by Moira McCormick

of kid-friendly songs from well-known Broadway musicals; it's priced at \$9.98 for CD and \$6.98 for cassette.

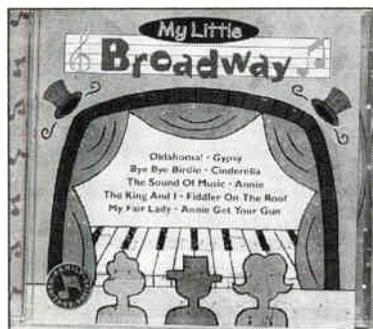
A "Broadway Bound" sweepstakes designed to promote the title is a joint effort between Sony Wonder, Ticketmaster, and

Tower Records. Consumers in the Los Angeles area can fill out an entry form for a drawing in which the grand prize is four tickets to an opening-night performance at L.A.'s Pantages Theater or Wilton Theater in 1999. The winners will also attend a backstage meet-and-greet with the cast and receive dinner for four. Plus, inserts promoting "My Little Broadway" will be mailed to people who call Ticketmaster to buy tickets to family events from October through December in the New York and Los Angeles areas.

According to Annmarie Gatti, director of marketing for Sony Wonder, a Sony Wonder executive on the West Coast was the catalyst for the "Broadway Bound" sweepstakes.

"Howard Nelson, who's our director of integrated marketing there, had developed a relationship with Ticketmaster," says Gatti. "We thought the opportunity to promote this release with Ticketmaster was terrific."

The sweepstakes entry forms



are available exclusively at Ticketmaster counters at L.A.-area Tower Records outlets. Gatti notes that there will also be second- and third-prize tiers in the sweepstakes, with actual prizes yet to be determined.

Also in the planning stage is a print ad campaign, which Gatti says will run with advertisements for Sony's new wave of releases in the "Columbia Broadway Masterworks" series, which also have a Sept. 15 street date.

Gatti says future releases in the "My Little" series will most likely encompass jazz, folk, classical, and movie music, all compiled from earlier recordings.

"Right now, producers at Sony's Legacy Recordings and our A&R people are putting together a couple of titles, which will be released next year," Gatti says. "We see this series as a tool for parents to introduce their children to these genres of music." Sony has a "rich, deep catalog" from which to compile the series, Gatti notes.

The 12 tracks on "My Little Broadway" are Mary Martin's versions of "Lonely Goatherd" and "Do-Re-Me" from "The Sound Of Music"; Dick Van Dyke performing "Put On A Happy

(Continued on page 82)

Top Kid Audio

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
1	1	13	*** No. 1 *** READ-ALONG WALT DISNEY 60306 (6.98 Cassette)	MULAN
2	2	22	VEGGIE TUNES BIG IDEA/EVERLAND 6936/WORD (6.98/10.98)	VEGGIE TUNES
3	3	10	VEGGIE TUNES BIG IDEA/EVERLAND 5874/WORD (6.98/10.98)	VEGGIE TUNES 2
4	4	139	VARIOUS ARTISTS WALT DISNEY 60605 (6.98/13.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
5	5	91	CEDARMONT KIDS CLASSICS BENSON 84056 (3.98/5.98)	TODDLER TUNES
6	9	2	SPACE GHOST KID RHINO 75487/RHINO (9.98/15.98)	SPACE GHOST'S SURF & TURF
7	6	158	VARIOUS ARTISTS WALT DISNEY 60865 (10.98/15.98)	CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC
8	7	124	READ-ALONG WALT DISNEY 60254 (6.98 Cassette)	THE LION KING
9	8	25	MY FIRST SING-ALONG WALT DISNEY 60629 (6.98 Cassette)	WINNIE THE POOH: SILLY OLD BEAR SONGS
10	10	156	BARNEY BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOLUME 1
11	13	88	CEDARMONT KIDS CLASSICS BENSON 82220 (3.98/5.98)	SILLY SONGS
12	11	14	VARIOUS ARTISTS WALT DISNEY 60632 (10.98/16.98)	MORE SILLY SONGS
13	14	110	CEDARMONT KIDS CLASSICS BENSON 82218 (3.98/5.98)	SUNDAY SCHOOL SONGS
14	15	94	VARIOUS ARTISTS WALT DISNEY 60819 (9.98/13.98)	20 SIMPLY SUPER SINGABLE SILLY SONGS
15	16	122	CEDARMONT KIDS CLASSICS BENSON 82217 (3.98/5.98)	ACTION BIBLE SONGS
16	12	12	READ & SING ALONG WALT DISNEY 60965 (10.98 Cassette)	MULAN
17	18	158	VARIOUS ARTISTS WALT DISNEY 60866 (10.98/15.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC
18	17	121	VARIOUS ARTISTS WALT DISNEY 60897 (8.98/11.98)	DISNEY'S PRINCESS COLLECTION
19	21	13	WEE SING PUTNUM PUBLICATIONS 413 (9.98)	CHILDREN'S SONGS
20	19	42	READ-ALONG WALT DISNEY 60297 (6.98 Cassette)	THE LITTLE MERMAID
21	20	102	VARIOUS ARTISTS WALT DISNEY 60606 (9.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 2
22	22	25	READ-ALONG WALT DISNEY 60279 (6.98 Cassette)	THE ORIGINAL STORY OF WINNIE THE POOH
23	RE-ENTRY	VARIOUS ARTISTS WALT DISNEY 60740 (6.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 3	
24	23	92	CEDARMONT KIDS CLASSICS BENSON 82216 (3.98/5.98)	BIBLE SONGS
25	24	43	CEDARMONT KIDS CLASSICS BENSON 84236 (3.98/5.98)	PRESCHOOL SONGS

Children's recordings: original motion picture soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1998, Billboard/BPI Communications, and SoundScan, Inc.

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
1	1	*** No. 1 *** BEASTIE BOYS DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL 25 weeks at No. 1	361
2	2	SOUNDTRACK POLYDOR 825095/A&M (10.98 EQ/17.98)	GREASE	275
3	3	METALLICA ELEKTRA 61113/EEG (10.98/16.98)	METALLICA	368
4	4	BOB MARLEY AND THE WAILERS TUFF GONG 846210/ISLAND (10.98 EQ/17.98)	LEGEND	480
5	—	GARTH BROOKS CAPITOL NASHVILLE 29389/EMI-CAPITOL (10.98/15.98)	THE HITS	150
6	5	JIMMY BUFFETT MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	393
7	6	SUBLIME GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	109
8	7	DAVE MATTHEWS BAND RCA 66904 (10.98/16.98)	CRASH	122
9	8	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334*EMI-CAPITOL (10.98/15.98)	GREATEST HITS	201
10	10	PINK FLOYD CAPITOL 460017/EMI-CAPITOL (9.98/15.98)	DARK SIDE OF THE MOON	1119
11	12	CELINE DION 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	129
12	14	SHANIA TWAIN MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	183
13	9	GUNS N' ROSES Geffen 24148 (6.98/11.98)	APPETITE FOR DESTRUCTION	379
14	11	DEF LEPPARD MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	101
15	13	CREEDENCE CLEARWATER REVIVAL FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	267
16	16	LYNYRD SKYNYRD MCA 42293 (7.98/12.98)	SKYNYRD'S INNYRDS/THEIR GREATEST HITS	176
17	20	SARAH MCLACHLAN NETTWERK 18725/ARISTA (10.98/15.98)	FUMBLING TOWARDS ECSTASY	205
18	15	JAMES TAYLOR WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	410
19	19	JEWEL ATLANTIC 82700*/AG (10.98/15.98)	PIECES OF YOU	133
20	21	METALLICA ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	439
21	22	2PAC DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98 EQ/24.98)	ALL EYEZ ON ME	129
22	24	AEROSMITH Geffen 24715 (12.98/17.98)	BIG ONES	104
23	23	VAN MORRISON POLYDOR 841970/A&M (10.98 EQ/17.98)	THE BEST OF VAN MORRISON	397
24	43	AC/DC ATLANTIC 92215/AG (10.98/16.98)	LIVE	56
25	26	JIMI HENDRIX MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	242
26	28	DAVE MATTHEWS BAND RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	177
27	32	ALANIS MORISSETTE Maverick 45901/WARNER BROS. (10.98/16.98)	JAGGED LITTLE PILL	166
28	34	FRANK SINATRA REPRISE 26501/WARNER BROS. (13.98/18.98)	SINATRA REPRISE — THE VERY GOOD YEARS	43
29	18	MADONNA SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	239
30	27	TOM PETTY AND THE HEARTBREAKERS MCA 10813 (10.98/17.98)	GREATEST HITS	236
31	17	BEASTIE BOYS CAPITOL 91743/EMI-CAPITOL (7.98/11.98)	PAUL'S BOUTIQUE	38
32	29	PINK FLOYD COLUMBIA 35183* (15.98 EQ/31.98)	THE WALL	491
33	41	ELTON JOHN ROCKET 512532/A&M (7.98 EQ/11.98)	GREATEST HITS	431
34	31	FLEETWOOD MAC WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	316
35	35	ALAN JACKSON ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	149
36	—	THE BEACH BOYS CAPITOL 29-18/EMI-CAPITOL (10.98/15.98)	20 GOOD VIBRATIONS — THE GREATEST HITS	9
37	36	BARENAKED LADIES REPRISE 26956/WARNER BROS. (10.98/16.98)	GORDON	6
38	47	AC/DC ATLANTIC 92418/AG (10.98/16.98)	BACK IN BLACK	232
39	42	METALLICA ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	408
40	30	SUBLIME GASOLINE ALLEY 11474/MCA (7.98/12.98)	40 OZ. TO FREEDOM	93
41	25	BEASTIE BOYS GRAND ROYAL/CAPITOL 98938*/EMI-CAPITOL (7.98/11.98)	CHECK YOUR HEAD	48
42	33	BEASTIE BOYS GRAND ROYAL/CAPITOL 28599*/EMI-CAPITOL (10.98/15.98)	ILL COMMUNICATION	70
43	39	KORN IMMORTAL 56633/EPIC (10.98 EQ/16.98)	KORN	82
44	—	VARIOUS ARTISTS TOMMY BOY 1137 (10.98/15.98)	ESPN PRESENTS: JOCK JAMS VOL. 1	161
45	40	TRACY CHAPMAN ELEKTRA 60774/EEG (7.98/11.98)	TRACY CHAPMAN	120
46	37	ERIC CLAPTON POLYDOR 527116/A&M (10.98 EQ/17.98)	THE CREAM OF ERIC CLAPTON	74
47	46	QUEEN HOLLYWOOD 161265 (10.98 EQ/17.98)	GREATEST HITS	277
48	48	AEROSMITH COLUMBIA 57367 (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	289
49	38	VARIOUS ARTISTS BIG IDEA/EVERLAND 6936/WORD (6.98/10.98)	VEGGIE TUNES	6
50	45	METALLICA MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	391

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

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Music Retail Takes It On The Chin During Market Shake-Up

THE SLIDE of the stock market from a correction into what looks like a bear market is having an impact on music retail stocks. All the publicly traded music retail stocks, as well as the privately traded ones, have been taking body shots over the last few weeks, as the Dow Jones industrial average has lost about 18.5% of its value, including the 512-point drop that it suffered Aug. 31 as this column closed.

At the end of that day's trading, Trans World Entertainment stock stood at \$17 a share, down from its high of about \$40; Musicland was at \$9.625, from about \$14; Hastings Entertainment, which went public in mid-June with a share price of \$13, was at \$8.875; and National Record Mart was at \$4.375, which is close to its price at the beginning of the year. Meanwhile, the privately traded chains, like Camelot Music and Wherehouse Entertainment, haven't been spared either. Camelot's shares have dropped from the \$45 range to \$27.50-\$28.50, while Wherehouse, which has been in the mid-20s, is now at \$18-\$19.

The ramifications from the Dow plummet will be numerous,

but in limiting myself to music retail stocks, I foresee a couple of things happening. Camelot—which has been trying to do an initial public offering (IPO) all summer and, after delays, hoped to do it in September—will probably postpone its IPO until the new year. On the other hand, I don't think the Wherehouse acquisition of Blockbuster Music

will be affected since it is a cash deal, but I'd like to hedge this prediction.

Finally, consolidation will slow down until the stock

market recovers, because sellers likely won't be happy with how the market has devalued their chains. Also, publicly traded chains will be less likely to buy, since the option of using their stock to pay for acquisitions has become less viable by the drop in their share price.

SPEAKING OF Hastings Entertainment, the Amarillo, Texas-based company reported its earnings on Aug. 26, showing net income of \$1.8 million, or 17 cents per share on a diluted basis, on sales of \$91.2 million, during its second fiscal quarter,

(Continued on page 82)

RETAIL TRACK

by Ed Christman



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BMG's Wasabi Group Likely To Drop Cargo As Indie Wholesaler

WHAS'SUP AT WASABI: At this column's deadline, it appears that Cargo Records will soon be dropped as one of the independent distributors handling sales for BMG's Wasabi Music Group (*Billboard* **Bulletin**, Aug. 26).

Wasabi was established last year as an indie outlet for BMG's family of labels (most notably, **Richard Branson's** start-up V2, which had insisted on having an indie conduit for its product). Besides Cargo, Wasabi employs several other indie wholesalers to sell its wares, including Carrot Top in Chicago, Surefire in Boston, Revolver in San Francisco, the Northwest Alliance of Independent Labels in Portland, Ore., and Distribution North America in Woodland, Calif.

Sources say that the apparently imminent split between Wasabi and Cargo stems from—what else?—a dispute over money. Since May, Cargo has been sluggish with payments to Wasabi, leading to impatience on the part of the distribution firm, which had instituted a payment plan with Cargo, and its parent. On Aug. 14, the sources say, Wasabi sent a letter to Cargo demanding payment of its debt in full and gave the company two weeks to comply.

If Cargo fails to meet this ultimatum, its account will be turned over to collection, and it will inevitably be dropped as a Wasabi sales arm, according to the sources.

Wasabi director of independent distribution **Lenore Lello** could not be reached for comment.

Cargo president **Eric Goodis** admits to *Declarations of Independents* that "it's very possible" that his company will be parting ways with Wasabi.

Goodis—who also operates the San Diego-based Cargo label—says that while the money owed to Wasabi and BMG is "not a large amount," a poor cash-flow situation in recent months has made it difficult for the company to meet its payment schedule.

While Cargo has enjoyed success with its act **Blink 182**, it recently absorbed what Goodis calls a "huge return" from Caroline Records, which is itself putting its house into order after the institution of its new association with **EMI Music Distribution**. "They were our biggest single customer," Goodis notes.

Goodis lays Cargo's predicament at the feet of BMG's credit department. "They expect us to have a bank behind us like some big chain," he says. "We don't always fit into the BMG credit mold."

KING OF SIAM: A couple more major-label veterans are hopping over to the indie side. Next month will see the debut of **SIAM Records**, a New York-based firm headed by founder/president **Mike Landy**, former chief engineer and technical director of **GRP Records**. The label's GM is **Frank Hendricks**, GRP's ex-VP of international. SIAM's premiere titles, which



by Chris Morris

drop Oct. 6, are "San Bonan" by South African vocalist/bassist **Bakithi Kumalo** and "You Are Here" by the multifaceted team of **Steve Khan** and **Rob Mounsey**, well known for their work with **Steely Dan**, **Miles Davis**, **Eric Clapton**, **James Taylor**, and **Phil Collins**, among many others.

Other signings to the label include singer/songwriter **Armsted Christian**, cellist **Erik Friedlander**, and Indonesia's **New Jakarta Ensemble**.

Landy says of his label's orientation, "It's important we don't spread ourselves too wide, so we are focusing on world music, contemporary jazz, and adult alternative."

Speaking about his move from the majors to the indie sector, Landy says, "We look at [the majors] as a skipping record . . . OK, enough soundtracks, enough reissues. We need some new blood in it."

At the same time Landy uses a backdated technological metaphor to describe the competition, he emphasizes that **SIAM's** releases will be state of the art. The label utilizes its own high-tech studio, and Landy says that the company will release its product on DVD. "We view DVD as a revolutionary technology. We have two masters waiting to go . . . as soon as the [DVD Audio] steering committee adheres to a standard," he says.

SIAM has also brought on veteran **Paul Schulman** as VP of sales and **Michelle Wien** as operations manager. The label is exclusively distributed in the U.S. by **Dobbs Ferry, N.Y.-based Electric Kingdom Distribution**, which specializes in adult-oriented product.

FLAG WAVING: Fans of the storied "desert sound" of the late and fabulous hard rock band **Kyuss** will bang their heads on Oct. 6, when **Loosegroove Records** in Seattle releases the self-titled debut of **Queens Of The Stone Age**, a group reuniting key members of the Palm Desert, Calif., group.

Josh Homme, who played thick 'n'spacey lead guitar for **Kyuss**, takes the lead vocal and guitar role for the **Queens**, while his ex-bandmates **Nick Oliveri** and **Alfredo Hernandez** join on bass and drums, respectively.

Homme came to his new outfit after two years playing guitar with Seattle's **Screaming Trees**. "I jammed with a bunch of dudes, and I kept coming together with my bros," Homme says.

Among those bros were **Hernandez**, who joined the early lineup of the **Queens** with former **Monster Magnet** member **John McBain**. By

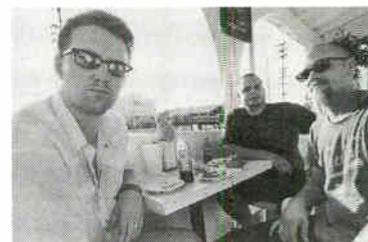
the time the band entered the studio to cut its first record, **McBain** had left the group, and the **Queens** were in the hunt for a new member.

"We were looking for someone who could sing and play bass," Homme says. "We were kind of scared of [Nick]. He's a great guy, but he's a time bomb. But, when he got here, we were excited by it."

Not surprisingly, the **Queens** boast the same crunching delivery that made **Kyuss** a much-beloved Southern California cult item. But **Homme's** lighter, often **Jack Bruce**-like vocals are a far cry from **John Garcia's** all-out **Kyuss** attack ("I can't scream," Homme explains), and the band's trancey, motorized drum work, so reminiscent of **Can**, and

highly melodic song constructions point toward new directions in high-desert rock'n'roll.

"There's a bunch of things I knew we had to do," Homme says. "I didn't want people just talking about **Kyuss** and shit . . . I don't want to lose **Kyuss**, but I don't want to have it in my backpack all the time."



QUEENS OF THE STONE AGE

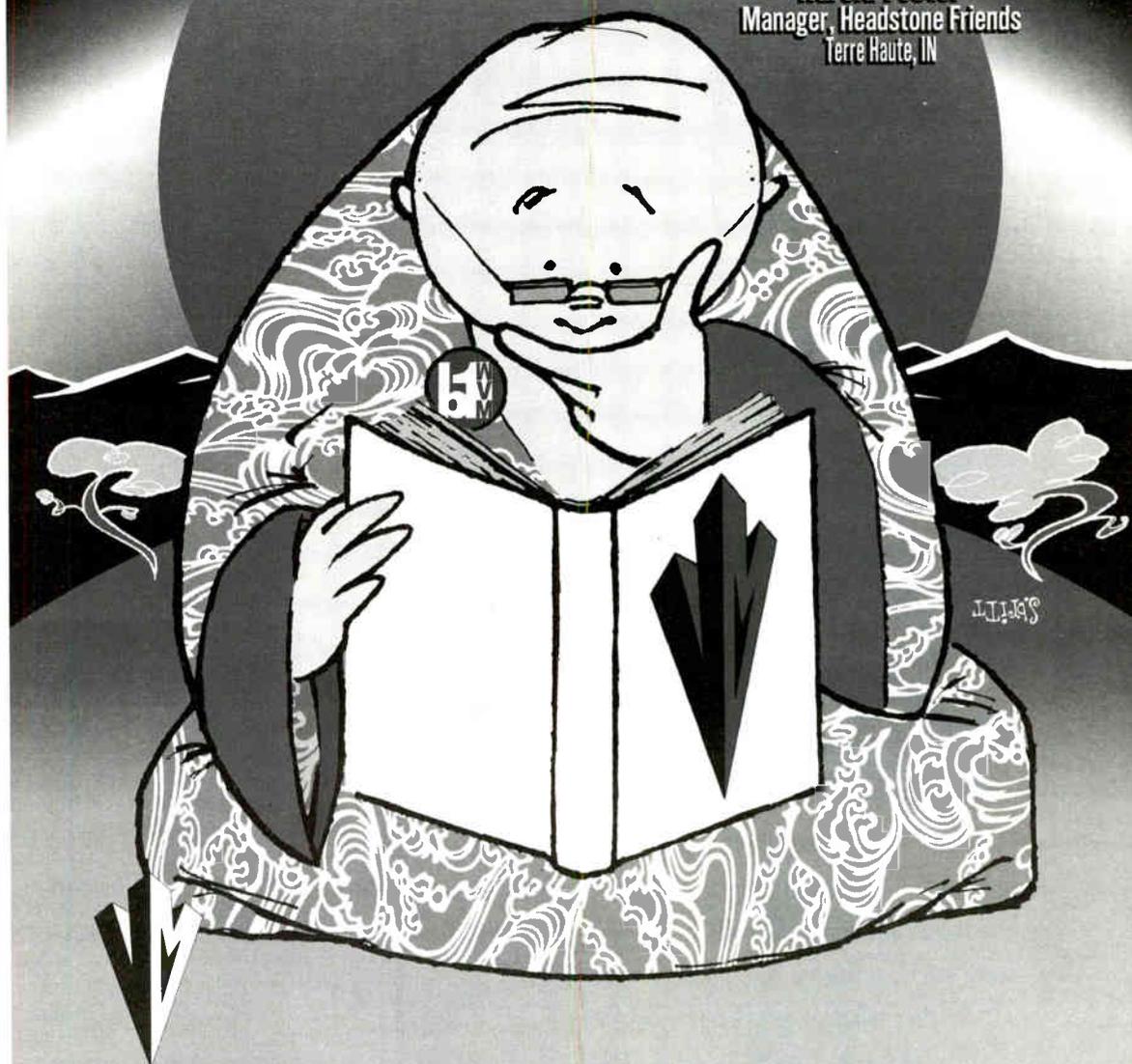
Queens Of The Stone Age are currently winding up a shakedown tour of Europe that has taken them through Germany, Belgium, Holland, and the U.K. The band plans U.S. tour dates this fall.

For those who can't wait, **Homme** will appear—under the handle **Nil-lie Welson & the Desert Session Band**—at a high-desert-rock summit Sept. 13 at L.A.'s **Viper Room**. Also on the bill will be **Masters Of Reality's Chris Goss** (**Kyuss's** longtime producer) and **earthlings?**, a group featuring **Dave Catching**, who has been playing keyboards at the **Queens's** live dates. (The latter group's debut was released Sept. 1 by **Crippled Dick Hot Wax** in Germany.)

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CHILD'S PLAY

(Continued from page 79)

Face" from "Bye Bye Birdie"; **Andrea McArdle** singing "Tomorrow" and "Hard-Knock Life" from "Annie"; **Julie Andrews'** rendition of "I Could Have Danced All Night" from "My Fair Lady"; **Doris Day** and **Robert Goulet's** duet "There's No Business Like Show Business" from "Annie Get Your Gun"; and selec-

tions from "Oklahoma!," "Gypsy," "Cinderella," and "Fiddler On The Roof." Many of these tracks come from Sony's "Columbia Broadway Masterworks" series.

Gatti says the liner notes for "My Little Broadway" include synopses of the represented shows, written in story form to appeal to kids. In addition, each

CD booklet contains a connect-the-dots game, a feature that will be repeated in future "My Little" releases.

Gatti says Sony Wonder is "confident" this campaign will drive sales of "My Little Broadway." She adds, "We're sure there will be other opportunities to work with Ticketmaster and Tower Records."

KIDBITS: Also due Sept. 15

from Sony Wonder is "Elmo Saves Christmas," the audio companion to the multi-platinum video of the same name. "Elmo Saves Christmas" (priced at \$13.98 for CD and \$9.98 for cassette) includes nine holiday songs and four original "Sesame Street" songs.

Rhino Records has released "The Best Of Anime," songs from Japanese-made cartoon series like "Gigantor," "Astro Boy," "Speed

Racer," and "Sailor Moon." Themes from those four are sung in English, while the other dozen tracks—from series like "Urusei Yatsura" and "Cat Girl Nuku Nuku"—are performed in Japanese . . . Nashville-based **Katherine Dines'** latest release in her "Hunk-Ta-Bunk-Ta" series is the seasonal treat "Hunk-Ta-Bunk-Ta Spooky," a collection of traditional and original stories, puns, and songs celebrating Halloween.



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RETAIL TRACK

(Continued from page 80)

which ended July 31. The second-quarter earnings represent a 40.6% increase over the net income of \$1.28 million, or 15 cents per share, generated during the same time frame last year, while revenue grew by 11.7% to \$91.19 million, up from \$81.65 million. During the quarter, comparable-store sales increased by 6%.

The company operates 123 outlets, including six units opened during the quarter, with six more superstores planned by year's end. In a statement, president/CEO **John Marmaduke** noted that Hastings is in the midst of its "most ambitious store opening program in our 30-year history. The company plans to have 170 superstores opened by the end of fiscal 2000." Hastings stores average 21,200 square feet and carry music, books, videos, magazines, and computer software and games.

Hastings went public in mid-June, issuing 3.38 million shares, or about 29% of the company's outstanding shares of its current total of 11.55 million shares. The remainder of the shares are retained by the Marmaduke family.

RETAIL TRACK finally caught up with **Dave Mount**, chairman/CEO of WEA Inc., to learn more about the changes at WEA Corp., the company's distribution arm. Last month, the company promoted **George Rossi** to executive VP/GM and **Fran Aliberte** to executive VP of sales. Rossi was executive VP of sales and marketing, while Aliberte was senior VP of music sales. Mount says that the promotions were a reflection of how the company works, with Rossi running the distribution company on a day-to-day basis. As for Aliberte, in his new role, he will be charged with expanding the company's sales efforts through alternative distribution channels.

MAKING TRACKS: **Ed Bunker's** title was incorrectly listed last issue. Before leaving BMG Distribution, Bunker was the Warehouse Entertainment sales representative; he is now seeking opportunities and can be reached at 818-763-8314 or winnereb@aol.com.



George Rossi and Fran Aliberte receive congratulations on their promotions from the powers that be at Warner Music Group. Shown, from left, are Dave Mount, chairman/CEO of WEA Inc.; Bob Daly, co-chairman/co-CEO of Warner Music Group; Rossi; Aliberte; and Terry Semel, co-chairman/co-CEO at the Warner Music Group.

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1964 Awards Dinner

FOR FOUR DECADES, NARM HAS GONE BEYOND THE NORM

The National Assn. of Recording Merchandisers actually grew out of the Toiletry Merchandisers Assn., as odd as that might sound in today's sophisticated world of recorded music.

The year was 1958, and a number of record labels were attending the TMA's annual convention. They were trying to get toiletries distributors, also known as rackjobbers, to service supermarket, drugstore and variety-store accounts with vinyl records. A seminar on merchandising music was held at that TMA event, and the response was so good and encouraging that the rackjobbers met again and agreed to call all the contacts they had in the music business.

From that effort, about 15 companies showed up for the first board meeting in September 1958 at the Palmer House in Chicago. The 15 charter members, accounting for about \$15 million in music sales, then formed the National Record Merchandising Assn.

The members elected their first president, Jim Tiedjens, the operator of Musical Isle Record Corp. Annual dues were \$120 for rackjobbers and \$200 for labels.

LIVING ON THE EDGEWATER

A year later, in June 1959, the fledgling NARM held its first annual convention at

the now-demolished Edgewater Beach Hotel, by Lake Michigan in Chicago. Fewer than 100 people attended that first get-together.

George Berry, owner of Modern Record Service of Lafayette, La., was the conven-

tion chairman. He recalls that each member of the gathering "had to get up and tell something they knew about the industry." It was a tremendous learning experience for everyone, he says.

It wasn't only rackjobbers in the new association. Labels were joining, too. The first associate member—the category for suppliers of music—of NARM was Cy Leslie of Pickwick Sales Corp. Leslie recalls that it was "a great feeling having a group of people together with common interests and goals."

What were the issues discussed at that first convention? With a few variations, they weren't much different from the matters talked about 40 years later: in-store merchandising, wholesalers urging labels to install shrink-wrap on records during the manufacturing process, and functional discounts.

'60s EXPANSION

By 1961, NARM was growing and recognizing the need for professional management. Jules Malamud was named the first

Continued on page 102

A Small Group Of Rackjobbers Met In A Hotel Room 40 Years Ago, Not Knowing What Was In Store For Them

BY DON JEFFREY



Frank Sinatra was honored by 1966 NARM president George Berry.



NARM SEMINAR VIDEOS... An Unbeatable Value!

Miss one of the seminars at the National Association of Recording Merchandisers' 1998 Convention? Went to a terrific session that you want to share with your colleagues? For the first time, NARM is making seminar videotapes available so all members can benefit from this valuable information resource. The 40th Anniversary Convention featured our most exceptional seminar line-up ever, covering some of today's hottest topics. You won't find a better value with such a big payoff for your business!

Getting The Lay Of The Land: An In-Depth Look At Music Consumers

Take a closer look at what consumers want and what they think of music and the retail environment.

Results of a joint NARM/RIAA consumer research study presented at this seminar profiled the key differences between heavy and light music buyers, defined and explained "browsers" vs. "intenders," and examined nine consumer "clusters" identified by buying habits and sales growth potential.

(Approx. running time: 1 hour, 15 min.)

PRICE: \$39

Special Forum On Independent Retail Coalitions

Why are retail coalitions such a driving force in our industry? This two-part forum examines the functions and goals of the Coalition of Independent Music Stores (CIMS) and probes issues with representatives from several of the Urban Retail Coalitions.

(Approx. running time: 2 hours, 15 min.)

PRICE: \$39

The Online Retail Phenomenon

Online retailing is here, but with a lot of unanswered questions. This two-part seminar reveals insights from industry insiders on the Internet's unique issues and problems including: the current technology, copyright protection, methods of reaching consumers, and the role of the Internet in marketing and distributing recordings.

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"NARM represents a community of many sources: retail (small, medium and large), wholesale, labels, distribution, etc. NARM has been important in moving the industry forward with new technologies and diverse points-of-view and pointing our efforts toward satisfying the consumer. NARM will need to continue to evaluate itself, as an organization, to remain relevant to the quickly changing environment. This will require taking some risks, taking stands with issues and making certain that all facets of the membership are heard and represented."

"We had the first NARM convention at the Edgewater Beach Hotel, down in Chicago, in 1959. Of course, it was very meaningful to the business, because we had a combination of gaining respect and enlarging the industry, in growing the industry, which needed so badly to grow from those little old mom-and-pop shops to what it is today. It certainly was the right idea, because it's lasted



Tiedjens with Dionne Warwick, 1968

40 years. And it wasn't only because the people who birthed the idea back then were so great, it was because the idea itself—recorded music, recorded entertainment—has been a big part of the scene ever since, and the people who continue to operate and the groups that have joined and the leadership since should be given a great deal of credit for continuing it to its 40th anniversary.

"Being the first president of NARM and the fact that I was there from the get-go, the most memorable event was that we were getting together

as a rackjobbing group and getting respect in the industry and being known as one of the 'normal' groups of distribution. We were really on the outside, and the manufacturers said, 'OK, you guys really do have a distribution pattern after all.'"

—JIM TIEDJENS, first president of NARM

MEMORIES

Billboard surveyed a variety of past and present NARM participants, who reminisced about their first conventions, their most memorable experiences and what the 40-year-old organization has meant to them.

COMPILED BY DON WALLER

RICHARD COTTRELL, president/CEO, EMI Music Distribution:

"I've only been to one NARM Convention in my official capacity, so, looking at it from the humorous side, I see it as more of an endurance test. After watching my managers' eyes close more every day and listening to their voices gradually disappear, we've now put them on a training course—starting at Christmas—for next year's NARM convention, so that everyone will be fully fit to survive the endurance test."

DAN DAVIS, VP of marketing and distribution, JVC Music (U.S.), former executive director of NARM:

"I originally came from the creative end of the record business, having been VP of creative services, in charge of merchandising, advertising and what have



you. My first NARM convention was essentially my first experience with the sales and distribution end of the business. That was in 1968 or 1969. I think attending the convention with my colleagues from the label who were in sales and distribution had a great deal to do with my gradual segue into the marketing and distribution end of the business.

"Having been associated with NARM for many years when I was with Capitol Records and EMI and then being asked to serve as executive VP of NARM after Joe Cohen resigned in 1983—that was a very interesting experience for me, working with the likes of Mickey Granberg, Stan Silverman and Joe Cohen himself, who was retained as a consultant. It was a very rewarding experience, a learning experience,

Continued on page 88

"Not surprisingly, an association executive's most memorable events at a convention are the ones that go awry: hotel-room mix-ups, equipment breaking down or not showing up. One event comes to mind that there was no way to keep quiet (not counting the time our keynote speaker never showed up). In 1987, at the Fountainbleau Hotel in Miami, the staff arrived to check on the room setup for the Scholarship Dinner—only to find that the room was barely set and the doors were supposed to open in less than an hour. The NARM staff frantically began setting tables, but we were no match for 30 truant hotel people. We opened the ballroom doors 45 minutes late, which meant the food was horribly overdone by the time it was served. But few people complained, because the Miami Sound Machine and Gloria Estefan were the act that night, and everybody went out on the dancefloor instead of eating. Music always saves the day!"

—PAM HOROVITZ, president, NARM

"My first convention was the first convention. We had only about 100 in attendance—we had more than 3,000 at the last one—but we were glad to have that many. I was chairman of the workshop, and, since all of us were just learning the business, every regular member had to give a talk about either buying, warehousing, delivery, etc. It wasn't the show they put on now. All of us jumped in and told everything that we knew, so we could all help each other to get this going.

"In 1966, I had the honor of presenting the Presidential Award to Frank Sinatra. I remember that I rehearsed my introduction of Frank Sinatra for days. Before going on stage, I had to make a last-minute change in the copy. I nervously made my remarks and, upon returning to my seat, asked my wife if I did OK. 'Why worry?' she said, 'We were all watching Sinatra.'"

"NARM's really been invaluable. Not only have I made lasting friendships with so many people, I've also met the movers and the shakers of this industry, which I would've never had a chance to do any other way. Without a doubt, the things I've learned from NARM have helped my business for more than 40 years."

—GEORGE BERRY, first NARM convention chairman

JIM BONK, president/CEO, Camelot Music Inc.:

"[What made my first NARM memorable was] rubbing shoulders with the big names of the record industry: Walter Yetnikoff, Clive Davis, Neil Bogart, Ahmet Ertegun, et al.

"[The most memorable were] in 1978 in New Orleans, when Camelot won the first NARM Retailer Of The Year award, and in 1979 in Miami, witnessing an impromptu jam session by Willie Nelson, Leon Russell, the Bee Gees, Cher, Olivia Newton-John and others. Unbelievable music in a small venue. Wow!"

"[NARM is about] making lasting friendships throughout the industry—relationships that have benefited our company—and providing a forum for resolving industry issues and promoting the industry overall."

JIM CAPARRO, president/CEO, PolyGram Group Distribution Inc.:

"[At my first NARM,] I was so taken by the spectacle of it all. The label presentations, the showcases and the interchange among customers and suppliers were completely addicting.

"Each time PGD has won the Distributor Of The Year award has evoked strong emotions particular to that year. However, receiving the initial award in San Francisco in 1994 truly stands out. Seeing the PGD and label staff up on that stage still remains a timeless moment.

The little things you do.



*Over the years
you've given so much,
to those around you
who might need a crutch.*

*You've taught and inspired,
you've led the charge
and accepted the challenge
no matter how large.*

*But in the end, really,
the nice thing about you,
is all the little
things you do.*



**HAPPY 40TH BIRTHDAY TO THE
NATIONAL ASSOCIATION OF RECORDING MERCHANTISERS.**

FROM YOUR LOVING FRIENDS AT





MEMORIES

Continued from page 86

following up Joe Cohen's 'Give The Gift Of Music' campaign with various campaigns. NARM creates a once-, now twice-a-year, full-fledged forum to express what's going on in the sales and marketing and distribution end of the business. It's a wonderful organization."

BOB DiROMUALDO, chairman/CEO, Borders:

"The most memorable, certainly, was my first one, which was in '91. Jim Donio, who's been with NARM for years and years, is my cousin. I knew him, and that was about it. At that time, it was the live music that blew me away. I saw dozens of live acts over the weekend. That's what strikes me as most memorable—just walking in there for the first time and getting excited about the artists and the new business that I was getting into.

"It's been critical in our business. Because, for us, we had a story to communicate. We were a bookstore chain getting into the music business, and it's very easy to not be taken seriously. At NARM, in a very efficient way—in one weekend—you could get in front of everyone in the business. They may not believe you at first, but at least they will listen. And to sit in a room with one of the distribution company heads and 30 other people, representing the senior management of all their labels, and have them hear you out is wonderful and an extremely efficient way of communicating."

HENRY DROZ, president, Universal Music & Video:

"I was a young kid. I was the youngest of the group in independent distribution at that time, and my memories are that everyone was trying to look after me. They felt that I was being taken advantage of by the various labels and the New York, Chicago and Atlanta distributors all

"My first NARM convention was the first one: 1959 at the Edgewater Beach Hotel in Chicago. My husband was the sales manager of a record company, and the convention happened to be over my children's Easter vacation, so we drove from Philadelphia to Chicago. While he was at his meetings and whatnot, I began to meet the people who were involved in the industry for the first time.

"We had an awards banquet in 1970 at the Americana Hotel in Florida. Mike Douglas—who at the time was the hottest thing on television—was our master of ceremonies, and the show was Burt

Bacharach and Dionne Warwick. And it was the first time they performed together in person—not in a recording studio. The years that they had all their big hits, they never appeared in concert together, and it was spectacular. And that was just the opening act. Isaac Hayes, who at the time was at his height, was our closing act. And it was just fantastic.

"I worked for NARM full-time from 1961 to 1989. Then, starting in '90, I became a consultant, which I still am. So I guess you could say that virtually the whole history of NARM is the history of my career—almost my life. Before

NARM, I was teaching English at Temple University. And, at one point in time, I was doing NARM when I came home from school; the office was in the basement of my house, and we had an IBM typewriter. So I'd come home and do the letters—the few letters, because budgets were very small—and the little bit of book-keeping. And we used carbon paper; we didn't have a Xerox. So the history of NARM was certainly the history of my business career and virtually the history of my life from the time I was 30."

—MICKEY GRANBERG, former executive director of NARM

kind of protected me. The contrast of that first innocent appearance at NARM, and now, in the later years, when I'm probably one of the oldest attendees...the transition in between kind of parallels life.

"When I keynoted the convention—back in '83 or '85—was a very exciting moment for me. It was a time when the industry was kind of in a sluggish period, and I tried to give an 'up' kind of message. The response from the audience was great, and it was really a happy moment for me.

"I've also got a funny recollection. In 1980, John Kaplan—who is an industry pioneer and a veteran—was entering the auditorium where

we'd gathered to hear a speech. And when John entered, spotlights went on, cameras started rolling, and John thought, 'Oh, my God, NARM is going to honor my years in the business!' So he started to smile and he started to wave to everyone... Unbeknownst to him, Jimmy Carter—who was then running for President—was directly in back of John, and, of course, everything was for Jimmy.

"I've been in different businesses, so NARM's affected me differently, but it's kept me in touch with a unique overview. My involvement when I started out was as an independent distributor. Then it

was purchased by Handelman, so I was part of that scene. Then I went to work for WEA and became part of the Big Six. Now I'm with Universal, so I've had different perspectives throughout the years. At every NARM, you always get a feel for the mood of the industry for that particular year. It gives you a pulse of the year. What is the mood of everyone, how does everyone feel about the business, is the business growing or declining? NARM offers that, along with the opportunity to exchange some ideas and thoughts."

JACK EUGSTER, chairman/CEO, Musicland Group, former chairman of the board of directors for NARM:

"I remember 1985. I was giving a featured speech to the general session, and the power went out. It's hard to speak in the dark without a microphone! But on a serious note, the year I was president, I had the

opportunity to have a quiet drink in my suite with Benny Goodman.

"NARM is fun—a chance to reconnect with business partners and old friends, and an opportunity to drink too much at supplier dinners."

PETE JONES, president, BMG Distribution:

"At your first NARM, like everyone else, you're kind of in awe of being in the midst of the action with so many legendary people who have populated this business over the years. It's an

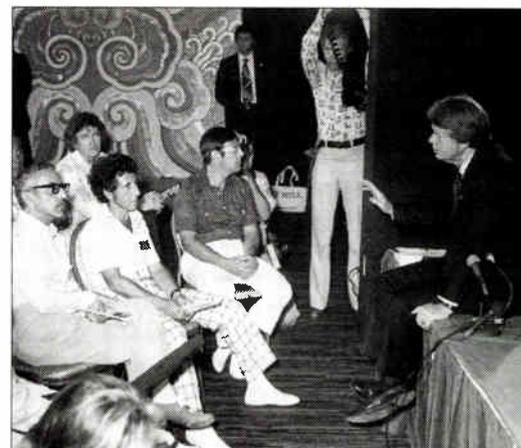
interesting, exciting, dynamic business, and it's full of characters. When you get your first chance to see all of them in one place at one time, it's pretty imposing.

"I don't remember which NARM it was, but I was at

Continued on page 96



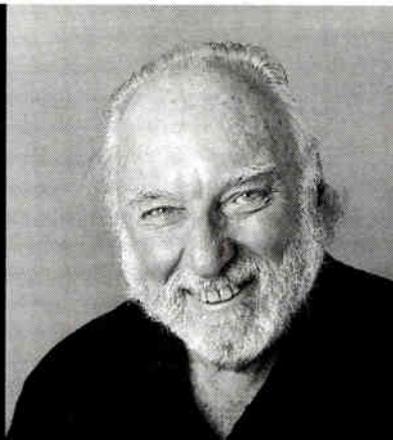
The Bee Gees and Andy Gibb in 1979



Jimmy Carter visited in 1976.

"The first NARM that I ever got together with was in a hotel room in Chicago back in, I think, 1959. A small group of people had formed NARM the year before, in 1958. It wasn't a convention really. It seems to me that the first real convention with some events and some entertainment and what have you was in Las Vegas in March of 1960. The prior conventions were just meetings, there weren't events. There wasn't a hell of a lot of entertainment at that first convention, but there were events. There were speeches and dinners and that kind of thing. But it was in Las Vegas and all the big-time rackjobbers could gamble like mad. That was a kind of a shock, to see how those guys were having a great time gambling. I was just a kid. In 1960, I was 35, but I felt like a kid. They weren't that much older, but they were in bigger businesses. I was a little tiny business.

"Seems to me, in the early days, we used to always have a lot of fun because we'd all get so goddamn drunk, but that was a long, long time ago. I remember I missed a couple of 'em in the early '60s. I was there in 1959 and in 1960—then for a couple of years they threw me out—but I crawled back in, and I've been there ever since.



"I had a lot of fun being president of NARM. You not only meet a lot of people in the business, which is really valuable and really worthwhile, but you have a chance to meet artists. I mean, I shook the hand of Benny Goodman. That's a thrill. I handed Barbra Streisand an award and had lunch with her. Those were really fun times.

"One of the nicest things that has ever happened in NARM through the years is the opportunity to see artists perform in an intimate surrounding. And through the years, we've had some really great artists perform who've done terrific shows for us. Almost every year, there was somebody of some consequence that came in and did a show that was super. Michael Bolton and Mariah Carey, for cryin' out loud, stood in the middle of the ballroom and sang. It was incredible. Those are really kind of precious things. And you wouldn't see those acts performing in front of a relatively small audience at all. That has happened through the years, many times. They've really brought some good acts."

—RUSS SOLOMON, president, Tower Records

PGD wishes to congratulate NARM on its

40th Anniversary.

We appreciate the recognition received

from you and your members

for the past 5 consecutive years.



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40TH
ANNIVERSARY
 Serving Members Since 1958
NARM

Atlantic Records founders Ahmet Ertegun, Nesuhi Ertegun and Jerry Wexler, 1973



Pam Horowitz and her mother, Sally Bronson, created an industry quilt to commemorate NARM's 35th anniversary in 1993.



Cher and Gene Simmons hosted the 1979 Awards Banquet, where Elektra's Bruce Lundvall accepted a Best Seller Award.



The "New Sound" panel at the 1969 convention included (from left) Elektra's Jac Holzman, manager Roy Silver, composer Jimmy Webb, singer/songwriter Lee Hazlewood, producer Jimmy Bowen and composer Burt Bacharach.



In 1978, an Elvis Presley Memorial Scholarship was presented by Elvis' father, Vernon.



In 1968, Billboard's Paul Ackerman (second from left) and Lee Zhito (right) talked shop with Ruby Lawrence of Ruby Sales (left) and Russ Solomon, then of Central Valley Record Racks.



Liza Minnelli accepted a 1973 award presented by David Press and Columbia's Clive Davis in honor of her mother, Judy Garland.

A PAGE FROM THE PHOTO ALBUM

Just Some Of The Memorable Images From NARM's Past



Jesse Jackson addressed the 1971 Scholarship Foundation Dinner.

Congratulations
 to **NARM**
 on 40 years of dedication to the
 most exciting industry imaginable.
 Wishing you continued success!



NAVARRE
 CORPORATION
 celebrating our 15th year.



congratulations

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G

on forty great years

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**BMG**

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(but you don't look a day over 39)

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EMI MUSIC DISTRIBUTION



**As fresh
as ever.**

Happy birthday,
NARM.

Virgin



In its revamped format, the National Assn. of Recording Merchandisers Fall Conference is picking up steam as an important place to accomplish fourth-quarter business.

This year's meeting, which is being held Sept. 9-12 at the Coronado Island Marriott Resort in the San Diego suburb of Coronado, is the second one in the revamped format, which combines the formerly defunct Retailers Conference with what used to be known as the Wholesalers Conference and opens the meeting to all types of suppliers. Prior to the new format, the Fall Conference focused on wholesalers and their suppliers.

The meeting last year "was much more productive" in the new format, according to Danny Yarbrough, chairman of Sony Music Distribution, who says the meeting provides a "great opportunity to meet with the accounts and talk about and finalize fourth-quarter promotions."

Other distributors mention that they also like the growing presence of independent merchants, which gives the meeting a new vitality. In fact, the convention will host the "Independent Music Retail Coalition Summit," which will allow various alternative and urban retail coalitions to talk shop and swap strategies. This meeting is by invitation only.

Jim Donio, VP of communications at Marlton, N.J.-based NARM, says that the association expects to have about 400 attendees at the meeting.

STATE-OF-THE-INDUSTRY

In addition to the one-on-one meetings that traditionally dominate the fall conference—also known as "mini-Narm"—the panel lineup includes a "State Of The Industry" panel, with participants expected to include WEA chairman Dave Mount, BMG Distribution president Pete



CIMS president Don Van Cleave, Magic Platter



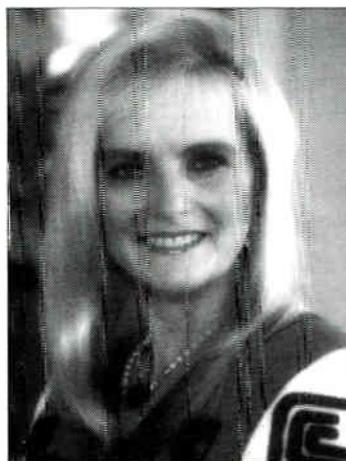
Eric Paulson, Navarre Corp.

Jones, Valley Media chairman Barney Cohen, Handleman Entertainment Resources president Peter Klein, the Musicland Group chairman Jack Eugster, Tower Records/Video senior VP of merchandising Stan Goman, and Don Van Cleave, owner of Magic Platter and president of the Coalition of Independent Music Stores.

Also expected to be a highlight of the meeting is the "Online Music Retail Town Meeting." This meeting, according to Donio, is a follow-up to the standing-room-only meeting at the 1998 NARM annual convention, held in San Francisco in March. While that meeting was very successful, a number of attendees had expressed disappointment that, because it was running overtime, the question-and-answer session never happened. As a result, three hours have been allotted to the meeting at the conference to ensure time for questions. "The expressed intent is to get down a little deeper, get into the nuts and bolts of online retail," Donio says.

He also says that NARM will present some more of the consumer research it has accumulated since the last meeting. At the Spring Convention, "we did that market-segmentation research, which identified a number of different types of customer clusters." Now the research will show how the industry "could maximize sales opportunities with gift giving and receiving," Donio adds.

For example, maybe "the



NARM chairman Rachelle Friedman, J&R Music World

served as the liquidator for chains when they shut down stores. It also has served as a secondary lender, allowing Spec's last year to extend its revolver by \$1.5 million beyond the \$15 million it had available from its GE Capital-supplied revolving-credit facility.

Finally, the company does inventory appraisals for lenders, a role it played for Chase Manhattan Bank when it was signing on to be the supplier of the revolving-credit facility for Tower Records/Video earlier this year.

This panel will attempt to explain what asset-based lending is and how it can help chains as well as independent retailers. In addition to Catain, the panel features Bob Baker, VP of credit at PolyGram Group Distribution; Jim Bonk, president/CEO of Camelot Music; Doug Jung, managing director of Chase Manhattan Bank; Eric Paulson, president, chairman and CEO of Navarre Corp.; Ken Sanders, senior VP of Congress Financial; Ed Siskin, COO of Bank



Barney Cohen, Valley Media

Boston; Terry Woodward, president of WaxWorks; and Danny Yarbrough, chairman of Sony Music Distribution.

Among the issues that it plans to explore is if asset-based lenders can help retailers and suppliers break new acts and sell more catalog.

According to Catain, one of the key issues in doing inventory appraisals for asset-based loans is what constitutes eligible inventory. Banks and chains argue a lot about eligibility, and it often impacts the labels. "So I now have everybody on the same panel," says Catain. "I will bring along boxing gloves for everybody, so it should be fun."

The other new panel will look at how retailers can limit their losses and speed up recovery from disasters like fires, earthquakes and tornadoes. The panel will be moderated by Jack Schwartz, the president of NBD International in Ravenna, Ohio.

Floyd Crow, owner of Crow's Nest, which has two stores in the Chicago area, says that the panel will be an eye-opener for music merchants. "My store in Crest Hill, Ill., was hit by lightning in May 1997, which started a fire. As a result, the store was closed for two months," he says. Crow's problem was that he didn't have any type of program in effect for what to do if something like that happened. But NBD came to the rescue. In fact, NBD was actually hired by Crow's insurance company to oversee the recovery from the fire. Crow says his company benefited from its participation, because he is not an expert in dealing with fire damage like NBD.

"They let us know what should be happening," he explains. "They worked with the contractors and made sure we were satisfied with what took place and also made sure that the insurance company got its best bang for the buck."

Crow says they also know the answers to questions like "How do you get rid of the smell from a fire? They did a lot of things for us to make the process go smoothly."

The conference will end with a dinner on Saturday night, where NARM chairman Rachelle Friedman will deliver her "Mid-Year Association Message." During the evening, Hollywood Records will showcase two of its developing artists, Joan Jones and Idina Menzel. ■

The "Online Music Retail Town Meeting" is a

follow-up to a standing-room-only

meeting at the NARM annual convention, according to Jim Donio, who says, "The

expressed intent is to get down a little deeper, get into the nuts and bolts of online retail."

very young age group can be targeted with a 'give-me-music' program, in which the industry makes it easy for the young to send the message to their parents and relatives about what music they would like to receive as a gift," Donio explains.

ECONOMIC TOPICS

Donio says that NARM is excited about the other two panels that will be held at the meeting, "Asset-Based Lending In The Music Business" and "Simple Steps To Disaster Recovery." Neither topic has ever been discussed at a NARM meeting before.

The asset-based lending meeting will be moderated by Michael Catain, president/COO of the Universal/Geneva Capital Group in Minneapolis. Asset-based lending has become an important part of doing business in the music industry over the last few years, as such accounts as Alliance Entertainment Corp., Trans World Entertainment Corp., Strawberries and Spec's Music have used this type of financing vehicle.

The Universal/Geneva Capital Group, which values music-inventory assets, plays a number of roles for the industry. It has

"Mini-NARM"

Combines Retailer And Wholesaler Conferences,
Focuses On Fourth Quarter **BY ED CHRISTMAN**

There has been a tremendous amount of change in forty years,

but your goals and achievements have remained consistent.

Congratulations NARM on this 40th anniversary.



**Warner/Elektra/Atlantic Corporation
and Its Family of Labels**

A Time Warner Company



MEMORIES
Continued from page 88

Casablanca as a VP of marketing for Neil Bogart. The Village People were huge, and we were coming out with the 'In The Navy' single. So the entire staff got dressed up in sailor outfits—with Neil as an admiral, of course—and stood outside the hotel and saluted as the Village People came in and escorted them to the stage. It was goofy, but fun, so I remember that. Unfortunately, there are still pictures of that around, and I'll pay \$50 for every picture that's returned to me."

CY LESLIE, chairman, the Leslie Group:

"The most memorable thing was the beginning, seeing something develop through the years that has grown to where it is today. It was like giving birth to this person that's now full-grown and has continued to have its own offspring, so to speak, such as the Video Software Dealers Assn. and the scholarship programs.

And I think it will go on forever, because it's a necessary part of the music industry we're in. One day, I expect to see some Internet people in there, too. That's progress, and that's life.

"In 1976, I was the recipient of the NARM Presidential Award, and that's a feeling of recognition that everybody loves—even though you don't seek it out. It tends to affirm that everything you've been and tried to do is right.

"And, of course, there are the lifelong friendships. How could you not include that as being among the most important parts of NARM? You become part of a family of suppliers, customers and competitors, and, after a while, you recognize their success as being part of a family success. You are cooperative and competitive as well. But you learn from competition. We were able to make friends and to expand our operation, Pickwick, from simply being a record producer in the economy-price world (we became the biggest) to expanding into the rack-merchandising world (and became the biggest in that field). And we went into retailing—Musicland stores—and became the largest in that area. Then we expanded internationally, and we brought our international people over to NARM as well, to learn the American dream and system. These are the things you tend to remember. The friends you make, your own associates, and the opportunity to communicate on different levels—a more social level as well as a business level—when you attend these events.

"I was entertained royally by the performers and the record companies that dealt with us. And we entertained each other. Were it not for NARM, I think the industry would've been poorer for it. I think it wouldn't have been as cohesive; there wouldn't have been the opportunities to air your grievances and to learn from each other."

DAVE MOUNT, chairman/CEO, WEA Corporation:

"I recall the first time I had to give a speech in front of the whole group. It was about carrying sell-through video, and it was in '84 or something. I was very nervous, but later, Walter Yetnikoff came up and said, 'Hey, kid, very funny.' My most memorable NARM was 1968—because I had to sneak in! I was working for [distributors] Amos and Dan Heilicher at Pickwick, and they didn't want to buy extra registrations, so they said, 'Oh, just hang around, and we'll get you in.'"



Mariah Carey debuted at the 1990 NARM.

DANNY YARBROUGH, chairman, Sony Music Distribution:

"My most memorable recollection is when we were able to present Mariah Carey to the convention during a Michael Bolton appearance, and she, of course, just blew everybody away."

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Life Begins At 40...

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Schedule Falls Into Place

The following schedule was accurate at press time but is subject to change.

WEDNESDAY, SEPTEMBER 9

- 4 - 7 pm Early Bird Registration
- 4 - 6 pm Member Section Steering Committees
- 6 - 7 pm Opening Reception

THURSDAY, SEPTEMBER 10

- 7 am - 6 pm Registration

- 7:30 - 9 am Poolside Buffet Breakfast
- 8 am - NOON One-On-One Meetings
- NOON - 2 pm Luncheon & Program "State Of The Industry"

Moderator:
Pamela Horovitz, president, NARM

Panelists:
Peter Cline, Executive VP & president, core business, Handleman Company
Barney Cohen, president & CEO, Valley Entertainment
Jack Eugster, chairman & CEO, Musicland Group
Stan Goman, senior VP, retail operations, Tower Records
Pete Jones, president, BMG Distribution
David Mount, chairman & CEO, WEA Corp.
Don Van Cleave, president, Magic Platter CD

Executives from retail, wholesale and distribution discuss the health of the industry, focusing on such issues as street dates, censorship, consolidation, consumer research, the Internet and marketing new artists.

- 2 - 6 pm One-On-One Meetings
- 2 - 3:30 pm "Asset-Based Lending In The Music Business"

Moderator:
Michael Catain, president/COO, Universal/Geneva Capital Group, LLC

Panelists:
Bob Baker, VP credit, PGD
Jim Bonk, president/CEO, Camelot Music
Doug Jung, managing director, Chase Manhattan Bank
Eric Paulson, president, chairman & CEO, Navarre Corp.
Ken Sands, senior VP, Congress Financial
Ed Siskin, COO, Bank Boston
Terry Woodward, president, WaxWorks/Disc Jockey Records
Danny Yarbrough, chairman, Sony Music Distribution

What is asset-based lending, and how has it affected

the chain and independent music-retail business in the past? How can asset-based lenders help retailers and suppliers break new acts and sell more catalog? Get answers to these questions and find out about effective advance rate and what ineligibles are. Catain has done evaluations for almost every asset-based lender in the country for companies like Alliance, Hear Music, Musicland, Spec's, Tower, Valley Media and WaxWorks/Disc Jockey Records.

- 3:30 - 6:30 pm "Independent Music Retail Coalition Summit"
- (by invitation only)

Facilitators George Daniels, owner of George's Music Room, and Don Van Cleave, president of Magic Platter CD, guide a group of representatives from the Coalition of Independent Music Stores and alternative and urban retail coalitions as they talk shop and swap strategies.

- 7:30 - 9 pm Western Barbeque
- 9 pm - MIDNIGHT Fun & Games/Free Time

FRIDAY, SEPTEMBER 11

- 7 am - 6 pm Registration
- 7:30 - 9 am Poolside Buffet Breakfast
- 7:30 - 9 am Retailers Breakfast Meeting

All retail attendees come together for an open exchange of news and views.

- 8 am - 6 pm One-On-One Meetings
- 9 am - NOON "Online-Music-Retail Town Meeting"

In the four months since NARM conducted its SRO online-retail seminars at the 1998 Convention, there have

Continued on page 100

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SCHEDULE

Continued from page 98

been new developments, new players and even a new NARM issue forum on the topic. Members urged NARM to keep the dialogue going at the fall conference, so The Album Network's VP of retail, Charly Prevost, is back to moderate this "town meeting."

Designed to encourage a free and open exchange, this informative session will feature:

- **Dr. Colin Macdonald**, a former record-label exec who is now a lecturer on multimedia design and hi-tech publicity and marketing methods at the University of Hawaii, will shed some light on the long-term impact of computers on creativity and the transformations that businesses and their customers have experienced because of the Internet.
- **Nora Moore Jimenez**, sales manager, sound delivery, internet & direct-to-consumer division, Valley Media, will discuss "Internet Commerce & Cannibalization: Real Or Imagined?" touching on demographic influences on buying patterns and the growth of the business.

Then participants can quiz retailer and supplier panelists—as well as fellow audience members.

NOON - 1:30 pm Poolside Buffet Luncheon

2 - 3:30 pm "Simple Steps To Disaster Recovery"

Did you know 50% of businesses are under-insured for floods, fires, storms and structural damage, and that 48% of businesses that experience a major loss are no longer in business 48 months after the event? In this session, Jack Schwartz, president, NBD International, shares his proven techniques for assessing risk, considering options to limit losses and speed up recovery, handling emergencies and insurance adjusters, and more.

7 - 8 pm Reception

SATURDAY, SEPTEMBER 12

7:30 - 9 am Poolside Buffet Breakfast

8 am - 4 pm One-On-One Meetings

9 am - 2 pm Registration

NOON - 1:30 pm Poolside Buffet Luncheon

2 - 3:30 pm "Consumer Research Update"

Consultant Gwen Lipsky, president, Sound Thinking, clues us in to the latest findings of NARM's ongoing consumer-research projects, including a new gift-giving initiative and the follow-up to the comprehensive market-segmentation study done earlier this year with the RIAA.

6 - 9 pm Closing Reception & Dinner

1998-99 NARM chairman Rachele Friedman, J&R Music World, delivers her "Mid-Year Association Message." ■



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FOUR DECADES OF NARM

Continued from page 84

executive director.

At first, the independent distributors of music had their own organization, known as ARMADA (American Record Manufacturers and Distributors), but by the 1960s they had asked NARM to be part of its group.

One-stops were next to climb aboard. These wholesalers had mostly begun as jukebox servicers. They had their own group, ROSA, or Record One Stop Assn., but by the end of the 1960s they, too, had become regular members of NARM.

In the early 1960s, with the growth of rock and pop music and payola scandals blemishing its image, the industry was attracting the attention of the federal government. In 1963, the Federal Trade Commission announced that it was going to hold a record-industry trade conference in order to study such issues as discriminatory and deceptive pricing as a step in forming rules for the industry. NARM cooperated by surveying its membership about abuses its members had become aware of in their business.

By 1968, tape was starting to rival the vinyl record as a popular configuration for music. That year, the first Tape and Tape Cartridge Convention of NARM met at the Continental Plaza Hotel in Chicago. Among the issues discussed was illegal duplication.

The first NARM convention to pass the 1,000-attendance mark was in 1969. Held at the Century Plaza Hotel in Los Angeles, the meeting was themed the "Billion Dollar Era," which the industry was then entering. One of the panels, called "The Now Sound," was moderated by then-president of Columbia Records Clive Davis and included an introductory talk by Atlantic Records president Ahmet Ertegun.

'70s RETAIL

The retailers didn't really show their strength until the early 1970s. A lot of rackjobbers and distributors had begun to get into retail.

"In the early '70s," says Mickey Granberg, who was NARM's executive director for many years, "it was the beginning of the growth of chain retailers. They were becoming major factors in the industry."

Some of those early chains included Sam Goody and Camelot (which began as a rackjobber).

Piracy of music had become a big issue in the industry by the early 1970s. In what was believed to be the first joint action by music associations, NARM, in 1973, joined with the Recording Industry Assn. of America and the Country Music Assn. in a drive to get anti-piracy bills passed in 34 states that had not yet approved them.

The next year, NARM undertook an expansion and realignment of its staff. Stan Silverman was hired as director of membership services. Granberg (then Malamud) was handling all public relations as executive assistant.

In the mid-'70s, NARM was holding several special conventions each year, devoted to different avenues of the industry. In 1975, the Retailers Conference was held in Philadelphia, the Distributors Conference in Chicago, and the first-ever Rack Jobbers Conference in San Francisco.

In 1977 a new post was created at NARM—executive VP—and the first person to fill it was Joseph Cohen, a corporate planner at ABC. By then, Granberg was executive director of NARM.

The next year, NARM began its first Merchandiser of the Year Awards (for retailer and rackjobber), which have become a mainstay of conventions ever since.

As the 1970s were coming to a close, one of the biggest issues for music merchandisers was the adoption of UPC bar codes on product. The 1979 convention was full of informational sessions about this change in the business. CBS



Stevie Wonder, Olivia Newton-John, Elton John and Bernie Taupin at the 1975 NARM

Records was the first record manufacturer to embrace bar coding.

'80s TECHNOLOGY

In 1983, NARM celebrated its 25th anniversary, and, to mark that event, it called on two of the legendary figures of the music business as keynoters at its convention: David Geffen, chairman of the label bearing his name, and Russ Solomon, president of Tower Records.

One of the big issues that year was record rental. Congress was considering legislation to ban the practice, which the industry feared would lead to widespread taping and lost sales, and NARM was helping to lead the fight.

By 1985, the talk of the industry was the compact disc. CD players were about to fall to under \$200 in price, and some retailers were reporting that the new configuration was accounting for about 10% of their music sales. In 1986, the RIAA reported, shipments of CDs were up 134% over the previous year.

NARM's first consumer survey, in which customers were questioned as they left stores, was conducted in 1986. The purpose was to give the industry a look at consumer buying attitudes and patterns.

For NARM's 30th anniversary in 1988, Dick Clark hosted a retrospective at the convention at the Century Plaza Hotel in Los Angeles. The theme was "After All These Years." Al Teller, president of CBS Records, was the keynote speaker.

During that year, the First Annual Retailers Conference was staged by NARM as a way to enhance communication between manufacturers and their accounts.

In 1989, Granberg was succeeded as executive VP of NARM by Pam Horovitz (then Cohen), who is the current president of the trade group. After three decades of service to NARM, Granberg retired from full-time duty. But she still remains active to this day, coordinating the association's First Amendment activities.

'90s AND BEYOND

One of the hot issues in the free-speech area as the '90s

Continued on page 104

NARM

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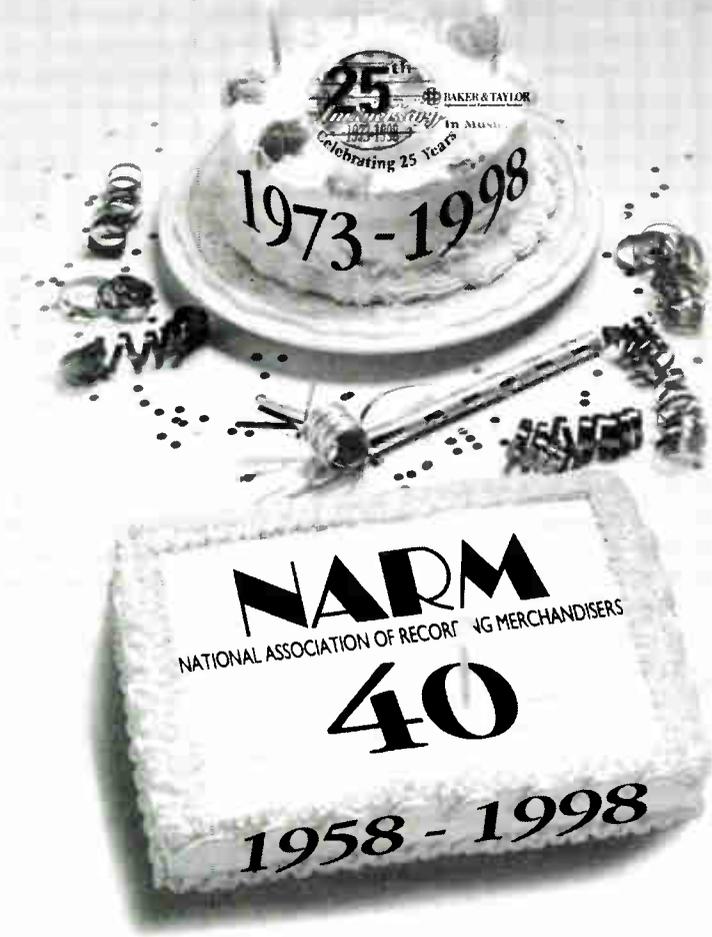
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FOUR DECADES OF NARM *Continued from page 102*

opened was the sticking of recordings with labels advising parents about explicit lyrics. The RIAA, with the support of NARM, had developed the uniform "parental advisory" logo.

Also that year, NARM and the Video Software Dealers Assn., which had been sharing staff, announced that they would restructure their operations and operate under separate staffs.

As the '90s moved on and the CD overtook the cassette in sales, one of the big controversies was the transition from the CD longbox to the jewel box. That eventually occurred, but an associated issue—the protection from theft of the more-vulnerable jewel boxes by electronic tags installed during the manufacturing of CDs rather than at the retail sites—remains unresolved.

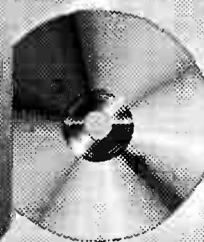
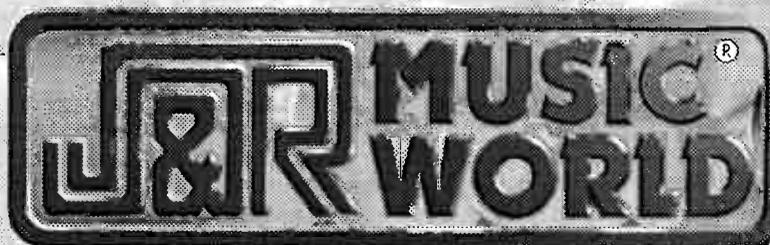
Another heated debate in this decade was over used CDs, and in 1993 NARM conducted a survey to find out how much they might be affecting members' business.

Also in 1993, membership topped 1,000 for the first time, as the annual convention headed for Orlando, Fla.

In the late 1990s, the Internet has been all the rage. NARM launched its first World Wide Web site for members in 1996.

And this year, NARM's 40th, members met in San Francisco in March for a nostalgic convention, hosted again by Dick Clark, for a look back on years of growth and consolidation, as well as a glance ahead at the challenges to be faced as NARM heads toward the half-century mark. ■

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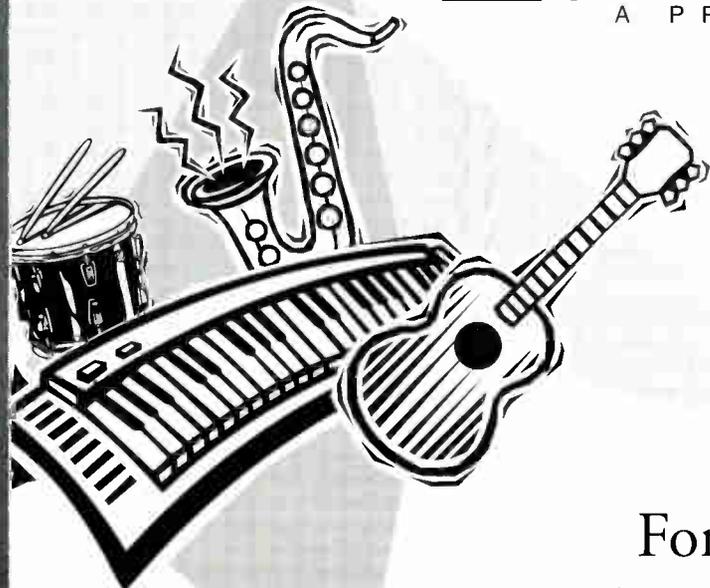


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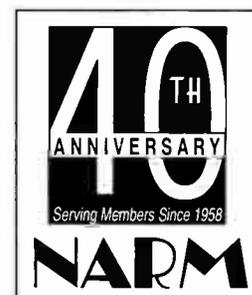
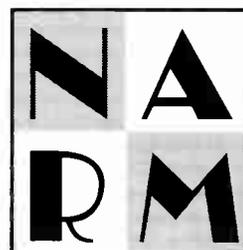


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Family Films Inspire A New Wave Of Direct-To-Video Sequels

BY ANNE SHERBER

NEW YORK—Come this fall, consumers strolling through the video departments of most mass merchants and combo chains will experience *déjà vu* all over again.

Disney is promoting lion kings and American Indian princesses. Warner Home Video has Morticia and Gomez. Columbia TriStar is selling a swan princess. Universal has a recurrence of Fievel fever, and Casper is haunting Fox once again.

But there's more going on than just a mass re-promotion of some of the most successful family titles in recent memory. Studios are cur-

rently hawking sequels and franchise extensions about to make their world premieres—on cassette.

Hollywood has been enjoying a boom in direct-to-video programming since 1994, when "The Return Of Jafar" (the first sequel to Disney's "Aladdin") and "The Land Before Time 2: The Great Valley Adventure" debuted. Both were able to capitalize on the popularity and name recognition established by their theatrical precursors.

The cost justification of the trend wasn't lost on those studios just launching their animation divisions. Creating an animated feature for



Buena Vista Home Video has created Disney Premieres as a brand for its direct-to-video titles, including the sequels to "The Lion King" and "Pocahontas."



video is much less expensive than creating one for theatrical release. Accordingly, in the fourth quarter of

'98, there are no fewer than nine full-length family sequels going to sell-through.

But the genre's success raises a few questions. Do consumers know the difference between theatrical films and direct-to-video releases? If so, how much does it matter to them? Studio executives differ in opinion.

Some, including Hosea Belcher, VP of marketing for 20th Century Fox Home Entertainment, believe buyers associate the two and often assume the sequel has also been on the big screen, giving the video title more stature.

"A lot of times people think it has had a theatrical release," Belcher notes. "People think, 'I must have missed it.' It really does have that halo effect."

Charlie Katz, senior VP of marketing at Universal Home Video, concurs. "We don't position things to the consumer as direct to video," he says. "We say it's a quality feature-length film being created as great family entertainment. The public is more attracted to the overall brands because they're so well-known and so well-received."

But others feel strongly that a sequel's status should be played up in all marketing efforts.

"One of the most exciting things that's happened in a long time is to have 'The Lion King's' sequel coming out direct to video," says Matt

Feinstein, VP of Marbles Entertainment, a Los Angeles-area retailer. "We're real excited that we can get the first chance to present it to our customers."

Disney wants to further legitimize the new genre. Its Buena Vista Home Video division has created a direct-to-video brand called Disney Premieres, according to Buena Vista senior marketing VP Bob Chapek.

"The retail outlet is the first venue for consumers to view these movies," he says. "The premiere is actually taking place in the store. It's no longer the second channel."

The first titles under the banner are "The Lion King II: Simba's Pride" and "Pocahontas: Journey To A New World." Both are expected to be big sellers in the fourth quarter.

Chapek says quality doesn't suffer. "I think that to our consumer base, there is no difference," he says. "Our research shows that the difference is imperceptible."

Warner Home Video also has a heavy slate of sequels timed to take advantage of the fourth-quarter gift-giving season. Among them are "Dennis The Menace Strikes Again" and "Richie Rich's Christmas," a live-action follow-up to the 1994 Macaulay Culkin movie "Richie Rich."

On Sept. 22, Warner releases "Addams Family Reunion," starring Tim Curry and Daryl Hannah, a video sequel to the Paramount Pictures "Addams Family" features.

"It's great live action, similar to the first two films, with the same type of macabre humor, but made for the whole family," says Dan Capone, Warner's director of marketing for family entertainment.

Rights swapping has become a quick way to sequel riches. Fox Home Entertainment led the way with "Casper: A Spirited Beginning," based on a Universal property. It sold 5.5 million copies, says

(Continued on page 109)

As DVD's Full U.K. Launch Draws Near, Suppliers Anticipate Surge Of Interest

This week's column was prepared by guest columnist Sam Andrews.

THE SIGHT OF MUSIC: While bracing themselves for the full U.K. launch of DVD in the run-up to the Christmas season, several British suppliers are hoping that the new high-tech, hi-fi format will provide a renaissance for sales of music videos.

The genre in the U.K. has gently declined from a market-maker status in its early days and is now largely a hit-or-miss affair dependent on a few big hits (like Spice Girls' "The Official Video—Vol. 1" last year) to make up for several misses elsewhere. Music video sales average 3%-5% of the U.K. sell-through market, spiking to 7%-8% when something big comes along.

These figures, according to Frank Brunger, director of Warner Vision, "are much the same in all the developed markets" and account for approximately 4.4 million tapes a year in the U.K. DVD may change that for the better.

Warner Vision has lined up product from Madonna, Eric Clapton, Fleetwood Mac, and the Irish band the Corrs as part of its current DVD release strategy to lift the genre and promote the new format before Christmas. More is on the way from other labels. PolyGram is set to release DVDs in October and November from artists as diverse as Metallica, Pulp, Bryan Adams, U2, Andrea Bocelli, and All Saints. Sony Music Video has promised Oasis, Michael Jackson, Celine Dion, and Gloria Estefan in the near future.

However, retailers such as Garry Blackman of Virgin Our Price counsel caution. "I haven't noticed DVD music product setting our stores on fire so far," he says. "But then, it is still early days." Blackman points to the need to get contemporary acts, such as the hot-selling Corrs, in stores. The problem for longform music videos has always been the relatively poor sound quality available on VHS.

But if DVD's digitized footage is accompanied by better-than-CD-quality sound, it could attract mainstream buyers. Sony Music Europe VP Jonathan Morrish is already a convert. "I think the technology is so impressive that it will have a huge impact," he says.

Brunger agrees. "I hope DVD is going to turn the sector around," he says. "Music video has suffered both from the wide availability of music programming, such

as MTV and VH1, and from its own sound quality. DVD will go a long way to answering that problem."

Brunger notes that Warner Vision's releases are being put out in a variety of sound formats, such as Dolby Digital 5.1, PCM stereo, and DVD 105. "The reason is that a number of artists and their sound engineers said they were not happy with the stereo mix down leading to multichannel sound," he says. "We're giving them the option to choose the sound system they want."

Music video has suffered from fewer "long-standing bands such as were around in the '70s and '80s," he adds. "A lot of bands recently have been short-lived—a problem, as it takes time to build up a fan base that wants to collect everything by a group."

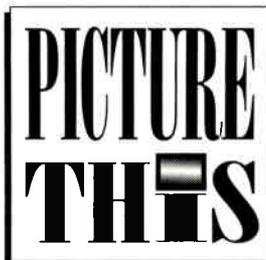
Within the video industry, it is felt that DVD could spur more collections of live performances, not just of "Riverdance" but also of opera and ballet. A combination of star performers with quality sound on a mainstream format could finally reach discerning consumers unimpressed with VHS and unaware of laserdisc, never prominent in the U.K. Warner Vision is releasing "The Three Tenors" and "Swan Lake" DVDs.

Some feel DVD could damage sales of opera CDs, but Brunger is certain contemporary music won't be hurt. "The very process by which a music video is produced—i.e., after a band has already had hit singles or released an album—means that video is not breaking bands."

Morrish notes the public's demand for quality product as a point in DVD's favor. "We believe the format has a lot of potential to be able to shape its content, similar to the way CD shaped the music market," he says.

PolyGram International marketing VP Mike Preece is convinced that DVD's ability to carry discographies, extra footage, and a host of other features will be key to the format's exploitation. "One thing it really does offer is the multi-camera angle," he says. "We've just filmed Michael Flatley's 'Feet Of Flames' using 28 cameras."

Retailers have also been quick to latch on to DVD's appeal. In fact, there has been something of a pricing war developing but with an unusual twist. Retailers such as HMV and Selfridges are selling Warner Home Video titles about \$3.20 above list, comparable to VHS. "They have basically said it's a premium product and are pricing it accordingly," says Brunger.



That Glorious Sinking Feeling. Suitably attired workers at distributor Wax-Works/VideoWorks stand by one shipment among many thousands of Paramount Home Video's "Titanic." About 25 million copies of what could become the best-selling cassette of all time were shipped by wholesalers in time for the Sept. 1 retail street date. Manning the cartons, from left, are Bonnie Braden, Patti Carlisle, Kim Quig, Carey Evans, Teresa Barnett, and Teresa Rudd.

Holographs To Offer Piracy Protection For CDs, DVDs

SECURITY SQUAD: Holographs used to protect credit and bank cards against piracy may soon be showing up on CDs and DVDs, thanks to a new process developed by Technicolor/Nimbus.

"Those holograms are not just pretty pictures," says Technicolor/Nimbus chairman/CEO **Linden Faulkner**. "They hold codes that tell where it was made, who made it, and other information."

Four years in development, the new process does not guard against illegal copying of the program. Instead, it lets consumers and retailers know that they are getting the genuine article.

"Holograms are a known piracy deterrent because they are applied to the product," he says, "and the closer you can get to putting something on the source, the better it is."

Technicolor/Nimbus has formed a new subsidiary, 3D-ID, to market and produce the new technology. Although holographs have been used on credit cards for years, Faulkner says it was tricky applying them without damaging playback quality.

"It took a long time and a number of scientists and engineers, but we've been successful," he says.

The first product to test the technology is Microsoft's Windows 98 discs. Faulkner says that, to the company's knowledge, no pirated copies have been reported. A few audio CDs have also used the technology, including the reissued "Star Wars" soundtracks.

Technicolor/Nimbus could begin putting the holographs on DVDs, except that it's too busy trying to meet replication demand. "We haven't marketed the holograms to DVD suppliers because we're concentrating on getting the discs out the door," he says.

Two types of holographic processes are available. One adds 3-5 cents a disc to the cost of duplication, the other 10-15 cents.

But the company hesitated selling the technology to entertainment content providers until it knew the holographs would work. The Microsoft experiment has been the proof. "We needed to see that it had credibility," says Faulkner.

TOP DVDS: The DVD Video Group (DVG) has inked a deal with VideoScan to provide a weekly list of top-selling titles to consumer publications. VideoScan, a sister company to SoundScan, will provide breakout music titles on a separate list.

Neither list, however, will pro-

vide the actual sales figures SoundScan and VideoScan provide their subscribers. The list will be compiled from reports from Best Buy, Musicland, Circuit City, Blockbuster, Tower Records, and others. VideoScan tracks sales at more than 16,000 retail locations.

DVG spokeswoman **Amy Jo Donner** says the main objective of the list is to broaden the format's acceptance. To date, only video trade publications have printed DVD sales charts, based on a ranking rather than actual volume.

Donner says the organization will begin distribution to daily and weekly newspapers in the top 25 markets beginning the week ending Saturday (5).

CENTURY COLLECTION: Paramount Home Video is putting together a 20-title catalog promotion called the "Millennium Collection."

Titles selected for the promotion include "Apocalypse Now," "Braveheart," "Breakfast at Tiffany's," "Forrest Gump," "Ghost," "The Godfather," "Grease," "Star Trek IV: The Voyage Home," "The Ten Commandments," and "Top Gun."

All 10 will be packaged in a widescreen gift pack, which will sell for \$189.50. Individual widescreen units are priced at \$24.95. The second set includes "Airplane!," "Chinatown," "Fatal Attraction," "Flashdance," "The Godfather Part II," "The Hunt For Red October," "Saturday Night Fever," "Terms Of Endearment," "True Grit," and "White Christmas."

Cassettes are available individually and feature a sticker identifying each as a "Millennium" title. Suggested list is \$14.95, except for "True Grit," priced at \$9.95. The titles were chosen from a consumer poll conducted in People magazine and on the studio's World Wide Web site.

KULTUR & MOMA: Special-interest supplier Kultur Video has struck a deal with Anagram Communications and New York's Museum of Modern Art for 30 titles from the museum's film and video library.

The collection includes programs highlighting painters, sculptors, photographers, and avant-garde films from such artists as **Allen Ginsberg**, **Jack Kerouac**, and **Jackson Pollock**. Initial releases include "Jasper Johns," "Alexander Calder," "Matisse Centennial," and "Works By Women Artists." Street date is Oct. 27, at a \$19.95 price point.

SHELF TALK



by Eileen Fitzpatrick

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★★★ No. 1 ★★★								
1	1	4	THE BLACK CAULDRON	Walt Disney Home Video Buena Vista Home Entertainment 9124	Animated	1985	PG	26.99
2	3	26	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
3	2	6	JERRY SPRINGER-TOO HOT FOR TV!	Real Entertainment 6502	Jerry Springer	1998	NR	24.99
4	5	11	SPICE WORLD	Columbia TriStar Home Video 02018	Spice Girls	1997	PG	19.95
5	7	15	AS GOOD AS IT GETS	Columbia TriStar Home Video 21703	Jack Nicholson Helen Hunt	1997	PG-13	19.95
6	4	3	PEARL JAM: SINGLE VIDEO THEORY	Epic Music Video Sony Music Video EV50161	Pearl Jam	1998	NR	14.98
7	6	114	GREASE: 20TH ANNIVERSARY EDITION ◆	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
8	8	12	BACKSTREET BOYS: ALL ACCESS VIDEO ▲	Jive/Zomba Video 41589-3	Backstreet Boys	1998	NR	19.98
9	9	6	JERRY SPRINGER-THE BEST OF	Real Entertainment 6509	Jerry Springer	1998	NR	14.99
10	10	6	IMAGE OF AN ASSASSINATION	MPI Home Video 72823	Not Listed	1998	NR	19.98
11	11	6	THE SPIRIT OF MICKEY	Walt Disney Home Video Buena Vista Home Entertainment 10060	Animated	1998	NR	22.99
12	12	7	SWINGERS	Miramax Home Entertainment Buena Vista Home Entertainment 10483	Jon Favreau Vince Vaughn	1996	R	19.98
13	14	17	SOUTH PARK	Rhino Home Video Warner Home Video 36449	Animated	1998	NR	39.98
14	16	3	THE AVENGERS '67 BOX SET 1	A&E Home Video New Video Group 17135	Patrick Macnee Diana Rigg	1967	NR	29.95
15	13	6	PLAYBOY'S PLAYMATES REVISITED	Playboy Home Video Universal Music Video Dist. PBV0830	Various Artists	1998	NR	19.98
16	RE-ENTRY		JERRY SPRINGER-BAD BOYS AND NAUGHTY GIRLS	Real Entertainment 6507	Jerry Springer	1998	NR	19.99
17	NEW ▶		THE FULL MONTY	FoxVideo 4806	Robert Carlyle Mark Addy	1997	R	14.98
18	18	2	THE AVENGERS '67 BOX SET 2	A&E Home Video New Video Group 17140	Patrick Macnee Diana Rigg	1967	NR	29.95
19	17	13	FACE/OFF	Paramount Home Video 330553	John Travolta Nicolas Cage	1997	R	14.95
20	NEW ▶		THE BATMAN/SUPERMAN MOVIE	Warner Family Entertainment Warner Home Video 16351	Animated	1998	NR	14.95
21	NEW ▶		MERLIN	Hallmark Home Entertainment 96525	Sam Neill	1998	NR	19.98
22	15	13	PLAYBOY'S 1998 PLAYMATE OF THE YEAR	Playboy Home Video Universal Music Video Dist. PBV0827	Karen McDougal	1998	NR	19.98
23	19	16	SOUTH PARK: VOLUME 1	Rhino Home Video Warner Home Video 36417	Animated	1998	NR	14.95
24	24	19	FLUBBER	Walt Disney Home Video Buena Vista Home Entertainment 1468	Robin Williams	1997	PG	22.99
25	27	120	THE LITTLE MERMAID: THE SPECIAL EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12731	Animated	1989	G	26.99
26	21	8	CONTACT	Warner Home Video 15041	Jodie Foster Matthew McConaughey	1996	R	19.98
27	NEW ▶		PLANET OF THE APES	FoxVideo 4105467	Charlton Heston Roddy McDowell	1968	G	19.98
28	33	2	PLAYBOY'S GEN-X GIRLS	Playboy Home Video Universal Music Video Dist. PBV831	Various Artists	1998	NR	19.98
29	NEW ▶		JERRY SPRINGER-SECRETS AND SURPRISES	Real Entertainment 6503	Jerry Springer	1998	NR	19.99
30	NEW ▶		THE BORROWERS	PolyGram Video 4400551253	John Goodman	1998	PG	22.95
31	20	15	STREETS IS WATCHING ●	Def Jam Home Video PolyGram Video 56821	Jay-Z	1998	NR	14.95
32	39	3	GOLGO 13: QUEEN BEE	Urban Vision Entertainment UV1026	Animated	1998	NR	19.95
33	32	34	ANDREA BOCELLI: A NIGHT IN TUSCANY ●	PolyGram Video 4400553973	Andrea Bocelli	1997	NR	24.95
34	22	12	PLAYBOY'S BLONDES, BRUNETTES & REDHEADS	Playboy Home Video Universal Music Video Dist. PBV0818	Various Artists	1998	NR	19.98
35	30	10	MADONNA: RAY OF LIGHT	Warner Reprise Video 3-38502	Madonna	1998	NR	5.98
36	NEW ▶		POCAHONTAS II: JOURNEY TO A NEW WORLD	Walt Disney Home Video Buena Vista Home Entertainment 12743	Animated	1998	NR	26.99
37	NEW ▶		PLANET OF THE APES: BOX SET	FoxVideo 4105493	Charlton Heston Roddy McDowell	1998	G	54.98
38	29	17	MOUSE HUNT	Universal Studios Home Video 83585	Nathan Lane Lee Evans	1997	PG	22.98
39	28	16	SOUTH PARK: VOLUME 2	Rhino Home Video Warner Home Video 36418	Animated	1998	NR	14.95
40	23	9	MP DA LAST DON	No Limit Video Priority Video 53373	Master P	1998	NR	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ○ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

SEQUELS

(Continued from page 107)

Belcher, who's prepping the market for No. 2, "Casper Meets Wendy."

Columbia TriStar Home Video has adopted the approach for "The Swan Princess III" and "Mystery Of The Enchanted Treasure," which streeted Aug. 4. The first two "Swan Princess" titles were released in the U.S. by Turner Home Entertainment; Columbia had the titles overseas.

Suzanne Blouchard, director of marketing for Columbia TriStar, says consumers don't focus on who releases what. It's the strength of the franchise and its characters that are of prime importance, particularly with children's product, she says.

"I think consumers are just reaching for what they know and love," she adds.

Universal thinks customers will love the sixth installment of the animated "Land Before Time" series,

'A lot of times people think it has had a theatrical release'

due in the fourth quarter, says Katz. And the studio is using the direct-to-video method to revive a successful older franchise, "An American Tail."

The first two titles in that series—"An American Tail" and "An American Tail: Fievel Goes West"—were rereleased to retail Aug. 11. Close behind is "An American Tail 3: The Treasure of Manhattan Island," which arrives in stores later this year.

TV properties are also prone to video sequel-itis. "Teletubbies," the British series that has become wildly popular among toddlers, will make its retail debut with two exclusive-to-video releases on the Warner label.

Capone says all advertising for the releases will indicate that the episodes being put out on video are not available anywhere else. But at least one retailer believes that the franchise is hot enough that product could sell whether or not it had already aired on TV.

"When you're dealing with a young child who only knows 'Teletubbies,' it doesn't matter," notes Marbles' Feinstein.

"Sesame Street" is proof of brand durability. Sony Wonder has released two made-for-video extensions of the series, now a cultural icon. "Elmo Saves Christmas" and "Elmo Says Boo" have become "instant evergreen" titles, says marketing VP John Phillips. Although he declines to give sales figures, Phillips notes that sales of "Elmo Saves Christmas" improved in its second year.

Phillips thinks sequels are perfect for supermarkets. "Merchandising these titles in the seasonal section makes them an impulse item that saves a trip to another store," he says. "Elmo Says Boo" should be as natural a Halloween purchase as candy or pumpkins."

YOUR SALES WILL HAVE YOU DOING THE BEAR CHA-CHA-CHA!

MASSIVE CONSUMER AWARENESS

- Bear in the Big Blue House airs everyday on Disney Channel, which now reaches over 41 million homes.
- Bear is the highest rated weekday program within Disney Channel's little kids block among households, Kids 2-5 and Women 25-54. (March 30-June 21, Nielsen).
- Bear receives on-going, on-air support on Disney Channel!
- Bear will be seen on nationwide talk shows. His first appearance was on *Live with Regis & Kathie Lee* in July.
- Bear will get even more exposure through Bear displays in over 2,000 pediatricians' offices during their busy "Back to School" season!
- Bear appeared on the cover of the July 5 *New York Times* TV section.

AWARDS

- Selected as one of *TV Guide's* Top Ten New Kids Shows of 1997.
- Nominated for two Daytime Emmys for Outstanding Pre-school Children's Series and Outstanding Costume Design/Styling.
- Received an "A" in the June/July issue of *Child* magazine's "What's Best in Pre-School TV and Family Films."
- Nominated for a Monitor Award for 1998 Best Achievement in Children's Editing.

DISNEY CHANNEL MALL TOUR

Live Bear show will travel to 10 cities around the U.S. in 1st quarter 1999. The show features the house and live puppetry. Local press coverage will support the tour.

NATIONAL MEDIA SUPPORT

Targeting Moms 25-49 and Kids 2-6!

MILLIONS OF IMPRESSIONS GENERATED BY MASSIVE TRAILERING

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VOLUME 4 CONTAINS:
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DURACASE VHS #02223
SLIPSLEEVE VHS #02224



VOLUME 2 CONTAINS:
Friends For Life & The Big Little Visitor
DURACASE VHS #02225
SLIPSLEEVE VHS #02226



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STREET DATE: 12/1/98

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Top Video Rentals

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.		
			TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			★ ★ ★ No. 1 ★ ★ ★		
1	3	4	THE WEDDING SINGER (PG-13)	New Line Home Video Warner Home Video N4659	Adam Sandler Drew Barrymore
2	2	7	GOOD WILL HUNTING (R)	Miramax Home Entertainment Buena Vista Home Entertainment 1355903	Matt Damon Ben Affleck
3	1	4	JACKIE BROWN (R)	Miramax Home Entertainment Buena Vista Home Entertainment 1355803	Pam Grier Samuel L. Jackson
4	4	5	U.S. MARSHALS (R)	Warner Home Video 15625	Tommy Lee Jones Wesley Snipes
5	7	9	WAG THE DOG (R)	New Line Home Video Warner Home Video N4642	Dustin Hoffman Robert De Niro
6	5	6	SPHERE (PG-13)	Warner Home Video 15331	Dustin Hoffman Sharon Stone
7	10	3	THE MAN IN THE IRON MASK (PG-13)	MGM/UA Home Video M907047	Leonardo DiCaprio Jeremy Irons
8	8	4	HARD RAIN (R)	Paramount Home Video 332133	Morgan Freeman Christian Slater
9	12	2	THE BIG LEBOWSKI (R)	PolyGram Video 4400565393	Jeff Bridges John Goodman
10	6	4	DARK CITY (R)	New Line Home Video Warner Home Video N4656	Rufus Sewell Kiefer Sutherland
11	9	4	GREAT EXPECTATIONS (R)	FoxVideo 4492	Ethan Hawke Gwyneth Paltrow
12	38	2	THE APOSTLE (PG-13)	Universal Studios Home Video 83676	Robert Duvall Farrah Fawcett
13	11	13	THE RAINMAKER (PG-13)	Paramount Home Video 335033	Matt Damon Danny DeVito
14	13	9	AMISTAD (R)	Universal Studios Home Video	Anthony Hopkins Morgan Freeman
15	NEW		THE NEWTON BOYS (PG-13)	Columbia TriStar Home Video 0363	Matthew McConaughey Ethan Hawke
16	14	4	THE GINGERBREAD MAN (R)	PolyGram Video 4400850493	Kenneth Branagh Robert Duvall
17	17	2	MR. NICE GUY (PG-13)	New Line Home Video N4661	Jackie Chan
18	19	10	FALLEN (R)	Warner Home Video 6434	Denzel Washington John Goodman
19	16	13	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL (R)	Warner Home Video 14776	Kevin Spacey John Cusack
20	15	15	AS GOOD AS IT GETS (PG-13)	Columbia TriStar Home Video 21703	Jack Nicholson Helen Hunt
21	32	2	KUNDUN (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 135566	Not Listed
22	22	9	THE REPLACEMENT KILLERS (R)	Columbia TriStar Home Video 21623	Chow Yun-fat Mira Sorvino
23	18	19	L.A. CONFIDENTIAL (R)	Warner Home Video 14913	Kevin Spacey Russell Crowe
24	25	3	BLUES BROTHERS 2000 (PG-13)	Universal Studios Home Video 83379	Dan Aykroyd John Goodman
25	21	6	PHANTOMS (R)	Dimension Home Video Buena Vista Home Entertainment 1355503	Ben Affleck Peter O'Toole
26	24	7	PALMETTO (R)	Warner Home Video 2533	Woody Harrelson Elisabeth Shue
27	37	21	BOOGIE NIGHTS (R)	New Line Home Video Warner Home Video N4624	Mark Wahlberg Burt Reynolds
28	RE-ENTRY		THE FULL MONTY (R)	FoxVideo 4806	Robert Carlyle Mark Addy
29	23	6	ZERO EFFECT (R)	Warner Home Video 2534	Bill Pullman Ben Stiller
30	20	12	SCREAM 2 (R)	Dimension Home Video Buena Vista Home Entertainment 1355303	Neve Campbell Courtney Cox
31	29	16	GATTACA (PG-13)	Columbia TriStar Home Video 82643	Ethan Hawke Uma Thurman
32	28	2	SENSELESS (R)	Dimension Home Video Buena Vista Home Entertainment 1357503	Marlon Wayans David Spade
33	34	14	DECONSTRUCTING HARRY (R)	New Line Home Video Warner Home Video N4653	Woody Allen
34	31	10	THE WINGS OF THE DOVE (R)	Miramax Home Entertainment Buena Vista Home Entertainment 1354803	Helena Bonham Carter Alison Elliott
35	NEW		THE BORROWERS (PG)	PolyGram Video 4400551253	John Goodman
36	36	8	THE BOXER (R)	Universal Studios Home Video 83303	Daniel Day-Lewis Emily Watson
37	27	18	THE JACKAL (R)	Universal Studios Home Video 83267	Bruce Willis Richard Gere
38	NEW		SOUL IN THE HOLE (NR)	Xenon Entertainment 4050	Not Listed
39	33	5	KRIPPENDORF'S TRIBE (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 1357003	Richard Dreyfuss Jenna Elfman
40	35	9	THE POSTMAN (R)	Warner Home Video 15519	Kevin Costner

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

BMG Creates Kids' Animal Series With Discovery Catalog

BY CATHERINE APPELFELD OLSON
WASHINGTON, D.C.—Children and animals. They go together like peanut butter and jelly.

And although there are plenty of videotapes on the market to introduce preschoolers to their less civilized brethren—witness National Geographic/Warner Home Video's "Really Wild Animals" and Real Entertainment's "Animal Crackups" series, among others—BMG Video is mining its Discovery Channel catalog to create a series for grade-school-age kids.

The first trio of branded Family Features releases, due in late September, consists of "Wolves At Our Door," "In The Company Of Whales," and "A Little Duck Tale."

Slated to hit retail in early December are "The Free Willy Story: Keiko's



BMG Video has launched the Family Features line of Discovery Channel-produced animal videos that are more like features and less like documentaries.

"Journey Home," the behind-the-scenes look at the orca who made a theatrical splash but needed better living conditions, and "People Of The Forest," which features a gorilla family.

As the titles might suggest, these are animal videos with feeling. Going beyond the typical documentary blueprint of fact-filled footage, the titles delve into human-interest stories that BMG believes will particularly pique children's interest.

"Discovery obviously has quite a bit of animal programming available," says Michelle Fiddler, BMG Video director of marketing. "And when we took over distribution early this year and were reviewing the product, we began to see there were some animal titles that played more like movies than documentaries.

"'Wolves At Our Door,' for example, is about a couple who go to live with a pack of wolves. There is a story line, characters, conflict, intrigue, love—all things that seem theatrical," she adds. "We saw a real opportunity to broaden the audience for these titles, and especially to expose them to parents with kids because this is really wholesome entertainment."

Discovery also offers the "Baby Animal Tales" series of animal videos "narrated" by a canine named Jake. When they make their Family Features debut, the tapes will be repackaged in sleeves with a line-identifying gold banner splashed across the top.

"If the artwork needs to be enhanced to make it pop a little more, we will do that," says Fiddler.

There is a possibility that Family Features will spawn some original programming, as well as music releases and other tie-ins.

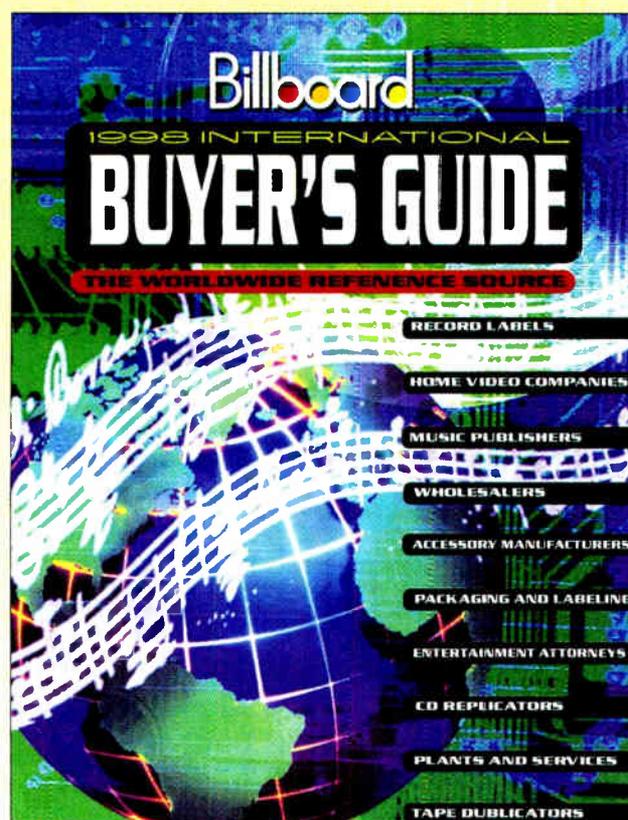
"We think the brand will be around for quite some time, and we hope to expand the reach of it," Fiddler says.

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		Type	Suggested List Price
			TITLE, Imprint Distributing Label, Catalog Number	Principal Performers		
			★ ★ NO. 1 ★ ★			
1	1	13	ALL ACCESS VIDEO ▲ ² Jive/Zomba Video 41589-3	Backstreet Boys	LF	19.98
2	2	4	SINGLE VIDEO THEORY Epic Music Video Sony Music Video EV50161	Pearl Jam	LF	14.98
3	3	2	THE 3 TENORS: PARIS 1998 Atlantic Records Inc. Atlantic Video 83133-3	Carreras-Domingo-Pavarotti	LF	29.98
4	7	2	EXITOS EN VIDEO Wea Latina Video 23978	Mana	LF	12.95
5	4	11	MP DA LAST DON No Limit Video Priority Video 53373	Master P	LF	19.98
6	5	3	PREMONITION Warner Reprise Video 3-38496	John Fogerty	LF	19.98
7	6	31	GIRL POWER! LIVE IN ISTANBUL Virgin Music Video 92111	Spice Girls	LF	19.98
8	9	10	SHOCKUMENTARY ● PolyGram Video 57595	Insane Clown Posse	LF	19.98
9	8	16	STREETS IS WATCHING ● Def Jam Home Video PolyGram Video 56821	Jay-Z	LF	14.95
10	10	41	ONE HOUR OF GIRL POWER Warner Home Video 363553	Spice Girls	LF	14.95
11	11	4	BIG BALLERS: THE MOVIE Simtar Ent. Inc. 49813	Various Artists	LF	19.99
12	NEW		HAVING A GIRL'S NITE OUT Myrrh Video 5351	Chonda Pierce	LF	16.98
13	12	37	A NIGHT IN TUSCANY ● PolyGram Video 4400553973	Andrea Bocelli	LF	24.95
14	13	53	THE DANCE ▲ Warner Reprise Video 3-38486	Fleetwood Mac	LF	19.98
15	14	73	WHO THEN NOW? Epic Music Video Sony Music Video 50153	Korn	LF	19.98
16	15	40	RAGE AGAINST THE MACHINE Epic Music Video Sony Music Video 19 V50160-3	Rage Against The Machine	LF	19.98
17	16	33	GARTH LIVE FROM CENTRAL PARK Orion Home Video 10119	Garth Brooks	LF	19.95
18	17	41	TULSA, TOKYO AND THE MIDDLE OF NOWHERE ▲ ² PolyGram Video 4400479233	Hanson	LF	19.95
19	NEW		THE ROYAL ALBERT HALL CELEBRATION PolyGram Video 44005739	Andrew Lloyd Webber	LF	19.95
20	24	29	DEAD TO THE WORLD Interscope Video Universal Music Video Dist. 90150	Marilyn Manson	LF	16.95
21	19	9	HOMELESS MAN: THE RESTLESS HEART OF RICH MULLINS Word Video 5351315	Rich Mullins	LF	16.98
22	22	13	LIVE IN CONCERT MVD Video 50028	Backstreet Boys	LF	19.95
23	21	15	IN CONCERT Columbia TriStar Home Video 2105	Sarah Brightman	LF	19.98
24	30	8	BACKSTREET BOYS: THE VIDEO MVD Video 3899	Backstreet Boys	LF	19.95
25	23	8	7 TELEVISION COMMERCIALS Capitol Video 5393	Radiohead	LF	19.98
26	33	28	LIVE Verity Video 43108-3	Fred Hammond & Radical For Christ	LF	19.98
27	26	40	CLOSURE Interscope Video Trimark Home Video 6734	Nine Inch Nails	LF	24.98
28	18	15	HAWAIIAN HOMECOMING Spring Hill Video 44355	Various Artists	LF	29.99
29	28	100	LES MISERABLES: 10TH ANNIV. CONCERT VCI Columbia TriStar Home Video 88703	Various Artists	LF	24.95
30	25	12	STORIES, TALES LIES & EXAGGERATIONS Skunk Records/Cornerstone R.A.S. MVD Video 38497	Sublime	LF	23.98
31	39	11	STRENGTH Verity Video 43108-3	The New Life Community Choir Feat. John P. Kee	LF	19.98
32	29	147	LIVE FROM AUSTIN, TEXAS ▲ Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan And Double Trouble	LF	19.98
33	20	10	RAY OF LIGHT Warner Reprise Video 3938502	Madonna	VS	5.98
34	34	197	THE BOB MARLEY STORY ▲ Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	9.95
35	RE-ENTRY		OUR MUSIC VIDEO Dualstar Video WarnerVision Entertainment 53357	Mary-Kate & Ashley Olsen	LF	12.95
36	32	65	I'M BOUT IT ▲ ² No Limit Video Priority Video 53423	Master P	LF	19.98
37	40	45	TRIBUTE ▲ Virgin Music Video 77849	Yanni	LF	24.95
38	38	165	PULSE ▲ ² Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
39	RE-ENTRY		SINGIN' WITH THE SAINTS Spring Hill Video 102	Bill & Gloria Gaither	LF	19.98
40	27	30	DOWN BY THE TABERNACLE Spring Hill Video 104	Bill & Gloria Gaither	LF	19.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1998, Billboard/BPI Communications.

Billboard's 1998 International Buyer's Guide



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U.K. Video Biz Sees Gains In 1st-Half '98

LONDON—"Men In Black" and "The Full Monty" have dominated U.K. rentals and sales from January through June, according to the British Video Assn (BVA).

Despite the World Cup, which siphoned off retail activity, sell-through's gains continued, with unit volume up 24% year to year, topped by Fox's "The Full Monty," which sold 2.5 million copies. With movies holding eight of the top 10 best-seller slots, theatrical accounted for 60% of all video sales.

Meanwhile, the TV sector, led by Warner's "Friends," Fox's "The X-Files," and Medusa's "Jerry Springer," climbed 22% ahead of the same period in 1997.

BVA director general Lavinia Carey says the figures portend good news for the rest of '98 and put the video industry in "a robust position to face the challenge of the impending launch of new satellite services." **SAM ANDREWS**

Home Video

MERCHANTS & MARKETING

Debut DiVi Awards Honor DVDs

LOS ANGELES—The first DiVi Awards, recognizing creative accomplishments in movies and music, were given at the DVD Production '98 meeting (Billboard, Sept. 5).

Given by the International Recording Media Assn. and trade publisher Miller Freeman PSN, the gold movie trophy went to New Line Home Video and authoring facilities Laser Pacific and EMA Multimedia for "Spawn"; the silver to Artisan Entertainment and Laser Pacific for "Terminator 2"; and the bronze

to Warner Home Video and Red Barn Productions for "L.A. Confidential."

In the music category, the gold went to Sony Music for "Michael Jackson: HIStory On Film"; the silver to Sony Music for "Gloria Estefan: The Evolution Tour"; and the bronze to Warner Music for "John Fogerty: Premonition."

DiVis for DVD games and other categories will be added at DVD Production '99, to be held Aug. 4-5, 1999, in Los Angeles. **STEVE TRAIMAN**



DiVi winners shown, from left, are Red Barn Productions' Wayne Brown, Laser Pacific's Larry Spangler, Sony Music's Leslie Haas, Laser Pacific's Leon Silverman, and EMA Multimedia's Michael Pace. (Photo: Steve Traiman)

Billboard.

SEPTEMBER 12, 1998

Top Special Interest Video Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
			★★ NO. 1 ★★	
1	2	121	MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8350	14.98
2	1	27	DENVER BRONCOS: SUPER BOWL XXXII CHAMPIONS ◊ PolyGram Video 4400464433	19.95
3	3	21	LESLIE NIELSEN'S STUPID LITTLE GOLF VIDEO Winstar Home Entertainment 71027	19.98
4	4	27	GRETZKY: THE GREAT ONE AND THE NEXT ONES FoxVideo (CBS/Fox) 2758	14.98
5	5	41	THE OFFICIAL 1997 WORLD SERIES VIDEO PolyGram Video 91097	19.98
6	6	93	THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS Orion Home Video 96002	14.98
7	8	45	PURE PAYTON PolyGram Video 4400464413	19.95
8	7	15	CHICAGO BULLS: GIVE ME FIVE! FoxVideo (CBS/Fox) 2768	19.98
9	10	63	NBA AT 50 FoxVideo (CBS/Fox) 8450	19.98
10	12	73	THE ULTIMATE FIGHTING CHAMPIONSHIP 4 Vidmark Entertainment VM6372	19.99
11	13	49	THE OFFICIAL 1996 NBA FINALS VIDEO FoxVideo (CBS/Fox) 8345	19.98
12	RE-ENTRY		NBA 2000 FoxVideo (CBS/Fox) 2759	14.98
13	14	339	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
14	15	13	NBA: HARDWOOD HEROES FoxVideo (CBS/Fox) 0350	14.98
15	9	7	THE OFFICIAL 1998 NBA FINALS VIDEO FoxVideo (CBS/Fox) 0475	19.98
16	11	167	LESLIE NIELSEN'S BAD GOLF MADE EASIER ABC Video 45003	19.98
17	16	57	TIGER WOODS: SON, HERO & CHAMPION FoxVideo (CBS Video) 4098	14.98
18	RE-ENTRY		MIKE TYSON: THE INSIDE STORY MPI Home Video 7074	19.98
19	20	13	SHAQ 'ROUND THE WORLD FoxVideo (CBS/Fox) 2760	14.98
20	19	271	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™				
			★★ NO. 1 ★★	
1	5	43	THE GRIND WORKOUT: FAT BURNING GROOVES ◆ Sony Music Video 49659	12.98
2	4	157	THE GRIND WORKOUT HIP HOP AEROBICS ◆ Sony Music Video 49659	12.98
3	6	139	THE GRIND WORKOUT: FITNESS WITH FLAVA ◇ Sony Music Video 49796	12.98
4	7	23	CRUNCH: THE JOY OF YOGA Anchor Bay Entertainment SV10285	9.99
5	3	19	MTV ADVANCED WORKOUT: TOTAL BODY TRAINING Sony Music Video 49331	14.98
6	8	47	OPRAH: MAKE THE CONNECTION Buena Vista Home Entertainment 60428	22.99
7	1	27	CRUNCH: BEST ABS AND ARMS Anchor Bay Entertainment SV10093	9.98
8	2	183	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT ◇ GoodTimes Home Video 7032	19.99
9	13	67	DAISY FUENTES: TOTALLY FIT WORKOUT WarnerVision Entertainment 51760	19.95
10	9	115	ALI MACGRAW'S YOGA MIND & BODY Warner Home Video 35826	19.98
11	11	93	CRUNCH: FAT BLASTER PLUS Anchor Bay Entertainment SV10092	9.98
12	12	203	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	14.98
13	16	37	FIRM BASICS: ABS, BUNS & THIGHS WORKOUT BMG Video 80344-3	19.98
14	14	37	ABS, CHEST & LEGS OF STEEL 2000 WarnerVision Entertainment 51312-3	29.95
15	10	149	CINDY CRAWFORD/THE NEXT CHALLENGE GoodTimes Home Video 05-7100	19.99
16	20	67	PAULA ABDUL'S GET UP AND DANCE! Live Home Video 0114	14.98
17	19	89	THE FIRM: AEROBIC INTERVAL TRAINING BMG Video 80112-3	19.98
18	RE-ENTRY		CLAUDIA SCHIFFER: PERFECTLY FIT ABS FoxVideo (CBS/Fox) 8240	14.98
19	RE-ENTRY		CRUNCH: BURN & FIRM IN 30 MINUTES Anchor Bay Entertainment SV10284	9.99
20	15	57	THE FIRM: TIME CRUNCH WORKOUT BMG Video 80113-3	19.98

◆ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1998, Billboard/BPI Communications.

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THE SAMPLES RETURN TO THEIR INDIE-LABEL ROOTS

(Continued from page 17)

ized MCA wasn't the best place for them, and, although MCA declined to comment for this story, the feeling was apparently mutual. After a complicated legal process that the band wishes not to discuss, MCA retained the rights to "Outpost," but the Samples were free to move on.

"We just didn't belong at MCA. We had to look for something that suited our needs better," Kelly says. "We had never been unhappy with an independent label. Majors just have the capability to provide better distribution and more money for promotions and such."

The group, after replacing two members with keyboardist Alex Matson, guitarist Rob Somers, and drummer Kenny James (who has since been replaced by Sam Young), reunited early last year with its original label, W.A.R.?. The band is also negotiating a publishing deal with EMI.

"It feels like we are back at home," says Sheldon, who resides in Portland, Ore. "Both sides have learned something. We are a better band, and W.A.R.? has become a better-organized, more mature, and more knowledgeable label. Each release is the bread and butter at an indie label, so I know everyone takes our records as seriously as we do."

W.A.R.? president Rob Gordon is glad to have the Samples back. "W.A.R.? is the best place for the Samples because W.A.R.? gives attention to artists who work consistently. A band is 50% of a marketing plan," he says. "The Samples hold up their end of the bargain. They are always on the road, always giving us new vehicles to market, and always working on new songs. It makes our part more enjoyable."

The first release through the new label deal was a double live album, "Transmissions From The Sea Of Tranquility," which hit store shelves in the third quarter of 1997 and has sold 32,000 units, according to SoundScan. It was followed by a new studio album, "Here And Somewhere Else," which has sold 6,000 units since its July 28 release, according to SoundScan. Also on the schedule is "Tan Mule," a col-

lection of new tracks that will be available only through the Internet (www.war.com) and mail order in mid-September and that Kelly describes as a "cultish, fan thing."

"This is a grass-roots success story. They are better off at a small label that knows how to work on a word-of-mouth level," says Mike Fuller, a buyer for the Amarillo, Texas-based, 127-store Hastings Entertainment. "We do well with them in our college markets like Oklahoma, Kansas, Arkansas, and especially Colorado. Sales are best in the first weeks and while they are touring those cities."

In hopes of maintaining its loyal following, the act—which is booked by Armand Sadlier and managed by Kim Turner—will do what it has always done best: tour. The outing begins Thursday (10) in Boston and will hit markets all over the Northeast, Southeast, and Midwest. By mid-November, the act hopes to do a couple weeks on the West Coast. Next year, it hopes to go abroad for some shows.

"This is a great live act, so we will continue to focus on that type of promotion," Gordon says. "In every city they play, we will hand out samplers with a wrap announcing dates, venues, and new albums. They will do whatever in-stores, radio station visits, and local press we can get."

W.A.R.? recently added field staffers in a few major markets and has employed 100 young people across the country to inspect stock at stores, show the band around towns they visit, and hand out fliers and samplers.

Although not a traditional strong point for the band, radio, says Gordon, has not been dismissed. Three tracks—"Hypocrite," "We All Move On," and "Anymore"—are being worked to triple-A.

"For a while, it seemed like all we did to sell records was tour. I thought we might be out on the road for life," Sheldon says. "W.A.R.? is looking into radio play and other marketing areas. It should move life up a notch."

Mike Mullaney, music director of WXRV (the River) Haverhill, Mass.,

DENNIZ POP

(Continued from page 71)

holm. "His passing was expected, yet unexpected. He had a tumor, which they were able to remove in December. Then he was well for a long time, but then he had a significant relapse in June. I am shocked, and this is incredibly sad."

Volle produced, among others, Papa Dee tracks for Warner Music Sweden. Managing director Sanji Tandan says he was "crushed" by the news. "We have all lost an exceptionally good friend," he says. "I have known him ever since he was a disc jockey, and he was a wonderful person. We will miss Dag Volle, the human being, and we will of course miss Denniz Pop, the producer. Even though he always had lots of things to do, it was always possible to call him. He was always available and always curious. He was an open-minded human being."

Another observer, summing up the mood of the business, says, "Needless to say, Denniz was one of the most important writers and producers ever

to come out of our country, and I have no problem ranking him right after [Abba writers] Bjorn and Benny."

Shortly before his death, Volle was working with his former girlfriend, Jessica Folcker, on her Jive/Zomba debut album, "Jessica," due to appear in Europe this month.

Volle had been battling against cancer for a considerable time before his death. He was hospitalized last December at Karolinska Sjukhuset in Stockholm, and he was unable to attend the Grammis Award ceremony in February. During his life, he shunned the media spotlight, saying that the knowledge that millions of people were dancing to his work somewhere was reward enough.

He is survived by his 11-year-old son, his partner, his mother, and his sister.

Assistance in preparing this story was provided by Keith Foster in Stockholm.

has long been an advocate of the band and will continue to give it air time with the new album. "They aren't mega-huge radio stars, but they have a loyal following in Boston and always sell out here. So we give the audience something to hold them over till the band hits town again."

Patty Martin, music director at triple-A WXRT Chicago, is less certain of the band's radio prospects. "We have never played them, despite [the group having] a huge underground following in Chicago, because they never had a song particularly worthy of radio," Martin says. "Not to say they aren't a fairly decent live band. They just don't write hits like other H.O.R.D.E. bands like Dave

Matthews or Widespread Panic. Their plugs come from the Internet and word-of-mouth."

Kelly, who now lives in Santa Barbara, Calif., knows that breaking into the heavily segregated world of radio will be tough but thinks it will be important in determining the band's future.

"We've had a fulfilling career. But as a musician, you need to feel forward progression. Radio is an area we haven't conquered, and it's important to have a radio hit these days," Kelly says. "On the other hand, it was probably best we haven't had one yet. I know folks who had one hit, lived fast, spent the money, and are now washing dishes."

DC TALK

(Continued from page 17)

Michael Tait, and Kevin Max (formerly Kevin Smith) have teamed their talents to forge their most ambitious project to date.

"We all sat down and wrote every song together," Max says. "On the last record, we would go [in] separate directions... It was never the three of us at the same time writing."

"It was time," says McKeehan of the collaborative effort. "It's not easy to get three guys to agree on lines and to be vulnerable enough to share what you're feeling... but it was a great process for us as individuals and as a band."

Tait agrees. "Over the years, Kevin and I got more involved in the writing," he says. "We all had things we wanted to say."

The result has Virgin Records copresident (U.S.) Ray Cooper, who traveled to Nashville during the album's production, excited about its potential in both the Christian and mainstream music markets.

"If you listen to it completely unbiased, it's a great modern pop/rock record," he says. "The fact that they come from a Christian background obviously has relevance, because it's helped their development in the marketplace and brought them to a very substantial audience early on. But they are smart and perceptive enough to write music that can be embraced by a much wider demographic."

Greg Ham, senior VP of Fore-Front, is equally enthusiastic.

"It's pretty unbelievable. We had a pretty big record to overcome. The 'Jesus Freak' record was a large record," Ham says of the project that entered The Billboard 200 at No. 16 in December 1995 and reigned at No. 1 on the Top Contemporary Christian album chart for 14 weeks. "It was one of those records that really set the mark high, and you think, 'Can they come with another record that's better?' I totally think they've done that. I feel like the message is stronger than ever but put in a more palatable way."

Thus far, one single, "Into Jesus," has been released to Christian radio. The second single to Christian radio, "My Friend So Long," will be the first released to mainstream outlets.

"When we heard the final record, we thought it had a wit and a pace to it that could be potentially embraced by certain radio [formats] like alternative, college, hot AC, and, ultimately, hopefully, top 40 radio," Cooper says.

According to Cooper, the mainstream marketing campaign will have two parts. "The first phase will be offering 'My Friend So Long' and probably 'Consume Me' to a variety of radio formats, along with a full-scale press, retail, video, multimedia, and consumer ad campaign," he says. "Our target demographic is males and females between the ages of 12 and 34... We're doing a significant tip-sheet campaign, and we're shooting a video for 'My Friend So Long,' which will be serviced to MTV and VH1."

Cooper says the label also plans to advertise in consumer magazines.

"We're doing a teaser banner at retail, along with stickers and window statics," he says. "We're undergoing quite a significant retail campaign. We're going to create posters, flats, and banners that will go into all the major accounts."

Ham says 700 Christian retail outlets are holding parties on the street date. Participating stores received a pre-promotion kit that included postcards, bag stuffers, buttons, a CD for in-store play, and a standee. The second part of the kit includes a floor display, endcap headers, flats, key chains, and three copies of the band's video collection for giveaways.

The Family Christian Store chain started pre-selling the album Aug. 28, offering consumers a free dc Talk T-shirt when they pre-purchased the CD.

Christian retailers are already predicting "Supernatural" will be one of the year's best-selling albums.

"It is probably musically the best they've ever done and lyrically as strong as any Christian album that's on the market right now," says Bob Starnes, director of field operations and buying for the 75-store, Wheaton, Ill.-based Lemstone chain.

The band will do three in-stores during the street week, including stops in Nashville and Grand Rapids, Mich. Ham says Sept. 19 has been dubbed Supernatural Saturday.

"There will be a two-hour radio special, one hour pre-produced and one hour live call-in," he says. "Also, 67 stations will be giving out one CD an hour for 10 hours leading up to the radio special. Then there will be a chat on America Online."

Booked by Creative Artists Agency and managed by True Artist Management, the band is set to embark on a major tour in January.

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR



A Knockout Promotion. Sister stations WVAZ (V-103) and WGCI Chicago joined forces Aug. 29 with a three-station live simulcast (WGCI broadcasts at 107.5 and 1390 AM) to create Unity Day '98. The event, which took place at the city's Southside Washington Park, included entertainment from Frankie Beverly & Maze, Chico DeBarge, Regina Belle, Bobby Womack, Kelly Price, and others. The stations say the purpose was to send a message of hope and unity for the community and the nation. Setting aside their competitive differences, at least for the moment, are WVAZ operations manager/PD Maxx Myrick, left, and WGCI operations manager/PD Elroy Smith.

Beach Music Network Goes West Syndicated Programs Expand Their Reach To West Coast

BY KEN JOHNSON

CHARLOTTE, N.C.—With the first foray outside its home region complete, the Rhythm 'n Beach Network, the syndicated beach music series produced here (Billboard, Aug. 31, 1996), has launched assault No. 2—this time on the West Coast.

The network, which produces three shows that specialize in the old-school Southern R&B and jump blues and contemporary hits spinning in the clubs on the coasts of North and South Carolina, debuted on oldies KKNX Eugene, Ore., in July.

KKNX owner John Mielke was

given a tape of the Rhythm 'n Beach Network's "Fish Fry" program by a friend and was immediately hooked.

"I went, 'Holy Cow, it's the Platters, it's the Dominoes,'" Mielke says. "I liked what I was hearing. It was a lot of fun. There aren't many things you can turn on the radio that are fun."

The station received nearly 100 positive calls after just two airings.

The response from stations closer to home base has been just as strong. The network has grown from three affiliates in 1994 to 46 today. Most are in the Southeast, although the

network made forays into Maryland and Pennsylvania in 1996.

"A lot of stations could call us now and say, 'Hey, we've heard it, we want it,'" says Chris Beachley, who produces the shows with well-known beach DJ John Hook. In addition to "Fish Fry," a show that focuses on '50s R&B and jump blues, Beachley, owner of the Wax Museum record store, and Hook produce a top 40 show and a beach music "Classics" show.

Mielke predicts further success for the network along the Pacific: "There are going to be other stations on the West Coast to pick this up."

Christian Radio Organization Expands Its Scope The Former NCRS Gets New Name, Increases Its Seminar Schedules

BY DEBORAH EVANS PRICE

NASHVILLE—The steering committee for the National Christian Radio Seminar has voted to change its name to the National Christian Radio Alliance (NCRA). As the name change suggests, the organization is adding new programs and increasing the scope of what it can offer the

Christian broadcasting community.

"We have toyed with this for a number of years because we wanted to be more than just a once-a-year event for broadcasters," says NCRA chairman Joe Battaglia, president of the New Jersey-based Renaissance Communications. "It's come to the point where we really believe we can

do that, because we have [Christian Music Trade Assn. marketing director] Rick Bowles helping us. It was time to decide if we were going to stay this once-a-year event or if we wanted to provide other resources and opportunities for broadcasters to help in whatever way we can."

The committee has opted to delve into new areas, among them the establishment of regional Christian radio seminars. The first will be Nov. 6-7 in Kansas City, Mo., with another seminar in January in Atlanta.

"We're excited about providing the regional seminars for broadcasters, and we're hoping it really makes an impact on them," Battaglia says. "We're happy to see things move and expand."

Prior to these new developments, the company held one seminar a year during the annual Gospel Music Week activities each April. The new regional seminars will be held in the same cities concurrent with the Academy of Gospel Music Arts programs of the Gospel Music Assn.

RAB Touts Radio With 'Results'

The Radio Advertising Bureau (RAB), in hand with BMI, is releasing a collection of 1,000 radio sales success stories, titled "Radio Gets Results."

The campaign will be delivered on CD-ROM and sent to stations as part of the RAB's September sales and marketing kit. The CD also contains a number of promotional announcements voiced by such artists as Isaac Hayes, Duncan Sheik, Faith Evans, Rosanne Cash, and Scott Stape of Creed.

To encourage stations to air the spots, BMI is giving away two tickets to next year's Grammy Awards, to be held in February in Los Angeles. Stations can enter the contest by airing the 30-second spots between now and January and sending BMI proof of performance in the form of an affidavit and aircheck.

"Radio Gets Results" is aimed at offering advertisers definitive proof of radio's "unparalleled ability to deliver exceptional results."

CHUCK TAYLOR

newsline...

DIMICK DEPARTS WNCI. John Dimick exited his PD post at WNCI Columbus, Ohio, Sept. 4. Describing the move as an "amicable parting," Dimick says he will take a two-week vacation to decompress before pursuing other opportunities. Despite the inevitable presumption that he'll join his former compatriot Dave Robbins at one of CBS' stations in Columbus, Dimick has an in-market noncompete that runs until 2000.

KROQ SUCKS UP \$2,000 FINE. KROQ Los Angeles has been fined \$2,000 by the Federal Communications Commission for playing "You Suck" by industrial group Consolidated outside of safe harbor hours, which begin at 10 p.m. The remake was written by the Yeastie Girls in the late '80s as a reversal of the usual male "come-on" themes. Ironically, the latter band's EP also contained a song called "FCC" protesting censorship.

HOT 97 BOWS NEW A.M. SHOW. WQHT (Hot 97) New York debuts its new morning show, with comedian Maija and DJ Enuff joining co-host Ed Lover. Morning vets Doctor Dre and Lisa G. were recently dismissed (see the Rhythm and the Blues, page 24).

WESTWOOD ONE TAPS MAZO. Westwood One welcomes Susan Mazo as public relations coordinator, reporting to VP of marketing and promotion Peggy Panosh. Mazo, who will be based in the radio syndicator's New York office, was formerly the assistant to Billboard's publisher and editor in chief.



Bill Richards Radio Consulting

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Sept. 17, 1998

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Billboard/Airplay Monitor
RADIO SEMINAR

For seminar info:
Michele Quigley: 212.536.5088

Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
★ ★ ★ No. 1 ★ ★ ★					
1	1	2	17	TO LOVE YOU MORE 550 MUSIC ALBUM CUT	◆ CELINE DION 4 weeks at No. 1
2	2	1	31	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN
3	3	3	15	OOH LA LA WARNER BROS. 17195	◆ ROD STEWART
4	5	4	35	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
5	4	5	23	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
6	8	11	6	I'LL NEVER BREAK YOUR HEART JIVE ALBUM CUT	◆ BACKSTREET BOYS
7	9	9	29	MY FATHER'S EYES REPRISE ALBUM CUT	◆ ERIC CLAPTON
8	7	7	12	TIME MERCURY ALBUM CUT	◆ LIONEL RICHIE
9	6	6	21	ADIA ARISTA 13497	◆ SARAH MCLACHLAN
10	11	10	10	TO MAKE YOU FEEL MY LOVE CAPITOL ALBUM CUT	◆ GARTH BROOKS
11	13	18	6	THIS KISS WARNER BROS. 17247	◆ FAITH HILL
12	10	8	21	LOOKING THROUGH YOUR EYES CURB 73055/ATLANTIC	◆ LEANN RIMES
13	12	12	34	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
14	14	15	15	ALL ROADS LEAD TO YOU REPRISE ALBUM CUT	CHICAGO
15	21	21	9	AFTER ALL THESE YEARS RENEGADE ALBUM CUT/WINDHAM HILL	ANNE COCHRAN & JIM BRICKMAN
16	17	17	33	GIVE ME FOREVER (I DO) GTSP ALBUM CUT/MERCURY	JOHN TESH FEATURING JAMES INGRAM
17	16	16	54	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 5681.08/AM	◆ ELTON JOHN
18	15	14	50	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	◆ PAULA COLE
19	20	22	8	REFLECTION WALT DISNEY ALBUM CUT/HOLLYWOOD	CHRISTINA AGUILERA
20	19	19	61	HOW DO I LIVE CURB 73022	◆ LEANN RIMES
21	18	13	20	HEAVEN'S WHAT I FEEL EPIC 78875	◆ GLORIA ESTEFAN
22	22	25	4	I DON'T WANT TO MISS A THING COLUMBIA 78952	◆ AEROSMITH
23	23	24	4	CRUEL SUMMER ARISTA 13505	◆ ACE OF BASE
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
24	NEW ▶	1	1	MOTHER I MISS YOU GTSP ALBUM CUT/MERCURY	JOHN TESH
25	27	29	3	STANDING TOGETHER GRP 3109*	GEORGE BENSON

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
★ ★ ★ No. 1 ★ ★ ★					
1	1	1	20	IRIS WARNER SUNSET ALBUM CUT/REPRISE	◆ GOO GOO DOLLS 7 weeks at No. 1
2	3	4	31	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
3	2	2	27	THE WAY HOLLYWOOD ALBUM CUT	◆ FASTBALL
4	5	6	14	I DON'T WANT TO MISS A THING COLUMBIA 78952	◆ AEROSMITH
5	6	5	23	REAL WORLD LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
6	7	10	18	CLOSING TIME MCA ALBUM CUT	◆ SEMISONIC
7	4	3	18	KIND & GENEROUS ELEKTRA ALBUM CUT/EEG	◆ NATALIE MERCHANT
8	8	7	33	I'LL BE LAVA ALBUM CUT/ATLANTIC	◆ EDWIN MCCAIN
9	11	12	12	ONE WEEK REPRISE ALBUM CUT	◆ BARENAKED LADIES
10	15	24	3	I WILL WAIT ATLANTIC ALBUM CUT	◆ HOOTIE & THE BLOWFISH
11	10	11	22	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN
12	13	13	38	TIME OF YOUR LIFE (GOOD RIDDANCE) REPRISE ALBUM CUT	◆ GREEN DAY
13	9	9	24	UNINVITED WARNER SUNSET ALBUM CUT/REPRISE	ALANIS MORISSETTE
14	12	8	25	ADIA ARISTA 13497	◆ SARAH MCLACHLAN
15	14	14	45	3 AM LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
16	16	15	10	WISHING I WAS THERE RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
17	19	19	8	JUMP JIVE AN' WAIL INTERSCOPE ALBUM CUT	◆ THE BRIAN SETZER ORCHESTRA
18	17	16	11	CAN'T GET ENOUGH OF YOU BABY ELEKTRA ALBUM CUT/EEG	◆ SMASH MOUTH
19	18	17	24	TO THE MOON AND BACK COLUMBIA 78576	◆ SAVAGE GARDEN
20	20	20	12	STAY (WASTING TIME) RCA ALBUM CUT	◆ DAVE MATTHEWS BAND
★ ★ ★ AIRPOWER ★ ★ ★					
21	28	—	2	MY FAVORITE MISTAKE AS&M ALBUM CUT	◆ SHERYL CROW
★ ★ ★ AIRPOWER ★ ★ ★					
22	25	26	6	CRUSH EDEL AMERICA 164024/HOLLYWOOD	◆ JENNIFER PAIGE
★ ★ ★ AIRPOWER ★ ★ ★					
23	26	27	7	SAVE TONIGHT WORK ALBUM CUT	◆ EAGLE-EYE CHERRY
★ ★ ★ AIRPOWER ★ ★ ★					
24	23	23	8	HOOSH BLACKBIRD ALBUM CUT/SIRE	◆ EVERYTHING
25	22	25	10	SNOW ON THE SAHARA EPIC ALBUM CUT	◆ ANGGUN

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 65 adult contemporary stations and 78 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. □ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 900 adult top 40 detections for the first time. © 1998, Billboard/BPI Communications.

Radio

PROGRAMMING

CHANCELLOR, CAPSTAR MERGER

(Continued from page 12)

pany that Mel Karmazin, now CBS president, sold to the company in 1996.

What these two phenomena show is that radio consolidation—and the glamour of radio recently recognized by Wall Street—are not close to peaking, as some analysts have predicted. "The wave of consolidation in radio is definitely not done," says one financial industry consultant, asking to remain anonymous.

"There are several other major companies that have been talking. Mel [Karmazin] and Lowry [Mays, CEO/chairman of No. 4 Clear Channel Communications] are rumored to be doing some kind of deal by the middle of September," the analyst says. "There are other major companies talking and significant other opportunities, too."

Companies he mentions as attractive properties to mesh in the future include the hotly sought-after Jacor Broadcasting, the third-largest radio group with 205 stations (which both Chancellor and CBS are courting); No. 9 Emmis Broadcasting's 16 properties; No. 10 Susquehanna's 23-outlet company; and No. 15 Greater Media's 14-station group.

Indeed, Chancellor's growth personifies how consolidation has turned ambition into puissance: Fewer than five years ago, Chancellor Broadcasting consisted of two local radio outlets in Sacramento, Calif.

Just before this deal, Chancellor owned 108 radio stations in 22 major and large U.S. markets (including 20 of the top 25), while Capstar's 355 stations capitalized on 83 medium mar-

Who Goes Where: Executives After The Mergers

Thomas Hicks—chairman of the board of both Capstar and Chancellor, as well the financial backer for both companies under Hicks, Muse, Tate & Furst—will serve as chairman of the combined entity.

Chancellor Media president/CEO Jeffrey Marcus will retain that role in the combined company. Capstar president/CEO Steven Hicks will be named vice chairman of the com-

combined enterprise and will join Chancellor's board of directors.

James de Castro will continue as president of Chancellor Radio Group. Chancellor Media CFO Matthew Devine and chief strategic officer Eric Neuman will retain their positions. In a separate development, Chancellor senior VP Bill Figenshu has announced his pending departure.

kets. Their combined potency is viewed as the latest step toward building the pre-eminent multimedia empire.

LARGEST MULTIMEDIA PLATFORM

The ultimate vision of Thomas Hicks—chairman of the board of both Capstar and Chancellor and financial backer for both companies under parent Hicks, Muse—is to assemble a \$25 billion company with 700 to 1,000 radio stations, along with any number of other media interests, all under the banner of Chancellor

Media Corp., according to James de Castro, president of Chancellor Radio Group.

"The true, real dream is to build the largest multimedia platform company that has ever existed," de Castro says. "If you look at the torrid pace with which things are going, I certainly think it's possible."

Already, the company's interests include the upstart AMFM syndicat-

ed radio network, Katz Media representation operations, and Chancellor Outdoor—which was expanded Sept. 1 with the \$930 million acquisition of Whiteco outdoor advertising, propelling Chancellor into the top five billboard advertisers.

"This allows us the opportunity to brand our company and affords us new revenue streams," de Castro says. Using its outdoor marketing arm as an example, he adds, "Outdoor is a brand-new opportunity for us. We're certainly not the first—CBS is already in—but there is such obvious synergy with radio. So much listening is done outside the home."

Chancellor is "looking at several other outdoor companies to build our outdoor platform similar to the way we've built radio," he says.

THE INTERNET IS NEXT

The company is also looking to develop presence on the Internet as part of its multimedia campaign, using radio stations to direct people to company World Wide Web sites, where they will be able to buy albums, concert tickets, and other merchandise.

CBS' new Infinity Broadcasting, meanwhile, holds 155 radio stations, with more than half in the top 20 radio markets. The spinoff also includes TDI Worldwide, one of the nation's largest outdoor marketing (billboard) companies. The deal states that 80% of Infinity will be owned by CBS, with 20% going toward a public stock offering.

Analysts point to the additional cash flow as a means for Karmazin to purchase other radio groups, with fingers pointed, not surprisingly, at Jacor. It's also designed to point attention away from the instability of CBS Television, instead letting Wall Street take favorable notice of the company's flourishing radio arm.

OPERATING LOSS

The network overall generated \$2.8 billion in sales last year; however, it suffered an operating loss of \$107 million. The radio group, with operating income of \$390 million, generated more than half the revenue of the TV network.

"Since the advent of duopoly and of the Telecom Act of 1996, there has been a significant wave of acquisition that has changed our industry," notes de Castro. "I do believe there will be further consolidation in radio, as well as in billboards and television."



Chancellor Media's Presence In Top 10 Markets

Mrkt. Rank	Market Name	No. FMs	No. AMs	Market Revenue	% Share Market
1	New York	5	0	552,400	20.1%
2	Los Angeles	4	1	574,500	16.0%
3	Chicago	5	1	387,900	23.7%
4	San Francisco	5	2	265,000	24.4%
5	Philadelphia	5	1	227,500	25.7%
6	Dallas/Fort Worth	5	1	254,700	15.4%
7	Detroit	5	2	208,500	33.6%
8	Washington, D.C.	5	3	235,200	29.8%
9	Houston/Galveston	5	3	227,100	39.3%
10	Boston	2	1	227,100	14.7%

SOURCE: BIA RESEARCH

The Top 10 Radio Groups

Rank	Parent Company	No. of Stations	Revenue
1.	Chancellor Media	471	1,585,400,000
2.	CBS/Infinity	162	1,495,630,000
3.	Jacor Comm.	205	613,660,000
4.	Clear Channel Comm.	219	478,490,000
5.	ABC Radio	38	327,100,000
6.	Cox Radio	59	249,850,000
7.	Entercom	41	180,850,000
8.	Heffel Broadcasting	39	163,900,000
9.	Emmis Comm.	16	156,730,000
10.	Susquehanna Radio	23	141,400,000

SOURCE: BIA RESEARCH

Adam Paskowitz of the Flies is a real man. As a member of the notorious Black Flies Syndicate, he lives for experience and workshops classic cars, sharp clothes, and extreme sports. But despite his love of all things masculine, the vocalist has never lost his appreciation for the feminine mystique. "Women have so much power and don't even realize it sometimes," he says. "Most of the songs were triggered by my dating the Wicked Witch of the West. You think you're Joe Cool till you get knocked on your ass."

No. 18 on this issue's Modern Rock Tracks, "Got You (Where I Want You)" acknowledges that power. "It's about a friend of mine who was in a bar with a gorgeous woman. He was trying every-

thing to strike up a conversation and get her number. You get desperate in the company of women."

The Hollywood-based, twentysomething five-some also chose the song as its contribution to the



'Women have so much power and don't realize it sometimes'
—Adam Paskowitz, the Flies

"Disturbing Behavior" soundtrack. "We thought it fit best with the film's idea of teenage first love," says the former professional surfer. "It was fun to hook up with a soundtrack, although I don't think

it helped raise awareness of our music much, since the film was a blip on the radar screen."

It did, however, introduce Paskowitz to "Dawson's Creek" ingénue Katie Holmes. "She and I are pretty tight. She's a spoiled brat, but I love her. In a way, I can relate to her instant success. This is all happening way too fast. I just thought we were making some indie rock record with the guy who owns Delicious Vinyl."

Instead, shows are selling out, bras are being thrown, and kids are getting wacky. "A girl stole my ring, a prized possession, when my arm was in the crowd. I begged for it back, but she ran. A friend said strippers at a club used the song. A guy's shoe hit me in the face. It's pure bedlam."

Billboard®

SEPTEMBER 12, 1998

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
1	1	15	15	THE DOWN TOWN DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
2	2	13	13	WHAT'S THIS LIFE FOR MY OWN PRISON	CREED WIND-UP
3	3	12	12	IT'S ALRIGHT HAPPY PILLS	CANDLEBOX MAVERICK/WARNER BROS.
4	5	9	9	SOMEHOW, SOMEWHERE, SOMEWAY TROUBLE IS...	KENNY WAYNE SHEPHERD BAND REVOLUTION/REPRISE
5	4	16	16	SPACE LORD POWERTRIP	MONSTER MAGNET A&M
6	6	8	8	WHAT KIND OF LOVE ARE YOU ON ARMAGEDDON: THE ALBUM	AEROSMITH COLUMBIA
7	19	2	2	PSYCHO CIRCUS PSYCHO CIRCUS	KISS MERCURY
8	7	10	10	OVER YOUR SHOULDER ORANGE AVE.	SEVEN MARY THREE MAMMOTH/ATLANTIC
9	9	7	7	BETTER THAN YOU RELOAD	METALLICA ELEKTRA/EEG
10	8	16	16	MY SONG BOGGY DEPOT	JERRY CANTRELL COLUMBIA
11	18	7	7	INSIDE OUT EVE 6	EVE 6 RCA
12	10	20	20	IRIS "CITY OF ANGELS" SOUNDTRACK	GOO GOO DOLLS WARNER SUNSET/REPRISE
13	11	16	16	I DON'T WANT TO MISS A THING ARMAGEDDON: THE ALBUM	AEROSMITH COLUMBIA
14	12	34	34	BLUE ON BLACK TROUBLE IS...	KENNY WAYNE SHEPHERD BAND REVOLUTION/REPRISE
15	14	18	18	IN HIDING YIELD	PEARL JAM EPIC
16	20	4	4	DRAGULA HELLBILLY DELUXE	ROB ZOMBIE GEFFEN
17	16	6	6	MACHETE WISHPOOL	BROTHER CANE VIRGIN
18	13	23	23	SHIMMER SUNBURN	FUEL 550 MUSIC
19	17	6	6	ONCE IN A WHILE AND YOU THINK YOU KNOW WHAT LIFE'S ABOUT	DISHWALLA A&M
20	15	26	26	SAVE YOURSELF DARKEST DAYS	STABBING WESTWARD COLUMBIA
21	25	3	3	THE DOPE SHOW MECHANICAL ANIMALS	MARILYN MANSON NOTHING/INTERSCOPE
22	24	9	9	FLY AWAY 5	LENNY KRAVITZ VIRGIN
23	21	12	12	DU HAST SEHNSUCHT	RAMMSTEIN SLASH/LONDON/ISLAND
24	NEW	1	1	CELEBRITY SKIN CELEBRITY SKIN	HOLE DGC/GEFFEN
25	23	16	16	SHINING IN THE LIGHT WALKING INTO CLARKSDALE	JIMMY PAGE & ROBERT PLANT ATLANTIC
26	27	4	4	GOT THE LIFE FOLLOW THE LEADER	KORN IMMORTAL/EPIC
27	22	10	10	A SECRET PLACE CRYPTIC WRITINGS	MEGADETH CAPITOL
28	29	9	9	BORN WITHOUT YOU DOG YEARS	STORYVILLE ATLANTIC
29	28	5	5	ONE I WANT VAN HALEN 3	VAN HALEN WARNER BROS.
30	39	2	2	BOOGIE KING BIG WHEEL	THE SCREAMIN' CHEETAH WHEELIES CAPRICORN/MERCURY
31	31	3	3	ALL THE KIDS ARE RIGHT PACK UP THE CATS	LOCAL H ISLAND
32	26	10	10	CRACK THE LIARS SMILE HORROR WRESTLING	DRAIN S.T.H. THE ENCLAVE/MERCURY
33	32	4	4	FATHER OF MINE SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
34	37	2	2	FIRE ESCAPE ALL THE PAIN MONEY CAN BUY	FASTBALL HOLLYWOOD
35	34	3	3	PERFECT ADORE	THE SMASHING PUMPKINS VIRGIN
36	30	25	25	I LIE IN THE BED I MAKE WISHPOOL	BROTHER CANE VIRGIN
37	NEW	1	1	SOMETIMES IT HURTS DARKEST DAYS	STABBING WESTWARD COLUMBIA
38	NEW	1	1	GOT YOU (WHERE I WANT YOU) HOLIDAY MAN	THE FLYS DELICIOUS VINYL/TRAUMA
39	35	26	26	CLOSING TIME FEELING STRANGELY FINE	SEMISONIC MCA
40	33	4	4	FLAGPOLE SITTA WHERE HAVE ALL THE MERRYMAKERS GONE?	HARVEY DANGER SLASH/LONDON/ISLAND

Billboard®

SEPTEMBER 12, 1998

Modern Rock Tracks™

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
1	1	13	13	ONE WEEK STUNT	BARENAKED LADIES REPRISE
2	2	20	20	INSIDE OUT EVE 6	EVE 6 RCA
3	3	12	12	PERFECT ADORE	THE SMASHING PUMPKINS VIRGIN
4	5	14	14	INTERGALACTIC HELLO NASTY	BEASTIE BOYS GRAND ROYAL/CAPITOL
5	4	23	23	FLAGPOLE SITTA WHERE HAVE ALL THE MERRYMAKERS GONE?	HARVEY DANGER SLASH/LONDON/ISLAND
6	6	9	9	I THINK I'M PARANOID VERSION 2.0	GARBAGE ALMO SOUNDS/INTERSCOPE
7	9	8	8	FATHER OF MINE SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
8	8	27	27	SHIMMER SUNBURN	FUEL 550 MUSIC
9	11	8	8	JUMPER THIRD EYE BLIND	THIRD EYE BLIND ELEKTRA/EEG
10	12	12	12	WHAT'S THIS LIFE FOR MY OWN PRISON	CREED WIND-UP
11	24	2	2	CELEBRITY SKIN CELEBRITY SKIN	HOLE DGC/GEFFEN
12	10	10	10	STAY (WASTING TIME) BEFORE THESE CROWDED STREETS	DAVE MATTHEWS BAND RCA
13	7	23	23	IRIS "CITY OF ANGELS" SOUNDTRACK	GOO GOO DOLLS WARNER SUNSET/REPRISE
14	13	7	7	IN HIDING YIELD	PEARL JAM EPIC
15	17	5	5	FIRE ESCAPE ALL THE PAIN MONEY CAN BUY	FASTBALL HOLLYWOOD
16	16	8	8	SAVE TONIGHT DESIRELESS	EAGLE-EYE CHERRY WORK
17	15	8	8	JUMP JIVE AN' WAIL THE DIRTY BOOGIE	THE BRIAN SETZER ORCHESTRA INTERSCOPE
18	22	4	4	GOT YOU (WHERE I WANT YOU) HOLIDAY MAN	THE FLYS DELICIOUS VINYL/TRAUMA
19	14	11	11	HOOCH SUPER NATURAL	EVERYTHING BLACKBIRD/SIRE
20	18	9	9	OVER YOUR SHOULDER ORANGE AVE.	SEVEN MARY THREE MAMMOTH/ATLANTIC
21	28	2	2	SINGING IN MY SLEEP FEELING STRANGELY FINE	SEMISONIC MCA
22	21	7	7	ONCE IN A WHILE AND YOU THINK YOU KNOW WHAT LIFE'S ABOUT	DISHWALLA A&M
23	20	9	9	THE DOWN TOWN DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
24	19	16	16	GET 'EM OUTTA HERE MR. FUNNY FACE	SPRUNG MONKEY SURFDOG/HOLLYWOOD
25	27	3	3	ALL THE KIDS ARE RIGHT PACK UP THE CATS	LOCAL H ISLAND
26	32	3	3	THE DOPE SHOW MECHANICAL ANIMALS	MARILYN MANSON NOTHING/INTERSCOPE
27	35	2	2	FLY AWAY 5	LENNY KRAVITZ VIRGIN
28	33	4	4	GOT THE LIFE FOLLOW THE LEADER	KORN IMMORTAL/EPIC
29	40	2	2	LULLABY SOUL'S CORE	SHAWN MULLINS COLUMBIA
30	26	19	19	SAINT JOE ON THE SCHOOL BUS MARCY PLAYGROUND	MARCY PLAYGROUND CAPITOL
31	31	6	6	SPACE LORD POWERTRIP	MONSTER MAGNET A&M
32	29	5	5	EVERYTHING FOR FREE COCOON CRASH	K'S CHOICE 550 MUSIC
33	25	15	15	WALKING AFTER YOU THE COLOUR AND THE SHAPE	FOO FIGHTERS CAPITOL/ELEKTRA/EEG
34	NEW	1	1	ONE MORE MURDER HOW DOES YOUR GARDEN GROW?	BETTER THAN EZRA ELEKTRA/EEG
35	NEW	1	1	MY FAVORITE MISTAKE THE GLOBE SESSIONS	SHERYL CROW A&M
36	34	17	17	AVA ADORE ADORE	THE SMASHING PUMPKINS VIRGIN
37	30	12	12	HIGH POLYTHEME	FEEDER ECHO/ELEKTRA/EEG
38	36	4	4	IT'S ALRIGHT HAPPY PILLS	CANDLEBOX MAVERICK/WARNER BROS.
39	RE-ENTRY	2	2	THE ROCKAFELLER SKANK MTV'S AMP 2	FATBOY SLIM SKINT/ASTRALWERKS
40	37	6	6	CAN'T GET ENOUGH OF YOU BABY CAN'T HARDLY WAIT	SMASH MOUTH ELEKTRA/EEG

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Week of August 16, 1998

- Life / Des'ree
- Life Is A Flower / Ace Of Base
- Hinoatarubasho / Misia
- The Boy Is Mine / Brandy & Monica
- Intergalactic / Beastie Boys
- Another Day Goes By / Dakota Moon
- Doo Wop / Lauryn Hill
- Making History / Janet Kay
- History Repeating / Propellerheads
- Featuring Miss Shirley Bassey
- Bring It On / N'dea Davenport
- Hey Jude / Bob Geldof Project
- Featuring Jhelisa
- The Rockafeller Skank / Fatboy Slim
- So Far Away / Soraya
- Oye / Gloria Estefan
- The First Night / Monica
- You Make Me / Monday Michiru
- Luxury: Cococure / Maxwell
- Troubled Girl / Karea Ramirez
- I Love You / Debelah Morgan
- Heaven / Inner Shade
- Ob-La-Di, Ob-La-Da / Inner Circle
- Kind And Generous / Natalie Merchant
- Stay / Mica Paris
- Missing You / Mary J. Blige
- Until It's Alright / C.J. Lewis Featuring Koumi Hirose
- Star Chasers / 4 Hero
- Summer / Masters Of Funk Featuring Robbie Danzie
- Live / Lenny Kravitz
- All Right Now / Thriller U Featuring Ai Campbell
- Today / Char
- Baby Baby, Service / Momoe Simano
- My Heart Will Go On / Celine Dion
- Silly Man / The Tany Rich Project
- Yokubou / Hofudeiran
- Sweetheart / JD And Mariah Carey
- Push It / Garbage
- Deeper Underground / Jamiroquai
- Hey Now Now / Swirl 360
- Ogiyodora / Lee-Tzsch
- That Feeling / Yankee B.
- Stay (Wasting Time) / Dave Matthews Band
- Wishing I Was There / Natalie Imbruglia
- Time To Move On / Cloudberry Jam
- London Rain (Nothing Heals Me Like You Do) / Heather Nova
- Battersea / Hooverphonic
- Diggy Doggy Doo / Flabby
- Come To Me / Satoshi Tomie
- Buzzin' / Asian Dub Foundation
- Paradise / Southern All Stars
- Love Letters / Ai

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Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 111 Mainstream rock stations and 78 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. Videoclip availability. © 1998, Billboard/BPI Communications.

Ali Is More Than 'Daydreamin'' As She Charts Her Career's Path

NO LESS THAN 20 people are chaotically fluttering about the video shoot for R&B newcomer Tatyana Ali's second single. Amid a web of cords, lights, and video gear, there's little breathing room at the scene, set in a confined Manhattan studio apartment not more than 8 by 12 feet at the historic Chelsea Hotel.

After 25 minutes of waiting for the next shot to be set up, Ali is now being patted, puffed, dabbed, and combed. "Turn this way," insists one makeup artist. "No, this way." Already, it's been a long day, and it's not made easier by the fact that a hand-held fan is the only defense against what feels like 95 degrees in the non-air-conditioned flat.

Outside the hotel, that's not all that's hot. Posters announcing the release of Ali's debut album, "Kiss The Sky" on MJJ/Work/Epic—which debuts at No. 112 on Top R&B Albums this issue—are splashed across Manhattan, as the 19-year-old has made her way round the talk show circuit, from "Live With Regis & Kathie Lee" to BET and CNN's "Showbiz Today."

Then there are the singles charts. Her debut single, "Daydreamin'," burst onto Hot R&B Singles at No. 8 in the Aug. 8 issue. In this issue, the track is No. 7 on that chart and No. 6 on the Hot 100. The single has been certified gold by the Recording Industry Assn. of America.

Recognition, however, isn't a new phenomenon for Ali. She appeared as the young sister Ashley Banks on all six seasons of Will Smith's "The Fresh Prince Of Bel Air" until its final episode two years ago. Being recognized now as herself instead of a television character, Ali says during a lunch break from the video shoot, is "very refreshing. For the first time, I'm not somebody else to people."

That link, however, has worked on her behalf at radio, rewarding Ali with star power before she ever uttered a note. "The Ashley Banks aspect at the beginning was a big help in getting Tatyana launched," says Al Fiala, music director of WJHM (102 Jamz) Orlando, Fla. "I also think that the Lord Tariq and Peter Gunz [rap, which appears on the radio version] really pulled it through."

"Listeners liked [Ali] as Ashley Banks. The recognition will probably make it easier for her, as will her connection to Will Smith," adds Bobby O'Jay, PD of WHRK (K-97) Memphis.

Even so, the song still had to stand on its own. No problem, says O'Jay. "When I first got it, I started playing 'Daydreamin'' right away. I like the feel-good sound," he says. "Now, my audience knows and likes the song. I think she will be right up there with Brandy and Monica someday soon."

Ali isn't quite as assured yet. "I don't even know how to think about it all; sometimes I don't feel like I'm even in it," she says. "But I can tell it's

started. It's getting to a point where I walk down the street and people will stop me and hum or whistle the song or say, 'Oh, you have that CD.'"

That's good news for the team at MJJ, which felt from the start that its new star was bound for airwaves suc-



by Chuck Taylor

cess. "We took a sampler to the Impact convention, and people were grabbing for the cassette," says MJJ VP of pop promotion Patricia Bock.

The label then seeded the radio and club marketplace with the 12-inch. "We had our street team playing the cassette for every mix-show jock at radio. We made sure that everyone was clued into who she was and what this track was about," Bock says.

MJJ considers it essential to hold Ali to her R&B roots, allowing the bleed to top 40/crossover stations to occur organically. "Crossover and pop radio are more song-driven, and we want to make sure we have a long, long run at the urban level," says Rick Nuhn, the label's VP of black promotion. "Urban is Tatyana's core, and we've designed the music around that, with hopes that—depending on



ALI

the song—she will cross naturally over to rhythm-crossover and pop."

Ali is less focused on classifying herself, instead looking to icons Tina Turner and Diana Ross, who were both based in R&B but evolved away from format boundaries. "I'm definitely a hip-hop fan, and I like R&B, but I'm also a pop fan. I love A Tribe Called Quest, but I also love Celine Dion because of her incredible voice," she says. "The women that are my idols certainly teetered. Tina Turner totally went from soul to rock, and Diana Ross went from R&B to pop."

"I didn't go about making this album as, 'OK, I want to make an album of this kind of music.' My main goal was to be myself, to be honest with the songs I chose and with the way I sang them," Ali adds.

Assisting in the mission was a roster of high-caliber names with a bit of radio expertise themselves, including Boyz II Men member Shawn Stockwell, who wrote and produced the title track "Kiss The Sky"; new R&B sensation Kelly Price, who co-wrote two tracks; and Ali's "big brother" Smith, who first got the ball rolling by signing her to his production company, Will Smith Enterprises. Asked why he so believed in her, he has joked, "Because she is almost as talented as I am."

Smith has a point there. Ali got her start in show business on Broadway in August Wilson's acclaimed "Fences," co-starring with Billy Dee Williams. She sang on "Star Search" at 7, winning two rounds, then landed the role on "Fresh Prince" at 11. Her vocal prowess was invoked again when a "Fresh Prince" producer heard her singing Aretha Franklin's "Respect" at a cast party and wrote it into the script.

"I'm glad I did it now," Ali says, "because Will was one of the people that came up to me after that show and said, 'Oh my God, you want to do this, don't you?' I'd never shared that with anybody but my mother."

She began working on demos, which prompted MJJ to make the artist one of its first signings. Ali was in the studio on and off for about 18 months; all the while, Smith stayed out of the process. "He wanted it to be mine, to be my vision," she says.

He did, however, agree to rap on the radio version of the next single release, "Boy You Knock Me Out," which samples the readily recognizable instrumental hook of Bobby Caldwell's "What You Won't Do For Love" and offers a huskier vocal than that found on "Daydreamin'."

That, teamed with visits to more than 40 R&B stations already, presents a bright future—especially given the impression Ali seems to be making. "Tatyana is wonderful. Part of the magic is her. She is one of the easiest artists I've ever had to deal with," says Damien Young, music director at mainstream R&B WPWR (Power 106) Los Angeles. "The first time she came into the station, we ordered lunch, and by the end, she was sitting in the music room chatting with the whole staff. She was embraced by everyone because she embraced them."

In the fall, Ali will divide her time between further developing her presence in music while committing to another new role: as a full-time freshman at Harvard. "This album is like my baby, so I want to see it all the way through," she says. "It's about letting people find out who I am. I can see the work paying off. Traveling, radio, meet and greets—they're all rewarding."

Bock at MJJ agrees. "We expect Tatyana to go all the way," she says. "She's talented and focused. We're going to make her a star."

Robbins Plans His Assault On Columbus For CBS Trio

IT'S THE STUFF of classic drama: Dave Robbins, one of top 40's most renowned programmer-turned-GMs, sees his longtime home, heritage top 40 WNCI, country WCOL, and N/T WFII Columbus, Ohio, acquired by Jacor. Instead of staying with his new owner, Robbins crosses the street to be VP/GM of CBS' triumvirate of country WHOK, heritage rock WLVQ, and active rock WAZU. After years of piloting market leaders, he's now at the No. 7, No. 8, and No. 22 stations.

As the new CBS GM draws up his battle plans, frequently expressed in military terms, Robbins says he bears no grudges against Jacor, noting that CEO Randy Michaels tried to find him a suitable position somewhere in the company. "They really wanted me to stay as a

GM with a market manager title," he says. "The timing wasn't right. It was my decision to leave, but Randy, Bobby Lawrence, Dave Crowl, and John Hogan went out of their way for me, and I appreciate what they did."

Although he and his wife, Patti, considered working in other markets, Robbins says, their preference was to stay in Columbus. "There is so much opportunity here," he says. "Don Bouloukos, our market COO, and Dan Mason are both masters at broadcasting. I have a lot to learn from them."

Robbins, who just named former WRNO New Orleans PD Charley Lake PD of WLVQ and WAZU, is evaluating the three stations' personnel. "The No. 1 thing to assess is your team's desire to win," Robbins states. "If it's there, you'll always find a way to make it happen. We want people who totally thrive on challenge and who have a low tolerance for stability. I want people who willingly steer into stormy waters, looking to be tested."

He asserts that any format changes will be made with the staff's input. "If you can't trust your people, it's because they can't trust you. Our staff hears it all, sees all the research, and participates in major decisions. That's the nature of our management style and why it's so radically different from 'conventional' radio. Distrust breeds distrust, but trust breeds trust. I only know one way to build a legendary team: trust, side by side under fire."

In the recently released spring Arbitron, WLVQ was off 5.9-4.8 12-

plus, trailing rival WBZZ's 5.3-5.4. WHOK was off 4.3-4.0 vs. WCOL's 6.2-7.7 rebound. And WAZU was down 1.2-1.1. While one would expect WAZU to be a likely candidate for a format flip, Robbins, at press time, denied that he's even contemplating one.

"We're lucky here," he says. "Since we've been in this market for years, we know all the players,

the signals, their strengths and weaknesses. So, while it's a given on what we'll do, it's now just about fielding the plan."

Robbins cites a classic military-style campaign for the Columbus radio war: "We use and apply the Carl von Clausewitz strategies. You make the competition come to you, so they arrive on the battlefield first, looking for you, or, better yet, convince them to attack you, using

their strength and supplies in the process."

At WNCI, Robbins could use the station's massive cume to smite his format competition, often co-opting rivals' promotions on the theory that the most-listened-to station got credit for them anyway. So what happens when your opponents have the cume advantage? "Bad cume, like a bad infection, is a temporary condition and has a specific cure," he responds.

Although he may lack WNCI's ratings, Robbins is backed up by the corporate power of CBS, which has changed the way the game is played. "The most exciting thing to me about consolidation is that there is almost no other way to look at your position other than strategically," he notes.

"The CBS group creates that synergy. It's awesome. I love being back with the biggest broadcasting company in America."

Despite all the personnel turnover emanating from corporate transitions, Robbins insists that there is still a place for loyalty in radio. "Loyalty is all there is. No team in history has ever won anything long term without undying loyalty for the leader and the associated cause. When people believe in the cause and have a dynamic leader, they will fight to the death, regardless of how often the leader, the team, or the cause is attacked."

His ultimate goal for CBS' Columbus triumvirate? "To be No. 1 in revenue, ratings, and cash flow," Robbins states. "If you set your goals any lower, you sabotage your cause." JEFF SILBERMAN





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(charges not valid without signature)

Cancellation Policy: All cancellations must be submitted in writing. ALL REFUNDS WILL BE PROCESSED AFTER THE CONFERENCE. Cancellations received on or before July 17 are subject to a \$75.00 administrative fee. Cancellations received between July 17 and August 28 are subject to a \$175 administrative fee. No refunds will be issued after August 28.

A New Face For 'The New Music'; MuchMusic Fans Ponder Choices

CHANGES FOR 'THE NEW MUSIC': It's makeover time for "The New Music," one of North America's longest-running music TV series. As of October, "The New Music," now in its 20th season, will be going through some major changes.

The series, which began on the Canadian network Citytv, can also be seen in Canada on MuchMusic and in the States on MuchMusic USA, as well as on various TV outlets in Canada, New Zealand, and Brazil. "The New Music" focuses on contemporary rock, alternative, and R&B music from established and developing artists.

The show's first major change is that it will be shortened from 60 minutes to 30.

"We want to make the format tighter and visually denser," says show producer John Marshall. "We plan to converge the format with the online site [www.muchmusic.com/thenewmusic], so that if people want to get more information, they can access archived interviews."

Another change in "The New Music" is a new host: Current host Avi Lewis is exiting for the Canadian TV network CBC News-world. Lewis will be replaced by Byron Wong, an executive producer at Toronto-based music and media design company Random Media Core. "Byron is perfect for the show because he represents the multimedia direction we're taking in the program," says Marshall, who adds that one important aspect of the show won't change. "We're going to continue to present emerging new music from all over the world."

The revamped show will debut Oct. 10 at 8:30 p.m. EDT on Citytv and Oct. 20 at 9 p.m. EDT on MuchMusic. Upcoming episodes will feature Hole, Marilyn Manson, Massive Attack, and Fatboy Slim.

MUCHMUSIC VIDEO NOMS: MuchMusic has announced its "people's choice" nominations for the 1998 MuchMusic Video Awards. Most of the awards are voted on by a committee of MuchMusic staffers, but these people's choice awards will be voted on by the general public. Votes can be cast at MuchMusic's online site (www.muchmusic.com) or by calling a toll-free number.

The following are the people's choice nominations:

Favorite Canadian video: Sarah McLachlan, "Sweet Surrender"; the Ras-



McLACHLAN

calz Featuring Choc-lair, Kardinal Offishal, Checkmate & Thrust, "Northern Touch"; Sloan, "Money City Maniacs"; the Tea Party, "Release"; the Tragically Hip, "Poets."

Favorite Canadian artist: Bryan Adams, Celine Dion, Chantal Kreviazuk, McLachlan, Holly McNarland.

Favorite Canadian group: Great Big Sea, Our Lady Peace, the Philosopher Kings, the Tea Party, the Tragically Hip.

Favorite international artist: Dion, Puff Daddy, Madonna, McLachlan, Will Smith.

Favorite international group: Aqua, the Backstreet Boys, Hanson, Savage Garden, Spice Girls.

The 1998 MuchMusic Video Awards will be televised live Sept. 24 on MuchMusic and MuchMusic USA. The awards show will be held at MuchMusic's Toronto headquarters in a non-traditional manner: there will be no theater seating, no Tele-Prompters, and no podiums. Performances and presentations will be held throughout the building. Artists scheduled to appear and other nominees will be announced at a later date.

PRODUCTION NOTES

LOS ANGELES

Christopher Erskin directed the clips for "Money's Just A Touch Away" by Mack 10 Featuring Gerald Levert and "I Can't See" by Nicole.

Toby Keith's "Getcha Some" video was directed by Michael Salomon.

Rocky Schenck directed Jerry Cantrell's video for "My Song."

The Candyskins' "Feed It" was directed by Grady Cooper.

NEW YORK

Dwayne Coles directed "Bounce, Skate, Rock, Roll" from Baby D Featuring Imajin.

FOR WEEK ENDING AUGUST 30, 1998

Billboard

Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 Lauryn Hill, Doo Wop (That Thing)
- 2 Monica, The First Night
- 3 Silk The Shocker, It Ain't My Fault
- 4 Cam'ron, Horse & Carriage
- 5 R. Kelly, Half On A Baby
- 6 Next, I Still Love You
- 7 JD Feat. Jay-Z, Money Ain't A Thang
- 8 Mase, Lookin' At Me
- 9 Tamia, So Into You
- 10 Aaliyah, Are You That Somebody?
- 11 Brandy Feat. Mase, Top Of The World
- 12 Mya, Movin' On
- 13 Usher, My Way
- 14 Maxwell, Luxury: Cococure
- 15 Boyz II Men, Doin' Just Fine
- 16 K-Ci & JoJo, Don't Rush (Take Love Slowly)
- 17 Nicole, Make It Hot
- 18 Jagged Edge, Gotta Be
- 19 Monifah, Touch It
- 20 Gerald Levert, Thinkin' Bout It
- 21 Tatyana Ali, Daydreamin'
- 22 Ginuwine, Same Ol' G
- 23 Keith Sweat Feat. Snoop Dogg, Come Get Wit Me
- 24 DMX, How's It Goin' Down
- 25 Xscape, My Little Secret
- 26 Jon B., I Do
- 27 Magnificent 7, Street Mix
- 28 Solo, Touch Me
- 29 Kenny Lattimore, Days Like This
- 30 Snoop Dogg, Still A G Thang

★ ★ NEW ONS ★ ★

JD & Mariah Carey, Sweetheart
Dru Hill, How Deep Is Your Love
Babyface, You Were There
Vesta, Somebody For Me
Noreaga, Superthug
Nicole, I Can't See
Onyx, Broke Willies



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Shania Twain, Honey, I'm Home
- 2 Alan Jackson, I'll Go On Loving You
- 3 Pam Tillis, I Said A Prayer
- 4 Diamond Rio, You're Gone
- 5 The Wilkinson, 26 Cents

- 6 Dwight Yoakam, Things Change
- 7 Faith Hill W/Tim McGraw, Just To Hear You...
- 8 Randy Travis, The Hoie
- 9 Garth Brooks, To Make You Feel My Love
- 10 Terri Clark, You're Easy On The Eyes *
- 11 Brooks & Dunn, How Long Gone
- 12 Toby Keith, Getcha Some
- 13 Jo Dee Messina, I'm Alright
- 14 Vince Gill, If You Ever Have Forever In Mind
- 15 Reba, Forever Love
- 16 Alabama, Forever Do You Fall In Love *
- 17 Travis Tritt, If I Lost You
- 18 Lonestar, Everything's Changed *
- 19 Trisha Yearwood, There Goes My Baby
- 20 Danni Leigh, If The Jukebox Took Teardrops *
- 21 BR5-49, Wild One *
- 22 Lee Ann Womack, A Little Past Little Rock *
- 23 Allison Moore, Set You Free *
- 24 Jon Randall, She Don't Believe In Fairy Tales *
- 25 Dixie Chicks, Wide Open Spaces *
- 26 Joe Diffie, Texas Size Heartache
- 27 Mark Wills, Don't Laugh At Me
- 28 Various Artists, One Heart At A Time
- 29 Bryan White, Tree Of Hearts *
- 30 Tracy Lawrence, While You Sleep *
- 31 Great Divide, Pour Me A Vacation
- 32 Brady Seals, I Fell
- 33 Tracy Byrd, I Wanna Feel That Way Again
- 34 Matt King, Five O'Clock Hero
- 35 Charlie Daniels Band, Texas
- 36 Michael Peterson, When The Bartender Cries
- 37 Derailers, California Angel
- 38 Keith Harling, Coming Back For You
- 39 David Kersh, Wonderful Tonight
- 40 Linda Davis, I Wanna Remember This
- 41 Jeff Carson, Shine On
- 42 Mindy McCready, The Other Side
- 43 Shane Stockton, Gonna Have To Fall
- 44 Sara Evans, Cryin' Game
- 45 Billy Dean, Real Man
- 46 Trini Triggs, Straight Tequila
- 47 Bruce Robison, Angry All The Time
- 48 Warren Brothers, Guilty
- 49 Heather Myles, True Love
- 50 Blackhawk, There You Have It

- Continuous programming
1515 Broadway, NY, NY 10036
- 1 Will Smith, Just The Two Of Us
 - 2 Aerosmith, I Don't Want To Miss A Thing
 - 3 Aaliyah, Are You That Somebody?
 - 4 Barenaked Ladies, One Week
 - 5 Beastie Boys, Intergalactic
 - 6 Pras Michel F/Of Dirty Bastard & Mya, Ghetto Superstar
 - 7 Brandy Feat. Mase, Top Of The World
 - 8 Backstreet Boys, I'll Never Break Your Heart
 - 9 Usher, My Way
 - 10 Janet, Go Deep
 - 11 Brian Setzer Orchestra, Jump Jive An' Wait
 - 12 Lauryn Hill, Doo Wop
 - 13 Monica, The First Night
 - 14 Pearl Jam, Do The Evolution
 - 15 Marilyn Manson, The Dope Show **
 - 16 DMX, How's It Goin' Down
 - 17 Dave Matthews Band, Stay (Wasting Time)
 - 18 Harvey Danger, Flagpole Sitta
 - 19 Goo Goo Dolls, Iris
 - 20 Eagle Eye Cherry, Save Tonight
 - 21 Eve 6, Inside Out
 - 22 Brandy & Monica, The Boy Is Mine
 - 23 JD Feat. Jay-Z, Money Ain't A Thang
 - 24 'N Sync, Tearin' Up My Heart
 - 25 Natalie Imbruglia, Wishing I Was There
 - 26 The Smashing Pumpkins, Perfect
 - 27 Snoop Dogg, Still A G Thang
 - 28 Rammstein, Du Hast
 - 29 Sheryl Crow, My Favorite Mistake
 - 30 Mya, Movin' On
 - 31 Monster Magnet, Space Lord
 - 32 Semisonic, Closing Time
 - 33 Supergrass, We Still Need More
 - 34 Hootie & The Blowfish, I Will Wait
 - 35 Madonna, Ray Of Light
 - 36 Next, Too Close
 - 37 Master P, Make Em' Say Uhh!
 - 38 Garbage, I Think I'm Paranoid
 - 39 Melanie B Feat. Missy Elliott, I Want You Back
 - 40 Usher, Nice & Slow
 - 41 Everclear, Father Of Mine
 - 42 Mase, Lookin' At Me
 - 43 All Saints, Never Ever
 - 44 Nicole, Make It Hot
 - 45 Tatyana Ali, Daydreamin'
 - 46 Master P, Goodbye To My Homies
 - 47 K-Ci & JoJo, All My Life
 - 48 Backstreet Boys, Everybody
 - 49 Fat Boy Slim, The Rockafeller Skank
 - 50 R. Kelly, Half On A Baby

* Indicates Hot Shots

★ ★ NEW ONS ★ ★

John Michael Montgomery, Hold On To Me
Patty Loveless, Like Water Into Wine
Suzy Bogguss, Nobody Love, Nobody Gets Hurt
T. Graham Brown, Wine Into Water



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Ginuwine, Same Ol' G
- 2 Jennifer Paige, Crush

★ ★ NEW ONS ★ ★

Ginuwine, Same Ol' G
Jennifer Paige, Crush



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Goo Goo Dolls, Iris
- 2 Natalie Imbruglia, Torn
- 3 Shania Twain, You're Still The One
- 4 Aerosmith, I Don't Want To Miss A Thing
- 5 Matchbox 20, Real World
- 6 Barenaked Ladies, One Week
- 7 Brian Setzer Orchestra, Jump Jive An' Wait
- 8 Fastball, The Way
- 9 Sheryl Crow, My Favorite Mistake
- 10 Semisonic, Closing Time
- 11 Natalie Imbruglia, Wishing I Was There
- 12 The Smashing Pumpkins, Perfect
- 13 Hootie & The Blowfish, I Will Wait
- 14 Edwin McCain, I'll Be
- 15 Sarah McLachlan, Adia
- 16 Madonna, Ray Of Light
- 17 Savage Garden, To The Moon And Back
- 18 Natalie Merchant, Kind & Generous
- 19 Mariah Carey, Whenever You Call
- 20 Janet, Go Deep
- 21 Green Day, Time Of Your Life
- 22 Eagle-Eye Cherry, Save Tonight
- 23 Marcy Playground, Sex & Candy
- 24 Smash Mouth, Walkin' On The Sun
- 25 Dave Matthews Band, Stay (Wasting Time)
- 26 Celine Dion, To Love You More
- 27 Culture Club, Miss Me Blind
- 28 Third Eye Blind, Semi-Charmed Life
- 29 Sugar Ray, Fly
- 30 The Wallflowers, One Headlight
- 31 Seal, Kiss From A Rose
- 32 Paula Cole, I Don't Want To Wait
- 33 Janet, Together Again
- 34 Celine Dion, My Heart Will Go On
- 35 Anggun, Snow On The Sahara
- 36 Jennifer Paige, Crush
- 37 Des'ree, Life
- 38 Prince, When Doves Cry
- 39 Whitney Houston, I Will Always Love You
- 40 Matchbox 20, 3 AM
- 41 Rod Stewart, Rocks
- 42 Robert Palmer, Addicted To Love
- 43 Janet, That's The Way Love Goes
- 44 Lisa Loeb & Nine Stories, Stay
- 45 Jewel, Who Will Save Your Soul
- 46 Jewel, You Were Meant For Me
- 47 Sarah McLachlan, Building A Mystery
- 48 Brandy & Monica, The Boy Is Mine
- 49 R.E.M., Everybody Hurts
- 50 Be Gees, Stayin' Alive

★ ★ NEW ONS ★ ★

Madonna, The Power Of Goodbye
John Mellencamp, Your Time Is Now
Kirk Franklin, Lean On Me

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING SEPTEMBER 12, 1998.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

K-Ci & JoJo, Don't Rush (Take Love Slowly)

BOX TOPS

- Aaron Hall, All The Places I Will Kiss You
Five, When The Lights Go Out
Mya, Movin' On
Melanie B Feat. Missy Elliott, I Want You Back
Kirk Franklin, Lean On Me
Aaliyah, Are You That Somebody?
Silkk The Shocker, It Ain't My Fault
Monica, The First Night
Snoop Dogg, Still A G Thang
Master P, Goodbye To My Homies
Ace Of Base, Cruel Summer
R. Kelly, 1/2 On A Baby
JD Feat. Jay-Z, Money Ain't A Thang
Sparkle, Time To Move On
Xscape, My Little Secret
Mase, Lookin' At Me
Monifah, Touch It
Black Eyed Peas, Joints & Jams
Backstreet Boys, I'll Never Break Your Heart
Fat Joe, Don Cartagena
'N Sync, Tearin' Up My Heart
Lauryn Hill, Doo Wop (That Thing)
Jesse Powell, I Wasn't With It
Stars On 54, If You Could Read My Mind

NEW

- Mo Thugs, Ghetto Cowboy
Nicole, I Can't See
Mr. Jones, Destiny
Noreaga, Superthug
Flipmode Squad, Everybody On The Line
Marilyn Mason, The Dope Show
PJ Harvey, A Perfect Day Elise
Fastball, Fire Escape
Big Punisher, You Came Up
Korn, Got The Life
MC Ren F/Eighthol, Who In The Hell
[no], Time After Time
Master P Feat. Snoop Dogg, Thug Girl



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- A Tribe Called Quest, Find A Way
Fastball, Fire Escape
Korn, Got The Life



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- All Saints, Lady Marmalade (new)
Pluto, Goodbye Girl (new)
A Tribe Called Quest, Find A Way (new)
Embrace, All You Good Good People (new)
Emm Gryner, Summerlong (new)
Jet Fuel, Hang On Here We Go (new)
Morcheeba, Part Of The Process (new)
Fastball, Fire Escape
Aerosmith, I Don't Want To Miss A Thing
Tragically Hip, Poets
Janet, Go Deep
Beastie Boys, Intergalactic
Usher, My Way
54-40, Since When
Jennifer Paige, Crush
Monica, The First Night
Love Inc., You're A Superstar
The Smashing Pumpkins, Ava Adore
Monster Magnet, Space Lord



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

- Air, Kelly Watch The Stars (Heavy)
Aterciopelados, El Estuche (Heavy)
Bjork, Hunter (Heavy)
Eagle-Eye Cherry, Save Tonight (Heavy)
Los Piojos, El Bañero De Los Doctores Crotos (Heavy)
Manu Chao, Clandestina (Heavy)
Plastilina Mosh, Monster Truck (Heavy)
Smash Mouth, Can't Get Enough... (Heavy)
Tiro De Gracia, El Juego Verdadero (Heavy)
Backstreet Boys, As Long As You Love Me (Medium)
Dave Matthews Band, Stay (Medium)
El Tri, Nostalgia (Medium)
Fatboy Slim, The Rockafeller Skank (Medium)
Jimmy Ray, Going To Vegas (Medium)
Jungle Brothers, I'll House You (Medium)
La Gusana Ciega, Invasion Estelar (Medium)
Marilyn Manson, The Dope Show (Medium)
Monster Magnet, Space Lord (Medium)
Natalie Imbruglia, Wishing I Was There (Medium)
Pearl Jam, Do The Evolution (new)



1/2-hour show weekly
Signal Hill Dr
Wall, PA 15148

- Guardian, Bottle Rocket
Steve Taylor, Bannerman
Three Crosses, This Is Not My Home
Caedmon's Call, Hope To Carry On
dc Talk, In The Light
Steven Curtis Chapman, The Walk
Petra, Think Twice
Petra, I'm On The Rock
Petra, Midnight Oil
Broomtree, Flower In Mud
Jeni Vamadeau, Between You And Me
Broomtree, Save You
Petra, Dance



Five hours weekly
223-225 Washington St
Newark, NJ 07102

- Everclear, Father Of Mine
The Coors, I Never Loved You
Heather Nova, London Rain
Figdhis, When Shirts Get Tight
Maxwell, Luxury: Cococure
Lenny Kravitz, Thinking Of You
Pulp, Little Bit Of Soul
Martha Wash, Catch The Light
Gloria Estefan, Oye
Natalie Imbruglia, Wishing I Was There
Shaquille O'Neil, The Way It's Goin' Down
Unwritten Law, California Sky
Des'ree, Life
Ace Of Base, Cruel Summer
Shonen Knife, Daydream Believer
Barenaked Ladies, One Week
Jesus & Mary Chain, I Love Rock 'N Roll
MC Lyte, I Can't Make A Mistake
Debelah Morgan, Yesterday
Reel Big Fish, Take On Me



15 hours weekly
10227 E 14th St
Oakland, CA 94603

- Monica, The First Night
Brandy Feat. Mase, Top Of The World
E-40, I Hope I Don't Go Back
K-Ci & JoJo, Don't Rush (Take Love Slowly)
Mya, Movin' On
Aaliyah, Are You That Somebody?
Mo Thugs Family, All Good
Ginuwine, Same Ol' G
JD Feat. Jay-Z, Money Ain't A Thang
Wyclef Jean, Cheated

JOHN MELLENCAMP STARTS ANEW WITH COLUMBIA DEBUT

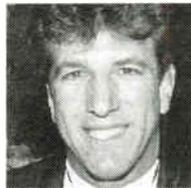
(Continued from page 5)

show, which is drastically different from what I've been used to seeing the last 10 years at the other place."

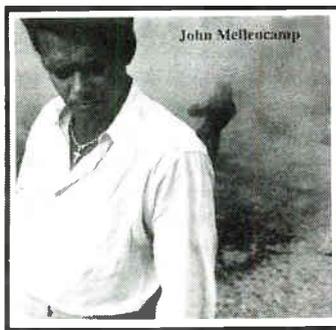
Indeed, Mellencamp has even had to "stand back and laugh, 'Go guys!'" he says incredulously. "Columbia is so proud of this record and what they think they can do with it. It's amazing: These guys are high-five-ing each other. But look what they've accomplished with Dylan and Springsteen and Billy Joel."

Such label behavior is a far cry from what Mellencamp says he had witnessed with previous albums. "It got depressing to make a record and hear things like, 'Man, that was the most under-rated record of the year.' Since about 'Big Daddy' [1989] on, I thought I was making records that people wanted to hear and would do well—but they just weren't in the stores. But these [Columbia executives] came down to my studio in Indiana, and they were like they'd never heard a record before in their life. Goddamn, even the coach is really into it."

Says Don Jenner, president of Columbia Records (U.S.) and a self-described fan of Mellencamp's since the beginning of his career, "John has not only delivered an album filled with classic songs and impassioned



JENNER



visiting retailers, and everyone in the company, and John has been in New York doing press and promotion with retail and radio—so it's an all-out commitment on his part as well."

"Your Life Is Now" has gone to rock, triple-A, top 40, modern adult, and hot AC formats, and "feedback has so far been spectacular," says Corson, with all formats immediately embracing the song.

RADIO ENTHUSIASM

The song's lyrics deal with a parent pointing out life's "high road" to a child. "The message is pertinent and transcends age and culture and color or creed," says Mellencamp.

At rock station WDVE Pittsburgh, PD Garrett Hart says the song is "on target for adult rock with its music and message."

He adds that Mellencamp "is maturing along with mainstream rock as a format, keeping up with the way the audience is changing and staying right with him."

The single is being further supported with a video lensed by Sam Bayer that will be part of a major VH1 promotion (see story, this page).

The album release, one day before Mellencamp's 47th birth-

COLUMBIA

performances, he's taken an active role in letting his fans know that this new album is about to be released and that he's extremely proud of it. The early reaction to 'Your Life Is Now' is everything we had hoped for, and I'm thrilled that John's 'new beginning' with us is off to such a great start."

Columbia senior VP of marketing (U.S.) Tom Corson also feels that Mellencamp's link-up with the label makes for "a new beginning" for an artist with such lofty achievements.

'THE RIGHT TIME'

"For a guy with Grammys and a string of [12] platinum and multi-platinum albums in a 20-year career, who has lifelong success on the road, and who can still do a million albums consistently, this is the right time for him and his audience," says Corson. "This album should strike a chord with the 7 million or 8 million people who already have a couple John Mellencamp records."

Columbia's tack, continues Corson, is to first reintroduce Mellencamp to the industry, the first step of which was successfully taken at the label's July convention in Miami, where Mellencamp performed a brief set.

"You would have thought it was a room of 17-year-olds," says Corson. "From note one, a whole crowd of 2,000 industry conventioners stood up and didn't sit down. They sang every word of the hits, and when he did two new songs—'Your Life Is Now' and 'I'm Not Running Anymore'—the pace didn't suffer one bit. So it was an opportunity to meet reps from every international territory,

day, is propitiously timed for a major launch. "With the new label, there's this whole theme of rebirth, of new beginnings," says Corson. The "big kickoff event," he adds, centers on an Oct. 6 "fan appreciation" performance by Mellencamp—who is booked by the William Morris Agency and managed by Hoffman Entertainment—at New York's Bowery Ballroom; the guest list will be made up of winners of radio, retail, and online contests. The show will be followed by an in-store appearance at the uptown Tower Records outlet.

"We see this as a tremendous media opportunity, in that it's the new, premier small venue in New York," says Corson of the Bowery Ballroom gig, which will be followed by a small tour. Farm Aid co-founder Mellencamp, of course, will also perform at this year's event, to be held Oct. 3 in Chicago.

Corson says that an extensive media campaign already shows commitment from major print publications, along with CNN, NPR's "All Things Considered," and "Today," which will feature a Mellencamp interview the week of the album's release. Advertising on radio and in print will "attack both the top 10 markets, as well as the masses out there in the rest of America," says Corson.

There will also be promotions and giveaways for online consumers at Mellencamp's World Wide Web site, adds Corson, with a "hot link" to HarperCollins' site tying in with the Mellencamp book. The book tie-in will also encompass point-of-pur-

Art Book Helps Benefit VH1 Charity

BY JIM BESSMAN

NEW YORK—John Mellencamp's new art book, "Mellencamp: Paintings And Reflections," comes out Oct. 7, his 47th birthday and one day after the release of the audio and visual artist's eponymous Columbia Records album debut (see story, page 5).

The 9-by-12 HarperCollins title contains 75 of Mellencamp's intensely psychological oil portraits, the style of which has been compared with that of Max Beckmann, the German Expressionist painter who was a major influence on Mellencamp (Billboard, April 18). It is available in both \$40 hardcover and \$20 paperback formats and will benefit from an extensive cross-promotion with the Columbia album, as well as a huge VH1 push focusing on the cable music channel's Save the Music Foundation campaign to restore music education in public schools.

"The whole point is to piggyback on what Columbia is doing," says Joseph Montebello, VP/creative director for HarperCollins Publishers. "We're doing an ad in the book announcing the CD, and they're doing the same for us in the CD package. Columbia's also making a slit card, which fits on the shelf with the CDs, which promotes both the record and the book, and we're trying to do the same in bookstores—probably in places that sell both products."

Montebello says that Mellencamp will do a book signing at a Borders outlet in his hometown of Bloomington, Ind., where autographed blowups of his artwork also will be raffled off. HarperCollins will then tie in with a 15-city in-store tour that Mellencamp will undertake in support of the album.

"We're also hoping to set up a publication party in the lobby of our building in New York where John will sign books—if he's willing to be tortured like that," adds Montebello. And while the executive doesn't expect Mellencamp to attend regional book shows, he will send blowups of the paintings to them to

chase materials for cross-promoting the book and album at appropriate accounts (see story, this page).

"Much of the battle is letting his fans know that he has a new record out—since he has a huge fan base," says Corson. "We feel that his last few albums, even though they had a million or so customers, underperformed. But with 'Your Life Is Now' being such a classic Mellencamp song that his audience can really relate to at this time, we can excite the latent John Mellencamp customer who has a few of his records but hasn't bought one in a while."

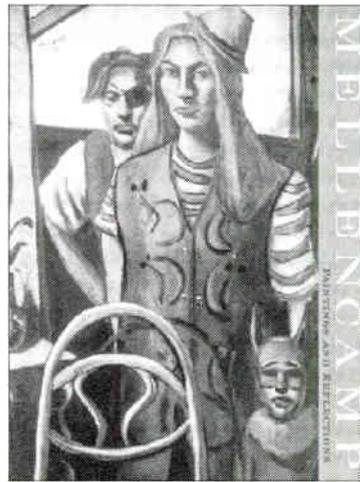
"The feedback is that this is a great John Mellencamp record—which is why it's called 'John Mellencamp,' and the theme for him is that it's a new beginning for him on Columbia."

The label's enthusiasm carried

generate excitement.

As for the content of "Paintings And Reflections," Montebello says, "People are very impressed by the fact that John's paintings are very good and that he's serious about this sort of 'second part' of his life."

But he notes that Mellencamp understands that the initial interest in his paintings stems from his celebrity, something Mellencamp acknowledges in his book's flap copy.



Indeed, Mellencamp says, "a thousand people in the world deserve to have an art book more than me"—which is why he was prompted to donate his book advance to the Save the Music campaign.

"I didn't want people to think I was being too uppity here, so I donated the money to the program," continues Mellencamp, who will further support the VH1 foundation in its efforts. The foundation aims to raise public awareness about the benefits of music education, collect and donate used instruments to public schools, and raise corporate and private contributions for purchasing new instruments for schools.

According to VH1 president John Sykes, Mellencamp's \$30,000 book advance was actually worth double in purchases of new music equipment. "Because of the relationships we've developed with local [music instrument] retailers, we can take advantage of special

pricing, which allows our dollars to go farther," he says.

"We've had other artists come rushing to our support," adds Sykes, citing Paul McCartney and Hootie & the Blowfish. "But this is the first time that an artist picked up the phone himself and gave a personal donation. He's a parent and a big supporter of Indiana schools and became interested in the value of music in a child's education."



Mellencamp, who is VH1's "Artist Of The Month" for November, will shoot an episode of VH1's "Storytellers" Oct. 2 in Chicago, to air during November. It's only the second time that the program has originated outside New York, and the episode will be filmed the day after Mellencamp drops off at a Chicago school the \$60,000 worth of instruments purchased with his donation.

A press conference with Mellencamp will be held as part of the event, and Mellencamp will also talk to the students about music and his support of music education.

Sykes adds that VH1 will program the video for the first single, "Your Life Is Now," leading into the November "Artist Of The Month" promotion, "so we're really creating a lot of awareness and attention in Mellencamp and Save the Music and, hopefully, sending a message to other artists and concerned members of the music community to jump aboard."

Additionally, the channel will produce a "Behind The Music" program on Mellencamp, also to air in November. This follows a recent installment featuring Madonna and signifies that "more current" artists are getting involved in the series, says Sykes.

Lynch guest.)

"We were able to take the best elements of [the last studio album, 1996's] 'Mr. Happy-Go-Lucky' and apply them here, but what was most interesting was that I hadn't gone into the studio for 15 years and made a record from start to finish at one time," continues Mellencamp, who produced "John Mellencamp" over a five-month period at his Belmont Mall Studio near his hometown of Bloomington, Ind. "I didn't know I could do it so fast, but [Columbia] was so enthusiastic, and we did it."

"Your Life Is Now" is the album's second track, following "Fruit Trader," a Cain-and-Abel fable that, according to Mellencamp, is his observation "of how we live and the way people exist now, in the '90s." "Positively Crazy" then follows the single

(Continued on next page)

DTS LOBBIES TO BE INCLUDED IN DVD AUDIO SPEC

(Continued from page 5)

Working Group (WG-4) chose Meridian Audio's Lossless Packing (MLP) technology as a mandatory compression algorithm for the format, Meridian competitor Digital Theater Systems Inc. (DTS) embarked on a letter-writing campaign to try to convince the music industry to add DTS to the DVD Audio specification on a mandatory basis (Billboard, Aug. 22).

In a letter dated Aug. 13—eight days after the working group endorsed MLP—DTS president/COO Bill Neighbors petitioned producers, label executives, and other members of the industry to lobby the working group on behalf of DTS, which is based in Agoura Hills, Calif.

"DTS remains in the official [DVD Audio] specification book as an 'alternative standard,'" wrote Neighbors. "Although this is important to DTS, it is more important that we be elevated to the stature of 'mandatory standard.' When I say 'mandatory,' I do not mean that the use of DTS by content owners, producers, or artists is mandatory but that the hardware being built contain the capability of playing back DTS."

On Aug. 17, Neighbors' letter was forwarded to the members of the Music Producers Guild of the Americas by the association's president, Ed Cherney, and its executive director, Chris Stone.

The association drafted a letter of its own, which it urged its members to sign. That letter reads, in part: "I am a music industry professional, and as such, am very concerned about some of the conclusions and recommendations that are being made in the standard-setting process for DVD pure audio players . . . Specifically, I am speaking of the DTS process. I believe that the DTS process offers supe-

rior quality and flexibility that allows me a range of creative and distribution choices not available with the currently proposed 'mandatory' standards."

The letter concludes: "I respectfully request that the [WG-4] ad hoc sub-committee responsible for the final mandatory specifications include DTS in the mandatory DVD audio-only specification."

Cherney says he decided to contact association members because of his conviction—which he says is shared by other prominent record makers—that DTS is the best-sounding option available to them.

"I've always been of the mind that what we're promoting is not an individual manufacturer but the format," says Cherney. "Where we are right now—with 5.1-channel, music-only DVDs that I can make—DTS sounds the best to me by a lot, and it should be a mandatory standard."

Responses from guild members are being sent to Neighbors, who in turn has been forwarding them to Bike Suzuki, chairman of the WG-4 and GM of JVC's Multimedia System Development Center.

At press time, Suzuki could not be reached for comment. However, other members of the WG-4 who were instrumental in the group's decision to embrace MLP dismissed Neighbors' letter as "sour grapes," noting that DTS submitted a bid for a lossless compression algorithm but lost to Meridian.

"We conducted an objective, neutral test of all the lossless compression algorithms that were proposed, and it wasn't close," says a source. "None of them performed lossless compression anywhere near Meridian."

Without some form of data compression, DVD cannot fulfill the

music industry's requirement that the format be capable of delivering 24-bit, 96 kilohertz audio—a level of audio quality significantly higher than the CD's 16 bits at 44.1 kHz—in both six-channel mode for surround-sound applications and two-channel mode for stereo.

Furthermore, music producers have clamored for a "lossless" compression scheme, i.e., one that loses no bits between input and output. By contrast, algorithms like DTS' and Dolby's AC-3 lose some data in the process of compressing it.

Neighbors argues in his letter that, even though MLP allows content developers to store six channels of music on a single DVD at 24 bits and 96 kHz, "it does not leave enough data space for a separate stereo track, thus requiring either a separate disc for stereo or requiring the machine to electronically 'mix down' the multi-channel tracks."

MLP developer Robert Stuart disagrees, saying, "DVD Audio has several ways to ensure that great two-channel can be provided, as well as multichannel, and MLP has some unique features that give even more options in this direction to content providers."

John Kellogg, Dolby Laboratories' GM of multichannel audio and a WG-4 member, adds, "MLP absolutely makes it possible for simultaneous two-channel and six-channel 24-bit, 96 kHz mixes. That's one of the reasons the system was chosen."

San Francisco-based Dolby, whose AC-3 algorithm is optional for DVD Audio, signed a licensing agreement with Cambridge, U.K.-based Meridian for MLP in June.

Even Cherney, who supports DTS, has doubts about the stereo mix issue. "In talking to people, everyone tells me that there is

room for it one way or another," he says. "But ultimately the issue is, should [DTS] be mandatory on the hardware? And I say, 'Damn straight.'"

Neighbors defends his assertion: "If you want six channels of 96 kHz, 24-bit audio on the same disc as two-channel 96/24, you can't do that" with the current proposed standard.

DTS and Meridian further disagree over the amount of processing power required by DVD Audio players to run the DTS and MLP algorithms.

"Meridian has taken pains to ensure that MLP adds the minimum silicon to players and—in particular—we have paid strong attention to this requirement for two-channel and portable players,

where cost and power consumption are at a premium," says Stuart.

Neighbors counters, "DTS requires a certain amount of processing power, and the processing power in place for the Meridian system is in excess of that."

Although DTS has received favorable responses to its letter, according to Neighbors, sources say they don't expect DTS' initiative to derail the DVD Audio process, and the WG-4 is sticking to its target date of late September for the unveiling of the DVD Audio specification. After the audio spec is released, the computer, consumer electronics, and music industries plan to establish a copyright-protection system for the format, according to sources.

DUSTS, MAMMOTH JOIN FORCES

(Continued from page 12)

Mammoth and Disney, for guidance and financial backing. They're helping us realize our dreams and the artists' dreams."

After consulting with a psychic, the Dust Brothers and Frank decided that the new deal should remain separate from their Nickelbag divisions: Nickelbag Records, Films, Publishing, and Merchandising.

"Nickelbag is our baby, and we were concerned about people getting confused," says Dust Brother and Nickelbag co-owner Michael Simpson. "For example, we didn't want people to see a Nickelbag film and think it was made by Disney. Then [Ideal senior VP] Brian Bumbery's psychic warned us that we needed a name change. We had to listen, as she was the one who told Brian to come work for us, and that has been like a miracle."

All artists signed to Nickelbag—including Sukia, 10¢, Creeper Lagoon, and the Brothers themselves—will switch over to Ideal. The first album under the new deal will be the Oct. 6 release "Peach Head" by Japan's Natural Calamity. It will be followed by April March's "Chrominance Decoder" in early 1999.

"The music focus certainly won't change much between the two labels," says Simpson. "We only work with projects we connect with and believe in anyway. With the added help and expertise from Mammoth and Disney, we will only be able to service our signings better."

One of the previously scheduled releases—the soundtrack to Matt Stone and Trey Parker's "Orgazmo"—will remain a Nickelbag project because the film received an NC-17 rating.

"Apparently it's Disney policy to not be involved in any way, shape, or form with such controversial films," says Dust Brother and Nickelbag co-owner John King. "We happen to think that's cool, so we are stoked to put it out on Nickelbag. It is a clever film and a great soundtrack."

Ideal, which is headed by the Nickelbag partners, has a staff of eight with plans to add more bodies in the areas of marketing, promotion, and sales. It is based in Silverlake, Calif.

Mammoth president Jay Faires feels Ideal and Mammoth are a per-

fect match.

"The Dust Brothers have commercial instincts without sacrificing art, which they combine with Mitchell's business smarts," Faires says. "What we bring to the table is past experience. I was in their shoes before, wanting to take my label to the next step. I've been a small label looking for bigger partners. I've taken a record from nothing to gold to platinum, and I want to help their artists achieve



THE DUST BROTHERS

the same goals. The process should be fun."

Simpson says there is a lot to learn but feels Faires will be a good teacher. "Jay is a success story and understands what we are going through," he says. "He is all about sticking with his bands for the long haul. If a band doesn't get typical radio and MTV response, most companies would give up. Jay looks for some other way to connect and market to the street. We are down with that."

Retailers seem to agree that the two labels are better than one. Brady Rifkin, a buyer for the seven-store, Pasadena, Calif.-based Penny Lane Records, says it will help spread the word of these two independent alternative music powerhouses.

"Individually, both companies' releases have done well at our stores. Together I am sure they will do better," he says. "It's another step at getting good music into places like Blockbuster. Hopefully, middle America is ready for their kind of music."

On the side, the Dust Brothers continue their busy production schedules. They are working with Beck on his upcoming release, on music for the David Fincher film "Fight Club," and on a record for DreamWorks' Artificial Intelligence.

JOHN MELLENCAMP STARTS ANEW WITH COLUMBIA DEBUT

(Continued from preceding page)

and was written with longtime collaborator George Green and York.

Next is the upbeat "I'm Not Running Anymore," in which the song's adult protagonist offers advice to his two young sons. "I try to be able to write a song that's good enough that it doesn't matter that it's not rap or recorded by a 28-year-old guy—where trends and ages don't matter," says Mellencamp. The title of the next song, "It All Comes True," "pretty much says it all," he notes. "It's basically about self-image and how you can't get out of where people say you belong—if you see yourself the same way—no matter how successful you are."

"Eden Is Burning," the next track, brings back Mellencamp's beloved Jack and Diane characters in sadly realizing "the masquerade of our living." "Where The World Began," which follows, conjures a dark picture of an ailing Johnny Cash yet is also deeply spiritual, even as Mellencamp sings, "I'm tired of being grateful for a chance to take a dive." "But isn't that the position we're all put in?" he says. "It boils down to having

to kiss the ass that you have to kiss."

Mellencamp says that the next song, "Miss Missy," responds to the oft-asked question, Why don't you write songs like you used to? "People say that all the time, and I never know what they're talking about, because I think I am!" he says. "I wrote it in 1990 when I first met [his wife] Elaine, and it's the song most steeped in the tradition of my '80s songs—just drums and guitar going boom-boom-crack."

"Chance Meeting At The Tarantula" is a back-street New Orleans French Quarter bar pick-up story, "very Tennessee Williams-ish," Mellencamp says. "Break Me Off Some" then breaks from the roots music format in embracing an R&B context: "A lot of people would have liked to see me in a particular light, which is a minor-league folk singer with a Midwestern rock thing," Mellencamp says. "But I've always been interested in R&B"—his first group was an interracial James Brown cover band called Crepe Soul—"and I'm lucky to have Moe in the band, who knows the contemporary R&B beats."

"Summer Of Love," which Mellencamp co-wrote with York, was intended as a late-'60s-style folk song but "turned out sounding more like 'Spill The Wine,'" says Mellencamp, whose songs are self-published through ASCAP "Days Of Farewell" ends the album on an intensely spiritual note, both lyrically and musically.

The mix has retailers anticipating good things.

"This record rocks," says David Lang, owner of the 10-store, New Jersey-based Compact Disc World. "I've heard the single on adult top 40 and album rock formats, and it's just a great radio song that's going to drive album sales right out of the box. This isn't the old John Mellencamp: He's obviously growing but going back to his roots and exploring that sound while moving forward. He certainly seems to have revitalized his sound, plus Columbia is giving him a big push—and has let us know that. But the best thing is that he's delivered the goods with a record that deserves that kind of support and enthusiasm."

PROMS A CLASSICAL BEACON

(Continued from page 5)

can be found in the 72 concerts that compose the festival's preceding eight weeks—a string of performances featuring international artists of the highest caliber and programs that are as enlightening as they are entertaining. Typically, this year's Proms has featured rarities like Szymanowski's opera "King Roger" as well as anniversary celebrations of Hildegard and Gershwin. And specially commissioned premieres from several British composers rub up against perennial favorites from Mozart to Mahler.

The Proms was founded by impresario Robert Newman and conductor Henry Wood in 1895 to cultivate an audience for musical culture beyond London's elite, and since the BBC assumed stewardship of the festival in 1927, the Proms has surpassed the founders' wildest dreams for making the best in classical music available to a wide public.

Since the concerts are informal and inexpensive (with a walkup standing-room ticket costing as little as 3 pounds), the Proms are able to draw a younger crowd; for many in the audience, a Prom is the first classical concert they will attend. And Proms audiences are famously warm and attentive—particularly the standees, or "Promenaders," who are willing to stand for hours to hear Handel's "Solomon" or Gershwin's "Porgy and Bess."

In many ways, the Proms is a beacon for the classical music world in that it represents a way of reaching out to a broader public without bending to the least common denominator. And if the classical industry has been a little slow to really make the most of the Proms, recent years have seen labels and retailers strive to maximize the massive exposure afforded by the concerts, their broadcasts, and classical music's heightened coverage in the media.

Recent seasons have seen some 250,000 people experience the Proms in Royal Albert Hall, with another 2.6 million in the U.K. listening every week to live and repeat broadcasts on BBC Radio 3. The BBC's European affiliates and its World Service also carry many of the concerts around

the world, and about 10 Proms each year are televised. According to BBC estimates, the overall Proms audience has totaled 90 million each of the past few seasons.

INFORM, EDUCATE, ENTERTAIN

A rarity among major music festivals, the Proms is able to maintain its noncommercial tenets of quality and accessibility by being under the aegis of the public-funded BBC. The Proms costs about 5.5 million pounds to produce every year and brings in only 2.5 million pounds at the box office, yet the festival provides BBC Radio 3 with some 300 hours of exceptional programming in the form of the concert broadcasts and companion interviews and contextual shows.

A broadcasting festival as much as a concert festival, the Proms is the embodiment of the BBC's mandate to inform, educate, and entertain, according to Nicholas Kenyon, director of the Proms and the outgoing controller of BBC Radio 3. "In the words of the great founder of the BBC, Sir John Reith, 'The purpose of the BBC is to bring the best of everything into the greatest number of homes,'" he says.

And, Kenyon points out, seeing the Royal Albert Hall crowd is believing that the Proms is bringing culture to a cross section of citizens. "Unlike other classical concerts or the classical record business, whose audiences have been getting narrower, the Proms audience has been getting younger, more enthusiastic, and more open-minded—and they fill this very large hall 86% of the time. That's some indication that we are doing something right."

Spending all winter to prove that summertime music-making doesn't have to be fluff, Kenyon and the Proms administrator, Stephen Maddock, develop programs with an eye toward juxtaposing talents and playing off the Zeitgeist. This year, the imaginative programs revolved around the themes of power and politics ("Solomon," the premiere of Kurt Weill's "Propheten") and magic and mystery ("King Roger," Rameau's "Zoroastre"). And along with the Hildegard and Gershwin anniversaries, the Proms celebrated the life of the late Sir Michael Tippett with a performance of his oratorio "A Child Of Our Time."

In addition to the BBC's five

orchestras—which play about half the programs—other top U.K. ensembles are always in evidence at the Proms, from the Royal Philharmonic Orchestra and London Sinfonietta to the National Youth Orchestra. Also, the allure of the Proms always brings a few of the world's great orchestras as visitors; this year, it was the Berlin Philharmonic, the Chicago Symphony Orchestra, and the Los Angeles Philharmonic. And that's not to mention world-class soloists like pianist Evgeny Kissin, cellist Yo-Yo Ma, baritone Thomas Hampson, and pianist Jean-Yves Thibaudet (see

'A week at the Proms gives me the impression that all is well in classical music'

Keeping Score, page 47).

Beyond drawing the big names, the Proms reaches out to its audience. There are lunchtime chamber music concerts held at the Victoria & Albert Museum that feature Proms soloists, and for night owls, there are occasional late-night Proms that showcase such atmospheric works as the elaborate re-creation of the age-old Venetian ceremony of "Lo Sposalizio" by the King's Consort. And to attract the parents of future Prommers, Kenyon has introduced several family-oriented concerts.

Two months' worth of peerless depth and variety, along with an audience to relish it, can be a balm to those who fret over the future of the classical art, according to Gramophone editor James Jolly. "It may seem odd to say this in 1998," he says, "but a week at the Proms gives me the impression that all is well in classical music. And while festivals like Salzburg may have more glitz, I'm sure from the musicians' point of view, they prefer an audience that really appreciates what it's listening to. That amazing, accelerated stamping they do really does make the hair stand up on one's neck."

A UNIQUE BOND

British composer John Tavener has had many works performed at the Proms since his "In Alium" caused a sensation in the 1968 festival. His epochal cello concerto "The Protecting Veil" was commissioned for the '89 Proms, and "Apocalypse," performed by three groups taking advantage of the spatial drama of the Royal Albert Hall, was commissioned for '94. Countertenor Michael Chance sang the haunting "Hidden Face" this year.

Sounding a common chord, Tavener praises the atmosphere of the Royal Albert Hall, as well as the people who go there. "Whereas most concert halls are dead spiritually and acoustically, the Albert Hall is inspiring," he says. "And the people who come to the Proms—they are truly special. I wish someone would tell me who they are. I've never seen them anywhere else."

Having grown up going to the Proms, violinist Tasmin Little re-

members "falling in love" with Pinchas Zuckerman after seeing him perform the Beethoven Violin Concerto at the festival when she was 17. Since then, Little has played at the Proms on numerous occasions, including a premiere of the Britten Double Concerto this year with violinist Lars Anders Tomter and the Royal Philharmonic under Daniele Gatti. She performed at the Last Night three years ago and was never more impressed with the generosity of the Promenaders.

"Everyone was wearing their funny hats and waving their flags," Little says. "But I had to play Vaughan Williams' 'The Lark Ascending,' and I thought, 'How am I going to play something this peaceful for this big party?' But it was quiet when I started to play, and after the last note, there were 16 seconds of silence. This crazy audience didn't want the serenity to end. It was extraordinary."

A Proms veteran on piano and organ, Wayne Marshall was dubbed BBC Music magazine's '98 Artist of the Year just before he made his conducting debut with "Porgy and Bess." He says the Proms' constant surge of the new has helped forge the bond between the audience and the performers: "The Proms reflects the complete spectrum of music—that diversity and challenge are what make it so exciting for everyone."

Michael Tilson Thomas, who has conducted a wide range of ensembles and styles of music at the Proms over the years, sees the festival as another kind of inspiration: "To me, the Proms and the audience it has developed are proof that government sponsorship of the arts works."

ART AND COMMERCE

With London's arts media giving the Proms enthusiastic coverage throughout the season and the BBC constantly promoting the festival via its own spots on radio and TV, the awareness of classical music is higher during the Proms season than at any other time in the U.K.

Of late, the BBC has become more aggressive with its Proms promotion, branching out from its airwaves and the 150-page Proms Guide (distributed by BBC Books nationwide every May) to put out Proms CDs and mini-guides via London newspapers. The BBC also mounted its first subway ad campaign, positioning the Proms "as a great night out."

Record companies have long issued discs spotlighting the traditional ditties of the Proms' Last Night, with Decca, Teldec, and Naxos doing so in recent years. But several labels also timed activities directly related to regular Proms performances this year. For instance, Decca timed the announcement of its signing of star countertenor Andreas Scholl around his Proms appearances in order to generate a better media hook.

In a novel move, Erato issued a CD "single" of French composer Henri Dutilleux's 21-minute "Shadows Of Time" to take advantage of the work's U.K. premiere at the Proms. And BMG Classics launched a contest and a limited-edition boxed set of Sequentia's Hildegard albums on Deutsche Harmonia Mundi leading up to the group's Prom. But in one of

the real Proms success stories, Hyperion released "Lo Sposalizio" by the King's Consort in time for its concert; with a great live review following in The Sunday Times, the album debuted at No. 6 on the U.K. classical chart the next week—the label's highest-placing disc ever.

Perhaps one of the best spurs from concertgoing to record buying comes from the Proms program booklets; beautifully produced, they are extensively annotated with a list of recommended reading and recordings for the concert repertoire. In the realms of the shops themselves, the London-based,



LITTLE

eight-store MDC Classic Music chain produced its first extensive Proms discography this year (see story, page 77). And the Naxos label—in league with its Surrey-based distributor

Select (which also racks Hyperion and other indies)—put together a less objective discography, highlighting where its catalog meets up with the Proms schedule, such as with its "King Roger" set.

Because of the BBC's noncommercial credo, there is a healthy distance between Proms decision-making and record company desires. There is some mutually beneficial cooperation with scheduling, as the Proms gets programs it could never pay for—like "King Roger" and "Solomon"—because lineups have been assembled to make a recording. But the Proms' independence is respected.

"We certainly lobby the Proms for things we would like to see happen," says Decca president Roger Lewis. "But you can't hijack the process, and we know that. Nicholas Kenyon is a brilliant programmer and a great ambassador for the BBC, and he is his own man and a public servant. We keep him aware of things, and he keeps everything balanced."

PROMS AHEAD

After six years as the controller of BBC Radio 3, Kenyon will relinquish those duties soon to concentrate on the Proms; he just signed a new contract that takes him through 2003 as the festival's director. In addition, he will help guide the millennium programming for BBC radio and TV.

Looking ahead for the Proms, Kenyon says, "All of us who work in the arts and culture must be sensitive to the changes of audience mood, or we will be in danger of being stranded with a very closed, elitist view of what culture and classical music is about. People are different these days. But it doesn't mean that Bach, Mozart, and Beethoven appeal to them any less, because that music and what it represents are probably eternal. It does mean that we have to face the challenge of presenting Bach, Mozart, and Beethoven to people in a different way, in a way that reaches them."

"I'm optimistic, because it still moves me when I see all the people in that huge Albert Hall just erupt with enthusiasm for a piece of music," Kenyon adds. "That sort of intense cultural communication is a very precious thing. And we have to nurture it."



The venerable Royal Albert Hall in London's South Kensington district hosts the BBC Proms concerts every year from mid-July to mid-September.

U.S. MUSIC BUSINESS STOCKS SHOW MIXED PICTURE

(Continued from page 5)

remained well below their highest levels, a reflection of concern by investors that retail and Internet companies were overvalued in the markets.

Every stock tracked by Billboard took a dive Aug. 31 when the Dow Jones Industrial Average fell 512.61 points, its second-largest point decline ever; to 7,539.07, 19.3% below its record high in July.

Although some investors saw the start of a bear market—a decline of 20% or more in the Dow—the mar-

ket rallied on Sept. 1 on the belief that the U.S. economy was still strong and that many stocks had been battered down to bargain prices. The Dow rose 288.16 points, or 3.82%, to 7,827.17, while the technology-heavy Nasdaq Composite soared 5.06% to 1,575.09. Stocks remained volatile, however, with the Dow falling about 145 points in the next two days.

Most analysts say the market decline was an overreaction to finan-

cial crises in Asia and Russia.

"The entertainment industry's in very healthy shape," says Christopher Dixon, an analyst with PaineWebber. "Few businesses have a lot of Asian exposure."

The music industry, though, "is kind of in limbo because there have been few real breakout acts, and no killer format seems to be taking hold," Dixon adds. "But the leading companies are going to be able to do very well if they can identify the right acts."

Although some pessimists say the U.S. could sink into a recession next year that would curtail consumer spending, most analysts say that is unlikely because the economy is still fundamentally strong. Inflation, unemployment, and interest rates all remain low.

Music sales, meanwhile, are robust this year, according to figures released by trade organization the Recording Industry Assn. of America and market researcher SoundScan. Through Aug. 30, reports SoundScan, album sales are 11.7% higher than at the same time last year.

But the market's volatility may have some effect on the growth of the industry. Uncertainty about the direction of the stock market could dampen enthusiasm for public stock offerings. Camelot Music, a North Canton, Ohio-based retailer that successfully emerged from Chapter 11 bankruptcy protection, is planning to go public. James Bonk, Camelot's CEO, said through a spokeswoman that he could not comment on the offering because the company is in the Securities and Exchange Commission-mandated quiet period.

Another possible stock offering is Viacom's proposed spinoff of Blockbuster Entertainment sometime next year. The video retailer is just now turning around after years of declining comparable-store sales. Viacom recently said it would sell the Blockbuster Music chain to Warehouse Entertainment, but most observers do not believe the volatile stock market will affect that deal.

Viacom showed the biggest surge among music-related stocks after the mini-crash Aug. 31. Its shares, after sliding \$4.625 that day, shot up \$9 to \$58.25 in American Stock Exchange trading Sept. 1. The company announced it planned to buy back as much as \$1.75 billion of its stock. Some analysts say the rebound was related to the home video release of the blockbuster film "Titanic" from Viacom's Paramount Home Video (see story, page 12). Dixon estimates that "Titanic" will add \$150 million to Viacom's cash flow. He adds that Viacom's MTV Networks is also in good shape.

Another stock that rallied impressively after the rout was Best Buy, the consumer electronics retailer that has become a powerful force in music merchandising. Its shares rose nearly \$10 in the next three days, in part because of a positive earnings forecast.

Trans World Entertainment, the Albany, N.Y.-based music retailer, also regained the ground it lost in the market's free fall, rising \$4.5625 in three days to \$21.5625. But that was still well below its high of \$45.25. Musicland, whose stock had tripled since the end of last year, failed to

make up its losses from Aug. 31, closing at \$11.1875 on Sept. 3. National Record Mart, at \$4.625, was only \$1 ahead of where it was at year's end. And Hastings Entertainment, which went public this year and rose as high as \$15.25, was trading at \$8.25.

Commenting on music retail stocks, Tom Tashjian, an analyst with NationsBanc Montgomery Securities, says, "We did see over the last several weeks that investors have become very shortsighted." Their concern, he says, has been the likelihood of difficult comparisons with last year's strong retail sales growth. Referring to the run-up in stocks like Trans World and Musicland, Tashjian says, "Where people had big gains, that's where they cashed in first."

Online retailers also remained well off their highs. Internet stocks in general were beaten down during the market's fall, as many investors realized that they were overvalued. CDnow, which went public early this year and rose as high as \$39, was trading at \$8.5625 on Nasdaq on Sept. 3. Its biggest competitor, N2K, which operates Music Boulevard, was in similar condition, having slipped to \$8.0625 after reaching a high of \$34.625.

Most startling of all, Amazon.com, the Internet bookseller that entered the music business this year and whose stock had skyrocketed from about \$14 to \$147 in less than a year, plunged more than 20% on Aug. 31 to \$79 before recovering somewhat over the next three days and closing at \$85.75.

Other former favorites riding the upward Internet curve were still well below their heights. Direct marketer K-tel was trading at \$6.25, continuing its slow decline after a dizzying ascent to \$39.4375 following its announcement earlier this year that

it was going to sell music over the Internet. And Platinum Entertainment, which also disclosed its Internet intentions, was trading at \$4.03125 after reaching as high as \$16.

As for the major record companies, most of which are part of larger entertainment conglomerates, the market results were mixed.

Time Warner, parent of Warner Music Group, has been a big gainer in 1998, rising from \$62 at the beginning of the year to \$100. Its shares fell \$6.125 on Aug. 31 to \$80.375, but the company recovered during the next three days on the strength of its cable TV systems and networks. Sony continued to decline to \$73.0625, well below its \$90.75 finish at the end of 1997, but analysts say that is due to Japan's weak economy.

Seagram, parent of Universal Music Group, was trading at just under \$32, which is where it started the year, but that is attributed to its weakened spirits business in Asia. PolyGram, which is being acquired by Seagram, has been trading listlessly at around \$54 since the acquisition was announced in May. EMI, which trades on the London Stock Exchange, closed at 425 pence at press time, down from 508 pence at the end of last year. The other major, Germany-based BMG, is privately held.

Independent distributors of music were also under pressure. Handleman, a wholesaler of music to mass merchants like Kmart, had rallied earlier this year to nearly \$13 when it announced a restructuring, but its stock had fallen back to \$6.375 during the market's decline. Navarre, which had created its own Internet excitement through ownership of World Wide Web broadcaster NetRadio, was trading at \$3.375 after having reached a high of \$12.75.

Majors Affirm Commitment To The Russian Market

BY JEFF CLARK-MEADS

LONDON—Labels with an interest in the new Russia say that the current financial, social, and political difficulties gripping the country—and sending ripples through stock markets around the globe (see story, page 5)—may eventually be seen as a historical blip.

None of the majors say they are deterred from doing business there, and some suggest good things may emerge from the turmoil.

Sony Music International is in the process of establishing a joint-venture company based in Moscow, and senior European VP Tony Woolcott says the upheavals are having only an indirect effect on the process. "It has not changed the nature of our discussions," he says, "but if the government office where you have to register your new company is closed for two months, that will hold us back."

Woolcott adds that Sony is eager to keep to its original timetable, if possible, which would mean opening its joint-venture offices in December or January.

BMG Music Entertainment International has only a representative office in Moscow, but Thomas Stein, the company's president in the German-speaking territories and Eastern Europe, shares Woolcott's view that the majors should not be deterred from doing business there. "We cannot ignore a market of the size of Russia," says Stein.

That philosophy is also prevalent at Warner Music International, where Eastern European president Manfred Lappe says companies should not be dissuaded from retaining the long-term view. "Any involvement in Russia should never be seen as a month or a year involvement," says Lappe. "You simply cannot ignore this country. It is, in all respects, too important to leave it to develop on its own."

Warner appointed a Russian licensee in April.

"The whole music industry is looking at the long-term goal," Lappe adds. "But I don't want to create the expectation that this will be reached tomorrow. It may take decades."

The company with the greatest exposure in Russia is PolyGram, which has a wholly owned affiliate in the country. The man with responsibility for it, continental European president Rick Dobbis,

says his company has no intention of running for cover. "We're going to stay," Dobbis says.

"Things would have to grind to a complete halt for us to get out—and we're hopeful that's not going to happen. In the meantime, we're going to batten down the hatches."

Dobbis notes that, even though PolyGram is more exposed than the other majors, the sum involved in establishing its full-service affiliate in Russia was significantly less than the cost of setting up an equivalent company in a Western country.

Nonetheless, he cites as evidence of PolyGram's commitment to the market the fact that it has begun pressing CDs bearing words in the Cyrillic alphabet.

But Lappe, a regular visitor to Russia, says, "The situation is much more serious than what we hear on the news. This economic crisis is really going to hurt the people and is destabilizing their day-to-day lives."

Even so, he adds that, in the long term, the current crisis will be only a historical blip. "There will be a recovery," says Lappe, "because the world will not leave this country to collapse."

Woolcott agrees that hope for Russian recovery lies in involvement with Western industries, and through that lies the music business's hopes for development.

Noting that all post-communist Russian governments have been hamstrung by lack of cash, Woolcott says that the priority for the new administration will be collection of taxes. That, he says, will mean the greater imposition of the rule of law on the economy, thereby creating healthier conditions for Western companies to do business.

Dobbis concurs but says that the government's intention to rein in the marketplace may not be easy to implement.

"I was there in April as part of an [International Federation of the Phonographic Industry (IFPI)] delegation," says Dobbis, "and we met the man who was in charge of collecting taxes. I think he's been replaced twice over since then, and nothing much has changed."

IFPI figures indicate that the Russian record market was worth \$250 million at retail prices in 1997. By comparison, the Netherlands had a record market worth \$607 million last year.

'TITANIC' VIDEO

(Continued from page 12)

to shop at Reel.com," she says, "and according to our surveys, 75% had bought online but 60% hadn't bought a video online."

Wainwright says that the price point and advertising made consumers "sit up and take notice" that you could buy videos online. "We weren't the first E-commerce site out there. And who would have known about us if we didn't advertise? This allowed us to build the video category online."

As a result of the promotion, approximately 160,000 new customers signed on with the retailer, she says. Reel's \$9.99 "Titanic" will continue through the end of this month, with two-day delivery and a \$3.95 shipping charge.

She adds that the company approached Paramount Home Video about co-op funding before deciding to sell below MAP. But she says the supplier didn't "believe" in online retailing. Prior to street date, a Paramount spokeswoman said the company expected online sales to amount to less than 1%. Paramount has reportedly shipped more than 20 million units of "Titanic."

Although Tower's Thrasher says this and other promotions stole away potential customers, other dealers say it's hard to quantify their impact.

"There's really no way to measure that," says West Coast Entertain-

ment VP Steve Apple. "The only way would be if someone returned a pre-order deposit because they decided to buy it at Reel, and that hasn't happened." In fact, Apple says, the 290-store chain has reordered the title. Its initial order was 100,000 units, a record for the chain.

Virgin Megastore reports a 35% sell-off for the first day, and Tower has sold through 16% of its initial order on the first day of sale, Sept. 1.

"I don't think the Reel deal affected us one bit," says Virgin video product manager Marty Sikich. "In fact, I think it contributed to the overall buzz for the title. We don't like seeing it, but I have to admire their guerrilla marketing."

Musicland Corp. also doesn't like seeing low-ball pricing from its competitors, but company spokeswoman Marcia Appel says there's no substitute for convenience and service.

"People still go out to shop," she says, "and they know the difference between a one-time promotion and a retailer where they have selection of catalog and customer service that is part of their ongoing shopping habit."

But Thrasher disagrees. "Certainly you're going to lose customers," he says. "There might be some customer loyalty when the difference is \$1, but when you're talking \$5 or \$8, that's significant."

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.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★						
1	1	22	IRIS	GOO GOO DOLLS (WARNER SUNSET/REPRISE) 7 wks at No. 1	38	34	46	AS LONG AS YOU LOVE ME	BACKSTREET BOYS (JIVE)
2	2	15	I DON'T WANT TO MISS A THING	AEROSMITH (COLUMBIA)	39	40	18	FLAGPOLE SITTA	HARVEY DANGER (SLASH/LONDON/ISLAND)
3	4	31	TORN	NATALIE IMBRUGLIA (RCA)	40	39	7	MAKE IT HOT	NICOLE (THE GOLD MIND/EASTWEST/EEG)
4	3	27	YOU'RE STILL THE ONE	SHANIA TWAIN (MERCURY)	41	48	8	THE FIRST NIGHT	MONICA (ARISTA)
5	5	18	THE BOY IS MINE	BRANDY & MONICA (ATLANTIC)	42	42	11	WHEN THE LIGHTS GO OUT	FIVE (ARISTA)
6	7	13	ONE WEEK	BARENAKED LADIES (REPRISE)	43	47	8	DAYDREAMIN'	TATYANA ALI (MJJ/WORK)
7	8	30	TOO CLOSE	NEXT (ARISTA)	44	64	2	DOO WOP (THAT THING)	PAULA COLE (IMAGO/WARNER BROS.)
8	6	15	JUST THE TWO OF US	WILL SMITH (COLUMBIA)	45	56	7	SAVE TONIGHT	EAGLE-EYE CHERRY (WORK)
9	11	11	ARE YOU THAT SOMEBODY?	AALIYAH (BLACKGROUND/ATLANTIC)	46	33	18	TO THE MOON AND BACK	SAVAGE GARDEN (COLUMBIA)
10	13	9	I'LL NEVER BREAK YOUR HEART	BACKSTREET BOYS (JIVE)	47	52	4	MOVIN' ON	MYA FEAT. SLICK THE SHOCKER (UNIVERSITY/INTERSCOPE)
11	10	23	REAL WORLD	MATCHBOX 20 (LAVA/ATLANTIC)	48	46	59	I DON'T WANT TO WAIT	PAULA COLE (IMAGO/WARNER BROS.)
12	12	26	CLOSING TIME	SEMISONIC (MCA)	49	71	2	MY FAVORITE MISTAKE	SHERYL CROW (A&M)
13	16	10	CRUSH	JENNIFER PAIGE (EDEL AMERICA/HOLLYWOOD)	50	50	60	WALKIN' ON THE SUN	SMASH MOUTH (INTERSCOPE)
14	14	29	I'LL BE	EDWIN MCCAIN (LAVA/ATLANTIC)	51	43	9	CRUEL SUMMER	ACE OF BASE (ARISTA)
15	9	28	THE WAY	FASTBALL (HOLLYWOOD)	52	53	14	INSIDE OUT	EVE 6 (RCA)
16	15	16	TO LOVE YOU MORE	CELINE DION (550 MUSIC)	53	61	4	JUMPER	THIRD EYE BLIND (ELEKTRA/EEG)
17	18	32	TIME OF YOUR LIFE (GOOD RIDDANCE)	GREEN DAY (REPRISE)	54	45	11	CAN'T GET ENOUGH OF YOU BABY	SMASH MOUTH (ELEKTRA/EEG)
18	24	10	TEARIN' UP MY HEART	'N SYNC (RCA)	55	51	10	STAY (WASTING TIME)	DAVE MATTHEWS BAND (RCA)
19	21	44	TRULY MADLY DEEPLY	SAVAGE GARDEN (COLUMBIA)	56	55	8	PERFECT	THE SMASHING PUMPKINS (VIRGIN)
20	17	25	UNINVITED	ALANIS MORISSETTE (WARNER SUNSET/REPRISE)	57	44	11	TOP OF THE WORLD	BRANDY (FEATURING MASE) (ATLANTIC)
21	27	15	NEVER EVER	ALL SAINTS (LONDON/ISLAND)	58	54	41	GETTIN' JIGGY WIT IT	WILL SMITH (COLUMBIA)
22	19	22	ADIA	SARAH MCLACHLAN (ARISTA)	59	62	7	HOOC	EVERYTHING (BLACKBIRD/SIRE)
23	29	3	I WILL WAIT	HOOTIE & THE BLOWFISH (ATLANTIC)	60	57	46	TOGETHER AGAIN	JANET (VIRGIN)
24	26	6	THIS KISS	FAITH HILL (WARNER BROS.)	61	49	44	SEX AND CANDY	MARCY PLAYGROUND (CAPITOL)
25	25	47	3 AM	MATCHBOX 20 (LAVA/ATLANTIC)	62	58	17	SAY IT	VOICES OF THEORY (H.O.L.A./RED ANT)
26	22	39	ALL MY LIFE	K-CI & JOJO (MCA)	63	59	44	HOW'S IT GOING TO BE	THIRD EYE BLIND (ELEKTRA/EEG)
27	23	18	GHETTO SUPASTAR (THAT IS WHAT YOU ARE)	PRAS MICHEL FEAT. OL' DIRTY BASTARD & MYA (INTERSCOPE)	64	60	9	HORSE & CARRIAGE	CAMRON FEAT. MASE (UNIVERSITY/INTERSCOPE)
28	20	32	ANYTIME	BRIAN MCKNIGHT (MOTOWN)	65	63	13	OOH LA LA	ROD STEWART (WARNER BROS.)
29	31	7	TIME AFTER TIME	INOJ (SO SO DEF/COLUMBIA)	66	65	6	MONEY AIN'T A THANG	JD FEAT. JAY-Z (SO SO DEF/COLUMBIA)
30	28	11	WISHING I WAS THERE	NATALIE IMBRUGLIA (RCA)	67	73	2	TOUCH IT	MONIEHAN (UPTOWN/UNIVERSAL)
31	30	20	STILL NOT A PLAYER	BIG PUNISHER FEAT. JOE (LOUD/RCA)	68	67	14	THE ONLY ONE FOR ME	BRIAN MCKNIGHT (MOTOWN)
32	35	12	GO DEEP	JANET (VIRGIN)	69	75	2	LOOKIN' AT ME	MASE FEAT. PUFF DADDY (BAD BOY/ARISTA)
33	32	19	KIND & GENEROUS	NATALIE MERCHANT (ELEKTRA/EEG)	70	—	1	CELEBRITY SKIN	HOLE (GEOFFEN)
34	36	13	INTERGALACTIC	BEASTIE BOYS (GRAND ROYAL/CAPITOL)	71	66	59	HOW DO I LIVE	LEANN RIMES (CURB)
35	41	7	JUMP JIVE AN' WAIL	THE BRIAN SETZER ORCHESTRA (INTERSCOPE)	72	—	1	FROM THIS MOMENT ON	SHANIA TWAIN (MERCURY)
36	37	14	CAN'T TAKE MY EYES OFF OF YOU	L'URRYN HILL (RUFFHOUSE/COLUMBIA)	73	72	4	FATHER OF MINE	EVERCLEAR (CAPITOL)
37	38	18	MY WAY	USHER (LAFACE/ARISTA)	74	68	3	SAME OL' G	GINUWINE (BLACKGROUND/ATLANTIC)
					75	70	5	I THINK I'M PARANOID	GARBAGE (ALMO SOUNDS/INTERSCOPE)

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

HOT 100 RECURRENT AIRPLAY

1	1	20	SEMI-CHARMED LIFE	THIRD EYE BLIND (ELEKTRA/EEG)	14	20	2	THEY DON'T KNOW	JOHN B. (Y&B YUM/550 MUSIC)
2	2	4	FLY	SUGAR RAY (LAVA/ATLANTIC)	15	19	20	SHOW ME LOVE	ROBYN (RCA)
3	3	3	I WILL BUY YOU A NEW LIFE	EVERCLEAR (CAPITOL)	16	18	22	TUBTHUMPING	CHUMBAWAMBA (REPUBLIC/UNIVERSAL)
4	4	21	QUIT PLAYING GAMES (WITH MY HEART)	BACKSTREET BOYS (JIVE)	17	15	29	MO MONEY MO PROBLEMS	THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (BAD BOY/ARISTA)
5	7	8	MY FATHER'S EYES	ERIC CLAPTON (REPRISE)	18	13	7	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT	ELTON JOHN (ROCKET/A&M)
6	8	9	MY HEART WILL GO ON	CELINE DION (550 MUSIC)	19	17	15	PUSH	MATCHBOX 20 (LAVA/ATLANTIC)
7	6	21	ALL FOR YOU	SISTER HAZEL (UNIVERSAL)	20	12	29	YOU WERE MEANT FOR ME	JEWEL (ATLANTIC)
8	5	8	IF YOU COULD ONLY SEE	TONIC (POLYDOR/A&M)	21	21	39	BARELY BREATHING	DUNCAN SHEIK (ATLANTIC)
9	10	37	DON'T SPEAK	NO DOUBT (TRAUMA/INTERSCOPE)	22	22	2	SHIMMER	FUEL (550 MUSIC)
10	9	19	ONE HEADLIGHT	THE WALLFLOWERS (INTERSCOPE)	23	—	6	NO, NO, NO	DESTINY'S CHILD (COLUMBIA)
11	11	30	SUNNY CAME HOME	SHAWN COLVIN (COLUMBIA)	24	23	44	LOVEFOOL	THE CARDIGANS (FRANK/POLENE/STOCKHOLM/MERCURY)
12	14	4	I WANT YOU BACK	'N SYNC (RCA)	25	—	43	CHANGE THE WORLD	ERIC CLAPTON (REPRISE)
13	16	9	YOU MAKE ME WANNA...	USHER (LAFACE/ARISTA)					

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.
26 CENTS	(Golden Phoenix, SOCAN/Kiyasongs, SOCAN)
2 WAY STREET	(Hicklo, ASCAP/Missjones, BMI/All Silver, BMI/Beane Tribe, BMI)
ADIA	(Sony/ATV, BMI/Tyde, BMI/Studio Nomade, SOCAN) HL
ALL MY LIFE	(EMI April, ASCAP/Cord Kayla, ASCAP/Hee Bee Doinit, ASCAP/Z Big Prod., ASCAP/WB, ASCAP) HL/WBM
THE ARMS OF THE ONE WHO LOVES YOU	(Realsongs, ASCAP) WBM
AVA ADORE	(Chrysalis, BMI/Cinderful, BMI) WBM
BLACK ICE (SKY HIGH)	(Dungeon Ratz, ASCAP/Goodie Mob, BMI/Chrysalis, BMI/Gnat Booty, ASCAP/Chrysalis, ASCAP) WBM
THE BOY IS MINE	(EMI Blackwood, BMI/Bran-Bran, BMI/EMI Blackwood, SESAC/Famous, BMI/Henchi, BMI/EMI, BMI) HL
CAN'T WE TRY	(EMI April, ASCAP) HL
CHEATED TO ALL THE GIRLS	(Tete San Ko, ASCAP/Sony/ATV Tunes, ASCAP/Salam Remi, ASCAP/EMI, ASCAP/EMI April, ASCAP/Casa David, ASCAP) HL
CLEOPATRA'S THEME	(EMI/EMI Blackwood, BMI) HL
COME WITH ME	(Flames Of Albion, ASCAP/Warner Chappell, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Remarkable, ASCAP) WBM
COVER YOU IN KISSES	(Ensign, BMI/Famous, ASCAP/Twin Creeks, ASCAP/Jess Brown, ASCAP/Almo, ASCAP) HL/WBM
CRUEL SUMMER	(In A Bunch, PRS/WB, ASCAP/PolyGram International, ASCAP) HL/WBM
CRUSH	(New Nonpareil, BMI/Warner-Tamerlane, ASCAP/Be Le Be, ASCAP/About Time, PRS/Moo Maison, ASCAP/Almo, ASCAP) WBM
THE CUP OF LIFE (THE OFFICIAL SONG OF THE WORLD CUP, FRANCE '98)	(Draco Cornelius, BMI/DESMOPHOBIA, ASCAP/Polygram Calaca S.L./Copyright Control) WBM
DAYDREAMIN'	(Rodney Jerkins, BMI/EMI Blackwood, BMI/Ensign, BMI/Bow Down, BMI/Gunz, BMI/LeShawn Daniels, ASCAP/EMI April, ASCAP/MCA, ASCAP) HL
DEFINITION	(Medina Sound, BMI/Pen Skills, BMI/DJ Hi-Tek, BMI)
DELICIOUS	(Just Pass Us A Cold One, ASCAP/EMI April, ASCAP/Spirit One, BMI/Conductive, BMI/On Time, BMI/Michael Bradford) HL
DESTINY	(M Double, BMI/N Key, BMI/Recoupable, BMI/Hancock, BMI/Irving, BMI) WBM
EVERYBODY (BACKSTREET'S BACK)	(Zomba, ASCAP/Grantsville, ASCAP) WBM
FIND A WAY	(Zomba, ASCAP/Jazz Merchant, ASCAP/Ephcey, ASCAP/PolyGram International, ASCAP/MCA, ASCAP/Towa Tei, ASCAP/Babel Giberto, ASCAP/Universal, ASCAP)
THE FIRST NIGHT	(So So Def, ASCAP/EMI April, ASCAP/Marshai, ASCAP/Jobete, ASCAP) HL
FRIEND OF MINE	(The Price Is Right, BMI/Music Corp. Of America, BMI/Steven A. Jordan, ASCAP/Sony/ATV Tunes, ASCAP/Dub's World, ASCAP/HGL, ASCAP/For Chase, ASCAP/Hit Co. South, ASCAP) HL
GETTIN' JIGGY WIT IT	(Treyball, ASCAP/Siam U Well, ASCAP/Jelly's Jams, ASCAP/Warner Chappell, ASCAP/Bernard's Other, BMI/Sony/ATV Songs, BMI/Gambi, BMI/Warner-Tamerlane, BMI) HL/WBM
GHETTO SUPASTAR (THAT IS WHAT YOU ARE)	(Sony/ATV Tunes, ASCAP/Tele San Ko, ASCAP/TCF, ASCAP/Wu-Tang, BMI/Warner-Tamerlane, BMI/Gibb Brothers, BMI/Careers-BMG, BMI/Unichappell, BMI) WBM
GOODBYE TO MY HDMIES	(Big P, BMI/Burrin Ave., BMI/Jobete, ASCAP/EMI April, ASCAP) HL
GOTTA BE	(So So Def, ASCAP/EMI April, ASCAP/Them Damn Twins, ASCAP/Slack A.D., ASCAP/BMG, ASCAP) HL
HEAVEN'S WHAT I FEEL	(Foreign Imported, BMI) WBM
HERE WE GO AGAIN	(So So Def, ASCAP/EMI April, ASCAP/Croon Tunes, BMI/Smitty Sun, BMI/Sony/ATV Songs, BMI/Arapesh Communications, ASCAP/Little Macho, ASCAP/WB, ASCAP) HL/WBM
HERE WE GO	(Sony/ATV Tunes, ASCAP/Huss-Zwingli, ASCAP) HL
HEY NOW NOW	(Cool Beans, ASCAP/Bubbling Over, ASCAP/Heavy Harmony, ASCAP/EMI Virgin, ASCAP/Line One, ASCAP/Sushi Too, BMI/Hidden Pun, BMI/Warner-Tamerlane, BMI) HL/WBM
HORSE & CARRIAGE	(Killer Cam, ASCAP/Entertainment, ASCAP/Warner Chappell, ASCAP/12 And Under, BMI/Siam U Well, ASCAP/Jelly's Jams, ASCAP/Jumping Bean, BMI) WBM
HOW DO I LIVE	(Realsongs, ASCAP) WBM
HOW DO I SAY I'M SORRY	(EMI April, ASCAP/Keiande, ASCAP/EMI Blackwood, BMI/Deborah Cox, BMI/Warner-Tamerlane, BMI/Stug Sound, BMI) HL/WBM
HOW'S IT GOING TO BE	(3EB, BMI/Cappagh, BMI/EMI Blackwood, BMI) HL
I CAN DD THAT	(Hudson Jordan, ASCAP/Wixen, ASCAP/Mood Swing, BMI) HL
I DON'T WANT TO MISS A THING	(Realsongs, ASCAP) WBM
I DON'T WANT TO WAIT	(Hingface, BMI/Ensign, BMI) HL
IF YOU COULD READ MY MIND	(Early Morning, SOCAN)
IF YOU EVER HAVE FOREVER IN MIND	(Benefit, BMI/Irving, BMI/Baby Dumplin', BMI) WBM
I GET LONELY	(Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP) HL/WBM
INTERGALACTIC	(Brooklyn Dust, ASCAP/PolyGram International, ASCAP) HL
I SHOULD CHEAT ON YOU	(EMI Blackwood, BMI/Rodney Jerkins, BMI/Ensign, BMI) HL
I STILL LOVE YOU	(Uh, Oh, ASCAP/Lil Tweet, ASCAP/Honey Jars And Diapers, ASCAP/Yah Yah, ASCAP/Do What I Gotta, ASCAP/Warner-Tamerlane, BMI/Kear, BMI/Sony/ATV Songs, BMI) HL/WBM
IT'S ALRIGHT	(Lil Lu, BMI/Boogie Dash, ASCAP/GRE, ASCAP/WB, ASCAP/Bleu Disque, ASCAP/Index, ASCAP/BMG, ASCAP/EMI Blackwood, BMI) HL/WBM
I WASN'T WITH IT	(Browntown Sound, BMI/Yah Yum, BMI/Sony/ATV Songs, BMI/Chile, BMI/Mandelieu, BMI/Rondor, BMI/Just Wanna Play Music, BMI/PolyGram, BMI) HL/WBM
LANSLEIDE	(Weish Witch, BMI/Sony/ATV Songs, BMI) HL
LATELY	(Tony Roy, BMI/Slav Tu Tu Five, BMI/Howcott, BMI/Irving, BMI)
LOOKIN' AT ME	(M. Betha, ASCAP/Chase Chad, ASCAP/The Waters Of Nazerath, BMI/Justin Combs, ASCAP/EMI April, ASCAP) HL
LOOKING THROUGH YOUR EYES	(Warner-Tamerlane, BMI/All About Me, BMI) WBM
MAKE IT HOT	(Mass Confusion, ASCAP)
MONEY AIN'T A THANG	(So So Def, ASCAP/EMI April, ASCAP/Lil Lu Lu, BMI/EMI Blackwood, BMI/Globe Art, BMI/Amazing Love, BMI/Deeply Sliced, BMI/Boyz Club, BMI) HL
MOVIN' ON	(WB, ASCAP/D. Extraordinary, ASCAP/Da Ish, ASCAP/North Star, ASCAP/Urban Warfare, ASCAP/WYZ Girl, ASCAP) WBM
MY ALL	(Sony/ATV, BMI/Rye, BMI/Sony/ATV Tunes, ASCAP/Wallyworld, ASCAP) HL
MY WAY	(EMI April, ASCAP/So So Def, ASCAP/Slack A.D., ASCAP/J.R. IV, ASCAP) HL
NEVER EVER	(Rickey Raw, ASCAP/BMG, ASCAP/MCA, ASCAP) HL
NINETY NINE (FLASH THE MESSAGE)	(EMI, ASCAP/Additions Hate, ASCAP/EMI April, ASCAP) HL
NOBODY DOES IT BETTER	(Nate Dogg, BMI/Warren G, ASCAP/Almo, ASCAP) WBM
NOBODY ELSE	(Harindur, BMI/Jojo Public, BMI/Zovektion, ASCAP)
ONE HEART AT A TIME	(VLS, ASCAP)
OOH LA LA	(WB, ASCAP) WBM
PAPER	(Queen Latifah, ASCAP/Tete San Ko, ASCAP/Jobete, ASCAP/EMI April, ASCAP) HL
RAY OF LIGHT	(WB, ASCAP/Webo Girl, ASCAP/Rondor, PRS/Almo, ASCAP/Purple, PRS) WBM
REMEMBER WHEN	(S.M.Y., ASCAP/27th & May, ASCAP)
THE ROCKAFELLER SKANK	(Polygram/EMI Robbins, ASCAP/Glenwood, ASCAP) HL
SAY IT	(Stingray Soundz, ASCAP/Jelly's Jams, ASCAP/Million

Hot 100 Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★						
1	1	2	I DON'T WANT TO MISS A THING	AEROSMITH (COLUMBIA) 2 wks at No. 1	38	32	5	PAPER	QUEEN LATIFAH (FLAVOR UNIT/MOTOWN)
2	2	5	THE FIRST NIGHT	MONICA (ARISTA)	39	36	7	26 CENTS	THE WILKINSONS (GANT (NASHVILLE)/REPRISE (NASHVILLE))
3	3	13	MY WAY	USHER (LAFACE/ARISTA)	40	42	45	SOMETHING ABOUT THE WAY...CANDE IN THE WIND 1997	ELTON JOHN (ROCKET/A&M)
4	4	8	CRUSH	JENNIFER PAIGE (EDEL AMERICA/HOLLYWOOD)	41	39	22	EVERYBODY (BACKSTREET'S BACK)	BACKSTREET BOYS (JIVE)
5	6	8	LOOKIN' AT ME	MASE FEAT. PUFF DADDY (BAD BOY/ARISTA)	42	38	31	YOU'RE STILL THE ONE	SHANIA TWAIN (MERCURY (NASHVILLE))
6	5	6	DAYDREAMIN'	TATYANA ALI (MJJ/WORK)	43	44	33	SHAKE EM' SAY UHH!	MASTER P (NO LIMIT/PRIORITY)
7	12	2	THINKIN' BOUT IT	GERALD LEVERT (EASTWEST/EEG)	44	41	16	SHORTY YOU KEEP PLAYIN' WITH MY MIND	LAURYN FEATURING KEITH MURRAY (JIVE)
8	9	6	I STILL LOVE YOU	NEXT (ARISTA)	45	40	10	DESTINY	MYRON (ISLAND)
9	7	14	WHEN THE LIGHTS GO OUT	FIVE (ARISTA)	46	46	19	TURN IT UP (REMIX)/FIRE IT UP	BUSTA RHYMES (ELEKTRA/EEG)
10	11	9	CRUEL SUMMER	ACE OF BASE (ARISTA)	47	43	12	BLACK ICE (SKY HIGH)	GOODIE MOB FEAT. OUTKAST (LAFACE/ARISTA)
11	16	4	TIME AFTER TIME	INOJ (SO SO DEF/COLUMBIA)	48	47	17	HEAVEN'S WHAT I FEEL	GLORIA ESTEFAN (EPIC)
12	—	1	I CAN DO THAT	MONTELL JORDAN (DEF JAM/MERCURY)	49	49	65	HOW DO I LIVE	LEANN RIMES (CURB)
13	10	16	ADIA	SARAH MCLACHLAN (ARISTA)	50	—	1	SUPERTHUG	NOREAGA (PENALTY/TOMMY BOY)
14	14	9	FRIEND OF MINE	KELLY PRICE (T-NECK/ISLAND)	51	—	1	TOUCH ME	SOLO (PERSPECTIVE/A&M)
15	13	12	COME WITH ME	PUFF DADDY FEAT. JIMMY PAGE (EPIC)	52	45	11	HOW DO I SAY I'M SORRY	TAMI DAVIS (RED ANT)
16	8								

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	1	—	2	★★★ No. 1 ★★★ I DON'T WANT TO MISS A THING M. SERLETIC (D. WARREN)	◆ AEROSMITH (C) (D) (V) COLUMBIA 78952	1
2	2	3	5	THE FIRST NIGHT J. DUPRI (J. DUPRI, T. SAVAGE, M. MCLEOD, P. SAWYER)	◆ MONICA (C) (D) (T) (X) ARISTA 13522	2
3	3	4	11	CRUSH A. GOLDMARK, J. BRALOWER (A. GOLDMARK, M. MUELLER, B. COSGROVE, K. CLARK)	◆ JENNIFER PAIGE (C) (D) EDEL AMERICA 164024/HOLLYWOOD	3
4	4	2	13	MY WAY J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND)	◆ USHER (C) (D) (T) (X) LAFACE 24323/ARISTA	2
5	5	1	16	THE BOY IS MINE R. JERKINS (R. JERKINS, L. DANIELS, F. JERKINS III, J. TEJEDA)	◆ BRANDY & MONICA (C) (D) (T) (V) (X) ATLANTIC 84089	1
6	8	8	6	DAYDREAMIN' R. JERKINS (R. JERKINS, L. DANIELS, F. JERKINS III, J. TEJEDA)	◆ TATYANA ALI (C) (D) (T) (V) (X) ARISTA 13509	6
7	6	7	31	YOU'RE STILL THE ONE R. J. LANGE (S. TWAIN, R. J. LANGE)	◆ SHANIA TWAIN (C) (D) (V) (X) MERCURY (NASHVILLE) 568452	2
8	7	6	16	ADIA P. MARCHAND (S. MCLACHLAN, P. MARCHAND)	◆ SARAH MCLACHLAN (C) (D) ARISTA 13497	3
9	9	5	8	NEVER EVER C. MCVEY, M. FENNES (R. JAZAYERI, S. MATHER, S. LEWIS)	◆ ALL SAINTS (C) (D) (T) (V) LONDON 570178/ISLAND	4
10	12	12	8	LOOKIN' AT ME C. HUGO, P. WILLIAMS (M. BETHA, C. HUGO, P. WILLIAMS, S. COMBS)	◆ MASE FEATURING PUFF DADDY (C) (D) (T) (X) BAD BOY 79176/ARISTA	10
11	13	14	4	TIME AFTER TIME C. ROANE (C. LAUPER, R. HYMAN)	◆ INOJ (C) (D) SO SO DEF 79016/COLUMBIA	11
12	10	11	15	WHEN THE LIGHTS GO OUT E. KENNEDY, T. LEVER, M. PERCY (E. KENNEDY, T. LEVER, M. PERCY, J. MCCLAUGHLIN, FIVE)	◆ FIVE (C) (D) (T) (X) ARISTA 13495	10
13	14	9	31	TOO CLOSE KAYCEE, D. LIGHTY (K. GIST, D. LIGHTY, R. L. HUGGAR, R. BROWN, R. A. FORD, D. MILLER, J. B. MOORE, K. WALKER)	◆ NEXT (C) (D) (T) (X) ARISTA 13456	1
14	11	10	9	CRUEL SUMMER CUTFATHER, JOE (S. DALLIN, S. FAHEY, K. WOODWARD, A. SWAIN, S. JOLLEY)	◆ ACE OF BASE (C) (D) (T) (X) ARISTA 13505	10
15	19	—	2	THINKIN' BOUT IT DELITE (D. ALLAMBY, L. BROWDER, A. ROBERSON)	◆ GERALD LEVERT (C) (D) (T) (X) EASTWEST 64091/EEG	15
16	16	16	26	THIS KISS B. GALLIMORE, F. HILL (R. LERNER, A. ROBOFF, B. N. CHAPMAN)	◆ FAITH HILL (C) (D) (V) WARNER BROS. (NASHVILLE) 17247	16
17	17	18	6	I STILL LOVE YOU KAYCEE, D. LIGHTY (R. L. HUGGAR, R. BROWN, T. TOLBERT, A. CLOWERS, D. LIGHTY, C. LIGHTY, D. BRISTOLL, K. EDMONDS)	◆ NEXT (C) (D) (T) (X) ARISTA 13509	17
18	18	15	9	FRIEND OF MINE J. DUB'S, DENT, STEVIE J. (K. PRICE, S. JORDAN, J. WALKER, A. DENT, SEALS, CROFTS)	◆ KELLY PRICE (C) (D) T-NECK 572330/ISLAND	12
19	15	13	12	MAKE IT HOT DUKE (T. J. JONES, J. JONES, B. GIBB, M. GIBB, J. BROWN, B. BYRD)	◆ NICOLE FEAT. MISSY "MISDEMEANOR" ELLIOTT & MOCHA TIMBALAND (M. ELLIOTT) (C) (D) (T) THE GOLD MIND/EASTWEST 64110/EEG	5
20	94	96	5	I CAN DO THAT T. BISHOP (M. JORDAN, T. BISHOP)	◆ MONTELL JORDAN (C) (D) (T) DEF JAM 566106/MERCURY	20
21	21	19	24	SAY IT S. MORALES (R. BASORA, S. MORALES, G. MCKETNEY)	◆ VOICES OF THEORY (C) (D) H.O.L.A. 341032/RED ANT	10
22	23	22	41	TRULY MADLY DEEPLY C. FISHER (D. HAYES, D. JONES)	◆ SAVAGE GARDEN (C) (D) (V) COLUMBIA 78723	1
★★★ GREATEST GAINER/SALES ★★★						
23	26	—	2	STILL A G THANG MEECH (C. BROADUS, C. WOMACK)	◆ SNOOP DOGG (C) (D) (T) NO LIMIT 53450/PRIORITY	23
24	20	17	12	COME WITH ME S. COMBS (J. PAGE, R. PLANT, J. BONHAM, S. COMBS, M. CURRY)	◆ PUFF DADDY FEATURING JIMMY PAGE (C) (D) (M) (T) (X) EPIC 78954	4
25	22	21	25	ALL MY LIFE J. HAILEY, R. BENNETT (J. HAILEY, R. BENNETT)	◆ K-CI & JOJO (C) (D) MCA 55420	1
26	24	20	12	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) W. JEAN, P. MICHAEL (P. MICHAEL, W. JEAN, R. JONES, B. GIBB, M. GIBB, J. BROWN, B. BYRD)	◆ PRAS MICHEL FEAT. OL' DIRTY BASTARD & INTRODUCING MYA (T) INTERSCOPE 95021*	15
★★★ GREATEST GAINER/AIRPLAY ★★★						
27	32	48	6	TOUCH IT J. KNIGHT (J. KNIGHT, SCREWFACE, T. STAHL, J. GULDBERG)	◆ MONIFAH (C) (D) (T) UPTOWN 56207/UNIVERSAL	27
28	28	28	7	INTERGALACTIC BEASTIE BOYS, M. CALDATO, JR. (BEASTIE BOYS, M. CALDATO, JR.)	◆ BEASTIE BOYS (T) (V) GRAND ROYAL 58705/CAPITOL	28
29	29	26	14	STILL NOT A PLAYER KNOBODY (C. RIOS, J. FOSTER, M. WILLIAMS, R. JERKINS III, J. TEJEDA, J. SKINNER)	◆ BIG PUNISHER FEATURING JOE (T) LOUD 65478*/RCA	24
30	27	27	5	GOODBYE TO MY HOMIES MASTER P, SILKK THE SHOCKER, SONS OF FUNK AND MO B. DICK, C. STEPHENS (MASTER P, SILKK THE SHOCKER, SONS OF FUNK, MO B. DICK, F. PERREN, C. PERREN)	◆ MASTER P FEAT. SILKK THE SHOCKER, SONS OF FUNK AND MO B. DICK, C. STEPHENS (C) (D) (T) NO LIMIT 53326/PRIORITY	27
31	25	24	30	TO THE MOON AND BACK C. FISHER (D. HAYES, D. JONES)	◆ SAVAGE GARDEN (C) (D) (T) (V) (X) COLUMBIA 78576	24
32	30	25	5	GOTTA BE J. DUPRI (J. DUPRI, B. CASEY, B. CASEY, M. SEAL)	◆ JAGGED EDGE (C) (D) SO SO DEF 79010/COLUMBIA	23
33	33	30	9	SO INTO YOU TIM & BOB (T. KELLEY, B. ROBINSON, T. AMIA, L. RICHIE, R. LAPREAD)	◆ TAMIA (C) (D) (V) QWEST 17194/WARNER BROS.	30
34	42	49	6	MOVIN' ON D. PEARSON (D. PEARSON, M. ANDREWS, M. HARRISON)	◆ MYA FEATURING SILKK THE SHOCKER (T) UNIVERSITY 95032*/INTERSCOPE	34
35	31	23	10	WHY DOES IT BETTER WARREN G (NATE DOGG, WARREN G, H. JOHNSON)	◆ NATE DOGG FEATURING WARREN G (C) (D) (T) DOGG FOUNDATION/EPIC 4000/BREAKAWAY	18
★★★ HOT SHOT DEBUT ★★★						
36	NEW	—	1	LATELY J. HOWCOTT, D. PARKS (W. BAKER, C. KELLY)	◆ DIVINE (C) (D) PENDULUM 15316/RED ANT	36
37	36	37	46	I DON'T WANT TO WAIT P. COLE (P. COLE)	◆ PAULA COLE (C) (D) (V) IMAGO 17318/WARNER BROS.	11
38	35	29	22	LOOKING THROUGH YOUR EYES W. C. RIMES (C. SAGER, D. FOSTER)	◆ LEANN RIMES (C) (D) (V) CURB 73055	18
39	34	32	10	RAY OF LIGHT MADONNA, W. ORBIT (MADONNA, W. ORBIT, C. MALDON, D. CURTISS, C. LEACH)	◆ MADONNA (C) (D) (T) (V) (X) MAVERICK 17206/WARNER BROS.	5
40	55	—	2	SPLACKAVELLIE J. CARN (D. JONES, J. CARN)	◆ PRESSHA (C) (D) (T) (X) TONY MERCEDES/LAFACE 24302/ARISTA	40
41	40	40	65	HOW DO I LIVE C. HOWARD, W. C. RIMES, M. CURB (D. WARREN)	◆ LEANN RIMES (C) (D) (T) (V) (X) CURB 73022	2
42	46	44	39	TOGETHER AGAIN J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS, R. ELIZONDO, JR.)	◆ JANET (C) (D) (T) (V) (X) VIRGIN 38623	1
43	39	29	11	GETTIN' JIGGY WIT IT POKE & TONE (W. SMITH, S. J. BARNES, B. EDWARDS, N. RODGERS, J. ROBINSON)	◆ WILL SMITH (C) (D) (V) COLUMBIA 78804	1
44	39	35	11	CLEOPATRA'S THEME D. MCNEIS (C. HIGGINS, Z. HIGGINS, Y. HIGGINS, T. SCRAFTON, K. HAYES)	◆ CLEOPATRA (C) (D) (T) (X) MAVERICK 17229/WARNER BROS.	26
45	50	46	9	WOOF WOOF K. MILLS (V. BRYANT)	◆ THE 69 BOYZ (C) (D) (T) QUADRASOUND/BIG BEAT 84123/ATLANTIC	31
46	51	54	4	NOBODY ELSE JAKE (T. GIBSON, J. CARTER, T. JOB, K. SCOTT, J. SAYLES)	◆ TYRESE (C) (D) (T) RCA 65538	46
47	37	31	23	SEX AND CANDY J. WOZNIAK (J. WOZNIAK)	◆ MARCY PLAYGROUND (C) (D) (V) CAPITOL 58695	8
48	47	43	11	OOH LA LA R. STEWART (R. WOOD, R. LANE)	◆ ROD STEWART (C) (D) (V) WARNER BROS. 17195	39

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
49	39	41	41	HOW'S IT GOING TO BE S. JENKINS, E. VALENTINE, R. KLYCE (S. JENKINS, K. CADOGAN)	◆ THIRD EYE BLIND (C) (D) ELEKTRA 64130/EEG	9
50	36	22	22	EVERYBODY (BACKSTREET'S BACK) D. POP, M. MARTIN (D. POP, M. MARTIN)	◆ BACKSTREET BOYS (C) (D) (T) (V) (X) JIVE 42510	4
51	38	33	19	MY ALL M. CAREY, W. AFANASIEFF (M. CAREY, W. AFANASIEFF)	◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 78821	1
52	NEW	—	1	SHIMMER S. HAIGLER (C. BELL)	◆ FUEL (D) 550 MUSIC 79019	52
53	48	9	9	HORSE & CARRIAGE POKE & TONE (C. GILES, S. BARNES, J. C. OLIVIER)	◆ CAM'RON FEATURING MASE (T) UNTERENTAINMENT 78938*/EPIC	41
54	38	13	13	STOP ABSOLUTE (SPICE GIRLS, WATKINS, WILSON)	◆ SPICE GIRLS (C) (D) (X) VIRGIN 38642	16
55	52	52	11	MONEY AIN'T A THANG J. DUPRI (J. DUPRI, JAY-Z, S. ARRINGTON, C. C. CARTER, B. HANK, R. PARKER)	◆ JD FEATURING JAY-Z (T) SO SO DEF 78864*/COLUMBIA	52
56	NEW	—	1	SUPERDUP THE NEPTUNES (V. SANTIAGO, P. WILLIAMS, C. HUGO, D. HARRY, C. STEIN)	◆ NOREAGA (C) (D) (T) PENALTY 0237/TOMMY BOY	56
57	56	50	7	WHAT U SEE IS WHAT U GET J. WEST (A. JOINER, J. WEST)	◆ XZIBIT (C) (D) (T) LOUD 65507/RCA	50
58	57	53	17	HEAVEN'S WHAT I FEEL E. ESTEFAN JR., T. MORAN (K. SANTANDER)	◆ GLORIA ESTEFAN (C) (D) (T) (V) (X) EPIC 78875	27
59	53	51	5	PAPER P. MICHAEL, J. DUPLESSIS (D. OWENS, P. MICHAEL, N. WHITFIELD, B. STRONG)	◆ QUEEN LATIFAH (C) (D) FLAVOR UNIT 860814/MOTOWN	50
60	59	57	9	LANDSLIDE L. BUCKINGHAM, E. SCHEINER (S. NICKS)	◆ FLEETWOOD MAC (T) (X) REPRISE 44540*	51
61	58	55	7	26 CENTS T. HASELDEN, R. ZAVITON, D. JOHNSON (S. WILKINSON, W. WALLACE)	◆ THE WILKINSONS (C) (D) (V) GIANT (NASHVILLE) 17197/REPRISE (NASHVILLE)	55
62	54	47	8	HEY NOW NOW M. MANGINI (D. SCOTT, K. SCOTT, J. SHANKS, S. PEIKEN)	◆ SWIRL 360 (C) (D) (V) MERCURY 566029	47
63	73	74	11	CAN'T WE TRY A. MARANO (D. HILL, B. CHAPIN-HILL)	◆ ROCKELL [DUET WITH COLLAGE] (C) (D) (T) (V) ROBBINS 72025	59
64	61	58	17	I GET LONELY J. JAM, T. LEWIS, J. JACKSON, T. RILEY (J. JACKSON, J. HARRIS III, T. LEWIS, R. ELIZONDO, JR.)	◆ JANET (FEATURING BACKSTREET) (C) (D) (T) (V) (X) VIRGIN 38631	3
65	60	56	15	WHATCHA GONE DO? DELITE (D. ALLAMBY, L. BROWDER, A. ROBERSON)	◆ LINK (C) (D) (T) RELATIVITY 1691	23
66	71	75	3	IF YOU COULD READ MY MIND THE BERMAN BROTHERS (G. LIGHTFOOT)	◆ STARS ON 54: ULTRA NATE, AMBER, JOCELYN ENRIQUEZ (T) (X) TOMMY BOY 497*	66
67	67	67	4	DEFINITION DJ HI-TEK (D. SMITH, T. K. GREENE, T. COTRELL)	◆ MOS DEF & KWELI ARE BLACK STAR (C) (D) (T) RAWKUS 173	67
68	66	66	6	DELICIOUS P. LORIMER, R. VISSION (P. LORIMER, R. VISSION, J. JOHNSON, KIBBLE, M. BRADFORD)	◆ PURE SUGAR (C) (D) (T) (X) GEFEN 19422	66
69	63	59	16	SHORTY (YOU KEEP PLAYIN' WITH MY MIND) R. LAWRENCE, D. ANGELETTE (R. LAWRENCE, D. ANGELETTE, J. KNIGHT, W. RYDERS, K. MURRAY, P. BROWN, R. RANS)	◆ IMAJIN FEAT. KEITH MURRAY (C) (D) (T) JIVE 42525	25
70	62	60	9	DESTINY T. JONES (M. DAVIS, T. JONES, H. HANCOCK, A. WILLIS)	◆ MYRON T. JONES (C) (D) (T) ISLAND 572334	47
71	77	71	14	YOU ONLY HAVE TO SAY YOU LOVE ME ALMIGHTY ASSOCIATES (B. MITCHELL, P. RADFORD)	◆ HANNAH JONES (C) (D) (T) (X) ARIOLA DANCE 54443/BMG LATIN	70
72	70	64	11	AVA ADORE B. CORGAN, B. WOOD (B. CORGAN)	◆ THE SMASHING PUMPKINS (C) (D) VIRGIN 38647	42
73	65	62	19	TURN IT UP (REMIX)/FIRE IT UP BUSTA RHYMES (T. SMITH, G. LARSON, S. PHILLIPS)	◆ BUSTA RHYMES (C) (D) (T) (X) ELEKTRA 64104/EEG	10
74	64	63	12	BLACK ICE (SKY HIGH) MR. DJ (D. SHEATS, C. GIPP, A. BENJAMIN, A. PATTON)	◆ GOODIE MOB FEATURING OUTKAST (C) (D) LAFACE 24337/ARISTA	50
75	76	65	15	YOU WON'T FORGET ME FMP (F. REUTHER, L. MCCRAY, P. BISCHOF-FALLENSTEIN)	◆ LA BOUCHE (C) (D) (T) RCA 65428	48
76	72	72	4	HERE WE GO W. JEAN, FUNKMASTER FLEX (W. JEAN, K. BASS, D. MCRAE, M. MOORE-HOUGH)	◆ FUNKMASTER FLEX PRESENTS KHADEJIA FEAT. PRODUCT (T) LOUD 65542*/RCA	72
77	NEW	—	1	TOUCH ME R. SAAIDI (R. SAAIDI, R. ANDERSON, D. CHAVIS, E. MACK, D. STOKES)	◆ SOLO (C) (D) PERSPECTIVE 587600/A&M	77
78	69	61	6	IT'S ALRIGHT D. DASH, M. HOGAN (S. CARTER, D. DASH, J. LEEPER, D. BYRNE, B. ENO, C. FRANZ, M. WEYMOUTH, J. HARRISON)	◆ MEMPHIS BLEEK (& JAY-Z) (C) (D) (T) ROC-A-FELLA/DEF JAM 56612/INTERSCOPE	61
79	68	68	11	HOW DO I SAY I'M SORRY K. ANDES (K. ANDES, D. COX, L. STEPHENS)	◆ TAMI DAVIS (C) (D) RED ANT 119008	63
80	89	77	12	THE CUP OF LIFE (THE OFFICIAL SONG OF THE WORLD CUP, FRANCE '98) R. ROSA, D. CHILD (R. ROSA, D. CHILD, L. GOMEZ ESCOLAR)	◆ RICKY MARTIN (C) (D) (T) (X) COLUMBIA 78931	60
81	81	—	2	I SHOULD CHEAT ON YOU R. JERKINS, I. PHILLIPS (R. JERKINS III, J. DANIELS, T. TURMAN, T. HALE)	◆ J'SON (C) (D) HOLLYWOOD 164021	81
82	NEW	—	1	FIND A WAY THE UMMAH (K. FAREED, M. TAYLOR, A. SHAHEED MUHAMMAD, J. YANCEY, T. TEI, B. GILBERTO)	◆ A TRIBE CALLED QUEST (T) JIVE 42534*	82
83	75	70	8	REMEMBER WHEN L. BIANCANIELLO (S. WATTERS, M. CALDERON, K. THORNTON, B. ABRAMS, L. BIANCANIELLO)	◆ COLOR ME BADD (C) (D) (T) EPIC 78924	48
84	86	86	6	THE ROCKAFELLER SKANK F. SLIM (F. SLIM, J. BARRY)	◆ FATBOY SLIM (T) (X) SKINT 6242*/ASTRALWERKS	84
85	79	91	5	STOP BEING GREEDY PK (E. SIMMONS, A. FIELDS, D. BLACKMAN, M. MASSER)	◆ DMX (T) RUFF RYDERS/DEF JAM 568989*/MERCURY	79
86	80	76	7	WHAT I DIDN'T KNOW G. MACKILLOP (M. KANO, ATHENAEUM)	◆ ATHENAEUM (C) (D) ATLANTIC 84144	58
87	85	88	4	I WASN'T WITH IT JON-JOHN, J. ELIAS (J. ROBINSON, J. ELIAS, E. JACKSON)	◆ JESSE POWELL (C) (D) SILAS 55457/MCA	85
88	83	87	10	STEPPING STONE D. HUFF (L. WHITE, C. WISEMAN, D. KENT)	◆ LARI WHITE (C) (D) (V) LYRIC STREET 164019	73
89	93	—	2	WIDE OPEN SPACES P. WORTLEY, B. CHANCEY (S. GIBSON)	◆ DIXIE CHICKS (C) (D) MONUMENT 79003	89
90	74	69	6	HEATED (TO ALL THE GIRLS) S. REMI, W. JEAN (N. JEAN, S. REMI, A. HAMMOND, H. DAVID)	◆ WYCLEF JEAN FEAT. QUEEN PEN & THE PRODUCT (M) (T) (X) RUFFHOUSE 78993*/COLUMBIA	61
91	82	83	4	STAND BY ME FUNKY BE, M. VITORIA (J. LEIBER, M. STOLLER, B. E. KING)	◆ 4 THE CAUSE (C) (D) RCA 65532	82
92	90	85	16	ONE HEART AT A TIME C. DOWNS, D. PACK (V. SHAW)	◆ VARIOUS ARTISTS (C) (D) ATLANTIC (NASHVILLE) 84117	56
93	78	73	11	IF YOU EVER HAVE FOREVER IN MIND T. BROWN (V. GILL, T. SEALS)	◆ VINCE GILL (C) (D) (V) MCA NASHVILLE 72055	60
94						

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

HITS OF THE SUMMER: Do you know what radio's most-played songs were this summer? Covering cumulative airplay for every title from May 18 to Aug. 23, here's the rundown of the spin leaders from our sister Airplay Monitor magazines. **The Goo Goo Dolls' "Iris"** (Warner Sunset/Reprise) scored a triple threat as the most-played song on the mainstream top 40, modern rock, and triple-A charts. Not surprisingly, **Brandy & Monica's "The Boy Is Mine"** (Atlantic), this year's longest-running No. 1 on the Hot 100, was the most-played record on the rhythmic top 40 and mainstream R&B charts. In the adult R&B world, **Brian McKnight's "The Only One For Me"** (Motown) took top honors for most-played song. The summer's most-played rap song was **Big Punisher's "Still Not A Player"** (Loud/RCA). **Days Of The New's "The Down Town"** (Outpost/Geffen) was the most-played song on the mainstream rock chart, while **Natalie Imbruglia's "Torn"** (RCA) claimed the adult top 40 crown and **Shania Twain's "You're Still The One"** (Mercury) captured the honors for the summer's most-played AC song. Finally, **Trisha Yearwood's "There Goes My Baby"** (MCA Nashville) was the most-played country song.

LEAP OF THE WEEK: **Montell Jordan's "I Can Do That"** (Def Jam/Mercury) pole-vaults from 94 to 20 on the Hot 100 in its fifth week on the chart because of a newly available cassette and CD single. Previously, only a vinyl single was available at retail. Singles sales improved by nearly 100% to land the title at No. 12 on the Hot 100 Singles Sales list. If "I Can Do That" were lower than No. 20 on the Hot 100, the song would have received the coveted Greatest Gainer/Sales status for its vast improvement this issue. Instead, **Snoop Dogg's "Still A G Thing"** (No Limit/Priority), which is No. 23 on the Hot 100, gets the Greatest Gainer/Sales award for its 20% sales gain. "Still A G Thing" scanned 28,000 units and ranks No. 17 on the Hot 100 Singles Sales list. Greatest Gainer/Sales is awarded for the largest sales increase among singles below the top 20.

PRINCESS WATCH: On Aug. 31st, the anniversary of **Princess Diana's** death, 113 monitored stations played **Elton John's "Candle In The Wind 1997"** (Rocket/A&M) to remember her passing. The song received 4 million audience impressions on that day and 6.9 million listener impressions for the week. The single's sales were up 17%, and it scanned more than 10,000 units to rank No. 40 on the Hot 100 Singles Sales chart. Several mass merchants stockpiled the single in anticipation of renewed interest in the song (Billboard, Aug. 22).

HAPPY BIRTHDAY, HOT 100: Do you know the highest Hot 100 entry by a debut artist? Or which artist has logged the most weeks at No. 1? Or the youngest and oldest female singers to reach No. 1 on that chart? What about the Hot 100's top 10 love songs, top 10 No. 2 songs, or top 10 food-and-drinks songs? Or, weirder still, the top 10 body-part songs? The answers to these and many more random queries will be answered in a salute to the Hot 100's 40th anniversary in the Sept. 19 Billboard and on Billboard Online.

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	'98 THUG PARADISE	TRAGEDY, CAPONE, INFINITE (H.O.L.A.)	14	18	41	EVEN FLOW	PEARL JAM (EPIC)
2	—	1	I AIN'T HAVIN' THAT	HELTAH SKELTAH (DUCK DOWN/PRIORITY)	15	19	50	ALIVE	PEARL JAM (EPIC)
3	—	4	FEEL IT	THE TAMPERER FEAT. MAYA (BATTERY/JIVE)	16	—	1	TAKE ME AWAY	MIX FACTORY (PHAT CAT)
4	2	11	STAY	DREAMHOUSE (TRAUMA)	17	8	9	IN YOUR WORLD	TWISTA & THE SPEED KNOX MOBSTERZ (CREATORS WAY/ATLANTIC)
5	3	10	I SAID A PRAYER	PAM TILLIS (ARISTA NASHVILLE)	18	12	6	NO WOMAN	GENERAL GRANT (POLYBEAT/VIRGIN)
6	5	14	YOU AND ME AND THE BOTTLE MAKES THREE TONIGHT (BABY)	BIG BAD VOOODOO DADDY (COOLSVILLE/EMI-CAPITOL)	19	14	7	TEARDROP	MASSIVE ATTACK (CIRCA/VIRGIN)
7	13	2	BE MINE	WILD ORCHID (RCA)	20	9	15	YOUR IMAGINATION	BRIAN WILSON (PALADIN/GIANT/WARNER BROS.)
8	15	24	2 LIVE PARTY	THE 2 LIVE CREW (LIL' JOE)	21	17	3	CLOSING TIME	SOKADTIC (UNDER THE COVER)
9	10	6	STANDING TOGETHER	GEORGE BENSON (GRP)	22	20	7	GIRLS	DJ SMURF (COLLIPARK/ICHIBAN)
10	4	7	BUSY CHILD	THE CRYSTAL METHOD (CITY OF ANGELS/OUTPOST/GEFFEN)	23	23	2	PUSSY	LORDS OF ACID (ANTLER SUBWAY/NEVER)
11	21	2	IF I HAD A CHANCE	CYNTHIA (TIMBER/TOMMY BOY)	24	24	21	SOUTHSIDE	LIL' KEKE (JAM DOWN/BREAKAWAY)
12	11	7	THE HOLE	RANDY TRAVIS (DREAMWORKS (NASHVILLE))	25	—	15	(SEX U UP) THE WAY YOU LIKE IT	L.F.O. (LYTE FUNKY ONES) (LOGIC)
13	6	3	HOW'S IT GOIN' DOWN	CMK (FEAT. FAITH EVANS) (GRUFF RIDERS/DEF JAM/MERCURY)					

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

JOHN TAKES NO. 2 SOLO SLOT IN U.S. SALES

(Continued from page 14)

MULTI-PLATINUM ALBUMS

Elton John, "Greatest Hits," Rocket/A&M, 15 million.

Def Leppard, "Hysteria," Mercury, 12 million.

Elton John, "Goodbye Yellow Brick Road," Rocket/A&M, 7 million.

Natalie Cole, "Unforgettable With Love," Elektra, 7 million.

Backstreet Boys, "Backstreet Boys," Jive, 6 million.

Garth Brooks, "Sevens," Capitol Nashville, 6 million.

Elton John, "Elton John's Greatest Hits, Volume II," Rocket/A&M, 5 million.

Reba McEntire, "Greatest Hits Volume II," MCA Nashville, 5 million.

Notorious B.I.G., "Ready To Die," Bad Boy/Arista, 3 million.

Various artists, soundtrack, "City Of Angels," Warner/Sunset, 3 million.

George Strait, "Carryin' Your Love With Me," MCA Nashville, 3 million.

Cher, "Heart Of Stone," Geffen, 3 million.

Jimmy Buffett, "Boats, Beaches, Bars & Ballads," MCA, 3 million.

Confederate Railroad, "Confederate Railroad," Atlantic, 2 million.

Elton John, "Madman Across The Water," Rocket/A&M, 2 million.

Elton John, "Decade—Elton John's Greatest Hits 1976-1986," Rocket/A&M, 2 million.

Creed, "My Own Prison," Wind-Up, 2 million.

Beastie Boys, "Hello Nasty," Grand Royal/Capitol, 2 million.

George Strait, "Lead On," MCA Nashville, 2 million.

Vince Gill, "Souvenirs," MCA, 2 million.

Dave Matthews Band, "Before These Crowded Streets," RCA, 2 million.

Eightball, "Lost," MCA, 2 million.

PLATINUM ALBUMS

Eightball, "Lost," MCA, his first.

Patsy Cline, "The Patsy Cline Collection," MCA, her third.

Various artists, original London cast recording, "Les Misérables," Relativity.

Hank Williams, "40 Greatest Hits," Mercury Nashville, his second.

Various artists, soundtrack, "Dr. Dolittle," Atlantic.

Various artists, soundtrack, "More Songs From The Big Chill," Motown.

'N Sync, "'N Sync," RCA, its first.

Jimmy Buffett, "Banana Wind," MCA, his sixth.

Beastie Boys, "Hello Nasty," Grand Royal/Capitol, their fifth.

Jimi Hendrix, "The Cry Of Love," Reprise, his seventh.

Barenaked Ladies, "Stunt," Reprise, their first.

Elton John, "The Big Picture," Rocket/A&M, his 21st.

Cherry Poppin' Daddies, "Zoot Suit Riot," Mojo/Universal, their first.

Elton John, "Here And There," Rocket/A&M, his 22nd.

Elton John, "Tumbleweed Connection," Rocket/A&M, his 23rd.

Elton John, "Breaking Hearts," Rocket/A&M, his 24th.

Hank Williams, "Hank Williams' Greatest Hits," Mercury Nashville, his third.

Hank Williams, "Very Best Of Hank Williams," Mercury Nashville,

his fourth.

Dixie Chicks, "Wide Open Spaces," Columbia Nashville, their first.

GOLD ALBUMS

Eightball, "Lost," MCA, his first.

Hank Williams, "40 Greatest Hits," Mercury Nashville, his fourth.

Hank Williams, "Very Best Of Hank Williams," Mercury Nashville, his fifth.

Big Bad Voodoo Daddy, "Big Bad Voodoo Daddy," Coolsville/EMI-Capitol, its first.

Marty Stuart, "The Marty Party Pack," MCA, his fourth.

The Carpenters, "An Old-Fashioned Christmas," A&M, their 11th.

Various artists, "Nationwide Independence Day," Short/Jive.

Edwin McCain, "Misguided Roses," Lava/Atlantic, his first.

Various artists, soundtrack, "Mulan," Walt Disney.

Monica, "The Boy Is Mine," Arista, her second.

Aretha Franklin, "A Rose Is Still A Rose," Arista, her 13th.

The Band, "Best Of The Band," Capitol, its fourth.

Gerald Levert, "Love & Consequences," EastWest/Elektra, his third.

Various artists, soundtrack, "Can't Hardly Wait," Elektra.

Beastie Boys, "Hello Nasty," Grand Royal, their fifth.

Eve 6, "Eve 6," RCA, its first.

Barenaked Ladies, "Stunt," Reprise, their second.

Elton John, "The Big Picture," Rocket/A&M, his 32nd.

Jermaine Dupri, "Jermaine Dupri Presents Life In 1472," So So Def/Columbia, his first.

Van Halen, "Van Halen III," Warner Bros., its 13th.

Chico DeBarge, "Long Time No See," MCA, his first.

Reba McEntire, "If You See Him," MCA Nashville, her 19th.

Trisha Yearwood, "Where Your Road Leads," MCA Nashville, her eighth.

Cherry Poppin' Daddies, "Zoot Suit Riot," Mojo/Universal, their first.

Vince Gill, "I Never Knew Lonely," RCA Nashville, his ninth.

All Saints, "All Saints," PolyGram, their first.

Barenaked Ladies, "Gordon," Reprise, their second.

Various artists, "Old School Volume I," Thump Records.

PLATINUM SINGLES

Puff Daddy Featuring Jimmy Page, "Come With Me," Epic, their first.

GOLD SINGLES

Mase, "Lookin' At Me," Bad Boy/Arista, his third.

Tatiana Ali, "Daydreamin'," Work/Sony, her first.

Monica, "The First Night," Arista, her fifth.

Next, "I Still Love You," Arista, its third.

Jennifer Paige, "Crush," Hollywood, her first.

Assistance in preparing this story was provided by Carrie Bell.



Happy To Be Here. Ahmet Ertegun, Atlantic Records founder and Atlantic Group co-chairman/co-CEO, meets with Alla Sanina, who left Ukraine to start a new life in New York with the help of the agencies of UJA-Federation. On Oct. 15, Ertegun will be honored with the Spirit of Music Award by UJA-Federation in New York in tribute to his 50 years in the music industry. Proceeds from the celebration, chaired by David Geffen, will go to the New York Music for Youth Foundation, which funds music programs for immigrant youths and others.



Consequences Of A New Album. Elektra recently held a party at the Spy Bar in New York to celebrate the release of Gerald Levert's album "Love & Consequences." Shown, from left, are Richard Nash, senior VP of urban music promotion for Elektra; Sylvia Rhone, chairman/CEO of Elektra Entertainment Group; Tony Grey of Grey Communication; Levert; Merlin Bobb, senior VP of A&R at Elektra; and Mike Kelly, VP of urban promotion for Elektra.

THE Billboard 200

SEPTEMBER 12, 1998

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★ ★ ★ No. 1/HOT SHOT DEBUT ★ ★ ★		
1	NEW		1	LAURYN HILL RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98) 1 week at No. 1	THE MISEDUCATION OF LAURYN HILL	1
2	2	3	7	BEASTIE BOYS ▲ ² GRAND ROYAL 37716*/CAPITOL (11.98/17.98)	HELLO NASTY	1
3	4	2	10	SOUNDTRACK ▲ ² COLUMBIA 69440 (11.98 EQ/17.98)	ARMAGEDDON — THE ALBUM	1
4	6	5	8	BARENAKED LADIES ▲ REPRISE 46963/WARNER BROS. (10.98/16.98)	STUNT	3
5	NEW		1	ROB ZOMBIE GEFLEN 25212* (10.98/16.98)	HELLBILLY DELUXE	5
6	5	6	23	'N SYNC ▲ RCA 67613 (10.98/16.98)	'N SYNC	5
7	NEW		1	SOUNDTRACK SONY CLASSICAL 60691 (11.98 EQ/17.98)	BACK TO TITANIC	7
8	3	1	4	SNOOP DOGG NO LIMIT 50000*/PRIORITY (11.98/17.98)	DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
9	1	—	2	KORN IMMORTAL 69001*/EPIC (11.98 EQ/16.98)	FOLLOW THE LEADER	1
10	7	7	11	SOUNDTRACK ▲ BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	4
11	9	9	55	BACKSTREET BOYS ▲ ⁶ JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	4
12	11	17	43	SHANIA TWAIN ▲ ⁴ MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98)	COME ON OVER	2
13	NEW		1	ALABAMA RCA (NASHVILLE) 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	13
14	14	18	10	THE BRIAN SETZER ORCHESTRA INTERSCOPE 90183 (10.98/16.98)	THE DIRTY BOOGIE	14
15	8	10	3	SOUNDTRACK FLYTE TYME 11806/MCA (10.98/17.98)	HOW STELLA GOT HER GROOVE BACK	8
16	10	8	22	SOUNDTRACK ▲ ³ WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	1
17	13	14	40	WILL SMITH ▲ ³ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	8
18	12	12	12	BRANDY ▲ ² ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
19	16	16	6	JERMAINE DUPRI ▲ SO SO DEF 69087*/COLUMBIA (10.98 EQ/16.98)	JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK	3
20	19	20	78	MATCHBOX 20 ▲ ⁶ LAVA/ATLANTIC 92721/AG (10.98/15.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
21	23	23	15	DMX ▲ RUFF RYDERS/DEF JAM 55B227*/MERCURY (10.98 EQ/16.98)	IT'S DARK AND HELL IS HOT	1
22	15	4	3	VARIOUS ARTISTS LOUJ 67647*/RCA (10.98/16.98)	FUNKMASTER FLEX THE MIX TAPE VOLUME III: 60 MINUTES OF FUNK THE FINAL CHAPTER	4
23	18	19	15	SOUNDTRACK ▲ CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	4
24	21	21	7	MONICA ● ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	8
25	22	24	48	CREED ▲ ² WIND-UP 13049 (10.98/16.98) HS	MY OWN PRISON	22
26	20	15	3	KELLY PRICE T-NECK 524516/ISLAND (10.98 EQ/16.98)	SOUL OF A WOMAN	15
27	17	11	3	VINCE GILL MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	11
28	24	28	72	SAVAGE GARDEN ▲ ⁴ COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	3
29	27	30	41	CELINE DION ▲ ⁸ 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
30	29	34	19	MYA UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	29
31	31	56	26	MADONNA ▲ ⁷ MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
32	NEW		1	VARIOUS ARTISTS TOMMY BOY 1266 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOL. 4	32
33	25	22	6	SOUNDTRACK MAVERICK 46984/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER VOLUME 2	22
34	28	27	14	MASTER P ▲ ⁴ NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
35	30	25	29	CHERRY POPPIN' DADDIES ▲ MOJO 53081/UNIVERSAL (10.98/16.98) HS	ZOOT SUIT RIOT	17
				★ ★ ★ GREATEST GAINER ★ ★ ★		
36	70	—	2	SOUNDTRACK TVT SOUNDTRAX 8210/TVT (10.98/17.98)	BLADE	36
37	32	32	18	DAVE MATTHEWS BAND ▲ ² RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
38	37	51	31	DIXIE CHICKS ▲ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES	37
39	33	33	12	EVE 6 ● RCA 67617 (10.98/16.98) HS	EVE 6	33
40	38	36	25	NATALIE IMBRUGLIA ▲ RCA 67634 (10.98/16.98)	LEFT OF THE MIDDLE	10
41	35	43	43	SPICE GIRLS ▲ ³ VIRGIN 45111 (11.98/17.98)	SPICEWORLD	3
42	NEW		1	NICOLE THE GOLD MIND/EASTWEST 62209/EEG (10.98/16.98)	MAKE IT HOT	42
43	47	53	38	SOUNDTRACK ▲ ¹⁰ SONY CLASSICAL 63213 (10.98 EQ/17.98)	TITANIC	1
44	34	31	6	GERALD LEVERT EASTWEST 62261/EEG (10.98/16.98)	LOVE & CONSEQUENCES	17
45	36	39	30	SOUNDTRACK ▲ MAVERICK 46840/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER	5
46	NEW		1	JAYO FELONY DEF JAM 558762*/MERCURY (10.98 EQ/16.98)	WHATCHA GONNA DO	46
47	41	41	50	USHER ▲ ⁴ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
48	45	50	12	RAMMSTEIN MOTOR/SLASH 539901/ISLAND (10.98 EQ/16.98) HS	SEHNSUCHT	45
49	48	55	19	FAITH HILL ▲ WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7
50	43	42	59	SARAH MCLACHLAN ▲ ³ ARISTA 18970 (10.98/16.98)	SURFACING	2
51	26	13	3	E-40 SICK WID' IT 41645/JIVE (19.98/24.98)	THE ELEMENT OF SURPRISE	13
52	42	38	19	SOUNDTRACK ● INTERSCOPE 90160* (11.98/17.98)	BULWORTH — THE SOUNDTRACK	10

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
53	39	26	3	LUTHER VANDROSS VIRGIN 46089 (11.98/17.98)	I KNOW	26
				★ ★ ★ PACESETTER ★ ★ ★		
54	88	194	3	SOUNDTRACK EPIC 68905 (11.98 EQ/17.98)	DANCE WITH ME	54
55	44	37	8	NOREAGA PENALTY 3077*/TOMMY BOY (11.98/16.98)	N.O.R.E.	3
56	40	29	4	SQUIRREL NUT ZIPPERS MAMMOTH 980169* (10.98 EQ/16.98)	PERENNIAL FAVORITES	18
57	52	58	73	THIRD EYE BLIND ▲ ² ELEKTRA 62012*/EEG (10.98/16.98) HS	THIRD EYE BLIND	25
58	NEW		1	XZIBIT LOUD 67578*/RCA (10.98/16.98)	40 DAYZ & 40 NIGHTZ	58
59	66	73	22	ALL SAINTS ● LONDON 828997/ISLAND (10.98 EQ/16.98) HS	ALL SAINTS	59
60	49	46	9	MAXWELL ● COLUMBIA 68968* (10.98 EQ/16.98)	EMBRYA	3
61	56	60	47	JANET ▲ ² VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1
62	50	45	18	BIG PUNISHER ▲ LOUD 67512*/RCA (10.98/16.98)	CAPITAL PUNISHMENT	5
63	58	52	4	POINT OF GRACE WORD 69456/EPIC (10.98 EQ/16.98)	STEADY ON	24
64	60	67	16	XSCAPE ● SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	28
65	54	54	37	NEXT ▲ ARISTA 18973 (10.98/15.98) HS	RATED NEXT	37
66	51	49	63	K-CI & JOJO ▲ ³ MCA 11613* (10.98/16.98)	LOVE ALWAYS	6
67	55	65	82	SPICE GIRLS ▲ ⁶ VIRGIN 42174* (10.98/16.98)	SPICE	1
68	53	48	6	CAM'RON ENTERTAINMENT 68976*/EPIC (11.98 EQ/16.98)	CONFESSIONS OF FIRE	6
69	62	61	49	BRIAN MCKNIGHT ▲ MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	13
70	63	57	27	BIG BAD VOODOO DADDY ● COOLVILLE 93338/EMI-CAPITOL (10.98/16.98)	BIG BAD VOODOO DADDY	47
71	61	47	5	MARY J. BLIGE ● MCA 11848 (10.98/17.98)	THE TOUR	21
72	64	59	13	THE SMASHING PUMPKINS ▲ VIRGIN 45879* (11.98/17.98)	ADORE	2
73	69	68	49	JON B. ▲ YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	33
74	68	66	23	SEMISONIC ● MCA 11733 (10.98/16.98) HS	FEELING STRANGELY FINE	43
75	59	—	2	THE TEMPTATIONS MOTOWN 530937 (10.98 EQ/16.98)	PHOENIX RISING	59
76	65	63	15	NATALIE MERCHANT ● ELEKTRA 62196/EEG (10.98/16.98)	OPHELIA	8
77	73	78	16	GARBAGE ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0	13
78	57	44	6	WU-TANG KILLA BEES WU-TANG 50013*/PRIORITY (10.98/16.98)	THE SWARM	4
79	72	70	13	HARVEY DANGER SLASH/LONDON 55600Q/ISLAND (10.98 EQ/14.98) HS	WHERE HAVE ALL THE MERRYMAKERS GONE?	70
80	74	82	39	ANDREA BOCELLI ▲ PHILIPS 539207 (10.98 EQ/17.98) HS	ROMANZA	37
81	75	77	17	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	3
82	83	81	17	VONDA SHEPARD ▲ 550 MUSIC 69365/EPIC (11.98 EQ/17.98)	SONGS FROM ALLY MCBEAL (TV SOUNDTRACK)	7
83	84	—	2	CARRERAS-DOMINGO-PAVAROTTI (LEVINE) ATLANTIC 83110/AG (14.98/19.98)	THE 3 TENORS: PARIS 1998	83
84	79	71	13	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	11
85	71	62	17	GARTH BROOKS CAPITOL (NASHVILLE) 94572/CAPITOL NASHVILLE (44.98 CD)	THE LIMITED SERIES	1
86	67	35	3	LIZ PHAIR MATADOR 53554*/CAPITOL (10.98/16.98)	WHITECHOCOLATESPACEEGG	35
87	78	69	15	SOUNDTRACK ▲ EPIC 69338 (11.98 EQ/17.98)	GODZILLA — THE ALBUM	2
88	89	84	47	EVERCLEAR ▲ CAPITOL 36503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33
89	81	76	25	FASTBALL ● HOLLYWOOD 162130 (10.98 EQ/16.98) HS	ALL THE PAIN MONEY CAN BUY	29
90	92	101	28	SILKK THE SHOCKER ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	3
91	76	75	8	KANE & ABEL NO LIMIT 50720*/PRIORITY (10.98/16.98)	AM I MY BROTHERS KEEPER	5
92	87	87	44	MASE ▲ ³ BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
93	NEW		1	SOUNDTRACK TOMMY BOY 1294 (12.98/17.98)	54 VOL. 2	93
94	85	79	13	REBA MCENTIRE ● MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	8
95	82	72	6	MAC NO LIMIT 50727*/PRIORITY (10.98/16.98)	SHELL SHOCKED	11
96	77	64	13	SOUNDTRACK ● ELEKTRA 62201/EEG (11.98/17.98)	CAN'T HARDLY WAIT	25
97	86	74	7	TRISHA YEARWOOD ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	33
98	91	91	45	BARENAKED LADIES ● REPRISE 46393/WARNER BROS. (10.98/16.98) HS	ROCK SPECTACLE	86
99	NEW		1	SOUNDTRACK TOMMY BOY 1293 (12.98/17.98)	54 VOL. 1	99
100	94	89	22	EDWIN MCCAIN ● LAVA/ATLANTIC 82995/AG (10.98/15.98) HS	MISGUIDED ROSES	73
101	102	103	65	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	2
102	46	—	2	INSANE CLOWN POSSE ISLAND 524552 (17.98 EQ/23.98)	FORGOTTEN FRESHNESS VOL. 1 & 2	46
103	93	88	24	JO DEE MESSINA CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
104	NEW		1	ELLIOTT SMITH DREAMWORKS 50048*/GEFFEN (8.98/12.98) HS	XO	104
105	NEW		1	INDO G HYPNOTIZE MINDS 1683/RELATIVITY (10.98/15.98) HS	ANGEL DUST	105
106	98	90	17	VARIOUS ARTISTS POLYGRAM TV 558299/MERCURY (10.98 EQ/17.98)	PURE FUNK	51

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
107	112	147	4	EAGLE-EYE CHERRY WORK 69434/EPIC (10.98 EQ/16.98) HS	DESIRELESS	107
108	95	96	13	GLORIA ESTEFAN ● EPIC 69200* (11.98 EQ/17.98)	GLORIA!	23
109	NEW		1	KEB' MO' OKEH/550 MUSIC 69376/EPIC (10.98 EQ/16.98) HS	SLOW DOWN	109
110	108	115	11	MONSTER MAGNET A&M 540908 (8.98 EQ/12.98) HS	POWERTRIP	108
111	90	100	12	JOHN FOGERTY REPRISE 46908/WARNER BROS. (10.98/17.98)	PREMONITION	29
112	NEW		1	TATYANA ALI MJJ/WORK 68656/EPIC (10.98 EQ/16.98) HS	KISS THE SKY	112
113	103	94	5	DIAMOND RIO ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	70
114	110	110	9	MARK WILLS MERCURY (NASHVILLE) 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE	110
115	80	40	3	KILLARMY WU-TANG 50014*/PRIORITY (10.98/16.98)	DIRTY WEAPONRY	40
116	96	99	22	FUEL 550 MUSIC 68554*/EPIC (10.98 EQ/16.98) HS	SUNBURN	77
117	106	104	40	GARTH BROOKS ▲ CAPITOL (NASHVILLE) 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
118	100	95	41	METALLICA ▲ ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD	1
119	97	86	14	MO THUGS FAMILY ● MO THUGS 1632/RELATIVITY (10.98/17.98)	FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION	25
120	99	93	53	MASTER P ▲ NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1
121	111	105	46	GREEN DAY ▲ REPRISE 46794/WARNER BROS. (10.98/16.98)	NIMROD.	10
122	101	116	4	SOUNDTRACK LONDON 460581 (17.98 EQ CD)	EVER AFTER	100
123	104	97	7	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	83
124	109	98	19	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	2
125	105	83	13	SOUNDTRACK ● WALT DISNEY 60631 (10.98/16.98)	MULAN	24
126	115	124	28	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA	104
127	107	85	6	SUNZ OF MAN THREAT/WU-TANG 12305*/RED ANT (10.98/16.98)	THE LAST SHALL BE FIRST	20
128	125	122	16	LENNY KRAVITZ VIRGIN 45605 (10.98/16.98)		5 36
129	NEW		1	BETTER THAN EZRA ELEKTRA 62247/EEG (10.98/16.98)	HOW DOES YOUR GARDEN GROW?	129
130	120	125	12	VARIOUS ARTISTS RAZOR & TIE 89004 (11.98/17.98)	MONSTERS OF ROCK	117
131	119	119	47	KENNY WAYNE SHEPHERD BAND ● REVOLUTION 24689/WARNER BROS. (10.98/16.98)	TROUBLE IS...	74
132	117	114	9	LUCINDA WILLIAMS MERCURY 558338 (10.98 EQ/16.98)	CAR WHEELS ON A GRAVEL ROAD	65
133	135	139	7	VARIOUS ARTISTS RHINO 75467 (11.98/16.98)	MILLENNIUM FUNK PARTY	133
134	116	120	54	FLEETWOOD MAC ▲ REPRISE 46702/WARNER BROS. (10.98/17.98)	THE DANCE	1
135	118	112	58	PUFF DADDY & THE FAMILY ▲ BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
136	173	157	17	TAMIA QWEST 46213/WARNER BROS. (10.98/16.98)	TAMIA	67
137	114	92	9	DEF SQUAD ● JIVE/DEF JAM 558343*/MERCURY (10.98 EQ/16.98)	EL NINO	2
138	NEW		1	MONIFAH UPTOWN 53155*/UNIVERSAL (10.98/16.98)	MO'HOGANY	138
139	113	102	7	COUNTING CROWS DGC 25222/GEFFEN (18.98 CD)	ACROSS A WIRE — LIVE IN NEW YORK	19
140	150	158	30	PEARL JAM ▲ EPIC 68164* (10.98 EQ/16.98)	YIELD	2
141	121	117	25	ERIC CLAPTON ▲ DUCK/REPRISE 46577/WARNER BROS. (10.98/17.98)	PILGRIM	4
142	137	155	24	LIMP BIZKIT FLIP 90124*/INTERSCOPE (10.98/16.98) HS	THREE DOLLAR BILL, Y'ALL	100
143	132	126	53	INSANE CLOWN POSSE ● ISLAND 524442 (10.98 EQ/16.98)	THE GREAT MILENKO	63
144	128	138	62	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	16
145	123	113	12	CLAY WALKER GIANT (NASHVILLE) 24700/WARNER BROS. (NASHVILLE) (10.98/16.98)	GREATEST HITS	41
146	131	135	100	TOOL ▲ VOLCANO 31087* (10.98/16.98)	AENIMA	2
147	124	108	7	COLLIN RAYE EPIC (NASHVILLE) 68876/SONY (NASHVILLE) (10.98 EQ/16.98)	THE WALLS CAME DOWN	55
148	126	118	6	CANDLEBOX MAVERICK 46975/WARNER BROS. (10.98/16.98)	HAPPY PILLS	65
149	129	127	6	2PAC MECCA 8807 (11.98/16.98)	IN HIS OWN WORDS	112
150	139	168	3	JENNIFER PAIGE EDEL AMERICA 162171/HOLLYWOOD (10.98 EQ/16.98) HS	JENNIFER PAIGE	139
151	140	153	9	RICH MULLINS AND A RAGAMUFFIN BAND MYRRH/WORD 69309/EPIC (13.98 EQ/19.98) HS	THE JESUS RECORD	113
152	141	133	53	DAYS OF THE NEW ▲ OUTPOST 30004/GEFFEN (10.98/16.98) HS	DAYS OF THE NEW	54

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
153	122	80	3	M.O.P. RELATIVITY 1618* (10.98/15.98)	FIRST FAMILY 4 LIFE	80
154	147	144	50	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
155	130	111	15	SPARKLE ROCK LAND 90149*/INTERSCOPE (10.98/16.98) HS	SPARKLE	3
156	149	137	67	FOO FIGHTERS ▲ ROSWELL 55832*/CAPITOL (10.98/16.98)	THE COLOUR AND THE SHAPE	10
157	154	—	20	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA NEMO STUDIO 56511/ANGEL (9.98/16.98) HS	TIME TO SAY GOODBYE	71
158	142	128	21	ANDREA BOCELLI PHILIPS 462033 (10.98 EQ/17.98)	ARIA — THE OPERA ALBUM	59
159	143	123	22	MONTELL JORDAN ● DEF JAM 536987*/MERCURY (10.98 EQ/16.98)	LET'S RIDE	20
160	134	121	16	HANSON ▲ MOE 56399/MERCURY (10.98 EQ/17.98)	3 CAR GARAGE: THE INDIE RECORDINGS '95-'96	6
161	158	175	38	THE CRYSTAL METHOD CITY OF ANGELS/OUTPOST 30003*/GEFFEN (10.98/16.98)	VEGAS	92
162	160	150	21	PUBLIC ANNOUNCEMENT A&M 540882 (10.98 EQ/16.98)	ALL WORK, NO PLAY	81
163	136	129	50	MARIAH CAREY ▲ COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	1
164	NEW		1	BOB MOULD GRANARY 10443/RVKO (16.98 CD) HS	THE LAST DOG AND PONY SHOW	164
165	133	143	3	THE WILKINSONS GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98) HS	NOTHING BUT LOVE	133
166	153	151	48	LOREENA MCKENITT ▲ QUINLAN ROAD 46719/WARNER BROS. (10.98/16.98)	THE BOOK OF SECRETS	17
167	NEW		1	DOLLY PARTON DECCA 70041/MCA NASHVILLE (10.98/16.98)	HUNGRY AGAIN	167
168	164	162	6	TRIN-I-TEE 5:7 B-RITE 90094*/INTERSCOPE (10.98/15.98) HS	TRIN-I-TEE 5:7	162
169	156	141	7	ACE OF BASE ARISTA 19021 (10.98/16.98)	CRUEL SUMMER	101
170	145	134	13	JACI VELASQUEZ MYRRH/WORD 69311/EPIC (10.98 EQ/16.98)	JACI VELASQUEZ	56
171	165	146	43	VARIOUS ARTISTS ● POLYGRAM TV/POLYDOR 555120/A&M (10.98 EQ/17.98)	PURE DISCO 2	71
172	NEW		1	ROYAL CROWN REVUE WARNER BROS. 47020 (10.98/16.98) HS	THE CONTENDER	172
173	127	107	5	CELLY CEL SICK WID' IT 41622/JIVE (10.98/16.98)	G-FILEZ	53
174	161	136	13	ROD STEWART WARNER BROS. 46792 (10.98/17.98)	WHEN WE WERE THE NEW BOYS	44
175	157	142	22	THE CARPENTERS A&M 540838 (10.98 EQ/17.98)	LOVE SONGS	106
176	144	132	5	SOUNDTRACK CAPITOL 95737 (10.98/17.98)	THERE'S SOMETHING ABOUT MARY	132
177	148	149	17	TORI AMOS ● ATLANTIC 83095*/AG (10.98/16.98)	FROM THE CHOIRGIRL HOTEL	5
178	138	109	4	VARIOUS ARTISTS 1500 540919/A&M (10.98 EQ/16.98)	FOR THE MASSES	69
179	155	152	5	VARIOUS ARTISTS POLYGRAM TV 565122/ISLAND (10.98 EQ/17.98)	PURE REGGAE	150
180	152	161	9	NEWSBOYS STAR SONG 45917/VIRGIN (10.98/16.98)	STEP UP TO THE MICROPHONE	61
181	163	166	24	C-MURDER ● NO LIMIT 50723*/PRIORITY (10.98/16.98) HS	LIFE OR DEATH	3
182	NEW		1	CRACKER VIRGIN 46263 (10.98/16.98)	GENTLEMAN'S BLUES	182
183	186	—	2	EVERYTHING BLACKBIRD 38003/SIRE (10.98/14.98)	SUPER NATURAL	183
184	151	156	3	VARIOUS ARTISTS SLIMSTYLE 78000/BEYOND MUSIC (10.98/16.98)	SWING THIS, BABY!	151
185	194	185	36	CHICO DEBARGE ● KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	86
186	159	131	41	MARCY PLAYGROUND ▲ CAPITOL 53569 (10.98/15.98) HS	MARCY PLAYGROUND	21
187	185	—	2	DES'REE 550 MUSIC 69508/EPIC (10.98 EQ/16.98)	SUPERNATURAL	185
188	174	183	76	THE NOTORIOUS B.I.G. ▲ BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
189	RE-ENTRY		23	RICKY MARTIN ● SONY DISCOS 82653 (9.98 EQ/14.98)	VUELVE	81
190	191	189	51	LEANN RIMES ▲ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
191	170	160	59	SMASH MOUTH ▲ INTERSCOPE 90142 (10.98/16.98) HS	FUSH YU MANG	19
192	166	176	18	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43110 (11.98/17.98)	(PAGES OF LIFE) CHAPTERS I & II	51
193	175	154	24	SOUNDTRACK ▲ HEAVYWEIGHT 54D886*/A&M (10.98 EQ/17.98)	THE PLAYERS CLUB	10
194	171	170	63	SOUNDTRACK ● WORK 68166/EPIC (10.98 EQ/17.98)	MY BEST FRIEND'S WEDDING	14
195	188	184	42	OZZY OSBOURNE ▲ EPIC 67980 (10.98 EQ/17.98)	THE OZZMAN COMETH	13
196	172	165	6	NANCI GRIFFITH ELEKTRA 62235/EEG (10.98/16.98)	OTHER VOICES, TOO (A TRIP BACK TO BOUNTIFUL)	85
197	189	177	31	KENNY CHESNEY ● BNA 67498/RLG (10.98/16.98)	I WILL STAND	95
198	168	188	9	BLACK EYED PEAS INTERSCOPE 90152* (10.98/16.98) HS	BEHIND THE FRONT	129
199	181	173	10	SUBLIME GASOLINE ALLEY 11798/MCA (10.98/17.98)	STAND BY YOUR VAN — SUBLIME LIVE IN CONCERT	49
200	197	191	4	FIVE ARISTA 19003 (10.98/16.98) HS	FIVE	187

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 149	83	Fastball 89	Montell Jordan 159	Metallica 118	Puff Daddy & The Family 135	Dr. Dolittle: The Album 10	Shania Twain 12
Ace Of Base 169	Celly Cel 173	Five 200	Kane & Abel 91	KeB' Mo' 109	Rammstein 48	Ever After 122	Usher 47
Alabama 13	Cherry Poppin' Daddies 35	Fleetwood Mac 134	K-Ci & JoJo 66	Monica 24	Collin Raye 147	Gozilla — The Album 87	Jaci Velasquez 170
Tatyana Ali 112	Eagle-Eye Cherry 107	John Fogerty 111	Killarmy 115	Monifah 138	LeAnn Rimes 81, 190	Hope Floats 23	Luther Vandross 53
All Saints 59	Kenny Chesney 197	John Fogerty 111	Korn 9	Monster Magnet 110	How Stella Got Her Groove Back 15	How Stella Got Her Groove Back 15	VARIOUS ARTISTS
Tori Amos 177	Eric Clapton 141	Fuel 116	Lenny Kravitz 128	M.O.P. 153	Myan 125	My Best Friend's Wedding 194	ESPN Presents: Jock Jams Vol. 4 32
Backstreet Boys 11	C-Murder 181	Garbage 77	Gerald Levert 44	Mo Thugs Family 119	The Wedding Singer 45	The Wedding Singer Volume 2 33	For The Masses 178
Barenaked Ladies 4, 98	Cracker 182	Vince Gill 27	Limp Bizkit 142	Bob Mould 164	The Players Club 193	There's Something About Mary 176	Funkmaster Flex The Mix Tape Volume III: 60 Minutes of Funk The Final Chapter 22
Beastie Boys 2	Creed 25	Green Day 121	Mac 95	Rich Mullins And A Ragamuffin Band 151	Vonda Shepard 82	Titanic 43	Millennium Funk Party 133
Better Than Ezra 129	The Crystal Method 161	Nanci Griffith 196	Madonna 31	Mya 30	Kenny Wayne Shepherd Band 131	The Wedding Singer 45	Monsters Of Rock 130
Big Bad Voodoo Daddy 70	Days Of The New 152	Fred Hammond & Radical For Christ 192	Marcy Playground 186	Newsboys 180	Silk The Shocker 90	The Wedding Singer Volume 2 33	Pure Disco 2 171
Big Punisher 62	Chico DeBarge 185	Hanson 160	Ricky Martin 189	Next 65	The Smashing Pumpkins 72	Spice Girls 41, 67	Pure Funk 106
Black Eyed Peas 198	Def Squad 137	Hanson Danger 79	Mase 92	Nicole 42	Smash Mouth 191	Squirrel Nut Zippers 56	Pure Reggae 179
Black Eyed Peas 198	Des'ree 187	Faith Hill 49	Master P 34, 120	Noreaga 55	Elliott Smith 104	Rod Stewart 174	Swing This, Baby! 184
Mary J. Blige 71	Diamond Rio 113	Laurny Hill 1	Matchbox 20 20	The Notorious B.I.G. 188	Will Smith 17	George Strait 124	Ultimate Country Party 123
Andrea Bocelli 80, 158	Celine Dion 29	Natalie Imbruglia 40	Dave Matthews Band 37	'N Sync 6	Snoop Dogg 8	Sublime 199	Clay Walker 145
Brandy 18	Dixie Chicks 38	Indo G 105	Maxwell 60	Ozzy Osbourne 195	SOUNDTRACK	Sunz Of Man 127	The Wilkinsons 165
Sarah Brightman & The London Symphony Orchestra 157	DMX 21	Insane Clown Posse 102, 143	Edwin McCain 100	54 Vol. 1 99	54 Vol. 2 93	Tamia 136	Lucinda Williams 132
Brooks & Dunn 84, 154	Jermaine Dupri 19	Jagged Edge 126	Reba McEntire 94	Armageddon — The Album 3	Back To Titanic 7	The Temptations 75	Mark Wills 114
Garth Brooks 85, 117	E-40 51	Janet 61	Tim McGraw 101	Blade 36	Blade 36	Third Eye Blind 57	Wu-Tang Killa Bees 78
Cam'Ron 68	Gloria Estefan 108	Jay-Z 46	Loreena McKennitt 166	Bulworth — The Soundtrack 52	Bulworth — The Soundtrack 52	Tool 146	Xscape 64
Candlebox 148	Eve 6 39	Wyclef Jean 144	Brian McKnight 69	Can't Hardly Wait 96	Can't Hardly Wait 96	Trin-I-tee 5:7 168	Xzibit 58
Mariah Carey 163	Everclear 88	Wyclef Jean Featuring Refugee Allstars 144	Sarah McLachlan 50	City Of Angels 16	City Of Angels 16		
The Carpenters 175	Everything 183	Jo B. 73	Natalie Merchant 76	Dance With Me 54	Dance With Me 54		
Carreras-Domingo-Pavarotti (Levine)			Jo Dee Messina 103				

GOSPO CENTRIC GEARS UP FOR KIRK FRANKLIN ALBUM

(Continued from page 17)

ed major commitments from key national chains and Christian retailers, including an initial order of 100,000 units from Anderson Merchandisers, which handles Wal-Mart.

A video for the single—which recently debuted on VH1—is already in high rotation on the Box, which has also pledged to donate to the Burned Churches Fund transactional revenue from viewers who select the clip from Aug. 24 to Sept. 6.

Interest also is strong for the second single, the more upbeat “Revolution,” which is expected to shift the campaign into high gear.

The involvement of mainstream secular artists like Kelly, Blige, and Bono—the latter at the suggestion of Interscope CEO Jimmy Iovine—should help fuel media interest and open the door to radio exposure in a wider variety of formats, observers say.

Radio programmers expect the album to be big. Says Dorsey Fuller, music director at R&B KKBT Los Angeles, “Regardless of the fact that he’s a gospel artist, the statement that Kirk Franklin made with [the single] ‘Stomp’ lets us know that our people want to hear him. So when he comes with a release, especially [one] as significant as this, we want to give our listeners a chance to hear it and judge for themselves.”

Mack-Lataillade says, “We hope with this release to dispel the notion that gospel music was just the new flavor of the month. Of course, having the support of a strategic partner like Interscope was key.”

Interscope got into the gospel business with the 1995 acquisition of B-Rite Records. In January of this year, Iovine expanded his interests in gospel with the purchase of a major stake in the Inglewood, Calif.-based Gospo Centric, to which Franklin has been signed since his 1993 debut.

“When we first made the [B-Rite] deal,” says Iovine, “[former Interscope A&R exec] John McClain and I thought that if we committed to the right people and gave them the right platform and the support they needed we could help propel gospel and inspirational music to a whole new market. With Vicki Mack and [B-Rite president/CEO] Claude Lataillade and Kirk Franklin, we found that group of people. Now, we just want to help gospel and inspirational music to push as far into the mainstream as possible.”

Success with B-Rite act God’s Property From Kirk Franklin’s Nu Nation, which is nearing 2.7 million units in sales, and now Trin-I-Tee 5:7, a new act that is enjoying an unprecedented 800 spins at R&B radio, according to Broadcast Data Systems, confirms that the labels are on the right track.

“We feel this is going to be an enormous market,” Iovine says.

“Gospel has arrived,” agrees Larry Blackwell, GM of Nashville-based one-stop Central South Music, whose base of 1,000 mom-and-pop retailers includes the bulk of the nation’s gospel specialty stores. “All the ingredients are in place, and the time is right . . . Kirk Franklin is an

artist who appears to be an industry all by himself.”

Indeed, Franklin’s hand in projects from his 15-member base group, the Family, to God’s Property and, more recently, Trin-I-Tee 5:7 (for whom he wrote a song and stars in the video for “God’s Grace”) has meant instant credibility and sales success. It is also helping Mack-Lataillade and a cadre of gospel executives usher in new acts, many of whom are featured on “The Nu Nation Project.”

Says Franklin, “I personally want to do anything that will make people respect what we do, not only because I love everything that being a gospel musician has to offer, but because it is a true art form. Yet, we’ve got gospel artists whose lights are being turned off because this art form doesn’t get the backing it deserves. So I’m very passionate that what I do is not just for me; it’s for the respect of everybody who’s with me.”

RETAIL ATTACK

Making the most of the groundwork laid by “God’s Property,” Gospo Centric has launched an expansive retail campaign for Franklin’s album, including life-size floor displays of Franklin holding copies of the CD and his just-published

autobiography, “Church Boy,” which is available from Word Publishing. (The book also is highlighted in the cassette and CD packaging.)

With the campaign, Lucy Diaz Kurz, president of development for Gospo Centric/B-Rite, is hoping to break through some walls at Christian retail.

“What has typically happened in the [Christian Booksellers Assn.] stores is that when they see an album from a gospel artist, it goes in the gospel section,” says Kurz. “CBA retail publications publish CBA-only charts and don’t factor in what’s happened at mainstream. Because of this, gospel artists don’t get the endcap or best-seller positions, and you don’t see the level of support the artist should have. With this release, I believe we’ll get much better positioning.”

Response has not been limited to major chains. So impressed with the project and Franklin is Detroit-based retailer Larry Robinson that he has placed an initial order for 20,000 units for his God’s World outlet. Prior to this release, his biggest order was 5,000 units.

“Kirk made a believer out of me the last couple of projects,” Robinson says. “Every time I’ve ordered Kirk, I’ve run out. This time, I’m going to be prepared.”

DANCE LABEL EGIL FORMED

(Continued from page 12)

great party music.”

And that is precisely the target audience for the label, which will utilize Priority staff for marketing and promotion purposes.

At this point, Egil Music will not develop its own artist roster, opting instead to nurture up-and-coming DJs and mixers, who will utilize the turntable skills of such rising clubland stars as Christopher Lawrence, Danny Howells, and Aphrodite on future discs.

“I’m a firm believer in DJ culture and feel strongly about this label being true to that, while also putting out records that will sell on a large scale,” says Egil, who maintains his own sideline as a club jock and beat-mixed the “Positively Positiva” and “Groove Radio International” albums.

The Swedish-born Egil came into U.S. prominence two years ago when he served as PD for KACD/KBCD

Los Angeles and earned respect in underground club circles for programming cutting-edge house music and electronica. His reputation is a solid selling point as his projects begin to circulate.

“He’s a well-known entity at this level of the industry, and that will help distinguish his label at first,” says Barry Dihran, manager of the dance-driven Bangin’ Beats in Chicago. “But that will only carry him so far. The music will have to be strong in order for the label to be competitive at a time when there are just too many labels trying to do the same thing. From what I can see, I think Egil will do just fine.”

Egil has already confirmed several releases for the next six months. Among them is “Speed Garage,” mixed by 187 Lockdown, and sets that gather catalog material from U.K. indies Hook and Jackpot.

THE CLASH OVER ‘COPA’

(Continued from page 12)

in as many terms in office for Rosselló. If his statehood option edges out the present commonwealth status, he intends to press the case for statehood before the U.S. Congress.

The letter from Warner/Chappell states that the music subsidiary of Warner Bros. will not permit its property to be “exploited” for political campaigns and demands the governor “immediately cease and desist the unauthorized use of the song.” It requests that the governor submit a sworn statement to the company within 10 days agreeing to comply.

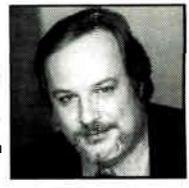
Confronted Sept. 1 by a group of reporters, Rosselló denied using the

song for propaganda purposes but added that Warner/Chappell lawyers erred in their analysis of the alleged infringements.

“They’re operating under a mistaken premise,” Rosselló said. “Any of you who buy a record can play it anytime you want. That’s part of buying a record.”

The governor blamed the controversy, which made headlines in one local paper Sept. 1 and was featured on several TV newscasts, on political adversaries. But in a barb aimed at record company executives, Rosselló said, “If you don’t want people to use a song, don’t sell it.”

BETWEEN THE BULLETS



by Geoff Mayfield

THAT (RECORD-BREAKING) THING: Wyclef Jean’s success, both with his own album “The Carnival” and as a producer of other artists, has established him as a ringleader, while eight weeks in the top 10 on the Hot R&B Airplay chart have made a case that **Prakazrel “Pras” Michel** may well become a “supastar.” But with this issue’s record-setting bow for her debut solo album, it’s safe to say that **Lauryn Hill** has truly emerged as the **Fugees’** main attraction.

As predicted here last issue, “The Miseducation Of Lauryn Hill” moves a whopping 422,500 units, good not only for the No. 1 slots on The Billboard 200 and Top R&B Albums but also setting a new first-week milestone in the SoundScan era for female solo artists. The previous high was set just a few months ago, when **Madonna’s** “Ray Of Light” notched 370,500 in the March 17 issue, entering the big chart at No. 2.

Hill’s feat and the success of her fellow Fugees bring to mind the words “artist development”—a phrase that is frequently bandied but rarely accomplished in the music business.

The saga began in 1994, when “Blunted On Reality” peaked at No. 20 on Heatseekers and at No. 62 on Top R&B Albums. Two years later, the group turned the music industry on its ear when its sophomore album, “The Score,” debuted at No. 12 on The Billboard 200. It then broke the mold of most hip-hop albums by scoring sales gains for the next five consecutive weeks. With multi-format success for more than one track, including 17 weeks in the top 10 of Hot 100 Airplay for the radio-only version of “Killing Me Softly,” the album grew to No. 1 on the big chart and held the top slot for four weeks.

Even before the recent arrival of “Doo Wop (That Thing)” — a perfect-for-summer single seasoned with Al Green-flavored horns that bullets 13-5 in its third week on Hot R&B Airplay—Hill had garnered attention earlier this summer with two tracks that reached radio through unconventional channels: “Can’t Take My Eyes Off You,” from the closing credits of the movie “Conspiracy Theory,” and “Lost Ones” (Billboard, Aug. 1). Both, like “Doo Wop,” are on “Miseducation.”

The Fugees are now a franchise. Jean’s “Carnival,” No. 144 this issue, bowed last year at No. 16 on the big chart; unlike most hip-hop records, which fade quickly, his camped out in that chart’s top 50 for the next six months. Meanwhile, the success of the “Bulworth” track “Ghetto Supastar (That Is What You Are)” primes the pump for Pras, whose solo album comes Oct. 27. And next year, Jean and Pras become label moguls with the bow of Columbia-distributed Refugee All-Star Entertainment (**Billboard Bulletin**, Sept. 2).

SEQUEL SENSATION: “Back To Titanic” becomes the biggest soundtrack sequel in the SoundScan era. It docks at No. 7 with 114,000 units, well exceeding the No. 22 peak seen two weeks ago by “The Wedding Singer Volume 2,” SoundScan’s previous sequel champ. This is not, however, the highest-ranked sequel of all time, as 1988’s “More Dirty Dancing” peaked at No. 3, and 1971’s “Woodstock Two” rose to No. 7.

Meanwhile, the original soundtrack to “Titanic” is cruising at No. 43 and could see a bump next issue following the movie’s big home video splash (see story, page 12).

BIGGER NOW: **Rob Zombie’s** solo album hits The Billboard 200 at No. 5 with 120,000 units, 15% more than **White Zombie’s** biggest week, set in 1995 when “Astro Creep” bowed at No. 6 with 104,000 units . . . **Alabama’s** “For The Record” enters Top Country Albums at No. 2 and The Billboard 200 at No. 13 with a sum exceeding 71,000 copies, by far the band’s biggest sales week since Billboard began using SoundScan data in May 1991. This is Alabama’s highest rank on the country list since 1989’s “Southern Star” reached No. 1 and its best showing on the big chart since “The Closer You Get . . .” hit No. 10 in 1983 . . . **Keb’ Mo’** stands tall. His third album becomes the first to reach No. 1 on Top Blues Albums, and its total of 14,000 units yields his most conspicuous Billboard 200 standing, entering at No. 109. His second outing, “Just Like Me,” had but one week on that chart, at No. 197, in 1996 . . . Tommy Boy’s “Jock Jams Vol. 4,” co-branded with cable’s ESPN network, hits the big chart at No. 32 with 37,000 units, more than the 29,000 pieces that started “Vol. 2” at No. 35 in ’96 and less than 200 copies shy of the opener that placed “Vol. 3” at No. 23 last year. After a one-week absence, 1995’s “Vol. 1” re-enters Top Pop Catalog Albums at No. 44.

DREAMY: **Elliott Smith**, who got an Oscar nomination for his “Miss Misery” contribution to the “Good Will Hunting” film, has first-week sales of 14,000 for “XO,” which lands him at No. 104 on the big chart and at No. 1 on Heatseekers, marking the first time that the **Mo’Nstah** helmed DreamWorks label has topped any Billboard chart. Another fledgling DreamWorks act, **Propellerheads**, came close to earning that distinction in April, but the band’s first-week sum of 12,500 placed it at No. 100 on The Billboard 200, and it was thus ineligible for the Heatseekers list.

U.K. BODY TESTS WEB SALES OF SONGS

(Continued from page 5)

been able to access 40 titles on the www.MusicTrial.com site run by the Music Alliance and the California-based online technology company Liquid Audio. For a 90-day period, consumers will be able to download a diversity of music, ranging from contemporary tracks by Roni Size and Cornershop to classical works recorded by the Trinity College Choir and the Royal Philharmonic Orchestra.

MusicTrial.com is being run for 90 days as an experiment to establish what levels of traffic can be expected if the system were set up permanently. During the trial, downloading will be free, but a permanent version of a track would require payment. Because no charges are being made during this experimental period, the music downloaded is programmed to degrade by the end of the year.

Why is the Music Alliance—a body that exists solely to protect authors' rights—making music available online? Keith Hill, who oversees the project, says, "We are doing this because it's the only way you can control the use of music on the Internet."

Hill, strategy and development manager at the Alliance's new-technology division, adds, "You achieve that control by making sure you are part of the infrastructure for delivering music."

Alliance director of new technol-



ogy Mark Isherwood says, "Until now, rights organizations' dealings with the new technologies have been focused on preventing the use of unlicensed music without addressing the need to find a user-friendly licensing solution for those wishing to operate legally. This trial is our attempt to do just that."

Hill describes MusicTrial.com as "a quantum leap" over any previous system in that it demonstrates how music can be accessed and acquired in one transaction. To date, legitimate music sites have tended to be mail-order operations, in

which the selected music product was physically delivered to the consumer. Sites with direct-download facilities have tended to offer a very restricted range of music or be geared as promotional offerings.

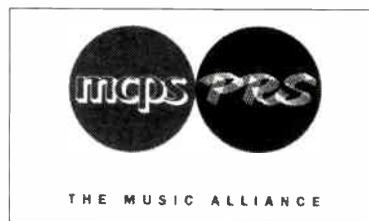
The Alliance—the parent body of the Performing Right Society (PRS) and the Mechanical Copyright Protection Society—can conduct this trial because of the compliance of the relevant record companies in letting their recordings be used. Hill notes that the labels involved, including Beggars Banquet, 4AD, and BMG-owned Conifer, have principals who are PRS members.

Asked about the size and range of labels that would need to be involved in a permanent version of the site, Hill says, "That's the tricky bit. This infrastructure could be used to clear other types of rights, as well as the ones we hold. It could become a one-stop shop to clear all rights, if that's the will of the people involved."

(In the U.S., major labels have been cautious about selling music directly to consumers—either via digital download or mail order—for fear of raising the ire of traditional music retailers, who have been vocal in their concern about being

cut out of the sales chain.)

None of the labels involved in MusicTrial.com had returned Billboard's calls by press time. However, the head of one major label says he's intrigued to see the outcome of the MusicTrial.com exper-



iment.

He argues that online delivery is the future of music use and that, even under existing national legislation in Europe and the U.S., the Alliance could not proceed with a full-scale site without labels' permission.

The copyright directive now passing through the European Union's political arena will further secure the labels' rights in this area, as will the adoption of the World Intellectual Property Organisation treaties in the U.S.

Hill says there are many technical reasons why the Alliance is embarking on this trial prior to any

agreement with the main body of labels. He says his organization and Liquid Audio are eager to test the equipment and measure the amount of music that will be downloaded. U.K. consumers are being made aware of the service via a publicity campaign.

The core element of the equipment being used is Imprimatur, a project funded by the European Commission through which a wide range of companies and academic institutions have sought to produce secure online trading systems. One partner in Imprimatur is the International Federation of the Phonographic Industry (IFPI).

Hill says that, because of this involvement, IFPI has been aware of MusicTrial.com and that relations between the Alliance and the labels' body remain good. Relevant IFPI staff members were traveling and had not returned Billboard's calls by press time.

Through Imprimatur, consumers will eventually be able to pay for their downloading with a credit card, and Liquid Audio's systems will track how many downloads have been made.

Hill notes that when a real site is launched, downloaded music will contain a "watermark." Should a pirate CD containing the site's music later come to market, the watermark would still be present and could be used to trace the source of the unlicensed music.

This Week's
Billboard
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Exclusive Concert Reviews

Bonnie Raitt

Harborlights, Boston

Rod Stewart

Ice Palace, Tampa, Fla.

Varnaline

Mercury Lounge, N.Y.

Exclusive Album Reviews

Dead Or Alive

"Nukleopatras"

(Cleopatra)

Charlie Robison

"Life Of The Party"

(Lucky Dog)

Deep Dish

"Junk Science"

(deConstruction/Dedicated/Arista)

News Updates Twice Daily

Hot Product Previews Every Monday

A new **Billboard Challenge** begins every Thursday. This week's champ is repeat winner **Dave Bernstein** of Phoenix.

News contact: Julie Taraska
jtarsaka@billboard.com

GMA MOVES UP DOVE AWARDS DATE

(Continued from page 14)

we were in the same week as the ACMs, we were having to share space for visual merchandising and promotion. This will allow that element to be uncluttered."

"I think that it is a positive move for the industry," says Bob Starnes, director of field operations and buying for the 75-store, Wheaton, Ill.-based Lemstone chain. "I have

attended the Dove Awards as far back as 15 years ago, and I think it has reached the point where it no longer has to be during GMA Week. It was always a highlight at the end of the week, but I think GMA Week will even be stronger with the Dove Awards being before it, because we'll know who won and be able to show our appreciation to those

artists.

"I think it's important that the word get out about Christian music," he adds. "And with a .05 rating last year, the word did not get out. We've got to do what it takes to expose the gospel to the world, and if that means moving the date to where it doesn't coincide with Gospel Music Week, I'm fine with that."

Ed Leonard, VP of Daywind Music, agrees that the change will be positive.

"Thursday night is a tough night to compete for any award show," says Leonard. "I think separating the Doves from GMA Week will place the focus on making the Dove Awards the best show possible. Instead of making it the crowning event of a weeklong convention, this will enable us to put our best foot forward to a worldwide audience."

GMA's Breen says the show will continue to be produced by Nashville-based High Five Entertainment. However, he says, there will be further announcements within the next four to six weeks concerning the show's distribution.

The nominees for the 30th annual Dove Awards will be announced Jan. 27, 1999, at the Nashville Arena.

LIBRARY PLAN AT ISSUE

(Continued from page 14)

deal benefits the public.

Ford says that the master plan for the renovation scheme is overdue from the Library and is not expected to be submitted to the architect of the Capitol or the committee until fall. The architect of the Capitol is responsible for any facilities or improvements to buildings that fall under congressional authority. Ford adds that unless that plan is approved and shows that the gift money is sufficient to design and build a modern archival center on the 42-acre plot, the Library should not move forward.

Without extensive improvements, including new buildings, Ford says, the site is "insufficient to house all of the Library's audio-visual collections." Furthermore, the new facility, if approved, would require additional staffing for security and archival duties, according to committee sources.

The wrangling between Ford and the Library has gone on for months. In the latest chapter, James Billington, the librarian of Congress and the official who pushed hard for Capitol Hill to approve the acquisition, has given

orders for a portion of the Library's acetate film collection to be moved and stored at the facility, despite the questions and outstanding concerns.

A spokesman for the Library of Congress says that part of the film collection has already been moved from a rented Government Services building in Landover, Md. "The [Culpeper] site is better for the films than the rented facility in Landover—it's as simple as that," he says. "I'm not sure what the problem is with the committee."

For his part, Ford says he thinks the problem is not with the committee but with the unfinished deal itself. "Being from Kentucky, I know better than to look a gift horse in the mouth," he says. "But being from west Kentucky, which is hog country, I also know a pig in a poke when I see it. The Library may not be asking the American taxpayers to accept a pig in a poke, but with all the unanswered questions, this Culpeper property is pretty darned close to it."

Jennifer Kane, spokeswoman for the Packard Foundation, declined comment.

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VH-1, ABC Radio Net Join Hot 100 Birthday Celebration

VH-1 and the ABC Radio Network are joining with Billboard this month in celebrating the 40th anniversary of the Hot 100 Singles chart.

The celebration kicks off with the Sept. 19 issue of Billboard, which will salute the top artists on the Hot 100 over the past four decades. The salute will include a unique series of special charts documenting the greatest hit-making achievements of the Hot 100 era.

Then on Sept. 19, "Dick Bartley's American Gold," which is heard on close to 200 stations across the U.S. via ABC Radio Networks, will feature a special installment dedicated to the 40th anniversary of the Hot 100.

Chart expert Joel Whitburn, author of "The Billboard Book Of Top 40 Hits" and other definitive chart reference guides, will join Bartley in presenting a chronological review of the first 15 years

of the Hot 100. Bartley and Whitburn will count down the years 1958-73 with one giant hit song to represent each year. There also will be special installments of ABC Radio Network's "Yesterday Live" and "Rock and Roll's Greatest Hits" programs.

The Hot 100 celebration continues Sept. 20 when VH-1 premieres a special four-hour program, "40/40: 40 Years of the Top 40." Hosted by the channel's Madison Michele, the program will count down the 40 all-time top achieving songs of the Hot 100.

The show, the first in a series of VH-1 programs in conjunction with Billboard, will feature a mix of music videos, archival footage, and artist interviews to reveal the stories behind the hits. Billboard's Timothy White, Geoff Mayfield, and Melinda Newman will be interviewed on the special, which will air at 1 p.m. and again at 5 p.m.



Radio Seminar To Salute Legendary Phoenix Outlet

Radio and music industry professionals who gather Sept. 17-19 in Phoenix at the Billboard/Airplay Monitor Radio Seminar and Awards to salute today's cutting-edge programmers will also be paying tribute to a legendary station of the '80s.

KZZP Phoenix, during its heyday, was the home of consultant Guy Zapoleon; KROQ Los Angeles PD Kevin Weatherly; KKBK (the Beat) Los Angeles PD Michelle Santosuosso; morning veteran Bruce Kelly; WPXY Rochester, N.Y., OM/PD Clarke Ingram; and Hotmix VP Andy Starr, among others. Ingram will moderate a panel Sept. 19 of station alumni as they relive KZZP's influential top-40 years.

The state of KZZP's current format, adult top 40, will be discussed the same day in a separate panel titled "What's Around The

Corner." Debating the format's hot issues will be KHMV (Mix 96.5) Houston PD Lorrin Palagi; WQAL (Q104) Cleveland PD Mary Ellen Kachinske; WBAM (Star 99) Montgomery, Ala., PD Trish Carpenter; KAMX (Mix 94.7) Austin, Texas, PD Dusty Hayes; and Zapoleon Media consultant Pat Paxton. Airplay Monitor's Linda Silver and Billboard/Airplay Monitor's Steve Graybow will be the co-moderators of the panel.

Both convention hotels, the Pointe Hilton at Tapatio Cliffs and the nearby Pointe Hilton at Squaw Peak are sold out. However, hotel and airline accommodations are still available through Pepp Travel; call 800-877-9770. For the latest Billboard/Airplay Monitor Radio Seminar information and to register online, go to www.billboard.com/events/radio.

Billboard Music Awards
Las Vegas • Dec. 7, 1998

Billboard/Airplay Monitor Radio Seminar & Awards
Pointe Hilton at Tapatio Cliffs, Phoenix, Ariz. • Sept. 17-19, 1998
The 20th Annual Billboard Music Video Conference & Awards
Sheraton Universal • Universal City, Calif. • Nov. 4-6, 1998
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Jordan's 'Can' Matches 'Harper's' Leap

WHAT DO MONTELL JORDAN and Jeannie C. Riley have in common? You'd be hard pressed to find any similarity between "This Is How We Do It" and "Harper Valley P.T.A.," but this issue Jordan ties a long-standing record held by Riley.

On Aug. 31, 1968, Riley's first chart entry, the aforementioned "Harper Valley P.T.A.," jumped 81-7 on the Hot 100. That's the biggest one-week leap in the chart's history, and no one has been able to match or surpass that move, until now.

Jordan's "I Can Do That" (Def Jam/Mercury) entered the Hot 100 four weeks ago at No. 90, held there, dropped to No. 96, and then inched back up to No. 94. But for those four weeks, the song was available only as a 12-inch single.

With the release of the title in CD and cassette formats, the single bursts onto Hot 100 Singles Sales at No. 12 and rockets 94-20 on the main chart. As any mathematician could tell you, that 74-point leap is good enough to equal Riley's 30-year-and-2-week-old record.

If "I Can Do That" had sold a few more copies, Jordan could have taken a 94-19 move that would have broken the "P.T.A." record.

'LIVE' FOREVER: The Jordan/Riley tie isn't the only one that goes into the record books this issue. As expected, LeAnn Rimes matches Jewel for having the longest-running single in the rock era. "How Do I Live" (Curb), which falls only one notch, 40-41, is in its 65th chart week. That equals the mark set by "You Were Meant For Me"/"Foolish Games," although Rimes is certain to still be on the chart next issue, which will propel her into first place in the longevity sweepstakes. Given

the title's momentum, it could well be the first to reach the 70-week mark.

HILL ON A HIGH: Lauryn Hill has been No. 1 on The Billboard 200 before, but only as part of a group. The Fugees topped that chart in May 1996 with "The Score." Now Hill is back in pole position with her solo debut, "The Miseducation Of Lauryn Hill" (Ruffhouse/Columbia).

Fellow Fugee Wyclef Jean peaked at No. 16 last year with his solo set, "Wyclef Jean Presents The Carnival Featuring Refugee Allstars."

BAMA BOWS: In its first week on The Billboard 200, Alabama's new album is the act's second-highest-charting set in its 18-year history on the chart. "For The Record: 41 Number One Hits" (RCA) opens at No. 13; the quartet's most successful title to date is "The Closer You Get . . .," which peaked at No. 10 in 1983.

DECCA DOLLY: Alabama isn't the only veteran country act with an album debuting on The Billboard 200 this issue. "Hungry Again," Dolly Parton's debut for Decca, bows at No. 167. That extends Parton's chart span to 29½ years, dating back to the first appearance of "Just The Two Of Us" in March 1969.

ROCK AND ROLL IS HERE TO STAY: Aerosmith continues for a second week at No. 1 on the Hot 100 with "I Don't Want To Miss A Thing" (Columbia). That "Armageddon" track is the first single by a clearly defined rock band to top the chart since Mr. Big made it big with "To Be With You" in February 1992.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

FOR WEEK ENDING 8/30/98

YEAR-TO-DATE OVERALL UNIT SALES

	1997	1998
TOTAL	478,068,000	507,727,000 (UP 6.2%)
ALBUMS	390,761,000	425,792,000 (UP 9%)
SINGLES	87,307,000	81,935,000 (DN 6.2%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1997	1998
CD	297,243,000	341,485,000 (UP 14.9%)
CASSETTE	92,576,000	83,271,000 (DN 10.1%)
OTHER	942,000	1,036,000 (UP 10%)

OVERALL UNIT SALES THIS WEEK

14,127,000

LAST WEEK

14,497,000

CHANGE

DOWN 2.6%

THIS WEEK 1997

13,457,000

CHANGE

UP 5%

ALBUM SALES THIS WEEK

12,305,000

LAST WEEK

12,519,000

CHANGE

DOWN 1.7%

THIS WEEK 1997

11,019,000

CHANGE

UP 11.7%

SINGLES SALES THIS WEEK

1,822,000

LAST WEEK

1,978,000

CHANGE

DOWN 7.9%

THIS WEEK 1997

2,438,000

CHANGE

DOWN 25.3%

DISTRIBUTORS' MARKET SHARE (8/3/98-8/30/98)

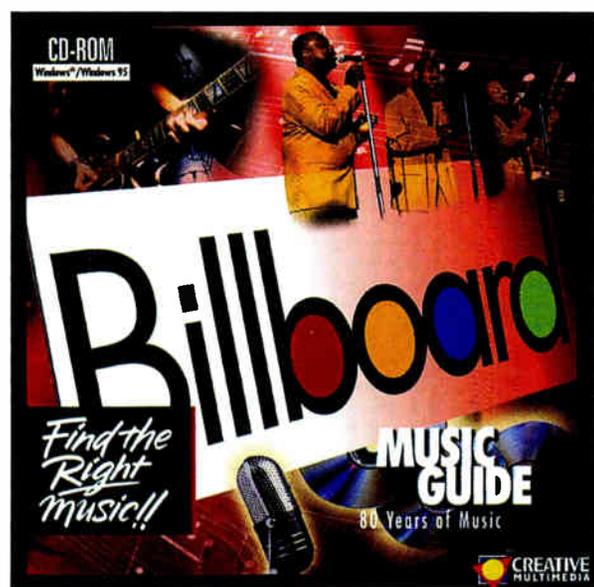
	WEA	SONY	INDIES	EMD	PGD	BMG	UNIVERSAL
TOTAL ALBUMS	18.3%	15.7%	15.1%	14.7%	13.3%	12.2%	10.8%
CURRENT ALBUMS	17.2%	16.3%	12.8%	16.3%	11.8%	14.5%	11.1%
TOTAL SINGLES	19%	17.2%	7.6%	6%	17.3%	28.9%	4%

ROUNDED FIGURES

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



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Executive Producer: Keith Sweat

IN STORES SEPTEMBER 22

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