

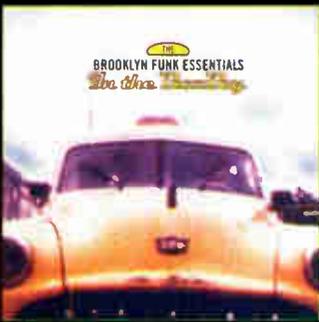
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## 99X, B-96 Lead Radio Awards

**BY CHUCK TAYLOR**  
 PHOENIX—"X" marked the spot at the 1998 Billboard/Airplay Monitor Radio Awards, with modern rock WNNX (99X) Atlanta collecting four awards this year, after having left last year's convention in Orlando,



Fla., empty-handed. WNNX walked home from the Sept. 19 gala awards dinner with trophies for major-market modern station of the year, PD of the year for Leslie Fram, music director for Sean

(Continued on page 83)

## Oz Biz Decries Piracy Increase

**BY CHRISTIE ELIEZER**  
 SYDNEY—Twice as many pirated CDs are available on Australian streets since parallel imports became legal in July, according to this country's anti-piracy watchdog group. Pirates

based in Southeast Asia and Eastern Europe, emboldened by changes in copyright law, are setting up backyard distribution outlets in major cities, it is alleged.

"Everything that the legitimate music industry warned this government about has come true," says Mi-

(Continued on page 89)

## The WHITE Paper . . .

### Morissette's New 17-Cut Set Is All It's 'Supposed' To Be

An occasional feature column of analysis and opinion regarding music industry topics by Billboard's editor in chief.

**BY TIMOTHY WHITE**

NEW YORK—We oughta know, but perhaps we still don't. On the threshold of the Nov. 3 release of "Supposed Former Infatuation Junkie" (Maverick/Warner Bros.), Alanis Morissette's long-awaited follow-up to her phenomenal 1995 "Jagged Little Pill" album, many in the media and the music industry continue to swap notions of why the album sold some 28 million copies worldwide as of Sept. 1 (with 16-times-platinum status in the U.S. alone) despite the absence of even a proper promotional campaign. ("We can't figure a way to get out in front of the word-of-mouth reaction," a happily perplexed company spokesman told Billboard back in the summer of 1995.)

Numerous observers have tried to depict Morissette's record as either the battle standard for a post-punk/'90s pop phalanx of fuming female musicians (although the track-by-track content of "Jagged Little Pill" had the same measure of righteous ire or sensual pique as your average

Pearl Jam or Dave Matthews record) or the source of a string of supposed "imitators" like Tracy Bonham (whose 1996 hit, "Mother Mother," was actually a song left off the acclaimed 1995 EP "The Liverpool Sessions," whose release preceded "Pill" by months). Meantime, it seems more certain that fans who grew up watching Morissette on Nickelodeon's "You Can't Do That On Television" embraced her Maverick debut as the personal manifesto of a one-time child star ill-treated by an adult world that strives to exploit—yet regularly miscomprehends—the grassroots sensibilities of modern youth.

More recently, "Pill's" imminent sequel is being set up as a test case for an industry that purportedly can no longer inspire loyalty among teenage consumers wandering the aisles of Tower Records. But tell that to the fans of Backstreet Boys, Korn, Barenaked Ladies, or the Fugees' Lauryn Hill (not to mention the fact that the real story lies in the recent reappearance of any teenage consumers in music chains like Tower).

Morissette's follow-up also

(Continued on page 92)



MORISSETTE

## Is DVD Audio The Successor To CD?

**BY PAUL VERNA**  
 NEW YORK—As the music industry moves inexorably toward DVD Audio, record makers are salivating at the opportunity to deliver digital audio at levels of resolution that far surpass



the capabilities of the compact disc, which has been the industry standard for 15 years.

However, outside of recording and

(Continued on page 95)

## Carthy Lends Lift To English Folk

**BY NIGEL WILLIAMSON**  
 LONDON—With Eliza Carthy poised to sign to WEA U.K., the business here is talking of a revival in mainstream interest in English folk.

If the deal goes through as expected, Carthy, whose double album, "Red Rice," made the short-list for this year's Mercury Music Prize (Billboard, Aug. 8), will be the first traditional English folk artist to sign to a major label in almost two decades. (WEA

(Continued on page 89)



CARTHY

**Recording Studios Producers & AES Convention Preview**  
 A BILLBOARD SPOTLIGHT: PAGE 45

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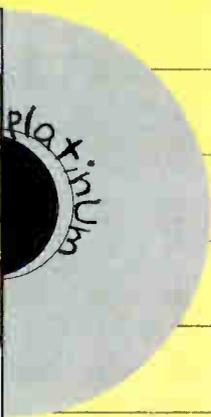
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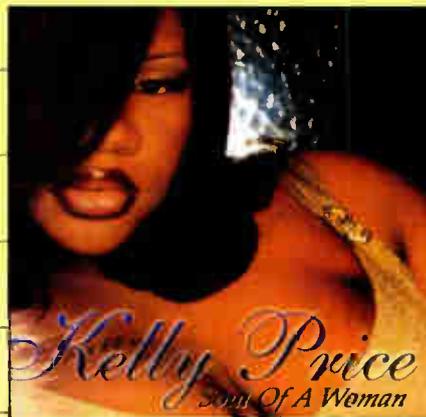
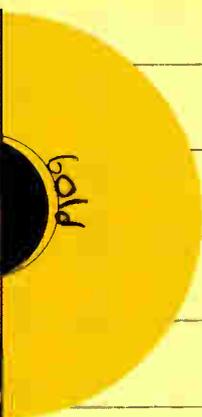
# How we spent our summer vacation



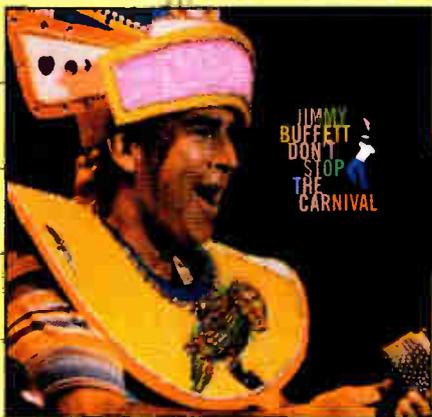
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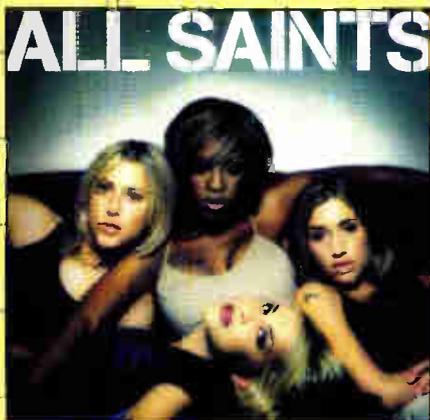
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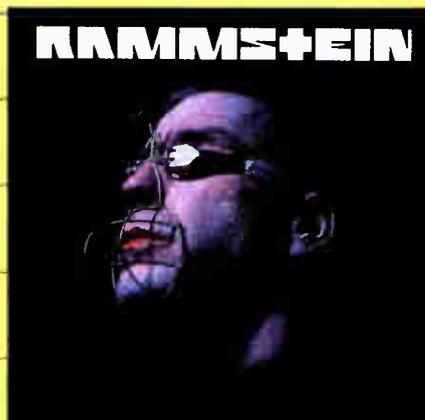
INSANE CLOWN POSSE



INSANE CLOWN POSSE HOME VIDEO



ALL SAINTS



RAMMSTEIN



See you at Christmas with U2, Dru Hill, Local H, PJ Harvey and Willie Nelson

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# Retail Takes Stock Of Clinton Vids

**BY EILEEN FITZPATRICK**

LOS ANGELES—In spite of media saturation and the public's waning interest in the Clinton/Lewinsky affair, seven home video companies and one DVD supplier are rush-releasing President Clinton's grand jury testimony to stores the weekend of Saturday (26).

In an unprecedented move, online DVD retailer NetFlix.com has an online DVD exclusive on the Clinton testimony and is making an "open-ended" offer: The program can be bought in that format for 2 cents, plus \$2 shipping and handling.

## Brazilian Labels, Associations Join To Fight Piracy Drain

**BY JOHN LANNERT**

Brazil's record labels and Latin American trade associations are engaged in a rugged battle with CD pirates, who some Brazilian executives claim are threatening to permanently damage that country's recording industry.

According to Brazil's recording industry trade association, ABPD, unit sales of Brazilian product from January to August were 52 million, down 20% compared with the corresponding period in 1997.

As measured by the International Federation of the Phonographic Industry, the market's 1997 retail value was \$1.2 billion, making Brazil the world's sixth-largest record market.

Universal Brazil's managing director, Paulo Rosa, primarily attributes the downward spiral in album sales to CD piracy.

"Nobody could have imagined such quantities of CDs could have been smuggled into the country in such a short time," says Rosa. "CD piracy was not a problem [before]. But after Christmas, we started to find one title or another of mostly hit product. Now the pirates are duplicating albums that sell just 30,000 units and even catalog albums, which is very worrisome."

Adds Rosa, "We need to do every-  
 (Continued on page 99)

"We didn't want to stand on the sidelines with this," says NetFlix co-principal Mark Randolph, "but we didn't just want to make a buck off of it."

Santa Cruz, Calif.-based Media Galleries is supplying the DVD version to NetFlix; it includes 99 chapter stops highlighting what the suppliers consider the "best questions" put by independent counsel Kenneth Starr's lawyers to the U.S. president.

The Clinton DVD is not yet available at traditional retail.

Meanwhile, the unedited, four-hour-long taped testimony of the president answering explicit questions about his sexual relationship with former White House intern Monica Lewinsky will also be available from Brentwood Home Video, MPI Home Video, MVP Entertainment, Monarch Home Video, Steeplechase Entertainment Corp., United American Video, and Internet Entertainment Group.

With the exception of the MPI edition, all will retail for \$9.95 or \$9.98. The MPI edition will sell for \$14.98.

In total, more than 555,000 units of the title have been pre-ordered, according to executives at the companies distributing the Clinton testimony.

Most retailers say they will carry one of the available tapes, but the nation's largest video retailer, Blockbuster Video, says the chain will not stock the title at all.

According to a Blockbuster spokeswoman, by the time the tape arrives in stores, consumer demand will have dimin-

ished. Many cable networks and television stations aired part or all of the testimony when it was released by the House of Representatives Sept. 21.

Most of the Clinton tape suppliers say they planned to begin shipping the tape on Sept. 24, and some stores could have it on shelves the next day.

"This is a piece of American history, and people want to own it," says Steeplechase president Herb Dorfman.

Although the MPI tape is priced higher than its competitors, company CEO Waleed Ali says retailers that order large quantities will get the tape at a "dirt-cheap price."

As an example, MPI is supplying its Clinton tape to Amazon.com, which is selling it for \$9.95. Preorders for the title have already propelled it to the top position on the online retailer's best-sellers list.

"We had to replenish already based on pre-orders and had placed an enormous order before the tape is even published," says an Amazon.com spokeswoman.

Sources indicate Amazon's initial order was 1,000 units, and another 10,000 units were ordered based on pre-orders. The spokeswoman, however, would not confirm or deny the company's buy for the title.

Although competition is heated, none of the companies distributing the video claim to be worried that flooding the market will create a glut.

"It's a big pie, and we want a piece of it," says MVP general sales manager Darryl  
 (Continued on page 96)



**Carrying The Torch.** The American Civil Liberties Union (ACLU)'s Foundation of Southern California honored Danny Goldberg, president/CEO of Mercury Records, and Margery Tabankin, head of the Streisand Foundation/Steven Spielberg's Righteous Persons Foundation, Sept. 8 at its annual Torch of Liberty dinner. Hosted by filmmaker Michael Moore and keynoted by California Assemblyman Antonio Villaraigosa, the benefit dinner recognizes entertainment and media professionals who champion the ideals of the ACLU. This year's dinner, which included a live performance from Elvis Costello, raised more than \$650,000 to support the organization. Shown, from left, are Tabankin, Goldberg, and ACLU of Southern California executive director Ramona Ripston.

## Europe's DG4 Clears Seagram's PolyGram Acquisition

LONDON—With the announcement by the European Commission's DG4 competition department that it will not impede the proposed acquisition of PolyGram by Seagram (*Billboard Bulletin*, Sept. 23), the way is now clear for consummation of the \$10.4 billion deal to happen as early as November.

The U.S. Federal Trade Commission in July gave its tacit blessing to the merger when it declined to request additional information within the mandated waiting period (*Billboard Bulletin*, July 13).

A Seagram statement issued Sept. 21 says a "tender offer" for PolyGram is expected to commence this month and be completed during the fourth quarter, barring unforeseen circumstances and

assuming that mandated conditions are met. PolyGram CEO Jan Cook, in an internal memo to employees, said he expected the acquisition to be complete in early November.

According to a Reuters report, unattributed speculation that Seagram was considering lowering its offering price sent PolyGram and Philips shares sliding on the Amsterdam exchange Sept. 24, but both recovered after Philips said the sale was "a done deal" and the price was not being renegotiated.

A statement from the DG4 says that, in the European Commission's opinion, "the acquisition would not create or strengthen a dominant position in music recording and distribution and music publishing."

The statement added, "Seagram

has limited market presence in European Union member states, as most of its repertoire is sold in North America."

The DG4 also said that the amalgamation of Universal's film interests with PolyGram's was unlikely to distort the market, as "the new entity will face competition from other similarly strong Hollywood majors."

The DG4's one area of concern is UIP, the film distribution company in which Universal is a partner. The department says it's already monitoring UIP under Article 85 of the Treaty of Rome, the EU's main antitrust provision, adding a proviso that it would "take into account any transfer of PolyGram into UIP's distribution structure."

JEFF CLARK-MEADS

TOP ALBUMS

<b>• THE BILLBOARD 200 •</b> ★ MECHANICAL ANIMALS • MARILYN MANSON • NOTHING	102
<b>CLASSICAL</b> ★ THE 3 TENORS - PARIS 1998 CARRERAS - DOMINGO - PAVAROTTI • ATLANTIC	58
<b>CLASSICAL CROSSOVER</b> ★ BACK TO TITANIC LONDON SYMPHONY ORCHESTRA (HORNER) • SONY CLASSICAL	58
<b>COUNTRY</b> ★ COME ON OVER • SHANIA TWAIN • MERCURY	40
<b>HEATSEEKERS</b> ★ KISS THE SKY • TATYANA ALI • MJJ / WORK	26
<b>JAZZ</b> ★ LOVE SCENES • DIANA KRALL • IMPULSE!	42
<b>JAZZ / CONTEMPORARY</b> ★ KENNY G GREATEST HITS • KENNY G • ARISTA	42
<b>NEW AGE</b> ★ PAINT THE SKY WITH STARS - THE BEST OF ENYA ENYA • REPRISÉ	42
<b>POP CATALOG</b> ★ THE HITS • GARTH BROOKS • CAPITOL NASHVILLE	67
<b>R&amp;B</b> ★ THE MISEDUCATION OF LAURYN HILL LAURYN HILL • RUFFHOUSE	30

HOT SINGLES

<b>• THE HOT 100 •</b> ★ THE FIRST NIGHT • MONICA • ARISTA	100
<b>ADULT CONTEMPORARY</b> ★ TO LOVE YOU MORE • CELINE DION • 550 MUSIC	82
<b>ADULT TOP 40</b> ★ IRIS • GOO GOO DOLLS • WARNER SUNSET	82
<b>COUNTRY</b> ★ WHERE THE GREEN GRASS GROWS • TIM MCGRAW • CURB	38
<b>DANCE / CLUB PLAY</b> ★ MUSIC SOUNDS BETTER WITH YOU • STARDUST • VIRGIN	35
<b>DANCE / MAXI-SINGLES SALES</b> ★ THE BOY IS MINE • BRANDY & MONICA • ATLANTIC	35
<b>LATIN</b> ★ DECIR ADIOS • CARLOS PONCE • EMI LATIN	57
<b>R&amp;B</b> ★ THE FIRST NIGHT • MONICA • ARISTA	32
<b>RAP</b> ★ LOOKIN' AT ME MASE FEATURING PUFF DADDY • BAD BOY	29
<b>ROCK / MAINSTREAM ROCK TRACKS</b> ★ WHAT'S THIS LIFE FOR • CREED • WIND-UP	87
<b>ROCK / MODERN ROCK TRACKS</b> ★ INSIDE OUT • EVE 6 • RCA	87

VIDEOS

<b>• TOP VIDEO SALES •</b> ★ TITANIC • PARAMOUNT HOME VIDEO	74
<b>KID VIDEO</b> ★ BARNEY'S GREAT ADVENTURE • POLYGRAM VIDEO	72
<b>RENTALS</b> ★ TITANIC • PARAMOUNT HOME VIDEO	72

**No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS**

<b>BLUES</b> ★ SLOW DOWN • KEB' MO' • ONEH / 550 MUSIC
<b>CONTEMPORARY CHRISTIAN</b> ★ STEADY ON • POINT OF GRACE • WORD
<b>GOSPEL</b> ★ TRIN-I-TEE 5:7 • TRIN-I-TEE 5:7 • B - RITE
<b>KID AUDIO</b> ★ DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1 VARIOUS ARTISTS • WALT DISNEY
<b>THE BILLBOARD LATIN 50</b> ★ DANCE WITH ME • SOUNDTRACK • EPIC
<b>MUSIC VIDEO</b> ★ DA GAME OF LIFE • SNOOP DOGG • PRIORITY VIDEO
<b>REGGAE</b> ★ PURE REGGAE • VARIOUS ARTISTS • POLYGRAM TV
<b>WORLD MUSIC</b> ★ ROMANZA • ANDREA BOCELLI • PHILIPS

**TOP OF THE NEWS**

**6** Revenue at BMG Entertainment takes a dip in the last fiscal year.

**ARTISTS & MUSIC**

**10 Executive Turntable:** Bridget Roy is promoted to VP of marketing at Columbia Records.

**16** After the departure of R.E.M.'s drummer, the band is set to release new album, "Up."

**16 The Beat:** Cyndi Lauper leaves Epic Records after 15 years.

**20 Boxscore:** The Rolling Stones gross more than \$4 million in Mannheim, Germany.

**22 Continental Drift:** Atlanta trio Shock Lobo to be featured on the premiere of VH1's new show "Big Break."

**23 Reviews & Previews:** Lyle Lovett's "Step Inside This House" is in the spotlight.



R.E.M.: P. 16

**26 Popular Uprisings:** Republic/Universal rock act Godsmack makes splash with "Whatever."

**27 R&B:** Executives at Ruffhouse/Columbia plan global campaign for Pras Michel's "Ghetto Supastar" album.

**28 Rhythm Section:** TQ's "Westside" salutes living on the left coast.

**REVIEWS & PREVIEWS**



LYLE LOVETT: P. 23

**29 Words & Deeds:** British-Jamaican Linton Kwesi Johnson's double-CD culls the best of his four albums on Island.

**34 Dance Trax:** Outgoing dance editor Larry Flick reflects on the people and places that make dance music special.

**36 Country:** ASCAP, BMI honor songwriters and artists at their annual country awards shows.

**42 Jazz/Blue Notes:** Danilo Perez mines his Panamanian roots for second album, "Central Avenue."

**43 Pro Audio:** Pro audio editor Paul Verna debuts the Studio Monitor column as industry gears up for Audio Engineering Society Convention.

**56 Songwriters & Publishers:** Global Music is busy making international deals.

**57 Latin Notas:** Fonovisa enters deal with PolyGram to distribute Enrique Iglesias and Marco Antonio Solis at mainstream retail.

**58 Classical/Keeping Score:** "The Mahler Broadcasts, 1948-1992" is well-crafted follow-up to New York Philharmonic's "Historic Broadcasts" box.

**INTERNATIONAL**

**59** The Japanese music industry launches a campaign to meet the MP3 challenge.

**62 Hits Of The World:** Des'ree has No. 1 single in the Netherlands with "Life."

**63 Global Music Pulse:** German punk band Böhse Onkelz reaches No. 1 with seventh album, "Viva Los Tioz."

**64 Canada:** A wide variety of acts find a home at Virgin Music Canada under director of A&R Geoff Kulawick.

**MERCHANTS & MARKETING**

**65** Industry executives debate the pros and cons of the fast-growing online music business.

**65 Buying Trends:** How can music merchandisers persuade buyers to give the gift of music?

**68 Retail Track:** Record company executives are slow to take action against street-date violations.

**69 Declarations Of Independents:** Wendy Carlos to release new and catalog material through Minneapolis indie East Side Digital.

**71 Home Video:** The introduction of DVD has video retailers looking forward to the fourth quarter.

**72 Child's Play:** Julie Aigner-Clark releases her third infant-education video, "Baby Bach."

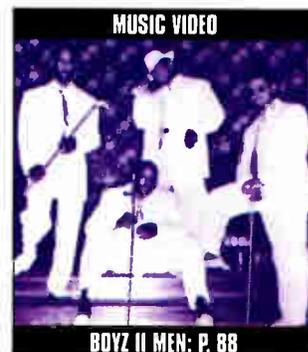
**74 Shelf Talk:** Buena Vista Home Entertainment prepares for release of "The Lion King 2: Simba's Pride," "Armageddon," and "The Parent Trap."

**PROGRAMMING**

**81** Heated debate sparks panels at the Billboard/Airplay Monitor Radio Seminar and Awards.

**86 AirWaves:** Notable moments during the Billboard/Airplay Monitor Radio Seminar and Awards.

**87 The Modern Age:** Shawn Mullins' "Lullaby" was inspired by dinner with a fan.



BOYZ II MEN: P. 88

**88 Music Video:** Boyz II Men to join Whitney Houston and Michael Jackson as recipients of the BET Walk of Fame Award.

**FEATURES**

**80 Update/Lifelines:** Earthdance '98, a global dance party, will benefit Planetary Peace in Aid of Tibet.

**99 Hot 100 Singles Spotlight:** Monica leaps to No. 1 on the Hot 100.

**104 Between The Bullets:** Marilyn Manson makes No. 1 debut on The Billboard 200.

**105 This Week's Billboard Online**

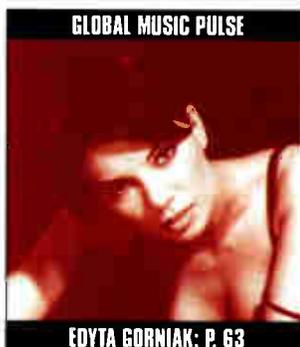
**76 Classified**

**106 Market Watch**

**106 Chart Beat:** Monica gets her second No. 1 of the year with "The First Night."

**106 Homefront:** New book by music critic Roni Sarig takes an in-depth look at obscure bands in "The Secret History Of Rock."

**GLOBAL MUSIC PULSE**



EDYTA GORNIK: P. 63

**MCA Bows Peacock Imprint For Gospel Releases**

BY DEBORAH EVANS PRICE

NASHVILLE—MCA Records is returning to the gospel music fold with the launch of Peacock Gospel Classics, which will mine the MCA vaults for a new line of gospel releases featuring such artists as Mahalia Jackson, Aretha Franklin, Inez Andrews, and Shirley Caesar (*Billboard Bulletin*, Sept. 23). Plans call for the new venture to distribute future gospel albums by MCA artists B.B. King, Patti LaBelle, and Gladys Knight, as well as by new gospel and contemporary Christian acts.

According to MCA senior director of marketing Marilyn Batchelor, the product will be distributed to the general market by MCA's distribution arm, Universal Music and Video Distribution, and to Christian outlets via an agreement with the Gospo Centric/B-Rite labels, which go through Word Distribution for sales in the Christian Booksellers Assn. market.

Batchelor says Gospo Centric (the label responsible for the Kirk Franklin phenomenon) will assist her in promotion and marketing efforts in the Christian arena.

Product on Peacock Gospel Classics will be culled from MCA's extensive catalog, including recordings from the Duke-Peacock, Chess, ABC, Decca, and Nashboro labels.

"We have such a wealth of music in the vault," says Batchelor. "We're talking about people like the Dixie Hummingbirds, the Gospel Keynotes, the Soul Stirrers, Clara Ward & the Ward Singers, Billy Preston, James Cleveland—and you could go on and on forever."

The series will bow Oct. 20 with "In My Home Over There," a new compilation of classic recordings by Jackson, and

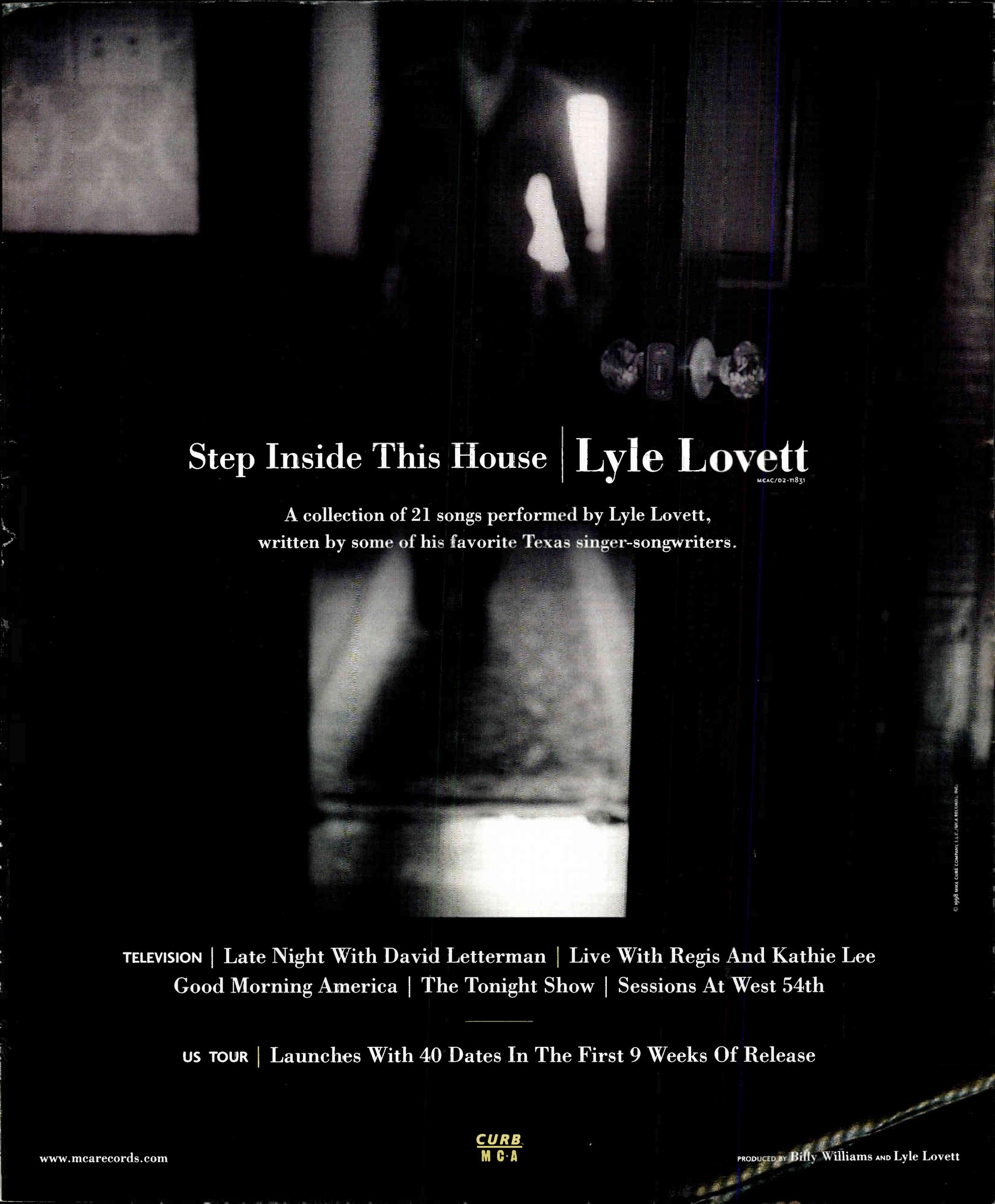
"You Grow Closer," featuring songs recorded by Franklin in the church pastored by her father, the late Rev. C.L. Franklin.

"It was recorded in the 1950s in her father's church in Detroit," says Batchelor. "You can hear the Aretha of today in it. You could tell then they knew they had someone special."

Word VP/GM of sales and distribution Mark Funderburg says, "The Aretha Franklin record and Mahalia Jackson record will be the first fruit of midline product that we'll be mining from that catalog. There is a wealth of product... all kinds of great things that we're going to be mining for midline and, perhaps, even budget price to come out in conjunction with our relationship with MCA through B-Rite/Gospo Centric and Word."

Batchelor says there will be 24 releases by June 1999. She anticipates a strong

(Continued on page 96)



**Step Inside This House | Lyle Lovett**

MCAC/D2-11831

A collection of 21 songs performed by Lyle Lovett,  
written by some of his favorite Texas singer-songwriters.

**TELEVISION | Late Night With David Letterman | Live With Regis And Kathie Lee  
Good Morning America | The Tonight Show | Sessions At West 54th**

**US TOUR | Launches With 40 Dates In The First 9 Weeks Of Release**

# EMI Profits Warning Fuels Takeover Talk

BY MARK SOLOMONS

LONDON—EMI Group looked like a possible takeover target again after investors drubbed the company's stock on a profits warning issued Sept. 21—the second such alert this year, following a Jan. 23 pronouncement (Billboard, Feb. 7).

The British major's share price slumped by more than 15% on Sept. 21 after the company warned that profits for the six

months ending Wednesday (30)—due to be reported in November—would be down 20% from last year's half-year result of 112.6 million pounds (\$189 million) (BillboardBulletin, Sept. 22). It fell 71 pence in heavy trading to an all-time low of 325 pence before recovering to close at 335 pence. At press time Sept. 24, it had moved up slightly to 346 pence. Earlier this year, EMI Group

(Continued on page 104)

# BMG Sees Drop In Global Revenue

## Company Hurt In Asia, But Music Sales Are Up In U.S.

BY SUSAN NUNZIATA

NEW YORK—Significant declines in Asian music sales contributed to BMG Entertainment's drop in worldwide revenue for the fiscal year that ended June 30. However, the company showed an uptick in U.S. revenue for the period.

Worldwide revenue for BMG Entertainment, released Sept. 23 in Germany, was \$4.1 billion, compared with \$4.4 billion the previous year (BillboardBulletin, Sept. 24). BMG Entertainment North America, which includes Arista Records and RCA Records, generated revenue of \$1.964 billion, up from \$1.7 billion the

previous year.

BMG Entertainment's revenue represents 29% of the total revenue of parent company Bertelsmann Corp. Bertelsmann's revenue rose 14.7% to 25.7 billion deutsche marks (approximately \$15.2 billion).

According to BMG Entertainment chairman/CEO Michael Dornemann, revenue for the world outside the U.S. was \$2.1 billion in the fiscal year, although he declined to provide a region-by-region breakdown. He notes that the company is behind in market share in the U.K. but that Italy, Spain, the Netherlands, and Germany were performing strongly,

as was Latin America.

Growth in the U.S. was spurred by the success of such acts as 'N Sync, Backstreet Boys, Mase, Usher, Dave Matthews Band, and Eve 6, according to Strauss Zelnick, president/CEO of BMG Entertainment.

"We're proudest of the development of our rock market share," says Zelnick. He says he expects the company to end 1998 with a 13.5% market share in rock, a dramatic turnaround from the 4% market share it had six years ago. "That's a reflection of the turnaround we're seeing at RCA," says Zelnick. RCA

(Continued on page 104)

# KidFlix Launches As Pioneer Online Family Video Site

BY SETH GOLDSTEIN

NEW YORK—A new Internet venture, San Francisco-based MovieStreet, has launched its first World Wide Web site, a family entertainment service called KidFlix.com.

KidFlix is being touted as the first Internet retailer to focus solely on family-oriented videos. (It is no relation to NetFlix.com, which sells DVDs, including President Clinton's grand jury testimony; see story, page 3.) Jonathan Kaplan, president/CEO of privately financed MovieStreet, estimates the market was worth \$5 billion in 1997, or about 70% of the \$7.6 billion sell-through total.

The scope of his catalog—with tens of thousands of titles—is a lot broader than kid vid. Among KidFlix's selections are PG-13-rated movies in a section he says is "for the baby sitter." Underage children visiting the site will be safeguarded from inappropriate features that, in any event, make up a small percentage of the total, Kaplan says.

KidFlix's prices are about 20% below suggested retail list. Valley Media, a Los Angeles-area distributor, will stock most of the inventory and handle fulfillment at \$1.75 per videocassette or DVD; KidFlix is charging customers \$3.50 per two-day shipment and \$9 for overnight delivery of titles.

Like other online ventures, KidFlix has entered into alliances with outside entities; its agreements include video retailer West Coast Entertainment. KidFlix will direct all rental requests to West Coast outlets. The two companies plan joint advertising and extensive cross-merchandising.

In another deal, KidFlix has become the anchor tenant in a new "Kids And Family" section on the HotBot search engine, owned and operated by Wired Digital.

Kaplan is still trying to introduce the studios to his concept. Internet sales "are very new to them," he says, "and we're in the process of having those discussions." Because Disney's name is synonymous with family entertainment, Kaplan is wooing that company hardest of all.



**How Old Are You Now?** B.B. King celebrated his 73rd birthday Sept. 16 at the Greensboro (N.C.) Coliseum while on tour with the House of Blues B.B. King Blues Festival. King was treated to a "Happy Birthday" serenade from his tourmates and a cake from tour sponsors House of Blues and Southern Comfort. Shown, from left, are festival artists Delbert McClinton, Susan Tedeschi, Dr. John, and King.

# Wal-Mart's Got The Word

## Retailer To Offer Special Christian Music Set

BY DEBORAH EVANS PRICE

NASHVILLE—Word Entertainment and its mainstream distribution partner, Sony/Epic, are launching an exclusive national promotional campaign at Wal-Mart spotlighting contemporary Christian music via the release of a special multi-artist CD, "Word's Greatest Vol. 1."

There will also be a special in-store display that will house product from Word acts along with other key Christian acts, such as dc Talk, Bob Carlisle, and Kirk Franklin.

The 10-song CD will feature Word/Myrrh acts Point Of Grace, Jaci Velasquez, Sandi Patty, Wayne Watson, Petra, Maire Brennan, Cindy Morgan, Amy Grant, and Chris Rice, who records for the Word-distributed Rocketown label. The project is being distributed to approximately 1,000 Wal-Mart stores.

"What I've seen on a number of acts that I've worked on for Epic, including Indigo Girls, is that when we create a piece of product that is made just for a particular retail account, and we kind of co-brand that product, the account obviously gets excited and puts a little more creative

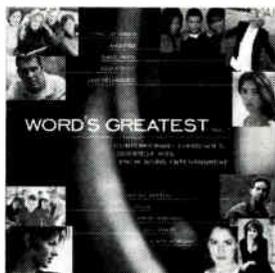
effort behind that piece of product," says Word/Epic director of marketing Heidi Brown Lewis. "It gives us a chance to highlight other key pieces of product along with that piece that is unique to the Wal-Mart account."

Wal-Mart spokesman Bryan Holmberg says the campaign is a response to consumer demand. "Basically the reason we're stocking our stores like this is that—and it's not even a cliché—we listen to what our customers are asking for, and we stock our stores accordingly," says Holmberg. "We have customers asking for this

type of Christian merchandise, and they know that they can come to Wal-Mart stores and find it at the everyday low price. So we do our best to make sure that merchandise is on our shelves."

Holmberg says Christian product is selling well in Wal-Mart locations throughout the country. "Our customers know they can find it on our shelves. Whether it's something like 'Veggie Tales' or the latest dc Talk 'Supernatural' CD, they know they can come to Wal-Mart and find it," he

(Continued on page 104)



# VCI Target Of Bidding War

BY SAM ANDREWS

LONDON—British independent video and music publisher VCI, which has scored notable stateside hits with items such as Irish dance phenomenon "Riverdance," has become the subject of a bidding war between U.K. retail giant Kingfisher plc and TV/publishing consortium Scottish Media Group (SMG).

Kingfisher, which owns the U.K.'s main entertainment retail chain, Woolworths, distributor Entertainment U.K., and Demon Records, made a 46.8 million pound (\$78.2 million) bid for VCI on Sept. 21 (BillboardBulletin, Sept. 22), topping the 31.2 million pound (\$52 million) offer by SMG Sept. 8, which was recommended by the VCI board (Billboard, Sept. 19).

The Kingfisher bid equates to 120 pence (\$1.92) a share or nine times earnings, a considerable improvement on the six times earnings offered by SMG at 80 pence.

SMG has said it wants VCI to give it a platform for expansion outside its base in Scotland, and it sees huge opportunities for exploiting its children's programming production. Kingfisher claimed the acquisition would "accelerate our strategy for growth in the rapidly expanding home entertainment business."

VCI, whose chairman, Michael Grade, is the former head of commercial TV station Channel 4, has rights to such product as "Thomas The Tank Engine" and merchandise

from the soccer team Manchester United, as well as long-term relationships with Granada Media Group, Channel 4, Columbia TriStar, Hattrick Productions, Cameron Macintosh, and EMI Music. In addition to its video publishing activities, VCI owns book publisher Andre Deutsch; a distributor, Disc; and music publisher MCI Music.

At the same time Kingfisher made its offer, VCI, which has advised shareholders to take no action until SMG clarifies its position, posted a loss Sept. 21 of 1.97 million pounds (\$3.3 million) in the six months to June 30. This compares with a pretax profit of 1.18 million pounds (\$1.98 million) in the equivalent period last year.

VCI added in a statement that in the "context of the Scottish Media bid, it had decided not to declare an interim dividend." In its last full year, the company reported pretax profit of 6.2 million pounds (\$9.92 million) for the year to Dec. 31, 1997, on sales of 107.6 million pounds (\$172.2 million).

VCI shares closed Sept. 23 at 120 pence (\$1.92) following the Kingfisher bid, up 11.6% on Sept. 18's close.

SMG, which now owns 26.4% of VCI stock, said it was reviewing its position and recommended that VCI shareholders take no action. It stands to make a profit on its holding of 4 million pounds (\$6.4 million) if it concedes to Kingfisher.

# NRM To Acquire 23 Stores

NEW YORK—National Record Mart (NRM) has signed a letter of intent to acquire up to 23 record stores. If the deal is completed, it will bring the chain's store count to 200 by the end of the company's fiscal year.

In a statement, the company said the acquisition is expected to close in October. NRM did not disclose how much it would pay for the stores.

The company selling the stores is believed to be Simi Valley, Calif.-based Pacific Coast One-Stop, which owns the 22-unit Tempo chain, but that could not be con-

firmed at press time. At the recent National Assn. of Recording Merchandisers fall convention, sources said that the company was involved in negotiations to sell its stores—13 are in Hawaii and nine are in California—but the identity of the buyer was unknown (Billboard, Sept. 26). Executives at NRM and Pacific Coast were unavailable for comment.

With the acquired stores and stores scheduled to open during its current fiscal year, NRM would achieve annual sales of about \$200 million.

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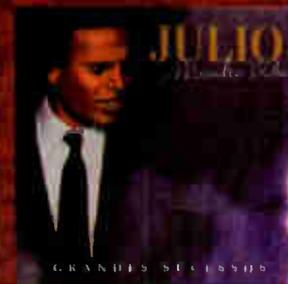
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**ISSUE DATE: OCT 31**  
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## SOUNDS OF THE CITY: LA

The entertainment capital of the world is the subject of this Billboard special. We'll cover what goes into the making of a hit: talent, clubs, studios, labels, publishers, retailers, radio and more! Whether an established fixture or an aspiring star, if you deal in LA you need to be in this special.

**ISSUE DATE: NOV 7**  
**AD CLOSE: OCT 13**

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## SITES & SOUNDS

Faster than a T1 line, the business of selling music & video online is growing and changing. This Billboard special will take an in-depth look at the business of entertainment online, including the major players in fulfillment and how they are attracting buyers and sellers. If online retail is part of your business plan, you need to advertise in this special.

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## UPCOMING SPECIALS

GERMANY'S GLOBAL REACH - Issue Date: Nov. 14 • Ad Close: Oct. 20

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# Artists & Music

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## Robbie Williams Is Back On Track

Former Teen Idol Thrives In U.K. On Chrysalis/EMI, Looks To U.S.

BY DOMINIC PRIDE

LONDON—Cheek and charm are two of the more endearing qualities that have made Robbie Williams the undisputed British male solo artist of this year.

In addition, a little help from some old hands has rescued a promising career, which three years ago was heading for oblivion.

"If I was a horse, I wouldn't have put money on me," says the Chrysalis/EMI artist, looking back to the days when, after his split from Take That, an insatiable taste for the high life appeared to be consuming the young star.

In the week ending Saturday (26), Williams' new single, "Millennium," spent its second week at No. 1 on the "official" U.K. chart. The Oct. 26 release of "I've Been Expecting You," his second Chrysalis/EMI album, is one of the most eagerly anticipated sets between now and Christmas for retailers here, as well as being an

international priority. His face graces the covers of just about every U.K. music magazine, and his July appearance in Glastonbury before an estimated crowd of 70,000 was regarded as one of the highlights of the festival circuit this year.

U.S. and international markets will also get a taste of Robbie-mania on this outing. Most other territories will go with the U.K. release date, while Williams' U.S. solo debut is tentatively set for April 1999 release on Capitol. Williams' as-yet-untitled stateside release will include tracks from both "I've Been Expecting You" and his 1997 debut, "Life Thru A Lens," according to Capitol senior director of marketing (U.S.) Stacy Conde.



WILLIAMS

The numbers alone underline Williams' importance, not just to retail but to EMI U.K. "Life Thru A Lens" confounded critics by going quadruple-platinum (1.2 million copies) in the U.K. in just less than a year; it also racked up 300,000 international sales, mainly in continental Europe.

Something has gone right for Williams when it could have gone horribly wrong. Leaving Take That before the rest of the band called it a day, he embarked on a course of what could only be described as self-destruction; tales of drink and drugs were daily fodder for the British tabloids.

Since last year, Williams has been managed by Tim Clark and David Enthoven of IE Music, described by EMI/Chrysalis managing director Mark Collen as "stable, calming, thoughtful, methodical, and caring."

Among others whom the singer (Continued on page 105)

## Singles Propel Artists To Heatseeker Impact

Work's Cherry Blossoms

BY DOUG REECE

LOS ANGELES—While there has been plenty of focus on Eagle-Eye Cherry for being a member of the musically gifted Cherry clan—he is the son of jazz master Don Cherry and half-brother of respected modern rock singer Neneh Cherry—he continues to distinguish himself with a well-crafted debut album, "Desireless."

The youngest Cherry became a Heatseeker Impact artist when "Desireless" moved from No. 107 to (Continued on page 96)



CHERRY

Mercury's Wills Connects

BY CHET FLIPPO

NASHVILLE—For Mark Wills, who has experienced steady career growth since his 1996 Mercury Nashville self-titled debut, his current success with an unconventional single is a total surprise.

Fueled by the runaway single "Don't Laugh At Me," Wills' sophomore album, "Wish You Were Here," achieved Heatseeker Impact status when it rose to No. 86 on The Billboard 200 in the Sept. 19 issue. It's No. 8 on this issue's Top Country (Continued on page 99)



WILLS



## Elektra's Phish Warms To Recording Waters On 'Ghost'

BY CARRIE BELL

LOS ANGELES—For Phish, life is going swimmingly. The world's premier jam band, the foursome commands a phenomenal live following that regularly ranks it among the highest-grossing touring acts. It is the subject of upcoming book and film projects and has had an ice cream flavor named after it.

On Oct. 27, the Vermont band dangles its latest lure: "The Story Of The Ghost." The album, the act's ninth for Elektra, marks a renewed focus on recording for the group and is being positioned to appeal to dedicated Phish heads and neophytes alike.

"Phish's strong point is that there is not one type of fan," says Dane Ven-

able, senior director of marketing at Elektra. "You see a ton of teens, college kids, males and females, yuppies, hippies, everyone. As the crowd continues to grow in scope, we have to update our marketing schemes to maintain loyal fans and new ones."

Describing the new project, Phish guitarist Trey Anastasio says the band has "finally made an album that is completely separate from the live image."

"We have become much more interested in recording. The last CD, 'Billy Breathes,' was the first time we enjoyed recording," Anastasio continues. "Our focus has always been the live show. We'd practice every day and write songs just to fill out a perfor-



PHISH

mance. When it came time to record, we'd try to re-create our shows. For this record, we just jammed and wrote songs in the studio."

The process began in March '97 at New York's Bearsville Studios with no preconceived notions. The band

members worked in between concert dates for three or four days at a time before moving to a Vermont farmhouse months later to add words and vocal melodies.

"The finished album is mostly first takes. It was usually just the four of us, which gets rarer as we become a bigger priority. You start to be surrounded by technicians, recording engineers, producers, or label people," Anastasio says. "Something different happens when we're all alone. We get more creative, looser with our ideas, more willing to experiment. To have enough faith to play the music that pleases you is the goal of Phish anyway. Commercial success doesn't mean anything without that."

Of course, Elektra is happy that the act has managed to reach both commercial and artistic milestones. According to SoundScan, the group has sold 3.3 million albums since

1991. Phish's last release, "Slip Stitch And Pass," peaked at No. 17 on The Billboard 200 and has sold 229,000 units. "Billy Breathes" peaked at No. 7 in 1996 and sold 434,000 copies. The 1995 two-CD set "A Live One" reached No. 18 and has sold 492,000 copies.

"We love Phish because they sell (Continued on page 105)



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**ASCAP Publisher  
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& General Manager



**ASCAP Song of the Year:  
"One Night At A Time"**

Writers      Eddie Kilgallon    Earl Bud Lee  
Publishers    EMI Music Publishing    Hipp Row Music &  
                  Island Bound Music, Inc.    Life's A Pitch Music  
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WRITERS LARRY BOONE TRACY LAWRENCE  
PUBLISHERS SL MUSIC SONY/ATV CROSS KEYS

**How Do I Get There**

WRITERS DEANA CARTER CHRIS FARRIN  
PUBLISHERS EMI MUSIC PUBLISHING FARRENUFF MUSIC  
WINDSWEPT MUSIC

**How Do I Live**

WRITER DIANE WARREN  
PUBLISHER REALSONGS

**How Was I To Know**

WRITER CATHY MAJESKI  
PUBLISHER SONY/ATV CROSS KEYS

**How Your Love Makes Me Feel**

WRITERS MAX T. BARNES TREY BRUCE  
PUBLISHERS BIG TRACTOR MUSIC  
FAMOUS MUSIC CORPORATION  
ISLAND BOUND MUSIC, INC.  
POP A WHISKEY MUSIC  
WARNER/CHAPPELL MUSIC GROUP

**I Can't Do That Anymore**

WRITER ALAN JACKSON  
PUBLISHERS WARNER/CHAPPELL MUSIC GROUP  
YEE HAW MUSIC

**I Left Something Turned On At Home**

WRITERS BILLY LAWSON JOHN SCHWEERS  
PUBLISHERS CASTLE STREET MUSIC, INC.  
CATCH THE BOAT MUSIC  
SONY/ATV CROSS KEYS

**I Like It, I Love It**

WRITERS JIB STUART ANDERSON STEVE DUKES  
MARK HALL  
PUBLISHERS RICK HALL MUSIC, INC. TEXAS WEDGE MUSIC  
WINDSWEPT MUSIC

**I Miss You A Little**

WRITER RICE FAGAN  
PUBLISHER GET MUSIC

**I Only Get This Way With You**

WRITERS DAVE LOGGINS ALAN RAY  
PUBLISHER MCA MUSIC PUBLISHING

**I Will If You Will**

WRITERS RANDY GOODRUM JOHN JARVIS  
PUBLISHERS INSPECTOR BARLOW MUSIC LANDSCAPE MUSIC  
ZOMBA ENTERPRISES, INC.

**I'd Rather Ride Around With You**

WRITER MARK D. SANDERS  
PUBLISHERS MCA MUSIC PUBLISHING  
STARSTRUCK WRITERS GROUP

**If She Don't Love You**

WRITERS MARC BEESON TREY BRUCE  
PUBLISHERS BIG TRACTOR MUSIC EMI MUSIC PUBLISHING  
K-TOWN MUSIC WARNER/CHAPPELL MUSIC GROUP

**If You Love Somebody**

WRITER CHRIS FARRIN  
PUBLISHERS FARRENUFF MUSIC WINDSWEPT MUSIC

**In Another's Eyes**

WRITER GARTH BROOKS  
PUBLISHERS MAJOR BOB MUSIC NO FENCES MUSIC

**Is That A Tear**

WRITERS KENNY BEARD JOHN JARRARD  
PUBLISHERS ALABAMA BAND MUSIC COMPANY  
LAG GRAND MUSIQUE, INC. MISS BLYSS MUSIC

**It's A Little Too Late**

WRITERS SLUGGER MORRISSETTE ROGER SPRINGER  
PUBLISHERS EMI MUSIC PUBLISHING  
WARNER/CHAPPELL MUSIC GROUP

**Land Of The Living**

WRITER WAYLAND PATTON  
PUBLISHERS DELTA KAPPA TWANG MCA MUSIC PUBLISHING

**Let It Rain**

WRITER ROGER SPRINGER  
PUBLISHER EMI MUSIC PUBLISHING

**Let Me Into Your Heart**

WRITER MARY CHAPIN CARPENTER  
PUBLISHER WHY WALK MUSIC

**Light In Your Eyes**

WRITER DAN TYLER  
PUBLISHER MOTA MUSIC

**Little Things**

WRITER STEVEN DALE JONES  
PUBLISHERS FAMOUS MUSIC CORPORATION  
ISLAND BOUND MUSIC, INC.

**Love Gets Me Every Time**

WRITER ROBERT JOHN "MUTT" LANGE  
PUBLISHER ZOMBA ENTERPRISES, INC.

**Love Is The Right Place**

WRITER TOMMY SIMS  
PUBLISHERS BASIS LOADED MUSIC MCA MUSIC PUBLISHING

**Loved Too Much**

WRITER DON SCHULTZ  
PUBLISHERS NEW DON SONGS NEW HAYES MUSIC

**Maybe We Should Just Sleep On It**

WRITER KERRY KURT PHILLIPS  
PUBLISHERS TEXAS WEDGE MUSIC WINDSWEPT MUSIC

**My Maria**

WRITER B.W. STEVENSON  
PUBLISHERS BUGHOUSE MCA MUSIC PUBLISHING  
PROPHECY PUBLISHING CO.

**One Night At A Time**

WRITERS EDDIE KILGALLON EARL BUD LEE  
PUBLISHERS EMI MUSIC PUBLISHING  
HIPPOCAMPUS MUSIC & ISLAND BOUND MUSIC  
LIFE'S A PITCH MUSIC  
NEON SKY MUSIC  
SONY/ATV CROSS KEYS

**One Way Ticket (Because I Can)**

WRITER KEITH HUNTON  
PUBLISHERS GLOBAL NOMAD MUSIC  
WARNER/CHAPPELL MUSIC GROUP

**The Rest Of Mine**

WRITERS TRACE ADKINS KENNY BEARD  
PUBLISHERS LOGGY BAYOU MUSIC, INC.  
MILENE MUSIC SAWING CUMPNY  
WARNER/CHAPPELL MUSIC GROUP

**Running Out Of Reasons To Run**

WRITER BOB REGAN  
PUBLISHERS BMG SONG, INC. SIERRA HOME MUSIC

**She Wants To Be Wanted Again**

WRITER STEVEN DALE JONES  
PUBLISHER BMG SONGS, INC.

**She's Sure Taking It Well**

WRITERS TIM BUPPEET DON FRIMMER  
PUBLISHERS CHRYSAEIS MUSIC MISS BETSY MUSIC  
TINY BUCKETS O' MUSIC  
WARNER/CHAPPELL MUSIC GROUP

**She's Got It All**

WRITERS CRAIG WISEMAN DREW WOMACK  
PUBLISHERS ALMO MUSIC CORPORATION  
DADDY RABBIT MUSIC  
TEXAS WEDGE MUSIC  
WINDSWEPT MUSIC  
WOMACULATE CONCEPTIONS

**She's Taken A Shine**

WRITERS RICHARD BACH GREG BARNHILL  
PUBLISHERS BAYOU LIBERTY MUSIC  
MIKE CHAPMAN PUBLISHING ENTERPRISES  
TEXAS WEDGE MUSIC WINDSWEPT MUSIC

**Thank God For Believers**

WRITER ROGER SPRINGER  
PUBLISHER EMI MUSIC PUBLISHING

**That's Another Song**

WRITER JOHN PAUL DANIEL  
PUBLISHER HIGH STEPPE MUSIC

**There Goes**

WRITER ALAN JACKSON  
PUBLISHERS WARNER/CHAPPELL MUSIC GROUP  
YEE HAW MUSIC

**(This Ain't) No Thinkin' Thing**

WRITER MARK D. SANDERS  
PUBLISHERS MCA MUSIC PUBLISHING  
STARSTRUCK WRITERS GROUP

**Today My World Slipped Away**

WRITER VERN GODDIN  
PUBLISHER HOOKEM MUSIC

**The Trouble With The Truth**

WRITER GARY NICHOLSON  
PUBLISHER FOUR SONS MUSIC  
SONY/ATV CROSS KEYS

**Unchained Melody**

WRITERS ALAN NORTH FLY ZARET  
PUBLISHER FRANK MUSIC CORP.

**Watch This**

WRITER RON HARBIN  
PUBLISHERS KIM WILLIAMS MUSIC SONY/ATV CROSS KEYS

**We Were In Love**

WRITER ALLEN SHAMBLIN  
PUBLISHERS BUILT ON ROCK FAMOUS MUSIC CORPORATION  
SONG MATTERS, INC.

**What If It's You**

WRITERS CATHY MAJESKI ROBERT ELLIS ORRALL  
PUBLISHERS EMI MUSIC PUBLISHING JKIDS MUSIC  
SONY/ATV CROSS KEYS

**What The Heart Wants**

WRITER MICHAEL DULANEY  
PUBLISHERS LITTLE GILA MONSTER MAJOR BOB MUSIC

**Whatever Comes First**

WRITERS WALT ALDRIDGE BRAD CRISLER  
DREW WOMACK  
PUBLISHERS RICK HALL MUSIC, INC. TEXAS WEDGE MUSIC  
WATERTOWN MUSIC WINDSWEPT MUSIC  
WOMACULATE CONCEPTIONS

**You Walked In**

WRITERS BEYAN ADAMS  
ROBERT JOHN "MUTT" LANGE  
PUBLISHERS BADAMS MUSIC LIMITED  
ZOMBA ENTERPRISES, INC.

# R.E.M. Is Looking 'Up' With Album

## WB Release Sees Act Regrouping After Drummer's Departure

BY CARRIE BELL

LOS ANGELES—For about three minutes, Michael Stipe thought R.E.M. was out of time when 18-year drummer Bill Berry abruptly quit last year to enjoy life's rich pageant.

"It was like someone pulled the rug out from under us. Everything we have known was null and void," Stipe says. "We were already knee-deep in preparing a new album. It was a moment of reckoning. We could quit, or we could press on without Bill."

Stipe, Mike Mills, and Peter Buck decided to embark on new adventures in hi-fi. "We had 40 songs we were really excited about, so we committed to making a new album," Stipe says of "Up," due worldwide Oct. 27 on Warner Bros. "We intend to keep making music as long as we are making music that is vital and exciting, despite what you read on the Internet."

This, then, as Stipe recounts it, is a tale of starting over without losing the stuff that makes R.E.M. what it is. Buck and Mills took over some drumming duties, with percussion help coming from Screaming Trees' Barrett Martin and Beck's Joey Waronker. Stipe played guitar on two

songs. "This was the hardest record to make because all the techniques and



R.E.M.

rules we used were thrown out the window. Bill leaving was paramount, but then there is the shit of life that affects you as well," he says. "But to start from scratch ultimately was very liberating. It became a fun record, a hallucinatory experience. Rather than hiding the loss or trying to replace him, we changed the dynamic. The coloring elements of albums like 'Murmur' have moved to the front, while the drum kits and guitars have moved back."

Stipe calls "Up" a moody record that is really about hope. "We got the title off the side of a cardboard box, but it is a great fit for a record that is

really about people lifting themselves out of tragic situations," Stipe says. "We have grown tired of cynicism and irony. A lot of the songs play it straight. I even opened myself up to write a romantic song without distancing myself from the feeling. It's not sappy or overly cheeseball though. It's still not Celine Dion."

Andy Schuon, executive VP/GM of Warner Bros., believes that "Up" could fare just as well as a Dion album. "There is a lot of curiosity about how Bill leaving will affect the music.

(Continued on page 20)



**Golden Anniversary.** A party at the Loeb Boathouse in New York's Central Park observing the 50th anniversary of Atlantic Records, as well as the official closing of the Goodwill Games, brought out a number of heavyweights. Shown, from left, are producer Quincy Jones, Atlantic Records co-chairman/co-CEO Ahmet Ertegun, Montreux Jazz Festival founder Claude Nobs, and Time Warner president Richard Parsons.

# Mercury Fosters 'Gran' Int'l Plans For Cardigans Album

BY KAI R. LOFTHUS

STOCKHOLM—One of the music industry's most frequently used phrases—"artist development"—gained a new sense of meaning when



CARDIGANS

the Cardigans' U.S. record company, Mercury Records, decided not to release the band's airplay hit "Lovefool" as a commercial single two years ago.

The extra promotional push the

group received at that time by having the same song included on the "Romeo + Juliet" soundtrack and in a live performance during an episode of "Beverly Hills, 90210" contributed largely to the 2.2 million units sold of the Cardigans' "First Band On The Moon" album worldwide, according to the act's Swedish label, Stockholm Records.

Stockholm's founder and managing director, Ola Håkansson, says, "Personally I would have wanted to release ["Lovefool"] as a single, because I know it would have been the fastest-climbing single on the [Hot 100] ever. However, the individual label chiefs in each country make their own decisions, and if they have good reasons to do something, it's hard to say they are wrong."

The record company has bold ambitions for the Cardigans' fourth

(Continued on next page)

# Lauper Makes A 'Merry' Exit From Epic, Looks For New Label Deal; Selover Retires

**AN EPIC CHANGE:** After turning in her last effort for Epic Records, Cyndi Lauper is looking for a new label deal. Even though the appropriately named send-off, "Merry Christmas . . . Have A Nice Life," doesn't come out until Oct. 27, Lauper is already meeting with interested suitors.

"This is a new time in my life, and I think everything should be new," says Lauper, who also recently switched to a new manager, Arma Andon of Pure Management.

Lauper has been with Epic for her entire solo career, including 1983's "She's So Unusual," which was five-times-platinum, and 1986's "True Colors," which was double-platinum. Subsequent albums have not sold nearly as well. When asked if she was happy with how her recent projects were handled, she only says, "I can't talk about that."

However, she is more than willing to talk about how much creative freedom Epic gave her. "I was signed as a singer, but I got to do a lot of stuff on this label. I was able to write. I was able to produce. I directed videos . . . I sold a lot of records all over the world. I had a wonderful run with them."

Lauper, who won an Emmy for her guest appearance on "Mad About You," is also in discussions with NBC about her own sitcom. While she says a treatment is being developed, she won't reveal anything about her character or the show. Originally considered as a midseason replacement, the show may now be pushed back, says Lauper, "as negotiations drag on."

Understandably, Lauper doesn't want her Christmas album to get lost in the shuffle. "It's nice to go out with a Christmas record; I always wanted to do one," she says. The collection includes standards like "Rockin' Around The Christmas Tree" and "Silent Night" and originals penned by Lauper with a number of co-writers, including Jan Pulsford and Rob Hyman, with whom she wrote "Time After Time."

That tune is enjoying new life on the Hot 100 via a remake by INOJ. "True Colors," written by Billy Steinberg and Tom Kelly, is also experiencing a resurgence through Phil Collins' version.

Epic had no comment on Lauper's departure.

**CH-CH-CHANGES:** Shelly Selover, a veteran publicist of 25 years, is retiring effective Wednesday (30), when she shuts down her public relations company, the Venice, Calif.-based C.I.A. Selover's career includes a 17-year stint at Columbia Records . . . Lisa Lashley is leaving her post as VP of national publicity, West Coast, at Columbia Records to become VP of national

publicity for Sire Records. Lashley, who starts her new job Oct. 12, will remain based in Los Angeles.

**STUFF:** Look for a slew of guitarists to show up on "The Drew Carey Show" on Wednesday (30). In the episode, Carey's band is looking for a lead guitarist, and several musicians, from Joey Ramone (even though he didn't play guitar in the Ramones) to Jonny Lang to Slash to Cheap Trick's Rick Nielsen, audition. Tune in to see who does—or doesn't—get the nod . . . The Plimsouls, including leader Peter Case, have re-formed and will release a new album in the U.S. on Oct. 20. "Kool Trash," on Fuel 2000/Universal Records, came out in France in March but had been available in the U.S. only via the Internet. Fuel 2000 head Len Fico says, "Peter wrote a number of songs more suited for the Plimsouls than for his solo career, so they got back together." Case continues to record as a solo artist for Vanguard Records.

In the good guys camp, Smashing Pumpkins raised more than \$2.6 million this summer on their 15-city charity tour. The total ticket price, excluding service charges in some cities, went to local youth-oriented nonprofit organizations. While the money will affect lives, even greater may be the impact the Pumpkins' deeds have on fans who follow in their footsteps by donating to a charity or volunteering . . . Lucinda Williams, Emmylou Harris, Willie Nelson, and Steve Earle will appear at a benefit concert Oct. 9 in Washington, D.C., to raise awareness and money for landmine victims.

**A FRIENDLY REMINDER:** By the time you read this, I will be on my way to the West Coast to assume my position as Billboard's Los Angeles bureau chief. You can reach me in the L.A. office starting Thursday (1). The phone number will be 323-525-2287. The fax number will be 323-525-2394. My E-mail will remain the same: mnewman@billboard.com. It's also time to switch that CD and press mailing service. My address will be Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. While I will continue to write the Beat, my other talent editor functions, including assigning stories for the talent section and overseeing the Continental Drift column, will be handled by Larry Flick in New York.

Being Billboard's talent editor is one of the best gigs in the world; even on bad days, I always knew that. I want to thank everyone who made it such a pleasure to do that job and I'm looking forward to working with you in my new capacity.

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**CARDIGANS**

*(Continued from preceding page)*

studio album, "Gran Turismo," coming out in Sweden, the U.K., and Germany Oct. 19. The album will come out in the U.S. Nov. 3, while Japan will precede other countries with a release in late September or early October.

Outside Sweden, the album will be handled by Mercury in the U.S., Island/Remark in France, and Motor Music in Germany; in all other territories, Polydor will release the album.

With "Gran Turismo," PolyGram is looking to double the sales of the previous album, according to the label.

The first single, "My Favourite Game," went to Swedish retail Sept. 14, with the U.K. releasing it Oct. 5. The group's songs are published by Stockholm Songs/PolyGram.

In the U.S., Mercury plans to work "My Favourite Game" as an "emphasis track," not a commercial single, according to Josh Ziemann, Mercury's VP of product development. The track was serviced to college and modern rock radio Monday (28) and reaches top 40, triple-A, and modern AC stations Oct. 27.

Ziemann identifies a push at the label to resolidify the band's base among alternative rock listeners. In an effort to create a buzz, the Cardigans will play shows in select markets in November, beginning with a music conference in New York. Retail tie-ins will offer free tickets to area Cardigans gigs with purchase of the new album.

Although the group wanted to wait until next year to release an album, its advisers felt the time was right now.

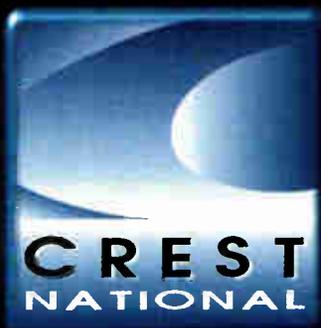
Petri Lundén, managing director of Motor, the act's Gothenburg, Sweden-based management and booking agency, says, "The industry moves very fast, and it's easy to be forgotten in a very short run of time. I don't think we have been forgotten in the U.S., but generally speaking, people forget names rather quickly these days."

Mercury is confident that the Cardigans have not been forgotten in the States. "They had one of the biggest songs of '97, and there are lots of people who just know the band because of the success of 'Lovefool,'" says Ziemann. "But there are also a lot of people who know them because of their critically acclaimed album, and our goal as their record company is to build a credible career for a band beyond their hit singles."

Since "First Band On The Moon," the group has been busy contributing to various musical projects, including the soundtracks of "First Love, Last Rites," "The X-Files," and "A Life Less Ordinary."

"Soundtracks are a relatively new way [of building a career]," says the Cardigans' lead vocalist, Nina Persson. "In the U.S., you're not allowed to do compilations the same way as in Europe. So, with soundtracks we have reached an audience that otherwise might not have got to hear

*(Continued on page 21)*



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# BMI

# 1008 COUNTRY AWARDS

## ALL THE GOOD ONES ARE GONE

Dean Dillon  
Acuff-Rose Music, Inc.

## ANGEL IN MY EYES

Blair Daly  
Reynsong Publishing  
Corporation

## BETTER MAN, BETTER OFF

Brett Jones  
Ensign Music Corporation

## BETWEEN THE DEVIL AND ME

Harley Allen  
Carson Chamberlain  
Coburn Music, Inc.  
Colt 'N' Twins Music  
Songs of PolyGram  
International, Inc.

## A BROKEN WING

Phil Barnhart  
Sam Hogin  
James House  
Sam's Jammin' Songs  
Sony/ATV Tree  
Suffer In Silence Music

## CARRYING YOUR LOVE WITH ME

Steve Bogard  
Jeff Stevens  
Jeff Stevens Music  
Rancho Belita Music  
Warner-Tamerlane  
Publishing Corp.

## CHANGE MY MIND

A. J. Masters  
Bull's Creek Publishing, Inc.

## COME CRYIN' TO ME

John D. Rich  
Wally Wilson  
Feed Them Kids Music  
Fire Hall Music  
Sony/ATV Tree

## COUNT ME IN

Chuck Jones  
Fugue Music  
Hamstein Cumberland Music

## DANCIN', SHAGGIN' ON THE BOULEVARD

Greg Fowler  
Teddy Gentry  
Randy Owen  
Maypop Music

## DAY IN, DAY OUT

Marv Green  
Thom McHugh  
Golden Wheat Music  
Kicking Bird Music, Inc.  
Thomahawk Music  
Warner-Tamerlane  
Publishing Corp.

## DON'T TAKE HER SHE'S ALL I GOT (2nd Award)

Gary U.S. Bonds  
Jerry Williams, Jr.  
Embassy Music Corporation  
The Music Force

## DRINK, SWEAR, STEAL & LIE

Michael Peterson  
Warner-Tamerlane  
Publishing Corp.

## EVERYBODY KNOWS

Matraca Berg  
Gary Harrison  
August Wind Music  
Georgian Hills Music  
Great Broad Music  
Windswept Pacific Songs

## FRIENDS

Jerry Holland  
Mike Curb Music  
That's A Smash Publishing

## FROM HERE TO ETERNITY

Michael Peterson  
Warner-Tamerlane  
Publishing Corp.

## A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO)

Rick Bowles  
Robert Byrne  
Arbyrne Music  
Diamond Storm Music, Inc.  
EMI-Blackwood Music, Inc.  
Maypop Music  
Mike Curb Music

## GO AWAY

Sunny Russ  
Stephony Smith  
EMI-Blackwood Music, Inc.  
Starstruck Angel Music, Inc.

## GOOD AS I WAS TO YOU

Billy Livsey  
Irving Music, Inc.

## GOODNIGHT SWEETHEART

Randy Boudreaux  
Sony/ATV Tree  
Thanxamillion Music

## HALF WAY UP

Clint Black  
Hayden Nicholas  
Blackened Music

## HE'S GOT YOU

Ronnie Dunn  
Terry McBride  
Constant Pressure Publishing  
Showbilly Music  
Sony/ATV Tree  
Warner-Tamerlane  
Publishing Corp.

## HER MAN

Kent Robbins  
Irving Music, Inc.

## HOLDIN'

Kelly Garrett  
Irving Music, Inc.  
Sony/ATV Tree

## HONKY TONK TRUTH

Ronnie Dunn  
Showbilly Music  
Sony/ATV Tree

## HOW A COWGIRL SAYS GOODBYE

Paul Nelson  
Sony/ATV Tree  
Terilee Music

## HOW WAS I TO KNOW

Sunny Russ  
Stephony Smith  
EMI-Blackwood Music, Inc.  
Starstruck Angel Music, Inc.

## HOW WAS I TO KNOW

Blair Daly  
Will Rambeaux  
Bayou Boy Music  
Kentucky Girl Music  
Reynsong Publishing  
Corporation

## I MISS YOU A LITTLE

Mike Anthony  
John Michael Montgomery  
Hot Hooks Music  
JMM Music

## I WANNA FALL IN LOVE

Buddy Brock  
Mark Spiro  
Acuff-Rose Music, Inc.  
Hidden Words Music LLC  
Mark Spiro Music

## I'D RATHER RIDE AROUND WITH YOU

Tim Nichols  
EMI-Blackwood Music, Inc.  
Ty Land Music

## I'M SO HAPPY I CAN'T STOP CRYING

Sting (PRS)  
EMI-Blackwood Music, Inc.

## IF YOU LOVE SOMEBODY

Jeffrey Steele  
Blue Desert Music  
Windswept Pacific Songs

## IT'S MIDNIGHT CINDERELLA

Kent Blazy  
A Hard Day's Write Music  
Careers-BMG Music  
Publishing, Inc.

## IT'S YOUR LOVE

Stephony Smith  
EMI-Blackwood Music, Inc.

## JUST TO SEE YOU SMILE

Tony Martin  
Mark Nesler  
Baby Mae Music  
Glitterfish Music, Inc.  
Hamstein Cumberland Music  
Corporation  
of America, Inc.

## LAND OF THE LIVING

Tia Sillers  
Tom Collins Music Corporation

## LET IT RAIN

Mark Chesnutt  
Steve Leslie  
EMI-Blackwood Music, Inc.  
Songs of Jasper, Inc.

## A LITTLE MORE LOVE

Vince Gill  
Benefit Music

## LITTLE THINGS

Michael Dulaney  
Ensign Music Corporation  
Michaelhouse Music, Inc.

## LOVE GETS ME EVERY TIME

Shania Twain  
Loon Echo, Inc.  
Songs of PolyGram  
International, Inc.

## LOVE IS THE RIGHT PLACE

Marcus Hummon  
Careers-BMG Music  
Publishing, Inc.  
Floyd's Dream Music

## LOVE OF MY LIFE

Keith Stegall  
EMI-Tower Street Music  
Little Cayman Music

## LOVED TOO MUCH

Billy Livsey  
Irving Music, Inc.

## A MAN THIS LONELY

Ronnie Dunn  
Tommy Lee James  
Showbilly Music  
Sony/ATV Tree  
Still Working For  
The Man Music, Inc.

## ME TOO

Chuck Cannon  
Toby Keith  
Songs of PolyGram  
International, Inc.  
Tokeco Tunes  
Wacissa River Music, Inc.

## ON THE SIDE OF ANGELS

Gerry House  
Housenotes Music  
Red Brazos Music, Inc.

## ON THE VERGE

Hugh Prestwood  
Careers-BMG Music  
Publishing, Inc.  
Hugh Prestwood Music

## ONE NIGHT AT A TIME

Roger Cook (PRS)  
EMI-Blackwood Music, Inc.  
Golly Roger Songs  
Song Island Publishing

**PLACES I'VE NEVER BEEN**

Tony Martin  
Aimee Mayo  
Reese Wilson  
Baby Mae Music  
Careers-BMG Music  
Publishing, Inc.  
Hamstein Cumberland  
Music

**PLEASE**

Tony Haselden  
Ashwords Music  
Millhouse Music

**POOR, POOR PITIFUL ME**

Warren Zevon  
Darkroom Music  
Warner-Tamerlane  
Publishing Corp.

**RUMOR HAS IT**

M. Jason Greene  
Clay Walker  
Lori Jayne Music  
Sondaddy Songs

**SAD LOOKIN' MOON**

Greg Fowler  
Teddy Gentry  
Randy Owen  
Maypop Music

**THE SHAKE**

Butch Carr  
Jon McElroy  
Logrhythm Music  
Millhouse Music

**SHE DREW A BROKEN HEART**

Jon McElroy  
Ned McElroy  
Logrhythm Music

**SHE'S SURE TAKING IT WELL**

George Teren  
Zomba Songs, Inc.

**SITTIN' ON GO**

Rick Bowles  
Josh Leo  
Diamond Storm Music, Inc.  
Hellmaymen Music  
Maypop Music  
Mike Curb Music  
Warner-Tamerlane  
Publishing Corp.

**SOMETHING THAT WE DO**

Clint Black  
Skip Ewing  
Acuff-Rose Music, Inc.  
Blackened Music

**STARS OVER TEXAS**

Paul Nelson  
Sony/ATV Tree  
Terilee Music

**THANK GOD FOR BELIEVERS**

Tim Johnson  
Mark Alan Springer  
Big Giant Music  
EMI-Blackwood Music, Inc.  
Mark Alan Springer Music

**(THIS AIN'T) NO  
THINKIN' THING**

Tim Nichols  
EMI-Blackwood  
Music, Inc.  
Ty Land Music

**THIS NIGHT WON'T  
LAST FOREVER**

Roy Freeland  
Bill LaBounty  
Careers-BMG Music  
Publishing, Inc.

**TODAY MY WORLD  
SLIPPED AWAY**

Mark Wright  
Songs of PolyGram  
International, Inc.

**WATCH THIS**

Aaron Barker  
Anthony Smith  
Blind Sparrow Music  
Notewrite Music  
O-TEX Music  
Words To Music

**WE DANCED ANYWAY**

Matraca Berg  
Randy Scruggs  
August Wind Music  
Great Broad Music  
Heart of Hearts Music LLC  
Windswept Pacific Songs

**WE WERE IN LOVE**

Chuck Cannon  
Wacissa River Music, Inc.

**WHEN I CLOSE MY EYES**

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Magic Knee Music  
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**SONG OF THE YEAR**

**It's Your Love**

**WRITTEN BY**

**Stephony Smith**



**SONGWRITER  
OF THE YEAR**

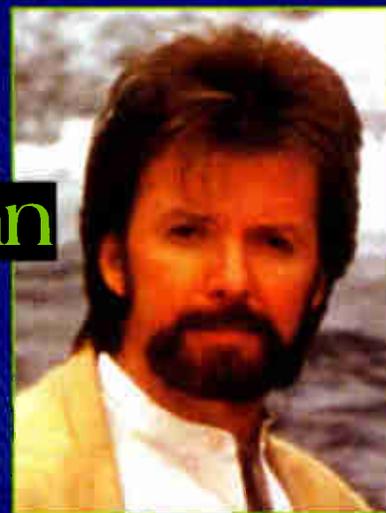
**Stephony Smith**

**PUBLISHED BY**

**EMI-Blackwood  
Music, Inc.**

**SONGWRITER  
OF THE YEAR**

**Ronnie Dunn**



**SONGWRITER  
OF THE YEAR**

**Mark Alan Springer**

**EMI Music Publishing**

**PUBLISHER  
OF THE YEAR**

**BMI**

## R.E.M. IS LOOKING 'UP' WITH ALBUM

(Continued from page 16)

Plus, they haven't had new material in two years, and there is no reason this material won't satisfy true R.E.M. fans," he says. "The guys themselves seem more excited and willing to work at making the album a success than they have in the past. They're doing interviews, taking meetings, getting out there."

R.E.M. has the sales history to back up big claims, with SoundScan confirming that the band has sold 14.3 million albums since 1991. "Out Of Time" spent two weeks at No. 1 on The Billboard 200 in 1991 and has sold 4.2 million copies. "Automatic For The People" peaked at No. 2 in 1992 and sold 3.1 million. "Monster" peaked at No. 1 in 1994 and has sold

2.7 million units. Although 1996's "New Adventures In Hi-Fi" experienced a dip, it still sold 950,000 copies and debuted at No. 2.

"We don't call that a failure, because it is still an impressive number," says Bertis Downs, the band's lawyer/manager. "It just goes to show that no one is invincible, and no album is guaranteed in this market."

Eric Keil, VP of purchasing for the nine-store, South Plainfield, N.J.-based Compact Disc World, says R.E.M. is always a hot ticket item. "Even at their worst sales, it is still better than most bands. From the introspective pop songs I heard at the WEA convention, 'Up' is very much in the 'Automatic For The People' vein,

which did great."

To help sway the odds in the group's favor, a postcard announcing the album was sent to fan club members Aug. 14, and a World Wide Web site will be launched Oct. 5.

The single "Daysleeper" was delivered to European radio in September and is headed to all U.S. rock and pop formats Oct. 7. A European commercial single is due Oct. 9.

"You don't get a lot of people calling and saying, 'Oh boy, R.E.M.,' but they are a major piece of our playlist puzzle," says Jason Griffin, music director of modern rock KLLY Bakersfield, Calif., of the act that has had five songs in the top 20 of the Hot 100 and 18 tracks in the top 20 of Modern

Rock Tracks (six of which went to No. 1). "[The single is] slow but catchy. We'll start spinning it the minute it comes in the mail."

Although the band decided not to tour, there will be scattered chances to see R.E.M. live. The act, booked by PGA's Buck Williams in the U.S. and GAA's Bob Gold in Europe, will play the Bridge School benefit Oct. 17-18 in Mountainview, Calif.; "Late Show With David Letterman" on Oct. 22-23; "BBC Live" on Oct. 25; a live MTV concert from New York's Bowery Ballroom, which airs Oct. 28; "Late Night With Conan O'Brien" on Nov. 17; "The Rosie O'Donnell Show" on Nov. 20; the MTV European Awards on Nov. 13; and VH1's "Storytellers," which airs Dec. 6. The band will also film an episode of "Sesame Street" in November.

Along with the concerts and playing the Snorri Brothers video for "Daysleeper" (global debut Oct. 14)

on MTV and VH1, both outlets have special programming planned. VH1 has named R.E.M. its December Artist of the Month and will premiere a "Behind The Music" episode on the group Dec. 11. Stipe will appear at the VH1 Fashion Awards, airing Oct. 23. VH1 also has tentative plans to make each Saturday in December "R.E.M. movie night."

On Oct. 25, MTV will run "120 Minutes Of R.E.M.," and "News 1515" will run a full-length feature on the band in late October.

Stipe says, "We aren't a studio band. We like to play live. We didn't feel like being on a tight schedule for the next year. We'd rather work on side projects."

This includes Buck's recent participation in a Tuatara album and Stipe's turn as a published photographer and executive producer of the upcoming film "Velvet Goldmine" (see story, page 22).

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BOXSCORE  
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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
THE ROLLING STONES THE CORRS	Maimankt Mannheim, Germany	Sept. 12	\$4,448,942 (7,536,508 deutsche marks) \$77.07/\$50.39	85,913 sellout	TNA International Ltd. Concert Concepts
THE ROLLING STONES	Olympic Stadium Athens	Sept. 16	\$3,859,407 (1,121,157,734 drachmas) \$103.39/\$34.46	79,446 sellout	TNA International Ltd. Neo Revma
CELINE DION	United Center Chicago	Sept. 14-15	\$2,402,720 \$75/\$50/\$35	38,436 two sellouts	Jam Prods.
ELTON JOHN	Nissan Pavilion at Stone Ridge Bristow, Va.	Sept. 5	\$807,616 \$54/\$30	21,284 22,500	Cellar Door
AEROSMITH MONSTER MAGNET	World Music Theatre Tinley Park, Ill.	Sept. 19	\$783,315 \$45/\$35/\$22.50	27,782 sellout	Tinley Park Jam Corp. Niederlander Organization
ELTON JOHN	Pepsi Arena Albany, N.Y.	Sept. 15	\$682,671 \$49.50/\$39.50	14,482 sellout	Delsener/Slater Enterprises
THE ROLLING STONES	Ali Sami Yen Istanbul, Turkey	Sept. 19	\$642,999 (178,007,843 lira) \$54.46/\$27.23	14,873 20,000	TNA International Ltd. Ahmet San Productions
ERIC CLAPTON	Molson Centre Montreal	Sept. 18	\$620,703 (\$949,088 Canadian) \$49.28/\$29.72	13,965 15,158	Universal Concerts Canada
ELTON JOHN	Hartford Civic Center Hartford, Conn.	Sept. 16	\$601,909 \$48.50/\$38.50	13,019 13,522	Delsener/Slater Enterprises
ROCKSTOCK: RAMMSTEIN, CREED, BLACK CROWES, JOE SATHIANI, KENNY WAYNE SHEPHERD, DIO, LOCAL H, ANTHRAX, MONSTER MAGNET, BRIAN MAY, CANDLEBOX, SEVENDUST, STABBING WESTWARD, BROTHER CANE, POWERMAN 5000, BEER NUTS, COWBOY MOUTH, COREY GLOVER	World Music Theatre Tinley Park, Ill.	Sept. 12	\$572,373 \$27	21,199 25,000	Tinley Park Jam Corp. Niederlander Organization

Copyrighted and compiled by Amusement Business, a publication of Billboard Music Group. Boxscores should be submitted to: Rob Evans, Los Angeles. Phone: 213-525-2324. Fax: 213-936-5282. For research information and pricing, call Rob Evans, 213-525-2324.

## MERCURY FOSTERS 'GRAN' INT'L PLANS FOR CARDIGANS ALBUM

(Continued from page 17)

our music . . . There's nothing wrong about that, despite that in the case of 'X-Files,' I barely noticed our song [in the movie]."

Concurrently, guitarist/songwriter Peter Svensson has allowed some of his creative visions to merge with Joakim Berg, vocalist of BMG Sweden band Kent, into a project called Paus.

"Gran Turismo" was recorded in the laid-back, southern Swedish city of Malmö, at Tambourine Studios. The band worked with producer Tore Johansson.

According to Persson, the act has tried to remove itself from its retro sound, and the album has a strong focus on modern beats and looped drums. "Digital equipment gives us a great deal of creative freedom," Persson adds. "But it's only a tool, and we haven't let it influence the record too much." She says the new album brings the band back to singer/songwriter traditions and its debut album, "Emmerdale," while adding a few modern influences.

The album's release comes at a crucial point in PolyGram's history, as it faces a major corporate restructuring following its announced merger with Universal.

Lundén says, "We wanted to deliver an album that was 100%. We got cold feet because of the [announced] merger, and we weren't sure how it would affect the release of the album. We originally wanted to postpone the album to next spring, but we have been assured by the U.S. [company] that nothing dramatic will happen."

Adds Håkansson, "If PolyGram [isn't motivated to work the album sufficiently], they have made a terrible mistake . . . They shouldn't fail with this record, and I'll be very disappointed if that happens. It's our job as a record company to stand by our artists, and we have neither a right nor a reason to blame reorganizations."

Few promotional plans for territories outside the U.S. had been finalized at press time, although the band is expected to be traveling in Germany, U.K., and France in September; other European countries in October; and the U.S., Japan, and the rest of Asia in November. State-side, the group plans to tour more extensively in the new year, according to Mercury.

Cecilia Ancker, head of talent and artist relations at MTV Nordic and MTV Europe, says the new album will do well, based on the single. "I have no doubt that it will do well. This time [the label is] able to take the whole band to another level, because they have more backing and more experience."

Eric Keil, VP of purchasing at Compact Disc World, a 10-store chain based in South Plainfield, N.J., admits that it's hard to predict an album's potential sight unseen. He says that "some of their fans [from the previous album] are going to come back," but warns that following a cross-format hit as big as "Lovefool" can prove difficult without careful marketing and positioning.

Jerry Johansson, buyer at the

retail outlet Skivhugget in Gothenburg, says, "We have had significant sales on the Cardigans' albums, and the sales have increased album by album. I'm sure the new album will be a good one."

Anders Svensson, music scheduler for Stockholm's Radio Rix, says, "Of course we have high expectations. I expect them to sound even better than last time . . . The new album is expected by many die-hard

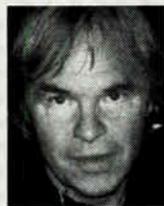
Cardigans fans that are drooling after a new album."

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

## Stockholm Records Emerges As Swedish Force

STOCKHOLM—"Many people laughed at us when we launched Stockholm Records," says Ola Håkansson, the company's managing director. However, he's the one smiling now.

In five years, his joint venture with PolyGram International has climbed to prominence as one of Sweden's leading A&R sources, with a 5% domestic market share, according to 1997 statistics from the trade federation



HÅKANSSON

GLF/IFPI.

Stockholm Records (formerly known as Stockholm Label Group) incorporates the Polar and Sonet labels and features 20 artists on its roster. Its staff numbers 20.

"Our objective was to find Swedish acts that are singing in English, in order for us to be able to export them. We had to do it that way, since Sweden is too

small to obtain profitability on one act," says Håkansson, who adds that he is motivated by the historic strong A&R focus of such labels as Motown, Island, and Atlantic.

His main A&R objective, he says, is to sign each year two world-class acts (with sales potential of a million copies) and two European-class acts (with sales potential of 500,000).

Håkansson has worked in A&R, production, and publishing and was in the bands Secret Service and Ola & the Janglers (with which he had a hit on Billboard's Hot 100 with "Let's Dance" in 1969).

Says the Cardigans' Nina Persson, "Ola is good for us, because he has been a pop star. He knows how to navigate a band, and he has always believed in our potential. He lets us do what we want to do and doesn't come by our studio every week to hear what we have done. He lets us do what we want, because he believes we can handle it."

Stockholm Records operates its A&R and marketing activities from an office outside of PolyGram and thereby functions as a stand-alone company.

Says deputy managing director Eric Hasselqvist, "We're only working with PolyGram to take advantage of their marketing capacity and resources. By staying semi-independent, we can have a better dialogue with our artists. However, marketing-wise, we're an international company."

In its short existence, the label has launched the careers of artists like the Cardigans, Stakka Bo, Army Of Lovers, Ardis, Fjeld, Speaker, Vacuum, E-Type, and Antiloop. New albums from Speaker, Antiloop, Mine, Stakka Bo, and E-Type are expected by November.



HASSELOVIST

# "The voice of Jack Jones is a national treasure"

Entertainment News Service - April 1997

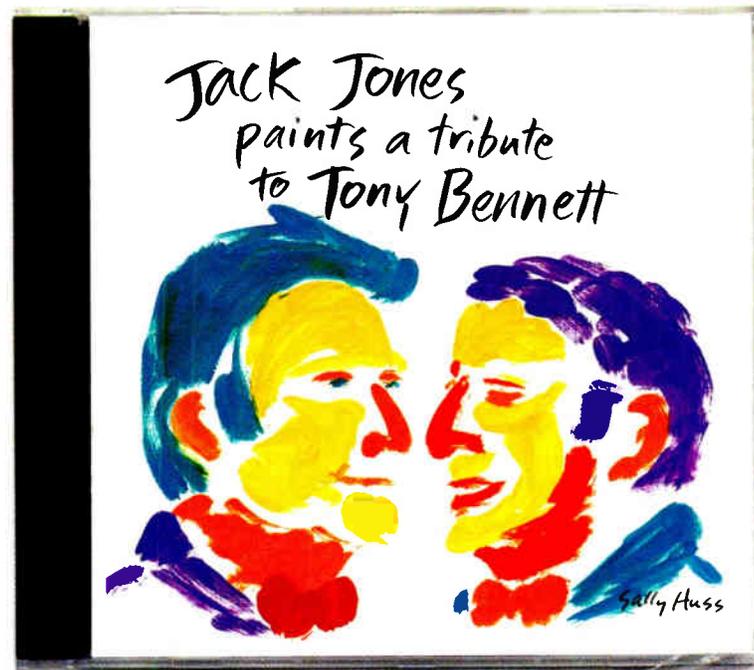


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## International 'Velvet' Mines Glam's Riches

BY MOIRA McCORMICK

CHICAGO—When independent film director Todd Haynes ("Safe") approached David Bowie requesting song rights for use in Haynes' new glam-rock movie, "Velvet Goldmine," he was politely but firmly turned down.

"That was a real disappointment, initially," acknowledges the movie's executive producer, R.E.M.'s Michael Stipe. "But we wound up going to people like [Grant Lee Buffalo's] Grant Lee Phillips and Shudder To Think, who wrote songs in the style of that era. And ultimately, it was a really good thing for the movie that Bowie said no."

This, says Stipe, is due to the unorthodox nature of the Miramax film, which opens nationally Nov. 6, preceded three days earlier by the London Records soundtrack. Very loosely based on the relationship between Bowie and Iggy Pop, "Velvet Goldmine" is a kaleidoscopic, impressionistic, and emphatically non-realistic portrayal of London's glam-rock scene of the early '70s.

"The fictionalized aspects of glam rock in the movie were made more so," says Stipe, "because the music wasn't tied to the particularly iconic character from that time period: David Bowie as Ziggy Stardust. [In the end], it made for a better film."

The "Velvet Goldmine" soundtrack is an organic, alterna-star-studded amalgam of music written for the movie, newly recorded covers of glam classics, and original recordings from the actual era, including tracks by Roxy Music, T-Rex, Slade, and Lou Reed. Pulp performs an original number, "We Are The

Boys"; Teenage Fanclub (with Elastica's Donna Matthews on vocals) covers the New York Dolls' "Personality Crisis"; and Placebo takes on T-Rex's "20th Century Boy."

The majority of the film's music, however, was performed by two modern supergroups: the Venus In Furs and the Wylde Rattz, based, respectively, on Bowie's Spiders From Mars and Pop's Stooges.



MOORE

Director Haynes says he was inspired by the 1994 film "Backbeat," in which actors played the early Beatles and the Fab Four's music was rerecorded by alt-rock heroes like Mike Mills of R.E.M. and Dave Grohl of Nirvana and Foo Fighters.

"Using a contemporary band infuses the music with a new energy," says Haynes. "Plus, there's no way around the fact that actors Jonathan Rhys-Meyers [as the Bowie-esque Brian Slade] and Ewan McGregor [as the Iggy-esque Curt Wild] are singing these songs on-screen; it would be ludicrous to have them lip-synch to original versions."

"It was my ultimate dream," adds Haynes, "to bring together artists working today with artists who came out of that period." Roxy Music saxophonist Andy Mackay joined the Venus In Furs, which included Radiohead's Thom Yorke and Jon Greenwood, Bernard Butler (ex-Suede, now solo), Paul Kimble (former Grant Lee Buffalo bassist, now

solo), and drummer Clune.

Original Stooges guitarist Ron Asheton graced the Wylde Rattz, which also included Mark Arm from Mudhoney, Mike Watt, Don Fleming, Jim Dunbar, and Sonic Youth's Thurston Moore and Steve Shelley. (Haynes notes that London plans to release an entire Wylde Rattz album.)

Sonic Youth guitarist Moore expresses awe at working with Asheton, "the only guitar player I've witnessed who can play the three-chord Stooze music with the correct huff and flair. Glam, and later punk, came completely from his blueprint."

Asheton, in turn, lauds Moore's "unique style." "If you'd tried to be as bold as him back then," Asheton says, "you might've got your ass beat. [It was like], 'Here's Stooges 2000!'"

At press time, London Records had not yet decided on a first single, but key tracks include Shudder To Think's "Hot One," and Placebo's "20th Century Boy."

In "Velvet Goldmine," Placebo (known onscreen as the Flaming Creatures) performs the song in a dynamic concert sequence filmed at London's Brixton Academy, complete with glitter-drenched extras.

Actor Christian Bale, who plays the pivotal character Arthur, a glam fan who has a climactic experience at the show, says the concert ambience was so convincing—despite the fact that the scene took a week to shoot—that "the camera [seemed to] disappear. You could almost forget there was a film crew. Between the lights blinding you, the music blaring, the fans screaming, and being all made up, you got completely transported."

Co-stars McGregor and Rhys-Meyers actually do some of their own singing on the soundtrack and were coached by Stipe in the finer points of rock'n'roll gestalt. "I'd give a little pointer here and there," Stipe says, "like, 'The way you're holding the mike is really not convincing.' Or—and I know this from music videos—'It looks a lot better if you're actually singing while you're lip-synching, not just moving your mouth.'"

In fact, no less an authority than original Roxy Music member Brian Eno "told us that our version of 'Baby's On Fire' [with Rhys-Meyers singing lead] was better than theirs," says music supervisor Randall Poster of London Records.

Marketing plans are still being finalized, according to London Records senior director Charlotte Blake. Among them, she says, is "to station kids passing out fliers promoting the soundtrack in front of movie theaters in the top 40 markets, at least for the first three weekends. We'll also be doing print ads in monthly alternative music magazines between mid-October and mid-November."

Additionally, the label will be doing co-op ads with appropriate retailers.

## Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS  
EDITED BY MELINDA NEWMAN

ATLANTA: After nearly six years on the local scene, Atlanta trio Shock Lobo may have finally gotten its big break, literally. VH1 recently selected the band to be featured on the pilot of "Big Break," a new show that will feature what the producers feel are the artists of tomorrow. The program, expected to debut this fall, will feature interviews and live clips of the band. Although the group is excited about the show, singer/guitarist Jeffrey Butts is keeping things in perspective. "This could definitely be a huge break," he explains, "but we're not signed yet. I realize that once a band is signed, it's just the beginning."



SHOCK LOBO

While Shock Lobo has only recently begun receiving national attention, it has been garnering critical nods in the Southeast for several years, including best alternative rock band at the 1997 Atlanta Local Music Awards and the '96 and '97 Georgia Music Festival Songwriters Showcases. It's been a long evolution for the group, rising from its roots as obscure experimentalists to pop songsmiths. The new album, "My Wicked Soul," is the realization of those efforts, balancing catchy lyrics with serious musical chops. The record is already becoming a radio favorite on several local shows throughout the Southeast, including WNNX Atlanta's "Locals Only." The band has also been supporting the record with heavy touring in the Southeast and is on track to play nearly 150 dates this year. The group has already proved its wide appeal, appearing on bills with such diverse acts as De La Soul, Toad The Wet Sprocket, and Stone Temple Pilots. Contact Kathy Gates at 404-222-0944.

BRUCE BUCKLEY

MILWAUKEE: Although Highball Holiday released its first album earlier this year, the ska band had already recorded prolifically for compilation discs. Tracks by Highball Holiday have appeared on "Who's The Man" (released by Seattle's Full Stop), "Girls Go Ska" (Portland, Ore.'s Simmer Down), "Skarmegeddon 3" (New York's Moon Ska), "American Skathic 2" (Chicago's Jump Up), "Skanarchy 3" (New Haven, Conn.'s Elevator), "Keep The Pressure On" (Milwaukee's Kingpin), and "Workman's Comp" (Milwaukee's Peru). Highball Holiday stands tall in the current ska revival by refusing to dilute the sound's Jamaican roots with mainstream rock influences. Unlike many current ska acts, Highball Holiday draws on soul and R&B, which themselves were among the roots of ska as it coalesced in Jamaica in the early '60s. The group also pays close attention to songwriting. "Skinhead Girl," from its self-titled album, has a melody as pretty as something a Stax balladeer could have recorded 30 years ago. Highball Holiday has performed at clubs throughout Wisconsin and at Chicago's Metro, Crow Bar, and Double Door and has received airplay on Milwaukee's WLUM and WMSE and Chicago's WNUR. Contact Shane Olive at 414-282-4322.



HIGHBALL HOLIDAY

DAVE LUHRSEN

NASHVILLE: Growing up on a farm in Virginia, Kenny Alphen had big dreams, so four years ago he made a big move to the nearest big music city—Nashville. "I just needed to see what I could do," he says. "I love to sing and entertain and had to give it a try." The move paid off. Within two years, Alphen had a publishing deal with Famous Music and songs



ALPHEN

cut by Clay Walker, the Mavericks, and new Decca artist Danni Leigh. Due to some rather elastic vocal talent, he also found work as an auctioneer. But it's been his live gigs under the moniker Big Kenny since the beginning of the year that have really raised the bar—and the roof. Alphen's rocking two-hour-plus shows at such top venues as Ace of Clubs, Exit/In, and particularly the Bluebird Cafe, as well as ASCAP showcases, have made him one of the most-talked-about acts in Music City. Recent achievements include Fender and Guild guitar endorsements and a showcase at the summer National Assn. of Music Merchants Convention here for 3,000 people. While playing out locally and regionally two to three times a month, Alphen is concentrating on writing and recording. Contact Famous Music at 615-329-0500.

SANDRA SCHULMAN

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# Reviews & Previews

ARTISTS & MUSIC

## ALBUMS

EDITED BY PAUL VERNA

### POP

#### ► MARILYN MANSON

##### Mechanical Animals

PRODUCERS: Michael Beinhorn, Marilyn Manson  
Nothing/Interscope 90273

Having built its reputation as a shock-rock act, Marilyn Manson extends a hand to the mainstream with an album that pushes as many musical boundaries as media buttons. Whether this album will play for the Manson cult is an open question. What's certain is that "Mechanical Animals" is the band's most adventurous effort to date, drawing from sources ranging from David Bowie's glam-rock period to gothic-rock pioneer Peter Murphy to Frankie Goes To Hollywood to Manson mentor Trent Reznor. Lyrically, the album challenges the establishment with blasphemous, sometimes profane statements ("God is just a statistic," "I don't like the drugs, but the drugs like me"), ensuring that those who choose to hold up Marilyn Manson as either an icon of rebellion or an anti-Christ figure can continue to do so. In any event, this album is certain to explode out of the box and open the next chapter in the career of one of the most controversial acts of the '90s.

### RAP

#### VARIOUS ARTISTS

##### Connected

PRODUCERS: Various  
3-2-1/Zero Hour 1000

This multi-artist collection of hip-hop, drum'n'bass, dub, and ambient music is the maiden release on Zero Hour's 3-2-1 Records imprint, run by longtime Zero Hour staffer Fiona Bloom. It features such up-and-coming acts as Blackalicious, Ultra Magnetic MC's, Spida (of the Refugee Camp), Badawi, and Datbu—many of whom promise to be tomorrow's mainstream artists. Despite its diversity, the album plays cohesively, its tracks "connected" by a streetwise vibe and cutting-edge production. A portion of proceeds from "Connected" will be donated to Pax, an anti-gun-violence organization co-founded by Daniel Gross, brother of musician Matt Gross, who was wounded in a shooting at the Empire State Building in 1997.

### CONTEMPORARY CHRISTIAN

#### ► NIKKI LEONTI

##### Shelter Me

PRODUCERS: Dino Elefante, John Elefante  
Pamplin 9829

From the joyful exuberance of the open-

### SPOTLIGHT



#### DC TALK

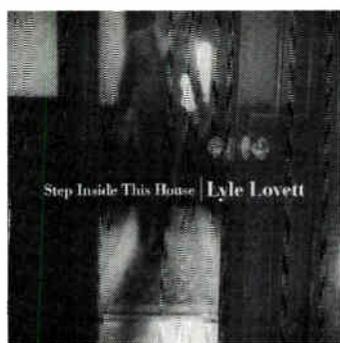
##### Supernatural

PRODUCERS: Toby McKeehan, Mark Heimermann  
ForeFront/Virgin 7243 8 25195

Toby McKeehan, Michael Tait, and Kevin Max (formerly Kevin Smith) have once again crafted a brilliantly textured modern rock album that covers a wide musical landscape, from the exuberant pop of "Wanna Be Loved" to the brooding, moody-sounding title cut, which addresses the supernatural characteristics of God's love. In nearly 10 years together, the trio has evolved from a rap/rock/soul ensemble into a more cohesive, modern pop/rock unit. Lyrically, the group members still wrestle with issues that spring from living out their Christian faith in a complicated world. Whereas on previous albums McKeehan handled most of the songwriting responsibilities, this marks the first time the members of dc Talk have collaborated on every song. Prime cuts include the gorgeous ballad "Consume Me," "Godsend," "Red Letters," and the quirky first single, "My Friend (So Long)." Not quite the artistic leap that 1995's "Jesus Freak" was, but still a commendable effort that should sell briskly.

ing cut, "It'll Be Alright," through the pensive closing anthem, "One World," Nikki Leonti delivers an enjoyable debut disc. A 16-year-old with a strong, buoyant voice, Leonti shines on this solid collection of songs that runs the gamut from infectious dance tunes to luscious pop ballads. The Elefantes' skilled production frames Leonti's voice in arrangements that fit her youthful exuberance. Among the best cuts are "Now I Believe In Miracles," "Shoelaces," "It Will Come To You," "Shelter Me," and "Love One Another," a powerful duet with John Elefante. Leonti co-wrote "One World" and shows promise as a songwriter, but even the tunes she didn't write sound as if they could have

### SPOTLIGHT



#### LYLE LOVETT

##### Step Inside This House

PRODUCERS: Billy Williams, Lyle Lovett  
Curb/MCA 11831

Lyle Lovett, drawing upon a disparate group of Texas songwriters that includes Guy Clark, Steven Fromholz, and Walter Hyatt—whose songs span many experiences—manages to filter all these voices into a cohesive epic tale of a Texas way of life that is all but disappearing. This two-CD set features a spare sound, evoking the troubadour sitting in a farmhouse yard shaded from the afternoon's blistering sun by a cottonwood tree, picking guitar and drinking Lone Star Beer—very much a soundtrack in search of a movie. Lovett's anthemic rendition of Townes Van Zandt's "If I Needed You" is as majestic as a west Texas sunset. This collection pulls together many threads of the Austin and west Texas songwriting sensibility and musical scene from the past 30 years and should be a document that endures.

come from a teenager's journal. Still, these tunes can easily be enjoyed by anyone who loves great pop music beautifully performed.

### COUNTRY

#### ★ HEATHER MYLES

##### Highways And Honky Tonks

PRODUCER: Michael Dumas

Rounder 3147A

After two promising but uneven albums for HighTone Records, Heather Myles has hit a home run for Rounder. She's a straight-ahead, uncompromising honky-tonker who writes most of her songs and has a singular vision of what this kind of music should be. In her case, it comes down to gritty, emotional, highly personal songs that draw as much on Buddy Holly as they do on Tammy Wynette and the Bakersfield, Calif., sound. Representing the latter, Haggard makes a rare duet appearance here on Myles' lyrical "No One Is Gonna Love You Better." The only non-Myles compositions here are Charley Pride's "Kiss An Angel Good Morning" and the Ray Price song "I'll Be There If You Ever Want Me"; Myles infuses both with fresh energy.

### CLASSICAL

#### ★ JORDI SAVALL

##### Les Voix Humaines

PRODUCER: Nicolas Bartholomé

Alia Vox 9803

Since he nearly single-handedly made the viola da gamba a *cause célèbre* with his artful soundtrack to the film "Tous Les Matins Du Monde," Jordi Savall has issued scores of gorgeous, even definitive early-music recordings as a viol virtuoso and conductor. "Les Voix Humaines" is his first solo set to come out on Alia Vox, the imprint he recently set up in Spain after leaving his longtime label, Fontalis/Auvidis. Typical of Alia Vox's wares, "Les Voix Humaines" is beautifully conceived, recorded, and packaged. Playing suites of short pieces by Abel, Bach, Marais, Sainte-Colombe, De Machy, Tobias Hume, and other renowned composers for the viol, Savall amply illustrates the instrument's ability to speak with the emotive eloquence of the human voice. Alia Vox is

### VITAL REISSUES

#### HANK WILLIAMS

##### The Complete Hank Williams

PRODUCERS: various

Mercury Nashville 314 536 077

Forty-five years after his "timely death"—as the late Roy Acuff termed it—country legend Hank Williams is finally honored with a worthy retrospective package. Until now, reissues have been haphazard, random, and replete with notorious overdubs. Now, Mercury Nashville has packed 225 cuts into this deluxe 10-CD set, and it's a must-have for any serious country collector: Some of the literally dozens of previously unreleased recordings include some rare Montgomery, Ala.,

recordings Williams made as a teenager that show that his style was set early in his career. His Grand Ole Opry debut is here, along with several radio, TV, and live performances. Additionally, there's considerable memorabilia, including several previously unpublished photographs, along with a discography, a time line, handwritten lyrics to three Williams compositions, foldout postcards of depictions of Williams by folk artists, old charts, telegrams, and a reconstructed datebook of two weeks of the singer's life in 1951. Williams' stature as a country icon continues to grow, and this tribute will further that.

distributed in the U.S. by Harmonia Mundi and in the U.K. by Select.

### R & B

#### REGINA BELLE

##### Believe In Me

PRODUCERS: Jeff Redd, Brenda Dash

MCA 11777

Regina Belle's fifth album, "Believe In Me," reveals a hipper, more upbeat sound for the vocalist. In addition, the set merges jazz, pop, and R&B music, along with a bit of hip-hop flavor. The title track and "Baby Love" (which features rapper E-Smooth), "I Gotch U," and "Come See About Me" are among the project's most notable tracks. Belle also shows a particular strength for singing beautiful ballads. What remains to be seen is whether die-hard fans will accept her crossing over to potentially new fans who listen to such artists as Lauryn Hill and Mya.

### LATIN

#### ★ ADRIANO RODRÍGUEZ/EDESIO ALEJANDRO

##### Soul Of Cuba

PRODUCER: Edesio Alejandro

Bembé 2019

Noted 74-year-old song stylist Adriano Rodríguez and young-buck composer Edesio Alejandro have teamed to cut an album that smartly melds old-school Cuban evergreens as warbled with courtly passion by Rodríguez to choppy, groove-driven bass and drum pulses programmed by Alejandro. Rap and jazzy elements are interwoven into the mix, as heard on the infectious entries "Camina Y Prende El Fogón," "Macorina," and "Sarandonga."

### NEW AGE

#### PAUL SCHWARTZ

##### Revolution

PRODUCER: Paul Schwartz

Astor Place 4011

Paul Schwartz is the architect of "Revolution," an album of orchestral renderings of Beatles tunes. Schwartz was partly responsible for last year's "Aria," a kitschy crossover dance disc partly redeemed by Rebecca Luker's vocal performance. But he has no such virtuoso to lift up these orchestrations. He launches saccharine reeds on "Norwegian Wood" and does a drippy piano rendition of "Across The Universe"; his version of "Revolution" is so mechanical it could have been scored with a music-by-numbers program. 101 Strings had this same concept more than 30 years ago. Sadly, Schwartz doesn't do it any better. Contact: 212-529-2600.

### FOR THE RECORD

A review of Patti LaBelle's "Live! One Night Only" in the Sept. 26 issue contained an erroneous producer credit. The album's producer is Arif Mardin.

**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).

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# Reviews & Previews

## SINGLES

EDITED BY LARRY FLICK

### POP

#### ▶ ALANIS MORISSETTE *Thank U* (4:20)

PRODUCERS: Glen Ballard, Alanis Morissette

WRITERS: A. Morissette, G. Ballard

PUBLISHERS: MCA/1974/Aerostation, ASCAP

**Maverick/Reprise 9488** (c/o Warner Bros.) (CD promo)

The woman who triggered a seemingly endless string of angry young female rockers previews her hotly anticipated new collection, "Supposed Former Infatuation Junkie," with a masterfully crafted tune that will likely make her clones wither from view. Wisely, Morissette has moved beyond the frustrated tone of the influential material on her 1996 breakthrough, "Jagged Little Pill." "Thank U" shows her still soul searching and pondering the ills of human nature. However, her angry edge has been replaced with a decidedly more compassionate and philosophical lyrical hand. Working within an arrangement that combines an understated rock shuffle with a haunting, nursery rhyme-sounding keyboard line, Morissette performs with zen-like confidence and a more measured degree of aggression than previously displayed. This all adds up to an instantly memorable single that will saturate radio airwaves at all possible formats within a split-second.

#### ▶ WILL SMITH *Miami* (3:19)

PRODUCERS: L.E.S., Poke & Tone

WRITERS: W. Shelby, S. Shockley, L. Sylvers III

PUBLISHERS: Sony/ATV Tunes, D/B/A/Portrait/Solar/DPJJ, ASCAP

**Columbia 41314** (CD promo)

Smith should have no problem maintaining the momentum of his current album, "Big Willie Style," with this third single, following the ubiquitous "Gettin' Jiggy Wit It" and "Just The Two Of Us." On "Miami," he talks us up with an ode to the heat, style, and hip factor of that city. This time around, Smith employs the instrumental hook of the Whispers' 1980 hit "And The Beat Goes On," which adds a classic, string-filled disco backdrop as festive as the city itself. With Smith's record on the airwaves and at the box office, as well as his appeal with younger demographics, this really is a no-brainer; now isn't it?

#### ▶ FAITH EVANS *Love Like This* (4:01)

PRODUCERS: Sean "Puffy" Combs, Ron "Amen-ra" Lawrence

WRITERS: F. Evans, S. Crawford, R. Lawrence, S. Combs,

C. Emery, B. Edwards, N. Rodgers

PUBLISHERS: Chyna Baby/Janice Combs/EMI-Blackwood/Ausar/Smokin' 4 Life/Bernard's Other Music/Warner-

Tamerlane/Tommy Jymy/Sony, BMI; Brother 2 Brother/Justin Combs, ASCAP

**Bad Boy/Arista 9116** (c/o BMG) (cassette single)

What a pleasure it is to welcome Evans back to active recording duty. The jeep-soul diva ushers in her sterling new set, "Keep The Faith," with a surprisingly bouncy, retro-vibed jam that borrows a tasty riff or two from Chic's "Chic Cheer." A nice change of pace for this revered soul balladeer; "Love Like This" also crackles with some smooth guitar work and a vocal that purrs with moist sensuality. Evans sounds like she's having an absolute blast here, and her positive energy is downright contagious. This single has already won the hearts of her core R&B audience. Now it's time for popsters to join the party.

#### ▶ KHALEEL *No Mercy* (3:25)

PRODUCER: Matt Wallace

WRITERS: B. Khaleel, J. O'Brien

PUBLISHERS: Khaleel/My House, ASCAP

**Hollywood 1080** (CD promo)

"No Mercy" is a good-hearted world environmentalist anthem couched in Seal-esque R&B strains and steel drum melodies. Nature has been a tried-and-true lyrical premise for artists from John

Denver to Deee-Lite, and while ingenuous at times, Khaleel makes good on the slightly preachy tradition with phrases like "The concrete and the chemicals/Kills the nature in us all." With occasional reggae backup vocals and a rap/reggae bridge ("Greed and and corruption/Violence, pollution . . . we need to/Spread the love"), this track has interest and creativity that could carry it across formats.

#### BIG BAD VOODOO DADDY *You & Me & The Bottle Makes 3 Tonight (Baby)* (3:17)

PRODUCERS: Brad Benedict, Michael Frondelli, Scotty Morris

WRITER: not listed

PUBLISHER: not listed

**Columbia 41518** (CD promo)

The Daddys have high hopes that the ultra-hip swing sound, à la hitmakers Cherry Poppin' Daddys and the Brian Setzer Orchestra, still has enough novelty interest to fuel this track's transition from modern rock to top 40 radio. If "You & Me & The Bottle Makes 3 Tonight (Baby)" doesn't make it, it's certainly not because of the song, which puts an insistent bounce in your step, along with an urge to break bad and embarrass yourself by dancing a little jig in the car. Sporting all the staples, like raucous horns, tinkling piano, and an unbridled vocal with some super-swift harmonies, this is a celebration in music and a solid treat for the ears—and feet.

### COUNTRY

#### ▶ VINCE GILL *Kindly Keep It Country* (3:09)

PRODUCER: Tony Brown

WRITER: V. Gill

PUBLISHER: Vinny Mae, BMI

**MCA 72072** (CD promo)

The mournful steel guitar intro signals the beginning of a great country weeper, and Gill proceeds to fulfill that promise on this gorgeous ballad. The second single from his stellar current album, "The Key," the song finds Gill wrapping his emotion-laden tenor around a lyric that pleads with fellow patrons to "kindly keep it country" on the jukebox. Lee Ann Womack provides beautiful harmony vocals. Listening to the aural masterpiece that producer Tony Brown and Gill have concocted will evoke memories of Tammy Wynette and Billy Sherrill's best collaborations. This oozes the same emotional pathos as those timeless classics.

#### ▶ JOHN MICHAEL MONTGOMERY *Hold On To Me* (4:10)

PRODUCERS: Csaba Petocz, John Michael Montgomery

WRITERS: B. Daly, W. Rambeau

PUBLISHERS: Reynolds/Bayou Boy, BMI

**Atlantic 8695** (CD promo)

There's a simple honesty in the lyric of this song—and in Montgomery's delivery—that elevates it beyond being just another mushy ballad. Penned by Blair Daly and Will Rambeau, the words paint vivid images of the nuances that make couplehood a blissful state. Csaba Petocz's production is skilled—placing the emphasis on the lyric and Montgomery's self-assured vocal performance. Montgomery and Petocz know all the buttons to push to get a hit, and this song definitely delivers in the best possible way.

#### ▶ MICHAEL PETERSON *By The Book* (2:57)

PRODUCERS: Robert Ellis Orrall, Josh Leo

WRITERS: M. Peterson, R.E. Orrall

PUBLISHERS: Warner-Tamerlane, BMI; EMI-April/Jkids, ASCAP

**Reprise 9473** (CD promo)

This is the fifth single from Peterson's highly successful Reprise debut album. The first two releases—"Drink, Swear, Steal And Lie" and "From Here To Eternity"—went to No. 3 and No. 1 on Hot Country Singles & Tracks, respectively. They were followed by "Too Good To Be True," which peaked at No. 8. The critically lauded fourth single, "When The Bartender Cries," peaked at only No. 37. This buoyant uptempo cut should reacquire this fine artist with the upper reaches of the chart. More than almost any other newcomer in recent years, Peterson has perfected the art of combining catchy, radio-friendly hooks with substantive lyrics to skillfully blend art and commerce into a winning formula. On this outing, even though he's singing about a guy losing his girl, Peterson puts so much spark and personality into the number that the listener can easily sympathize. Definitely another winner.

#### ★ DON WILLIAMS *Cracker Jack Diamond* (3:22)

PRODUCERS: Don Williams, Doug Johnson

WRITERS: N. Thrasher, R. Scaife

PUBLISHERS: Rio Bravo/Songs of PolyGram International/Virgin Timber, BMI

**Giant Nashville 24709** (CD promo)

Williams is one of country music's greatest treasures, and Giant Nashville president Doug Johnson should be commended for signing Williams and co-producing his latest album. The first single is a sweet tale of young love that grows stronger

through the years. (It's a theme country radio has repeatedly embraced with George Strait's "Check Yes Or No" and Bryan White's "Rebecca Lynn," among others.) Williams gives this love story his own special touch, warming the lyric with his distinctive, authoritative vocals. He's never sounded better. Some established acts have trouble securing airplay; however, Williams hasn't been away that long, and with a track record that includes 16 No. 1 songs and 27 top 10 hits, country radio should be looking to welcome him back. The good news is that this song is fine, but there's much better waiting on the album, due Oct. 27.

### DANCE

#### ▶ MOUNT RUSHMORE *You Better* (5:45)

PRODUCERS: Mount Rushmore

WRITER: not listed

PUBLISHER: not listed

REMIXERS: Mount Rushmore, Victor Calderone

**MCA 4264** (12-inch single)

If you're a smart, tastemaking club DJ, you're probably already well aware of this thumpy, disco-charged anthem via its import run. If not, you're in for a real treat, given its frothy synths and super-catchy melody. In an effort to keep import hounds engaged, MCA has wisely enlisted U.S. house renegade Victor Calderone to reconstruct the jam with a more aggressive, tribalistic tone. Combined, you have one of the first sure-fire club smashes of the fall season—and a serious contender for rhythm/crossover radio airplay.

#### UMBRELLA MAN *Umbrella Man* (8:46)

PRODUCER: Mark Michaels

WRITER: M. Michaels

PUBLISHER: Fast Food, BMI

**Bong 001** (12-inch single)

With all of clubland focused on simplistic matters of the heart, "Umbrella Man" is a fun detour down a storytelling avenue. Masterminded by producer/writer Mark Michaels, the tune (written and recorded 20 years ago by Fast Food) outlines the escapades of Luis "Umbrella Man" Hernandez, a real-life character caught up in a violent New York culture clash that also inspired Paul Simon's "The Capeman." OK, so that's a lot to swallow within the space of a club jam. But it all gels quite nicely, mostly due to Michaels' sharp, concise songwriting and singer David Gibson's engaging performance. This may not wind up atop the playlist of every underground DJ, but the track's highly credible groove and its overall ambitious

### NEW & NOTEWORTHY

#### STARDUST *Music Sounds Better With You* (3:36)

PRODUCER: Thomas Bangalter

WRITERS: Bangalter, Cohen, Queme

PUBLISHERS: Zomba Songs/EMI-Blackwood/EMI Songs, BMI

REMIXERS: Thomas Bangalter, Alan Broxer

**Roule/Virgin 13638** (cassette single)

Here's an important lesson for club-rooted producers and artists desperately trying to cook up a hit record: Keep it simple and catchy. At a time when dance music is not a hot ticket at top 40 radio, this understated, Euro-splashed ditty has the potential to enjoy widespread commercial success on the strength of an infectious li'l hook and a solid, old-school disco bassline. There's actually not a lot here, songwise. Singer Benjamin Diamond repeatedly warbles a thin verse that becomes downright hypnotic after about a minute. He's surrounded by spare keyboard fills and a yummy instrumental sample of "Fate" by Chaka Khan. Doesn't sound like much, right? But its execution makes it pop with a refreshing energy that both top 40 airwaves and dancefloors could seriously benefit from. Punters

throughout the U.K. and continental Europe have already embraced this winner. Now it's our turn.

#### THE CANDYSKINS *Feed It* (3:27)

PRODUCER: Dick Edwards

WRITERS: The Candyskins

PUBLISHER: not listed

**Velvet 78711** (c/o BMG) (CD promo)

With several early heroes supporting this gem at modern rock radio, its future looks mighty bright. "Feed It" borrows from the Oasis/Manic Street Preachers book of retro-splashed tunesmithing, infusing its fuzz-guitar-dominated arrangement with a spree of Anglo-rock references that reach as far back as the Beatles. The ultimate appeal of this jam is the fact that much attention has been paid to keeping the melody snug and the chorus as sticky as candy. Lead singer Nik Cope strengthens the track by sidestepping the temptation to snarl and growl like an angst-riddled tough guy. In other words, he's completely comfy with the song's unabashedly mainstream pop tone, which is quite refreshing at a time when his contemporaries are preoccupied with being underground and

hip. Once all of modern rock radio embraces "Feed It," don't be surprised if a major top 40 breakthrough ensues. From the noteworthy album "Death Of A Minor TV Celebrity."

#### LOVATUX *First Kiss* (4:20)

PRODUCERS: Gary Langan, Howard Jones

WRITERS: Hemmings, Conlon

PUBLISHER: Orestes, ASCAP

**Robbins 72031** (CD single)

Need a breather from the endless stream of hip-hop and cloying guitar pop? Respite can be found within the charming first offering from this intriguing U.K. trio. Deftly produced by Gary Langan and Howard Jones (yep, that Howard Jones), "First Kiss" is a soft, introverted rock ballad that's warmly reminiscent of Crowded House. Front woman Ria Hemmings has a delicate, utterly compelling voice, which she flexes to dreamy effect. Smarter than your average pop single, this lovely recording demands immediate attention from triple-A and AC stations—not to mention top 40 outlets that want to chill their manic pace without resorting to sugary power ballads.

nature render it well worth a spin or two (or many, many more). Contact: 516-897-9177.

### AC

#### ▶ STEVIE NICKS *If You Ever Did Believe* (3:35)

PRODUCERS: Sheryl Crow, Jeff Trott

WRITER: S. Nicks

PUBLISHER: not listed

**Warner Sunset/Reprise 9500** (c/o Warner Bros.) (CD promo)

How wonderfully appropriate that Nicks has the lead single from the soundtrack to the witch-themed comedy "Practical Magic," given her "Rhiannon"/Welsh Witch musical alter ego. After enduring a long stretch of Nicks and Fleetwood Mac nostalgia, it's a real treat to hear this enduring artist flex her distinctive voice on something new. A rush of earthy harmonies are provided by Sheryl Crow, who also produced this acoustic-rooted rocker with Jeff Trott. The tender loving care Crow gave the track is unmistakable—as is the single's instant overall accessibility. Although its prime initial audience will be at triple-A and AC formats, mainstream rock radio programmers should also give this a serious listen.

#### ★ CHRIS ISAAK *Pleaser* (3:33)

PRODUCER: Erik Jacobson

WRITER: C. Isaak

PUBLISHER: C. Isaak, ASCAP

**Reprise 9395** (CD promo)

It's hard to fathom that Isaak's only brush with the top 10, via the haunting "Wicked Game," was all the way back in 1991. It's always a pleasure to see such a master of grace and musical ambition return, especially with a song as promising as the invoking "Pleaser." The first track from his solid new album, "Speak Of The Devil," finds Isaak doing what he does best: leaning down close to the mike and sharing a melancholy story. But then the track picks up the tempo with a signature folk-rock beat, plumped with a steady stream of guitars and percussion. Isaak's last several singles, which bear a resemblance to this cut, have failed to ignite at radio, but this is the one to go with—now. It's time for modern adult, modern rock, and triple-A radio to recognize the treasure they have in this artist.

#### ★ LEA DELARIA *How High The Moon* (3:15)

PRODUCER: Mitchell Gallob

WRITERS: N. Hamilton, M. Lewis

PUBLISHER: Chappell & Co., ASCAP

**Streeter 1005** (CD out)

Here's a pleasant surprise. The outrageous, button-pushing lesbian comedian is also a highly accomplished jazz singer. On this cut from "Fruit Cocktail," a fab multi-act compilation of queer lounge music, she performs this pop standard with remarkable confidence and an appropriate amount of reverence. Working within a spare arrangement of twinkling piano lines and light rhythms, DeLaria peppers the tune with a delicious spout of tongue-tripping scatting. This won't necessarily set AC radio ablaze, but it will be a welcome addition at sophisticated stations that still dabble in standards. Contact: 212-595-8932.

### ROCK TRACKS

#### WES CUNNINGHAM *So It Goes* (3:51)

PRODUCERS: Monroe Jones, Chris Parker

WRITER: W. Cunningham

PUBLISHERS: While Nero Played/Ora-le, ASCAP

**Warner Bros. 9467** (CD promo)

This laid-back single serves star-crossed love on a delectable pop platter. Wes Cunningham's Elvis Costello-esque sense of melody and verse meets with dub and calypso harmonic influences and jangly acoustic guitar here, barely avoiding ripping off "Ob-La-Di, Ob-La-Da" with the addition of funky electric guitar punctuation, a floppy trombone solo, and two spoken sections, one in English and one—inexplicably—in Spanish. Cunningham has a crooner's talent for vocal dynamics that helps differentiate between similar sections, and his jazzy lilt keeps it moving.

**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

#### HANGIN' WITH LEO

Real Entertainment

33 minutes, \$19.99

At the rate things are going, there will be more videos about the life and times of Leonardo DiCaprio than the number of films he's acted in. Real Entertainment's addition to the pack is as tabloid-esque as they come, but it does provide plenty of views of the 24-year-old heartthrob at play with his friends and family. As its title suggests, the tape promises to give fans an up-close and personal perspective on the "real Leonardo," who for the most part comes across as a relatively laid-back guy who's enjoying his fame but not taking it all too seriously. Most of the footage looks like it was taken by fans and members of the paparazzi and is augmented by commentary from Star magazine's gossip columnist, who sheds light on DiCaprio's devotion to his closest friends and his mother and shares a few tidbits from the set of "Titanic."

#### EBENEZER

Plaza Entertainment

94 minutes, \$14.95

Jack Palance makes a formidable Ebenezer Scrooge in this retelling of the Charles Dickens classic "A Christmas Carol." Here the story has been adapted to an old West setting that befits the Oscar-winning actor. The themes of forgiveness and redemption ring loud and clear, but this story has a much wilder feel to it than the British classic. Plus it has a terrific sense of kitsch and humor. Palance's Scrooge is the richest, greediest crook in town, but he learns a tough lesson about the priceless gift of friendship from three very persistent ghosts. Rick Schroder and Amy Locane also star in this direct-to-video movie. Contact: 888-545-3345.

#### BABY'S FIRST IMPRESSIONS: HEAD TO TOE

Small Fry Productions

32 minutes, \$14.95

Head, shoulders, knees, and toes—and most other body parts—are on display in this ninth installment of this live-action series for the youngest of video viewers. Breezy instrumental music and an informative, age-appropriate narrative accompany vibrant footage of babies and tots demonstrating how to put a hat on their head, clap their hands, lick an ice cream cone, etc. Additionally, the word for each body part is shown on screen during each segment so that viewers not only will be able to recognize the parts of their own bodies but can start to make a connection with the printed word. Also new in the series are videos on sounds, seasons, and "Food Fun." Contact: 800-521-5311.

#### PERCY THE PARK KEEPER

Hallmark Home Entertainment/Artisan Entertainment

77 minutes, \$9.98

Two sweet animated stories starring a gentle park keeper and his bevy of animal friends unfold in this new offering from the Hallmark/Crayola alliance. There's trouble in the meadow when one of the bunny brothers tumbles down an old well during a picnic on Percy's day off in "The Rescue Party." While Percy and company are attempting (and repeatedly bumbling) an intricate rescue, the wayward rabbit learns the importance of taking care of himself and along the way finds friends where he least expects it. In "One Snowy Night," Percy wants to make sure all the animals are safe and snug before turning in on a wintry evening. But his restful night is interrupted time and again when the critters come to call and show him what true warmth is all about.

#### A.M. YOGA FOR BEGINNERS

Living Arts

20 minutes, \$9.98

This beautifully filmed sequence of yoga postures is designed to help busy consumers get a few minutes of relaxation into their jammed schedules. Its less-than-half-hour format should fit nicely into almost any morning routine. From a serene spot on a secluded beach, yoga veteran Rodney Yee takes viewers through three minutes of conscious relaxation, 15 minutes of postures from the seated and lying positions, and two minutes of guided meditation. The tape's soothing tenor makes it a perfect choice for busy people who are dabbling in yoga for the first time. Living Arts is also releasing the complementary and equally succinct "P.M. Yoga For Beginners."

#### IN THEIR OWN WORDS: WWII VETERANS

Blue Canyon Productions

88 minutes, \$19.95

Perhaps more than any other World War II video to hit retail shelves this season, this tape puts a personal face on the historical facts and figures. The no-frills program features interviews with 12 veterans who primarily participated in combat surrounding the Japanese attack on Pearl Harbor and the Normandy invasion. Originally created as a local archive for the state of New Mexico for the 50th anniversary of D-Day, the video has been gaining national attention based on the merits of the detailed reports provided by its remarkable subjects. In uncanny detail, the interviewees reminisce about their combat experiences with a full range of emotion. By the end of the tape's hour

and a half, viewers cannot help but feel privileged to be on the receiving end of these most personal memoirs. Contact: 877-723-4611.

#### ROY FIRESTONE'S GREATEST MOMENTS IN GOLF

Real Entertainment

50 minutes, \$14.99

It was inevitable that sports personality Roy Firestone would come out with a golf edition of his "Greatest Moments" series, and enthusiasts will have a blast comparing notes about this collection of memorable gems on the green. Following the recipe of its predecessors, this video is divided into "One On One Rivalries," "Pressure Plays," "High Drama," and "Amazing Shots" segments. Firestone sets the scene with specific shot commentary from the game's greatest heroes, includ-

ing Lee Trevino, Bobby Jones, Jack Nicklaus, and Arnold Palmer, as well as from players on today's professional circuit, such as Tiger Woods, Tom Watson, and Greg Norman. Footage encompasses the U.S. Open, the Masters, and points in between.

### ENTER\*ACTIVE

BY DOUG REECE

#### MUSICIAN'S ASSISTANCE SITE

www.musicianassist.com

The Internet has fast become an excellent tool for developing artists, and this is another example of a free, grassroots, musician-developed site that serves artists by providing them with essential information. Databases are broken down by region into listings of tour contacts, record labels, and manufacturers of CDs, cassettes, and records. Although the listings are incomplete, overall the site provides a good starting point for acts that want to tour outside their home area or are interested in pressing their first album. Subsections of the tour database, for example, provide useful information about local radio, lodging, press contacts, equipment rental, retail, and more. The site also posts pre-made contracts, articles, and newsletters.

#### STARTUP FOR E-BUSINESS

IBM

PC CD-ROM

Very small labels or unsigned bands that want to hawk their wares online but are wary of complicated computer programs and big costs will find this program the perfect entree into the world of electronic commerce. "Startup" basically acts as a portal to IBM's HomePage Creator by giving users the tools needed to build and maintain a commercial site with graceful ease. It also includes the ability to process online credit card orders. Though the software offers a satisfactory assortment of predesigned artwork, it's really a Trojan horse designed to get users to sign up for IBM's data-vaulting service and Internet connection services, which expire after a 30-day free trial. Still, there isn't any other way we know of to get up and running with so little fuss and frustration.

### AUDIOBOOKS

BY TRUDI MILLER ROSENBLUM

#### ENGLISH . . . AS SHE IS SPOKE!

By Donald Monat and June Dixon

Read by the authors

The Publishing Mills

50 minutes (unabridged), \$10.95

ISBN 1-57511-031-8

Aimed at the average person (rather than the scholar), this is a delightfully amusing, colorful, and informative look at the various forms of the English language. With perfect accents and lots of humor, Monat and Dixon give examples of Australian, Indian, British, and American phrases, as well as demonstrate how the English language has evolved over the centuries. As an example, the authors offer a poem about "Star Trek" as if it were written by Geoffrey Chaucer ("The Roddenberry Tales") and a corporate phone mail menu as if it were written by Shakespeare. Funniest of all is their look at modern-day doublespeak, examples of corporate euphemisms, such as a hospital that describes a death as a "negative patient outcome." They also take a stab at a politician's waffling by translating it into plain language and suggest how a modern-day public relations person would have announced to the passengers of the Titanic that the ship was sinking: "We are currently experiencing a negative adjustment of our maritime flotation capabilities." Monat and Dixon read in a lively and comic fashion that makes this program very entertaining indeed.

## IN PRINT

#### THE WHO CONCERT FILE

By Joe McMichael and "Irish" Jack Lyons

Omnibus Press

\$29.95, 208 pages

In his foreword to "The Who Concert File," Pete Townshend points out that the Jimmy character from "Quadrophenia" was mostly modeled on co-author "Irish" Jack Lyons, whom he met in 1962, when the Mod movement was in full swing and Townshend was with the Detours, the band that became the Who in 1964.

In this book, Lyons and fellow Who enthusiast Joe McMichael do a splendid job of chronicling many of the Who's 2,000-plus live shows performed from 1962-1997.

While taking a close look at the live Who, the authors also present much insight into the band's overall career, covering what went into making "Who's Next," "Tommy," "The Who Sell Out," and other classic albums, as well as the 1978 death of drummer Keith Moon.

Coursing year by year through the Who's history, the book gives detailed summaries of each show as well as humorous accounts by fans, reporters, the band, and other observers. The authors even list which guitars Townshend destroyed onstage.

In fact, the book points out that the band's legendary instrument-smashing routine began in the summer of 1964, when the Who began playing at the Railway Hotel in Harrow, England. At that venue, the ceiling above the stage hung too low, and Townshend would often end up banging his guitar against it. One night, the conditions were so frustrating that he smashed his guitar to pieces, mesmerizing the audience in the process.

"Two weeks later the same crowd brought along their friends and expected a similar display," the authors write. "Pete obliged, and to demonstrate solidarity Keith [Moon] smashed his drum kit . . . The downside was the cost, but the Who's reputation as a great live band began here."

By 1966, the band's auto-destruction was becoming even costlier, but apparently it was worth it. As the book notes, a June 1966 review of a Copenhagen concert, in which Moon was interviewed, points out that the band members were "fully aware that the more instruments they smash, the more publicity they get and more money they earn."

But the potential for injuries always went hand in hand with the band's violent stage show. One write-up points out that while Townshend was slamming his guitar against his amps during a May 1966 gig in Newbury, England, the instrument slid out of his hand and smacked Moon, giving him a black eye and a deep gash on his leg. On the other hand, Townshend was the one who was hurting when the Who appeared on the "The Smothers Brothers Comedy Hour" TV show in September 1967. After Moon overloaded one of his bass drums with explosive powder, the resulting blast almost destroyed Townshend's hearing.

Townshend eventually did lose a significant amount of hearing due to the Who's tremendous stage volume over the years. In fact the band's May 31, 1976, concert at Charlton Football Ground in South London earned the group the distinction of having played, back then, the loudest gig ever; it landed the



Who in "The Guinness Book Of World Records."

During 1969 and 1970, the Who toured the magnificent rock opera "Tommy," playing it in its entirety and showing an improved level of live musicianship, according to McMichael and Lyons. One of the band's brilliant 1970 performances was the now-famous Feb. 14 gig at University Refectory in Leeds, England, a show that partially ended up on the Who's "Live At Leeds" album.

As 1970 wore on, the band grew tired of performing so much "Tommy" material in its set. According to the authors, bassist John Entwistle even muttered, "Some people think the band's called 'Tommy' and the album's called 'The Who.'" The Who's members felt they needed to come up with some new material that would replace the "Tommy" portion of the set.

In 1971, Townshend began working on a new project called "Lifehouse," which was to include a new album, a film project, and a concert performance piece. The entire project didn't pan out, but the Who did end up moving ahead with the "Who's Next" album. When the group performed two songs from that—"Baba O'Riley" and "Won't Get Fooled Again"—Moon wore headphones to keep time with the prerecorded backing tracks Townshend had masterminded on synthesizer. As the book explains, the tour that followed showed that the band continued to grow while retaining its hard-rocking, and hard-touring, roots.

Although the authors are too close to their subjects to maintain any objectivity, fans of the Who will relish in this detailed account of the group's live career. And few will argue with the authors' statement that "at their peak, the Who were the greatest live rock'n'roll band in the world, and since that time, no one has quite been able to capture their sheer command of performance."

JEFFREY L. PERLAH

# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan®</b>				
OCTOBER 3, 1998				
1	2	4	<b>TATYANA ALI</b> MJJ/WORK 68656/EPIC (10.98 EQ/16.98)	KISS THE SKY
2	3	4	<b>KEB' MO'</b> OKEH/550 MUSIC 69376/EPIC (10.98 EQ/16.98)	SLOW DOWN
3	4	31	<b>JAGGED EDGE</b> SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98)	A JAGGED ERA
4	6	10	<b>TRIN-I-TEE 5:7</b> B-RITE 90094/INTERSCOPE (10.98/15.98)	TRIN-I-TEE 5:7
5	<b>NEW</b>		<b>SHAWN MULLINS</b> SMG 69637/COLUMBIA (10.98 EQ/16.98)	SOUL'S CORE
6	8	6	<b>JENNIFER PAIGE</b> EDEL AMERICA 162171/HOLLYWOOD (10.98 EQ/16.98)	JENNIFER PAIGE
7	5	12	<b>CLEOPATRA</b> MAVERICK 46926/WARNER BROS. (10.98/16.98)	COMIN' ATCHA!
8	7	12	<b>RICH MULLINS AND A RAGAMUFFIN BAND</b> MYRRHWOR 69309/EPIC (13.98 EQ/19.98)	THE JESUS RECORD
9	9	6	<b>THE WILKINSONS</b> GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98)	NOTHING BUT LOVE
10	<b>NEW</b>		<b>CHRIS RICE</b> ROCKETOWN/WORD 69613/EPIC (10.98 EQ/16.98)	PAST THE EDGES
11	12	11	<b>EVERYTHING</b> BLACKBIRD 38003/SIRE (10.98/14.98)	SUPER NATURAL
12	<b>RE-ENTRY</b>		<b>NIKKI LEONTI</b> PAMPLIN 9829 (10.98/15.98)	SHELTER ME
13	13	10	<b>FIVE</b> ARISTA 19003 (10.98/16.98)	FIVE
14	10	4	<b>ELLIOTT SMITH</b> DREAMWORKS 50048*/Geffen (8.98/12.98)	XO
15	<b>NEW</b>		<b>YOLANDA ADAMS</b> VERITY 43123 (10.98/16.98)	SONGS FROM THE HEART
16	24	2	<b>EVERLAST</b> TOMMY BOY 1236 (9.98/12.98)	WHITEY FORD SINGS THE BLUES
17	14	3	<b>LOCAL H</b> ISLAND 524549 (10.98 EQ/16.98)	PACK UP THE CATS
18	19	4	<b>THE FLYS</b> DELICIOUS VINYL 74006/TRAUMA (10.98/16.98)	HOLIDAY MAN
19	11	4	<b>INDO G</b> HYPNOTIZE MINDS 1683/RELATIVITY (10.98/15.98)	ANGEL DUST
20	18	4	<b>ROYAL CROWN REVUE</b> WARNER BROS. 47020 (10.98/16.98)	THE CONTENDER
21	16	12	<b>BLACK EYED PEAS</b> INTERSCOPE 90152* (10.98/16.98)	BEHIND THE FRONT
22	17	8	<b>THE W'S</b> FIVE MINUTE WALK 25204/SARABELLUM (10.98/16.98)	FOURTH FROM THE LAST
23	29	5	<b>ANGGUN</b> EPIC 69105 (10.98 EQ/16.98)	SNOW ON THE SAHARA
24	20	38	<b>SEVENDUST</b> TVT 5730 (10.98/15.98)	SEVENDUST
25	15	2	<b>BELLE &amp; SEBASTIAN</b> MATADOR 311* (13.98 CD)	THE BOY WITH THE ARAB STRAP

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. \*Asterisk indicates vinyl LP is available. ○ Albums with the greatest sales gains. © 1998, Billboard/BPI Communications.

26	<b>NEW</b>		<b>VESTA</b> I.E. MUSIC 557615/VERVE (10.98 EQ/16.98)	RELATIONSHIPS
27	25	23	<b>ELVIS CRESPO</b> SONY DISCOS 82634 (8.98 EQ/14.98)	SUAVEMENTE
28	28	15	<b>CHARLIE ZAA</b> SONOLUX 82706/SONY DISCOS (9.98 EQ/14.98)	UN SEGUNDO SENTIMIENTO
29	31	11	<b>DOWN TO THE BONE</b> NU GROOVE 3004 (10.98/14.98)	FROM MANHATTAN TO STATEN
30	<b>NEW</b>		<b>RICK BRAUN</b> ATLANTIC 83141/AG (10.98/16.98)	FULL STRIDE
31	27	6	<b>MEDESKI MARTIN &amp; WOOD</b> BLUE NOTE 93011*/CAPITOL (16.98 CD)	COMBUSTICATION
32	<b>NEW</b>		<b>BRIAN MAY</b> HOLLYWOOD 162103 (10.98 EQ/16.98)	ANOTHER WORLD
33	26	3	<b>JUNIOR BROWN</b> CURB 77897 (10.98/16.98)	LONG WALK BACK
34	22	38	<b>AVALON</b> SPARROW 51639 (10.98/15.98)	A MAZE OF GRACE
35	30	22	<b>ROY D. MERCER</b> CAPITOL NASHVILLE 94301 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 4
36	23	4	<b>BOB MOULD</b> RYKODISC 10443 (16.98 CD)	THE LAST DOG AND PONY SHOW
37	38	47	<b>BUENA VISTA SOCIAL CLUB</b> WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB
38	<b>NEW</b>		<b>LOS SUPER SEVEN</b> RCA (NASHVILLE) 67689/RLG (10.98/16.98)	LOS SUPER SEVEN
39	<b>RE-ENTRY</b>		<b>GAELIC STORM</b> OMTOWN/HIGHER OCTAVE 46112/VIRGIN (15.98 CD)	GAELIC STORM
40	<b>RE-ENTRY</b>		<b>LINK</b> RELATIVITY 1645 (10.98/15.98)	SEX DOWN
41	<b>NEW</b>		<b>RON KENOLY</b> INTEGRITY/WORD 69612/EPIC (10.98 EQ/16.98)	MAJESTY
42	45	38	<b>COAL CHAMBER</b> ROADRUNNER 8863 (10.98/15.98)	COAL CHAMBER
43	44	5	<b>ORGY</b> ELEMENTREE/REPRISE 46923/WARNER BROS. (7.98/11.98)	CANDYASS
44	46	4	<b>A-G-2-A-KE</b> INTERFACE/RAP-A-LOT 46144/VIRGIN (10.98/16.98)	MIL-TICKET
45	39	52	<b>ALEJANDRO FERNANDEZ</b> SONY DISCOS 82446 (9.98 EQ/14.98)	ME ESTOY ENAMORANDO
46	<b>RE-ENTRY</b>		<b>DEVIN</b> RAP-A-LOT 45938/VIRGIN (10.98/16.98)	THE DUDE
47	34	2	<b>JESSE POWELL</b> SILAS 11789/MCA (10.98/16.98)	'BOUT IT
48	<b>NEW</b>		<b>WALTER BEASLEY</b> SHANACHIE 5048 (10.98/16.98)	FOR YOUR PLEASURE
49	<b>RE-ENTRY</b>		<b>WILL DOWNING</b> MOTOWN 536350 (10.98 EQ/16.98)	INVITATION ONLY
50	21	2	<b>MOE.</b> 550 MUSIC 69157/EPIC (10.98 EQ/16.98)	TIN CANS AND CAR TIRES

## POPULAR UPRISINGS

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

**TALKING SMACK:** Republic/Universal hard rock act **Godsmack** continues to rule over the Northeast Regional Roundup, where its self-titled album charts at No. 1 for the third



**Divine Inspiration.** "Late-ly," the August-released single from Pendulum/Red Ant trio **Divine**, is paving the way for the album "Fairy Tales," due Oct. 27. A clip for the song, which is No. 6 on this issue's Hot R&B Singles, is receiving airplay on BET. Divine continues its promotional tour, making stops in Dallas and El Paso, Texas, on Tuesday (29), Minneapolis on Thursday (1), and Detroit on Friday (2).

straight week.

Leading up to that feat, an earlier, self-released version of the album, titled "All Wound Up," coasted at No. 1 on that chart for four weeks

in August.

Fueling the fire for the Boston-based band is the single, "Whatever," which broke on local mainstream rock outlet WAAF and is in heavy rotation there. The song is also getting support at WRCX Chicago and modern rock station WBRU Providence, R.I.

According to Republic GM **Avery Lipman**, the song was not included on "All Wound Up" and had to be bundled with the album until Republic signed the group in June. In order to avoid a stall while a new, remixed, remastered, and complete album was being readied, the label picked up "All Wound Up." "Godsmack" bowed Aug. 25.

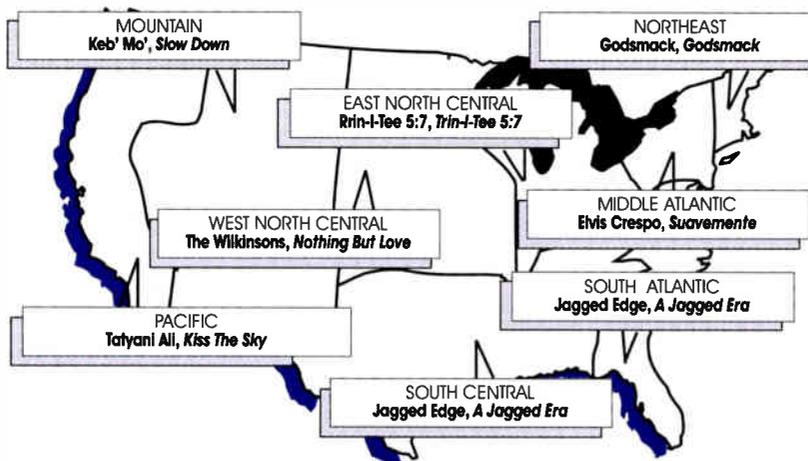
"They were actually charting at [Boston chain] Newbury Comics around No. 99, and when the new song came on the air, they shot up to No. 2," says Lipman. "They're doing around 800 units a week at Newbury alone and have been in the top 10 there for almost 20 consecutive weeks."

Newbury does not partic-



**Only The Best.** Compay Segundo, a pioneer of Cuba's son tradition and a Buena Vista Social Club collaborator, recorded "Lo Mejor De La Vida" with such artists as Silvio Rodríguez, Omara Portuondo, and Pío Leyva as a celebration of his 90th birthday. Segundo is touring Spain and other parts of Europe in support of the album, which was released Sept. 15 by Nonesuch/DRO EastWest.

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

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

- WEST NORTH CENTRAL**
1. The Wilkinsons Nothing But Love
  2. Five Five
  3. Everything Super Natural
  4. Jennifer Paige Jennifer Paige
  5. Cleopatra Comin' Atcha!
  6. Keb' Mo' Slow Down
  7. Local H Pack Up The Cats
  8. Tatyana Ali Kiss The Sky
  9. Sevendust Sevendust
  10. Lorie Line The Heritage Collection II

- MIDDLE ATLANTIC**
1. Elvis Crespo Suavemente
  2. Tatyana Ali Kiss The Sky
  3. Jennifer Paige Jennifer Paige
  4. Jagged Edge A Jagged Era
  5. Keb' Mo' Slow Down
  6. Gaelic Storm Gaelic Storm
  7. Five Five
  8. Elliott Smith XO
  9. Cleopatra Comin' Atcha!
  10. Rockell What Are You Lookin' At?

ipate in SoundScan's sales monitoring program.

Though the group has recently signed with the same William Morris booking agent who handles **Korn** and **Tool**, Godsmack manager **Paul Geary** of Franklin, Mass.-based P.G. Entertainment says he is hoping to keep the act on a modest club tour.

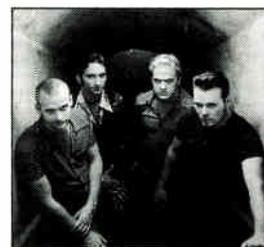
"We would prefer to grow this organically like it did in New England," says Geary. "Usually, it's a fight for your life, and here we are with all these adds. More importantly, the record is really reacting at retail when it gets played."

**BACK AGAIN:** The Interpreters have been raised from the wreckage of their former label, the now-defunct Freeworld Recordings, by RCA. The band's album, "Back In The USSA," will be rereleased Nov. 10.

**ROADWORK:** Red Ant artist **Tom Freund** strikes out in support of his debut album, "North American Long Weekend." The artist

makes stops in Arlington, Va., on Wednesday (30) and Baltimore on Thursday (1).

A tour featuring artists who contributed music to the **Dee Snider** horror film, "Strangeland," continues with visits to Portland, Maine, on Friday (2) and Providence on Saturday



**Up And Coming.** Capitol's **Second Coming** is breaking through at mainstream rock spins for the week ending Sept. 13, according to Broadcast Data Systems. Meanwhile, the band is in the midst of a tour with Candlebox that will last through mid-November. On Friday (2), **Second Coming** stops in Nashville.

(2). Acts include **SNOT**, **Soulfly**, **dayinthelife**, **Static X**, and **(hed) p.e.**

## Columbia Grooms Pras Michel For Int'l 'Supastar'-dom

BY ANITA M. SAMUELS

LOS ANGELES—Executives at Columbia Records are planning a major global marketing campaign for the debut solo project from Prakazrel "Pras" Michel, who is also a member of the Grammy-winning rap trio the Fugees.

Julie Borchard, VP of international for Columbia, says the setup for "Ghetto Supastar" began last year when Pras made appearances during Fugees front man Wyclef Jean's promotional tour for "Wyclef Jean Presents The Carnival" in 1997.

"Ghetto Supastar" is slated for release Oct. 27 in the U.S. and Cana-

da on Ruffhouse/Columbia and in other territories Oct. 20. Pras is the last member of the Fugees to issue a solo album; Ruffhouse/Columbia has also found success with Lauryn Hill's "The Miseducation Of Lauryn Hill," which has spent three weeks at No. 1 on The Billboard 200.

In the U.S., the album's first single, "Blue Angels," was serviced to R&B, crossover, and top 40 radio Aug. 31.

According to Broadcast Data Systems, the single garnered 141 spins at R&B radio for the week ending Sept. 17.

Dorsey Fuller, music director at KBBT Los Angeles, says, "Ghetto

Supastar' ended up being a great record for the outlet." And although the station isn't playing "Blue Angels" yet, Fuller anticipates that a future single will work equally well for the station.



PRAS

single is from Arista's "Money Talks" soundtrack and features the Refugee

Allstars and Ky-Mani.

It peaked at No. 15 on the Hot 100 and at No. 28 on Hot R&B Singles.

But it was "Ghetto Supastar (That Is What You Are)," from the "Bulworth" soundtrack on Interscope/Universal, that helped heighten the rapper's profile overseas. The single was released May 12.

"On the sidelines, we watched 'Ghetto Supastar' become a No. 1 hit around the world," says Borchard. "It charted No. 1 in 10 markets in Europe, and it was the No. 1 single in Australia and New Zealand. We had a great base to start up his 'Ghetto Supastar' album based on that activity. When we jumped into the setup process, he was finishing up the album and took a number of songs to Europe, where he performed the single on TV in August."

The same version of "Ghetto Supastar" appears on the solo album.

As part of its international plan, Columbia had the rapper do press dates in the U.K. "In Europe, the media interest in him is really high," says Borchard. "We sent him on the first round of promotion in September to Paris, London, Amsterdam, and Hamburg. The element we are

counting on is that he will remain as visible and active an artist [in Europe] as he is in the U.S."

Borchard says the label intends for Pras to make two more trips to Europe that will include a performance of "Blue Angels" with his band on the U.K.'s Music of Black Origin (MOBO) Awards in mid-October and appearances on such high-profile TV shows as "Hit Machine" in France and "Pepsi Pop" in Holland.

"Outside of Europe, we are planning a cross-Canada promo tour that will include radio, in-stores, release parties, and regional radio and press in at least four cities one week after the album's release," Borchard says. "The expectations for ['Blue Angels'] is really high in Australia, and because the film 'Grease' was recently rereleased in Europe, there is to be an even higher visibility because the single contains a sample from [Frankie Valli's 'Grease']. We expect radio to play the song because of the movie," says Borchard.

Other international plans include further setup in such territories as Japan.

Pras wrote most of the songs and  
(Continued on page 78)

## Narada Michael Walden Never Slows Down; Columbia's Maxwell Postpones Fall Tour

REINVENTING NARADA: Producer/composer/songwriter Narada Michael Walden is working on Diana Ross' upcoming album and plans to record another set of his own. "I want to do a funky dance-type of album in about a year," he says. "I plan to reinvent myself."



WALDEN

The producer says he plans to rev up his soundtrack work as well. Walden has produced and/or co-written the theme songs for such films as "Mannequin," "Starship," "9½ Weeks," and "Beverly Hills Cop."

Walden, along with his production company Perfection Light Productions in San Francisco, is also producing an as-yet-untitled duet album by Ray Charles on Warner Bros. Records. The album features Charles in duets with Tamia, George Michael, En Vogue, Brandy, Andraé Crouch, and Stevie Wonder. Walden is also producing Tevin Campbell's upcoming album on Qwest Records.

Walden has recently worked on the Temptations' "Phoenix Rising," Tatyana Ali's "Kiss The Sky," and the posthumous Phyllis Hyman release, "Forever With You."

Walden got his start at age 21 in the early 1970s as a drummer with the Mahavishnu Orchestra, whose producers included Beatles producer George Martin. He also played drums and was a producer and songwriter on Jeff Beck's album "Wired." "I was grateful for the experience," says Walden, who went on to work with the London Symphony Orchestra and Carlos Santana.

His first production credits were on a 1976 album by Don Cherry. That same year, Walden was signed to Atlantic, having been bitten by the solo bug. He recorded 10 albums for three separate labels, among them "Garden Of Love Light," "I Cry—I Smile," "Victory," "Confidence," "The Dance Of Life," and "Awakening."

Among the hit singles from those albums were "I Don't Want Nobody Else (To Dance With You)," "I Should Have Loved Ya," and "Gimme, Gimme, Gimme" (featuring Patti Austin).

During the late '70s and early '80s he toured

with such legendary acts as Rufus with Chaka Khan, the Brothers Johnson, and Patti LaBelle. "By then I wanted to produce other pop projects," he says.

Walden produced Stacy Lattisaw's "Let Me Be Your Angel" in 1980 and "Love On A Two-Way Street" in 1981 and went on to work on the singles "All American Girls" (Sister Sledge, 1981) and "Too Tough" (Angela Bofill, 1983).

When Walden hooked up with Aretha Franklin in 1982, for the album "Jump To It," his rising star had become more of a meteor. His co-writing credit for Franklin's "Freeway Of Love" garnered him a 1985 Grammy for best R&B song of the year.

That year, Walden also produced "How Will I Know," "I Wanna Dance With Somebody," "Where Do Broken Hearts Go," and "So Emotional," by then diva in waiting Whitney Houston.

Walden soon began working with a number of heavy-hitting acts such as Steve Winwood, Curtis Mayfield, Al Green, Oleta Adams, Sheena Easton, New Kids On The Block, and Elton John.

The producer says that although he's worked with some of the best in the industry, he thinks today's new producers are doing well. "They have a lot of soul and funk in them, particularly those who take the old and make it new," he says. "I think if people love it, I'm here to groove with it and learn about [the music] myself."

He cites Sean "Puffy" Combs, Jermaine Dupri, Usher, Monica, Brandy, and Busta Rhymes as exemplary artists. "Whitney and Mariah are divas, and Aretha is still going strong," he adds. "I always loved [Jimmy] Jam and [Terry] Lewis," says Walden, "but the best artist in the world is The Artist Formerly Known As Prince."

MAXWELL UPDATE: Columbia artist Maxwell has postponed his 1998 fall tour due to "personal reasons" (Billboard Bulletin, Sept. 22). In a prepared statement, the artist said, "Love and appreciation to the ticket buyers and to those who were planning on attending. To everyone in the industry, especially Magic Johnson Productions and BET, thank you for putting your heart and soul into this."



by Anita M. Samuels



## Grammy Winner Evans Keeps The 'Faith' With Long-Awaited Follow-Up

BY SHAWNEE SMITH

Even though it's a year overdue, radio and retailers are eagerly awaiting the Oct. 27 release of "Keep The Faith," Faith Evans' sophomore project on Bad Boy Entertainment.

"I just heard the album last night, and it's an absolutely phenomenal follow-up," says Michelle S., PD at KKBT-FM Los Angeles, who attended the Los Angeles listening party for the project Sept. 14.



EVANS

"It shows phenomenal growth from Faith, not only as an artist but as a songwriter and a producer," she adds. "A lot of artists try to be more adult their next time out and forget that they still need to be a little bit funky, but she still has that ultimate balance of keeping one foot in R&B and one foot in the hip-hop arena. She's just an incredible person and an amazing singer. She's had three or four hits here [from the last album], and I definitely think this album is going to be double-platinum."

The first single, "Love Like This," officially went to radio Sept. 15 but has been getting airplay at KKBT, WGCI Chicago, WQHT New York, and WPGC Washington, D.C., since late August, according to Ane Roseborough, Bad Boy's senior marketing director.

According to Broadcast Data Sys-

tems, "Love Like This" garnered 364 spins at radio for the week ending Sept. 17.

Evans' 1995 self-titled debut album has sold 801,000 units, according to SoundScan, and spawned the singles "You Used To Love Me," "Come Over," "Soon As I Get Home," and "Ain't Nobody"/"Kissing You." The album peaked at No. 2 on Billboard's Top R&B Albums chart and at No. 22 on The Billboard 200.

On Billboard's Hot R&B Singles chart, "You Used To Love Me" peaked at No. 5, "Ain't Nobody"/"Kissing You" peaked at No. 14, and "Soon As I Get Home" peaked at No. 3.

Evans, Sean "Puffy" Combs, and 112 won the 1997 Grammy Award for best rap performance by a duo or group for "I'll Be Missing You," a tribute to Evans' late husband Christopher Wallace, known as the Notorious B.I.G. The collaborative effort peaked at No. 1 on Billboard's Hot 100 and Hot R&B Singles charts.

Jim Roach, owner of the Accessories Boutique record shop in Detroit, hasn't heard the music from "Keep The Faith" but says he'll be stocking the record anyway.

"The last one did great," he says. "She had quality material and a comfortable style. She's right in there with Mary J. Blige, and I think everybody is looking forward to seeing what she does next."

Evans, who is the mother of three children—7-year-old Chyna, 2-year-old Christopher, and 3-month-old  
(Continued on next page)



## DATU FAISON'S RHYTHM SECTION

**WESTSIDE:** One thing that has always been prevalent in hip-hop is a rapper representing where he or she is from. It used to be just the town or city that was hailed, but lately it's a whole coast. The latest example is **TQ's** "Westside" (ClockWork/Epic), a salute to all the things that are familiar to those on the left coast.

The record has been regionalized for people who are not from that part of the country, but its play is confined mostly to California. Therefore, the single's top sales markets show that home-grown support: Los Angeles, San Francisco, San Diego, Phoenix, and Oakland, Calif. Altogether, the West garners more than 33,000 units for the singer, whose music has rap-based lyrics and subject matter.

Those big sales help "Westside" nab the Hot Shot Debut crown on Hot R&B Singles at No. 11, although airplay for the tune stands at 3.7 million listeners. The song earns a No. 5 ranking on Hot R&B Singles Sales, with sales accounting for 84% of the its overall chart points.

**COMEBACK KIDS:** With rap and R&B product being released at a near-saturation rate and limited distribution opportunities for artists not associated with hit acts and producers, many artists are going the independent route, especially those with an existing fan base. For example, after appearing on **BLACKstreet's** 1994 debut project, group member **Levi Little** makes his solo entry with "Somebody To Love" (White Label), which leaps 55-49 on Hot R&B Singles. On last issue's chart, only three titles posted sales increases from the previous week, and "Somebody" was one of those. Little follows with an 11% gain on this issue's sales chart. The song is also aided by a boost of 700,000 listeners.

Veteran **Alexander O'Neal** follows that same route, bowing with the single "Lovers Again" (One World/Ichiban), which climbed as high as No. 54 and now sits at No. 57. His last outing was through Tabu/A&M.

Lastly, **Dres**, half of the rap group **Blacksheep**, attempts to make a return to the hip-hop scene after a four-year hiatus, which offers about the same odds as surviving an airplane crash. He offers no excuses as the aptly titled "Pardon Me While I Come Back" (Black Pearl/Ground Control/Nu Gruv) scoots 95-92 on Hot R&B Singles with a 71% sales increase. The single also gains ground on Hot Rap Singles, moving 49-32, and debuts on Hot R&B Singles Sales at No. 73.

**READY OR NOT:** The top five of next issue's Hot R&B Singles should be an exciting one, as **Dru Hill's** "How Deep Is Your Love" (Island/Def Jam/Mercury) is expected to vault into that portion of the chart. The group's premature debut at No. 13 comes from street-date violations. There are only three bulleted records in the top 10, any of which could get pushed back without significant increases. Those three are **Next's** "I Still Love You" (Arista), posting an 11% sales boost (5-4); **Divine's** "Lately" (Pendulum/Red Ant), increasing 9% in sales and 7% in audience (9-6); and **Monifah's** "Touch It" (Uptown/Universal), which gains 4% at R&B core stores (11-9).

## R&B

# Dru Hill Shows New Dimensions On Island's 'Enter'

BY TRACY E. HOPKINS

**NEW YORK**—The multiplatinum success of Dru Hill's debut album, which spawned five top 10 singles, has spurred the group to expand beyond its solid R&B fan base with the Oct. 27 worldwide release of its sophomore album, "Enter The Dru," on Island Black Music.

The quartet's members—lead vocalist Mark "Sisqo" Andrews, Tamir "Nokio" Ruffin, James "Woody" Green, and Larry "Jazz" Anthony—have made subtle changes in their image and styling. Each member will also get the chance to showcase his musicianship during live performances by playing custom-made dragon-shaped guitars.

"We owe it to our fans to give them something different," says Andrews. "I watch Michael and Janet [Jackson] and how they alter their image slightly [each time they have a new album]. When we perform, we never do the same show twice."

The first single, "These Are The Times," will be serviced to R&B and crossover radio Oct. 26. The label has no plans for a commercial single.

As part of Island's plan to renew interest in the group, the Latin-influenced single "How Deep Is Your Love," from the "Rush Hour" soundtrack on Def Jam Records, was released Sept. 22. "The [Rush Hour] single announces that Dru Hill is back," says Hiram Hicks, president of Island's black music department.

According to Broadcast Data Systems, "How Deep Is Your Love" garnered 1,414 spins at radio for the week ending Sept. 17.

Each member wrote at least one song on the album, and Ruffin and Andrews shared co-production credits. The quartet also publishes its own music. Other songwriters for the project included Kenneth "Babyface" Edmonds, Diane Warren, Daryl Simmons, and David Foster.

A videoclip for "These Are The Times" was scheduled to be shot Tuesday (29), according to the label. At press time, neither director nor location had been chosen.

Tracy Cloherty, PD of WQHT (Hot 97) New York, says "How Deep Is Your Love" is getting about 25 spins per week at the station. "The group has a great look and amazing talent," she says. "[Hot 97] had a really good run on Dru Hill's last album, and people are looking forward to hearing [more] from them."

The members began their careers as singing fudge-makers at a Baltimore eatery. But their first taste of national acclaim came in 1996 with the single "Tell Me," from the soundtrack to the Whoopi Goldberg film "Eddie." The single peaked at No. 5 on Billboard's Hot R&B Singles chart. Soon after, "In My Bed" and "Never Make A Promise" peaked at No. 1 on the same chart, and the

Babyface-penned "We're Not Making Love No More" peaked at No. 2. On the Hot 100, "In My Bed" peaked at No. 4, "Never Make A Promise" peaked at No. 7, and "We're Not Making Love No More" peaked at No. 13.

The album peaked at No. 5 on Billboard's Top R&B Albums chart and at No. 23 on the Billboard 200.

According to SoundScan, "Dru Hill" sold 1.4 million units. Singles sales have also been strong for the quartet: "In My Bed" sold 1.3 million units, "Never Make A Promise" sold 755,000 units, "We're Not Making Love No More" sold 725,000 units, and "Tell Me" sold 756,000 units.

Hicks says the label has implemented an "in-your-face" marketing strategy for the group, hinged on inciting "Drumania" in the U.S. and international markets. Angela Thomas, senior VP of Island Black Music, adds that in addition to gaining airplay, the label's strategy will focus on snagging the attention of the mainstream media.

To facilitate the latter goal, Island recently hosted a press luncheon at New York's trendy Coffee Shop

restaurant and commissioned Susan Blond Inc., an independent public relations agency, to help promote the group. From Sept. 14-19, the group co-hosted a week of "MTV Jams."

Dru Hill's manager, Kevin Peck of Entertainment Management Group, says the group will tour the U.S. in January and will hit international markets during the summer of '99. The group is booked through ICM.

"Because there's always such a glut of new groups, it takes a minute for a new [R&B] group to get that press attention," Thomas says. "But Dru Hill set the standard... This group has original songs with no sampling."

The group's recent performances include a Sept. 2 show at the House of Blues in Los Angeles with labelmate Kelly Price. That concert was one day prior to the Soul Train Lady of Soul Awards, at which the group's members were presenters. In late July, the group performed at the 80th birthday celebration of Nelson Mandela in Johannesburg. In addition, the label sent the group on a branch tour of key radio stations in Atlanta, Detroit, Los Angeles, and New York.

Closer to the album's release date, the label plans a Dru Hill listening party that will be simulcast nationally on radio stations in conjunction with SJS Broadcasting.

Hicks maintains that in Dru Hill's effort to cross over, the group will not

(Continued on next page)



DRU HILL

## FAITH EVANS

(Continued from preceding page)

Joshua—says a number of factors kept her out of the studio, including her husband's death, contract renegotiations, and pregnancy.

"Part of the delay was Big's stuff," Evans says. "I had about three songs on the album already done when he died... [and] I took off a few months because a lot of things pressed upon me that weren't my responsibility before, like his estate and some of his business and personal things. I also tried to renegotiate my contract before I decided when the album was going to come out. But so many people kept asking me when my album was coming out [that] it really made me feel that even with these other things happening in my life, I should not hold off on this album."

The result is a decidedly autobiographical set. "This album is just a little more inspirational," she adds. The title track includes her reflections on letting God fight her battles, and the album's other underlying messages are about not letting life pass you by.

Evans also accepted a few songs from outside writers, like Diane Warren ("Lately I") and Kenneth "Babyface" Edmonds ("Never Let You Go").

In addition to working with Bad Boy CEO Combs, Chucki Thompson, J-Dub, and Ron Lawrence on production, Evans also worked with David Foster and delved into a little co-production work herself.

"There's a lot more names this time, but it's still a Faith Evans project," she says. Her publishing, Chy-

na Baby, is administered through Janice Combs Publishing/BMI.

"I think [Faith] came in the [R&B] game and stepped it up as an incredible balladeer," says Combs of Evans' first effort. "She stepped into a line of great singers like Whitney Houston, Mary J. Blige, Aretha Franklin, Mariah Carey—she's one of those names. And I think that this album will definitely put her up there as one of the best. She's grown as a businesswoman, a producer, a songwriter, and as a performer."

The Hype Williams-directed videoclip was shot in mid-September and was scheduled to go to MTV, BET, the Box, and local video outlets Sept. 25.

Her promo tour, slated for Oct. 1-15, will take her across the U.S. and, for the first time, to London, Amsterdam, Germany, and France. She will perform a televised BET Soundstage concert in the U.S., and she'll play on the U.K. TV show "Top Of The Pops." She'll also attend and possibly perform at the U.K.'s MOBO Awards. No pay dates have yet been scheduled.

"This album is really one of the strongest pieces we've ever put out on Bad Boy," says Jeff Burroughs, senior VP at the label. "[She] delivered a record that was incredible, so all we're gonna do is put out the hit records that she delivered. [The project] does not need incredible marketing or promotion. We have the utmost confidence in what the album sounds like."

## BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	5	3	GIVE A LITTLE	LAVONDRA (312 ENTERTAINMENT/COPPER SUN/PTI)
2	—	1	G-SPOT	KOMPOZUR (ALL NET/PLATINUM/INTERSOUND)
3	14	3	BULLSHITTIN'	N'DEA DAVENPORT FEAT. MOS DEF (V2)
4	—	1	THE HOT JOINT	ALL CITY (MCA)
5	2	7	CRAWL BEFORE YOU BALL	SAAFIR (QWEST/WARNER BROS.)
6	1	7	THAT FEELING	YANKEE B (GEE STREET/V2)
7	19	2	WORLD WAR III	TOP AUTHORITY (TOP FLIGHT/WRAP/ICHIBAN)
8	4	4	DOUBLE DUTCH DANCE	KINSU (PLATINUM/INTERSOUND)
9	3	9	MONEY MAKIN' ANTHEM	Q&U PRESENTS REDDUMPS KILLA KUDU (STREET PRODUCTIONS/MERCURY)
10	—	2	NEW LIFE	RUFUS TROUTMAN (SHABAK)
11	9	4	ALL NIGHT	N2DEEP (SWERVE/LIGHTYEAR)
12	8	12	TURN THIS PARTY OUT	WHIP (OUTHOUSE)
13	11	11	WHAT THE WORLD NEEDS NOW IS LOVE	DONNE WARWICK AND THE HIP-HOP NATION UNITED (RYER NORTH)

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

# A Fresh Look At LKJ's Fiery Reggae Dub

**REGGAE 'HOP':** Reggae dub style is about sonic deconstruction, a "now you hear it, now you don't" mixing-board fan dance. Drums and bass pump pure riddim until keyboards, guitar, or horns slice in bits of melody. Or the singer intrudes, his vocals fractured by echo and reverb into wails from outer space. Then drums and bass take over again, only to give way once more for a few bars of melody. Add to reggae dub's pulsing brew the red-hot declamations of the dub poet, and you have revolutionary music at its fiercest.

None of reggae's scribes is fiercer on the riddim than the British-Jamaican **Linton Kwesi Johnson** (aka **LKJ**), whose double-CD retrospective, "IndependantIntavenshan: The Island Anthology," culls the best of his four album recordings for the label. The set, due Oct. 27, celebrates LKJ's 20-year career in "word + sound = power." "Intavenshan" is part of a series of anthologies marking Island's 40th anniversary that also includes "Paid In Full: The Platinum Edition"—a reissue of **Eric B. & Rakim's** seminal '87 set plus U.K. 12-inch dub versions and remixes.

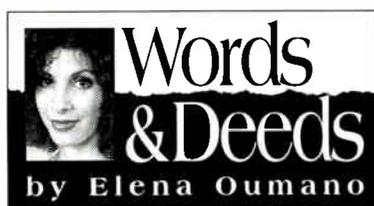
"I've always seen myself in the traditions of the African *griot* and the **Last Poets**, who were a big influence on me in their early days," says LKJ. "I also locate myself in the same tradition of people who went before, like **Claude McKay**, **Louise Bennett**, **Bongo Jerry**, and **Edward Kamal Braithwaite**, [who was] a seminal influence on the poets of my generation. In a sense, what I've been doing with my verse is document not so much the history of a tribe but the history of blacks as we make it."

Born in a country hamlet in Jamaica's Clarendon parish, LKJ moved to the U.K. at 11 and later attended the University of London. Politicized by the harsh realities of immigrant life and the British arm of the Black Panthers, he organized a writer's workshop within the party.

Glittering rage fueled LKJ's 1973 debut LP, "Dread Beat And Blood" (Virgin U.K.), mixed and engineered by his future partner in music, bassist/arranger **Dennis Bovell**, leader of the **Dub Band**. They went on to collaborate on LKJ's Island debut, "Forces Of Victory," followed by two 1980 releases ("Bass Culture" and "LKJ In Dub") and his final recording for the label, 1984's "Making History." A 1991 album, "Tings An' Times," was released worldwide by Shanachie.

"Intavenshan" takes the listener through the lengthy mid-arc of LKJ's career, culling his most potent poems—often followed by their dub versions—and presenting never-released tracks and remixes, along with detailed liner notes on LKJ, Bovell, and musicians in the **Dub Band**.

This set confirms LKJ's position as the most literary and passionate of reggae's dub bards. Terse and sober, LKJ drops deep, chesty rhymes with a rhythmic intensity



that rises to the challenge of Bovell's solid, yet intricate, basslines, which, surprisingly, are written by LKJ himself. The poet warrior's near-deadpan, anti-colonial patwah interpretations of "Sonny's Lettah," "Inglan Is A Bitch," "New Crass Massahkah," and virtually every other track in the collection start out in the quiet, unassuming manner of an anecdotal ramble. But his sound-and-word attack is so vivid, so achingly personal, that it slams the listener with revelatory hardballs of universal truths.

For several years, reggae's dub poets have stood in the long shadow cast by the genre's dancehall DJs (rappers) like **Beenie Man** and culture chanters like **Buju Banton** and **Sizzla**.

This release, along with "More Time," LKJ's first new album in seven years, should widen the spotlight to include reggae's most literate practitioners. "More Time" was released this summer in the U.K. and Europe on the poet's LKJ label. The label was founded in 1982 and recently signed a European distribution deal with WEA that included "More Time" and three others: "LKJ In Dub," originally released on Mango/Island; "Kings An' Times," originally released by Shanachie; and "A Cappella Second Volume," which features LKJ reading his poetry.

The label doesn't have U.S. distribution as yet for "More Time." LKJ describes the album as "slightly more contemplative" than his previous work. The nine-track set is powered by his indefatigable rebel spirit and honed for maximum impact by 20 years of serious rhyme rocking.

Other titles on the LKJ label include "Me Cyann Believe It," an

## DRU HILL

(Continued from preceding page)

forsake its roots.

"It's important that we stay grounded in terms of the strategies that made us successful, like [catering to] the mom-and-pop retail stores and urban radio," says Hicks.

Frank Johnson, buyer for Inner City Records, a five-store Baltimore chain, says the group continues to make its hometown proud.

"Dru Hill has a good following, especially in Baltimore, where we don't have another artist on that mainstream level," says Johnson. "But we have a lot more talent down here, and their success is a good step for the city."

According to Thomas, street teams will distribute cassette samplers and promotional stickers. The album may be packaged with holo-

gram trading cards featuring a photo of each group member and bio information.

On Thursday (1), Dru Hill will be featured in an "innovative television spot" that will display the Dru Hill dragon logo, says Thomas. It will air on MTV, BET, and the Box. Merchandise tie-ins, she adds, will be linked to in-store visits.

Closer to the album's release, says Thomas, there will be on-air giveaways at crossover and R&B radio. Other freebies will include hats and T-shirts, available through Island's World Wide Web site at [islandblackmusic.com](http://islandblackmusic.com). The label is also pitching the group for TV performances on "Saturday Night Live" and the talk shows of Rosie O'Donnell and David Letterman.

**FOR THE RECORD:** Due to a production error, the incorrect logo appeared with this column in Billboard's Sept. 19 issue. That column was written by **Elena Oumano**.

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# Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan®</b>	
				***No. 1***	
1	1	1	11	LOOKIN' AT ME ● MASE FEATURING PUFF DADDY (C) (D) (T) (X) BAD BOY 79176/ARISTA	10 weeks at No. 1
2	4	4	4	SUPERHUG ● NOREAGA (C) (D) (T) PENALTY 0237/TOMMY BOY	
3	3	3	5	STILL A G THANG ● SNOOP DOGG (C) (D) (T) NO LIMIT 53450/PRIORITY	
4	5	6	7	DEFINITION ● MOS DEF & KWELI ARE BLACK STAR (C) (D) (T) RAWKUS 173	
				***GREATEST GAINER***	
5	19	—	2	INVASION OF THE FLAT BOOTY B*****S (C) (D) (T) SHORT 42543/JIVE	TOO SHORT
6	6	8	4	'98 THUG PARADISE TRAGEDY, CAPONE, INFINITE (C) (D) (T) (X) H.O.L.A. 341077	
7	7	5	11	WHAT U SEE IS WHAT U GET ● XZIBIT (C) (D) (T) LOUD 65507/RCA	
8	2	2	13	WOOF WOOF ● THE 69 BOYZ (C) (D) (T) QUADRASOUND/ATLANTIC 84123/AG	
9	NEW ►	1	1	DEADLY ZONE ● BOUNTY KILLER FEAT. MOBB DEEP & RAPPIN' NOYD (C) (D) (T) TVT SOUNDTRAX 8215/TVT	
10	8	7	8	BANANAS (WHO YOU GONNA CALL?) ● QUEEN LATIFAH FEAT. APACHE (C) (D) (T) FLAVOR UNIT 860814/MOTOWN	
11	10	10	27	2 LIVE PARTY ● THE 2 LIVE CREW (FEAT. KC OF KC & THE SUNSHINE BAND & FREAK NASTY) (C) (D) (T) LIL' JOE 897	
12	9	11	12	NO WOMAN ● GENERAL GRANT (C) (D) (T) POLYBEAT 38645/VIRGIN	
13	27	22	5	SPARK SOMEBODY UP ● BUDDHA MONK (C) (T) (X) EDEL AMERICA 3875*	
14	13	15	4	I AIN'T HAVIN' THAT ● HELTAH SKELTAK FEAT. STARRANG WONDRAH OF O.G.C. & DOC HOLIDAY (C) (D) (T) DUCK DOWN 53324/PRIORITY	
15	11	9	8	GOODBYE TO MY HOMIES ● MASTER P FEAT. SILKK THE SHOCKER, SONS OF FUNK AND NO B. DICK (C) (D) (T) NO LIMIT 53326/PRIORITY	
16	20	25	6	THE OLE B#TCH-U-WORRYZ ● PROFESSOR GRIFF (C) (D) (T) LETHAL/BLACKHEART 371701/MERCURY	
17	14	17	3	DR. GREENTHUMB CYPRESS HILL (T) (X) RUFFHOUSE 79024*/COLUMBIA	
18	17	16	13	INSANE ● TEE KEE (C) (X) WHITE LION 7001*	
19	12	13	15	COME WITH ME ● PUFF DADDY FEAT. JIMMY PAGE (C) (D) (M) (T) (X) EPIC 78954	
20	16	12	9	IT'S ALRIGHT ● MEMPHIS BLEEK (& JAY-Z) (C) (D) (T) ROC-A-FELLA/DEF JAM 566210/MERCURY	
21	23	21	3	DON CARTAGENA ● FAT JOE (FEATURING PUFF DADDY) (T) MYSTIC/ATLANTIC 95527*/AG	
22	NEW ►	1	1	CAN I GET A... ● JAY-Z FEAT. AMIL (OF MAJOR COINZ) AND JA (T) DEF JAM 567683*/MERCURY	
23	21	19	28	THROW YU HOOD UP MR. MONEY LOC FEAT. ABOVE THE LAW (C) (D) LOC-N-UP 70714	
24	15	14	9	CHEATED (TO ALL THE GIRLS) ● WYCLEF JEAN FEAT. QUEEN PEN & THE PRODUCT (M) (T) (X) RUFFHOUSE 78993*/COLUMBIA	
25	24	32	7	FIND A WAY ● A TRIBE CALLED QUEST (T) JIVE 42534*	
26	18	20	14	DO YOU ● HEATHER B. (C) (D) (T) MCA 55452	
27	NEW ►	1	1	INCREDIBLE ● KEITH MURRAY (T) JIVE 42556*	
28	NEW ►	1	1	LOST IN LOVE NASTYBOY KLICK (C) (D) NASTYBOY 0137/UPSTAIRS	
29	25	28	28	RAISE THE ROOF ● LUKE FEAT. NO GOOD BUT SO GOOD (C) (D) (M) (T) (X) LUKE II 572250/ISLAND	
30	30	33	37	MAKE EM' SAY UHH! ● MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X & MYSTIKAL (C) (D) (T) NO LIMIT 53302/PRIORITY	
31	34	37	3	TRU MASTER ● PETE ROCK WITH INSPECTAH DECK & KURUPT (T) LOUD 65568*/RCA	
32	49	35	3	PARDON ME WHILE I COME BACK. DRES (C) (T) (X) BLACK PEARL/GROUND CONTROL 7001*/NU GRUV	
33	22	24	15	THE ACTUAL ● ALL CITY (C) (D) (T) MCA 55445	
34	29	27	30	WHO AM I ● BEENIE MAN (C) (T) (X) 2 HARD 6160*/VP	
35	26	18	13	GIRLS ● DJ SMURF FEAT. DJ TAZ, DJ KIZZY ROCK AND JUNE DOG (C) (D) (T) COLLIPARK 24950/CHIBAN	
36	35	30	23	TURN IT UP (REMIX)/FIRE IT UP ● BUSTA RHYMES (C) (D) (T) (X) ELEKTRA 64104/EEG	
37	38	26	33	GET AT ME DOG ● DMX (FEAT. SHEEK OF THE LOX) (C) (D) (M) (T) (X) RUFF RYDERS/DEF JAM 568862/MERCURY	
38	31	29	15	BLACK ICE (SKY HIGH) ● GOODIE MOB FEAT. OUTKAST (C) (D) LAFACE 24337/ARISTA	
39	28	23	18	NINETY NINE (FLASH THE MESSAGE) ● JOHN FORTE (C) (D) (T) (X) RUFFHOUSE 78769/COLUMBIA	
40	44	42	12	HORSE & CARRIAGE ● CAM'RON FEATURING MASE (T) ENTERTAINMENT 78938*/EPIC	
41	32	41	5	CHEAPSKATE (YOU AIN'T GETTIN' NADA) ● SPORTY THIEVZ (T) ROC-A-BLOK/RUFFHOUSE 78934*/COLUMBIA	
42	36	44	36	GONE TILL NOVEMBER ● WYCLEF JEAN (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	
43	39	46	8	NEVER ENOUGH 5CENT FEATURING SH'KILLA (C) (D) RUGLEY 2105	
44	NEW ►	1	1	G-SPOT ● KOMPOZUR (C) (D) (T) ALL NET/PLATINUM 12291/INTERSOUND	
45	41	38	5	UNIFY KID CAPRI FEAT. SNOOP DOGGY DOGG & SLICK RICK (T) TRACK MASTERS 78994*/COLUMBIA	
46	45	48	27	SECOND ROUND K.O. ● CANIBUS (C) (D) (T) UNIVERSAL 56175	
47	43	—	65	HOW DO U WANT IT/CALIFORNIA LOVE ▲² ● 2PAC (FEAT. KC AND JOJO) (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND	
48	RE-ENTRY	11	11	MONEY AIN'T A THANG ● JD FEATURING JAY-Z (T) SO 50 DEF 78864*/COLUMBIA	
49	NEW ►	1	1	THE HOT JOINT ● ALL CITY (T) MCA 55479*	
50	NEW ►	1	1	I'LL BE AROUND ● RAHSUN FEAT. BIG PUNISHER AND DEUCE (C) (D) (T) (V) 550 MUSIC 79009/EPIC	

○ 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.

# Billboard TOP R&B ALBUMS

OCTOBER 3, 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 IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	4	<b>Lauryn Hill</b> Ruffhouse 69035/Columbia (11.98 EQ/17.98) 4 weeks at No. 1	THE MISEDUCATION OF LAURYN HILL	1
★★★ No. 1 ★★★						
2	<b>NEW</b>		1	<b>SOUNDTRACK</b> DEF JAM 558663/MERCURY (11.98 EQ/17.98)	RUSH HOUR	2
★★★ Hot Shot Debut ★★★						
3	<b>NEW</b>		1	<b>MAGIC</b> TRU/NO LIMIT 50017/PRIORITY (10.98/16.98)	SKY'S THE LIMIT	3
4	3	2	4	<b>FAT JOE</b> MYSTIC/ATLANTIC 92805/AG (10.98/16.98)	DON CARTAGENA	2
5	2	43	3	<b>CANIBUS</b> UNIVERSAL 53136* (10.98/16.98) HS	CAN-I-BUS	2
6	6	5	6	<b>KELLY PRICE</b> ● T-NECK 524516/ISLAND (10.98 EQ/16.98)	SOUL OF A WOMAN	2
★★★ Greatest Gainer ★★★						
7	7	6	18	<b>DMX</b> ▲ RUFF RYDERS/DEF JAM 558227/MERCURY (10.98 EQ/16.98)	IT'S DARK AND HELL IS HOT	1
8	<b>NEW</b>		1	<b>SHAQUILLE O'NEAL</b> T.W.I.S.M. 540947/A&M (10.98 EQ/16.98)	RESPECT	8
9	5	4	8	<b>SNOOP DOGG</b> NO LIMIT 50000*/PRIORITY (11.98/17.98)	DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
10	11	8	5	<b>THE TEMPTATIONS</b> MOTOWN 530937 (10.98 EQ/16.98)	PHOENIX RISING	8
11	9	9	10	<b>JERMAINE DUPRI</b> ▲ SO SO DEF 69087*/COLUMBIA (10.98 EQ/16.98)	JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK	1
12	10	10	14	<b>SOUNDTRACK</b> ▲ BLACKGROUND/ATLANTIC 83113/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	4
13	4	—	2	<b>SKULL DUGGERY</b> NO LIMIT/PENALTY 3082/TOMMY BOY (10.98/16.98) HS	THESE WICKED STREETS	4
14	12	11	9	<b>GERALD LEVERT</b> EASTWEST 62261/EEG (10.98/16.98)	LOVE & CONSEQUENCES	2
15	14	16	12	<b>NOREAGA</b> ● PENALTY 3077/TOMMY BOY (11.98/16.98)	N.O.R.E.	1
16	8	3	3	<b>BIG ED</b> NO LIMIT 50729*/PRIORITY (10.98/16.98)	THE ASSASSIN	3
17	20	14	6	<b>LUTHER VANDROSS</b> VIRGIN 46089 (11.98/17.98)	I KNOW	9
18	13	7	52	<b>BRIAN MCKNIGHT</b> ▲ MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	1
19	18	19	19	<b>XSCAPE</b> ● SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	6
20	17	17	15	<b>BRANDY</b> ▲ ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
21	22	20	22	<b>MYA</b> UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	13
22	19	18	10	<b>MONICA</b> ▲ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	2
23	16	12	6	<b>SOUNDTRACK</b> ● FLYTE TYME 11806/MCA (10.98/17.98)	HOW STELLA GOT HER GROOVE BACK	3
★★★ Pacesetter ★★★						
24	29	29	10	<b>TRIN-I-TEE 5:7</b> B-RITE 90094/INTERSCOPE (10.98/15.98) HS	TRIN-I-TEE 5:7	20
25	21	13	6	<b>VARIOUS ARTISTS</b> FUNKMASTER FLEX THE MIX TAPE VOLUME III: 60 MINUTES OF FUNK THE FINAL CHAPTER LOUD 67647*/RCA (10.98/16.98)		2
26	24	23	12	<b>MAXWELL</b> ● COLUMBIA 68968* (10.98 EQ/16.98)	EMBRYA	2
27	26	25	53	<b>JON B. ▲</b> YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	5
28	31	34	25	<b>MONTELL JORDAN</b> ● DEF JAM 536987*/MERCURY (10.98 EQ/16.98)	LET'S RIDE	8
29	28	30	23	<b>TAMIA</b> QWEST 46213/WARNER BROS. (10.98/16.98)	TAMIA	18
30	23	15	6	<b>E-40</b> ● SICK WID' IT 41645/JIVE (19.98/24.98)	THE ELEMENT OF SURPRISE	4
31	25	24	17	<b>MASTER P ▲</b> NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
32	15	—	2	<b>SOUNDTRACK</b> WARNER SUNSET/EASTWEST 62265/EEG (11.98/17.98)	WHY DO FOOLS FALL IN LOVE	15
33	30	33	32	<b>SILK THE SHOCKER</b> ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	1
34	38	35	26	<b>PUBLIC ANNOUNCEMENT</b> A&M 540882 (10.98 EQ/16.98)	ALL WORK, NO PLAY	14
35	27	22	8	<b>MARY J. BLIGE</b> ● MCA 11848 (10.98/17.98)	THE TOUR	7
36	41	39	31	<b>JAGGED EDGE</b> SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA	19
37	37	32	9	<b>MAC</b> NO LIMIT 50727*/PRIORITY (10.98/16.98)	SHELL SHOCKED	4
38	35	27	4	<b>NICOLE</b> THE GOLD MIND/EASTWEST 62209/EEG (10.98/16.98)	MAKE IT HOT	19
39	36	26	4	<b>XZIBIT</b> LOUD 67578*/RCA (10.98/16.98)	40 DAYZ & 40 NIGHTZ	14
40	40	36	22	<b>BIG PUNISHER</b> ▲ LOUD 67512*/RCA (10.98/16.98)	CAPITAL PUNISHMENT	1
41	34	31	10	<b>CAM'RON</b> ENTERTAINMENT 68976*/EPIC (11.98 EQ/16.98)	CONFESSIONS OF FIRE	2
42	33	21	4	<b>JAYO FELONY</b> DEF JAM 558762*/MERCURY (10.98 EQ/16.98)	WHATCHA GONNA DO	8
43	32	28	5	<b>SOUNDTRACK</b> TVT SOUNDTRAX 8210/TVT (10.98/17.98)	BLADE	28
44	46	50	51	<b>NEXT</b> ▲ ARISTA 18973 (10.98/15.98) HS	RATED NEXT	13
45	39	37	43	<b>WILL SMITH</b> ▲ <sup>3</sup> COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	9
46	44	44	4	<b>MONIFAH</b> UPTOWN 53155*/UNIVERSAL (10.98/16.98)	MO'HOGANY	42

47	48	49	44	<b>CHICO DEBARGE</b> ● KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	14
48	47	45	50	<b>JANET</b> ▲ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2
49	43	52	4	<b>VARIOUS ARTISTS</b> TOMMY BOY 1266 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOL. 4	43
50	42	38	12	<b>KANE &amp; ABEL</b> NO LIMIT 50720*/PRIORITY (10.98/16.98)	AM I MY BROTHERS KEEPER	1
51	50	40	9	<b>WU-TANG KILLA BEES</b> WU-TANG 50013*/PRIORITY (10.98/16.98)	THE SWARM	3
52	45	47	66	<b>K-CI &amp; JOJO</b> ▲ <sup>3</sup> MCA 11613* (10.98/16.98)	LOVE ALWAYS	2
53	51	41	6	<b>M.O.P.</b> RELATIVITY 1618* (10.98/15.98)	FIRST FAMILY 4 LIFE	14
54	53	55	46	<b>MYSTIKAL</b> ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	1
55	<b>NEW</b>		1	<b>VESTA</b> I.E. MUSIC 557615/VERVE (10.98 EQ/16.98) HS	RELATIONSHIPS	55
56	55	46	6	<b>KILLARMY</b> WU-TANG 50014*/PRIORITY (10.98/16.98)	DIRTY WEAPONRY	13
57	61	56	48	<b>MASE</b> ▲ BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
58	<b>NEW</b>		1	<b>GENERAL GRANT</b> POLYBEAT 46055/VIRGIN (10.98/16.98)	MR. ENERGIZER	58
59	57	66	56	<b>MASTER P</b> ▲ <sup>2</sup> NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
60	58	61	53	<b>USHER</b> ▲ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	1
61	56	51	4	<b>TATYANA ALI</b> M.J.J.WORK 68656/EPIC (10.98 EQ/16.98) HS	KISS THE SKY	47
62	64	64	19	<b>SOUNDTRACK</b> ROC-A-FELLA/DEF JAM 558132*/MERCURY (8.98 EQ/12.98)	STREETS IS WATCHING	3
63	54	59	21	<b>FIEND</b> ● NO LIMIT 50715*/PRIORITY (10.98/16.98)	THERE'S ONE IN EVERY FAMILY	1
64	65	53	4	<b>A-G-2-A-KE</b> INTERFACE/RAP-A-LOT 46144/VIRGIN (10.98/16.98) HS	MIL-TICKET	37
65	59	58	19	<b>SPARKLE</b> ROCK LAND 90149*/INTERSCOPE (10.98/16.98) HS	SPARKLE	2
66	60	57	17	<b>MO THUGS FAMILY</b> ● MO THUGS 1632/RELATIVITY (10.98/17.98)	FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION	8
67	52	48	4	<b>INDO G</b> HYPNOTIZE MINDS 1683/RELATIVITY (10.98/15.98) HS	ANGEL DUST	32
68	67	60	45	<b>LSG</b> ▲ EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	2
69	49	42	9	<b>SUNZ OF MAN</b> THREAT/WU-TANG 12305*/RED ANT (10.98/16.98)	THE LAST SHALL BE FIRST	7
70	81	—	3	<b>VARIOUS ARTISTS</b> THUMP 4200 (10.98/15.98)	OLD SCHOOL JAMS	70
71	75	78	14	<b>DEVIN</b> RAP-A-LOT 45938/VIRGIN (10.98/16.98) HS	THE DUDE	27
72	66	70	28	<b>C-MURDER</b> ● NO LIMIT 50723*/PRIORITY (10.98/16.98) HS	LIFE OR DEATH	1
73	74	76	47	<b>JAY-Z</b> ● ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	2
74	69	67	24	<b>GOODIE MOB</b> ● LAFACE 26047*/ARISTA (10.98/16.98)	STILL STANDING	2
75	71	62	12	<b>DEF SQUAD</b> ● JIVE/DEF JAM 558343*/MERCURY (10.98 EQ/16.98)	EL NINO	1
76	70	65	9	<b>2PAC</b> MECCA 8807 (11.98/16.98)	IN HIS OWN WORDS	43
77	<b>NEW</b>		1	<b>FLIPMODE SQUAD</b> FLIPMODE/ELEKTRA 62238*/EEG (10.98/16.98)	THE IMPERIAL	77
78	68	71	18	<b>EIGHTBALL</b> ▲ SUAVE HOUSE 53127*/UNIVERSAL (19.98/25.98)	LOST	3
79	99	86	70	<b>GOD'S PROPERTY</b> FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	1
80	63	69	23	<b>SOUNDTRACK</b> ● INTERSCOPE 90160* (11.98/17.98)	BULWORTH — THE SOUNDTRACK	4
81	77	81	18	<b>VARIOUS ARTISTS</b> ● SHORT 46100/JIVE (12.98/19.98)	TOO SHORT RECORDS: NATIONWIDE — INDEPENDENCE DAY: THE COMPILATION	7
82	76	90	79	<b>THE NOTORIOUS B.I.G. ▲</b> BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
83	73	72	8	<b>CELLY CEL</b> SICK WID' IT 41622/JIVE (10.98/16.98)	G-FILEZ	17
84	80	74	27	<b>SOUNDTRACK</b> ▲ HEAVYWEIGHT 540886*/A&M (10.98 EQ/17.98)	THE PLAYERS CLUB	2
85	78	77	75	<b>MARY J. BLIGE</b> ▲ MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
86	72	—	2	<b>JESSE POWELL</b> SILAS 11789/MCA (10.98/16.98) HS	'BOUT IT	72
87	62	63	52	<b>BOYZ II MEN</b> ▲ MOTOWN 530819* (11.98 EQ/17.98)	EVOLUTION	1
88	93	89	99	<b>MAKAVELI</b> ▲ DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
89	87	75	44	<b>KAREN CLARK-SHEARD</b> ISLAND 524397 (10.98 EQ/17.98) HS	FINALLY KAREN	28
90	84	96	15	<b>GEORGE BENSON</b> GRP 9906 (10.98/16.98)	STANDING TOGETHER	47
91	<b>RE-ENTRY</b>		7	<b>MYRON</b> ISLAND 524479 (8.98 EQ/10.98) HS	DESTINY	38
92	89	91	83	<b>TRU</b> ▲ NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
93	86	83	12	<b>BLACK EYED PEAS</b> INTERSCOPE 90152* (10.98/16.98) HS	BEHIND THE FRONT	37
94	82	80	19	<b>SOUNDTRACK</b> ENTERTAINMENT 69364/EPIC (11.98 EQ/17.98)	WOO	8
95	88	—	52	<b>MARIAH CAREY</b> ▲ <sup>3</sup> COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	3
96	92	94	28	<b>KEITH WASHINGTON</b> SILAS 11744/MCA (10.98/16.98)	KW	27
97	<b>RE-ENTRY</b>		8	<b>LINK</b> RELATIVITY 1645 (10.98/15.98) HS	SEX DOWN	46
98	79	97	17	<b>THE 2 LIVE CREW</b> LIL' JOE 231* (10.98/15.98)	THE REAL ONE	59
99	94	85	30	<b>SCARFACE</b> ▲ RAP-A-LOT 45471/VIRGIN (19.98/22.98)	MY HOMIES	1
100	85	54	3	<b>HERSCHELWOOD HARDHEADZ</b> JAM DOWN/BREAKAWAY 481003/ISLAND (10.98 EQ/16.98) HS	A MILLION DOLLARS LATER	54

○ 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.

I'd love to see Christ come back to  
crush the spirit of hate and make  
men put down their guns.

I'd also like just one more  
hit single.

- TINY TIM

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# MAGNIFIC

**FEATURING:  
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FAMILY**



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# SKYS THE LIMIT



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OCTOBER 3, 1998

Chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'THE FIRST NIGHT' by Monica and 'WESTSIDE' by TQ.

Chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'PAPER' by Queen Latifah and 'CHEAPSKATE (YOU AIN'T GETTIN' NADA)' by Sparty Thievs.

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

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 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 'DOO WOP (THAT THING)', 'ARE YOU THAT SOMEBODY?', 'MY LITTLE SECRET'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'NO GUARANTEE', 'BEAUTIFUL', 'SUPERHUG', 'DAYDREAMIN'.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'ANYTIME', 'MISSING YOU', 'PUT YOUR HANDS WHERE MY EYES COULD SEE'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'NO MONEY NO PROBLEMS', 'WE BE CLUBBIN'', 'THE ARMS OF THE ONE WHO LOVES YOU'.

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

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

Table with columns: TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs alphabetically by title, including '2 WAY STREET', '98 THUG PARADISE', 'THE ACTUAL', 'ALL MY LIFE/DON'T RUSH'.

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 'THINKIN' BOUT IT', 'I CAN DO THAT', 'THE FIRST NIGHT', 'LATELY'.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'NO WOMAN', 'SPARK SOMEBODY UP', 'BUDDHA MONK', 'I AIN'T HAVIN' THAT'.

Table with columns: TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs alphabetically by title, including 'B/I/Taqiyah', 'PAPER', 'PARTY AIN'T A PARTY'.

Table with columns: TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs alphabetically by title, including 'B/M/I/Black Hipnic', 'THINKIN' BOUT IT', 'TIME AFTER TIME'.

## Movin' On—With Gratitude For Eight Inspiring Years

**LAST DANCE:** I now have a clear vision of how **CeCe Peniston** must have felt several years ago when she dared to move beyond her safe and highly successful club career in favor of a more challenging foray into the R&B realm—and how scary, yet exhilarating, it must have been to take those first few steps forward.

This column brings my eight-year tenure as Billboard's dance music

editor to a close. I'll be taking a similarly big leap by assuming the pop-intensive role of talent editor here. It should be loads of fun—and it's exactly the creative kick in the booty that I've long needed.



PENISTON

Effective Thursday (1), **Michael Paoletta** will assume Billboard's dance reins. He's been a frequent contributor to this page for several years, and he's one of clubland's more passionate activists. If you don't already know, respect, and absolutely adore him, you will very soon. I couldn't have asked for a better successor.

In preparing for the next phase of my professional life, images of dear CeCe continually crowd my mind. It makes karmic sense, given how harshly I initially criticized her musical shift. After all, it's difficult to understand the desire for growth at a time when you believe you're precisely where you belong in life. Upon discovering Billboard at the age of 14, I wanted to write this column. Quite frankly, it became the focus of my career until I got it—and once I did, giving it up was never an option. Watching CeCe bravely test new waters, I simply couldn't relate. Now I can.

It's not about abandonment or rising above the so-called ghetto. It's about natural progression and exploring new areas of your mind and talent. The older I get, the less I believe it's possible to plant new roots. Rather, you simply sprout a few new branches as you grow.

**LOVE ROLLER COASTER:** At various times over the past eight years, writing "Dance Trax" has been amazing, stressful, gratifying, and downright heartbreaking. I was often (and accurately) accused of taking it all far too seriously and personally. But as any card-carrying citizen of clubland knows, you don't

simply dart in and out of dance music. You live it. It's more than a musical genre. It's a lifestyle. Within the realm of rhythm, it's always okay to be gay; women have never had to fight for power; and race is rarely (if ever) an issue. Why that's a fact of club life remains an ongoing source of debate. In the end, it hardly matters.

If you fully commit to it, dance music will take you on quite the emotional roller coaster—as will the folks who create and promote it. At times, I've wanted to throttle some of you in frustration. But more often, I'd gladly fight to the death on your behalf. But at a time of closure, it's natural to meditate on happier times, as well as the occasional lesson learned. When looking back on the last eight years of my life in the dance lane, our community's tireless performers immediately come to mind. Their perseverance and ability to remain energized and focused while working in an area of the business that may never win the mainstream respect it deserves has been truly awesome.



KRISTINE W

With all due respect to DJ culture and the hard-working producers who deftly weave the beats, this column has always been dedicated first and foremost to the people who lend their unique voices and faces to the music. Without them, dance music is little more than an endless stream of empty, syncopated beats.

**MEMORIES:** A book can be filled with the special memories and moments that have made working in dance music worthwhile. The common denominator? Commitment.

It was pure commitment that put **India** on a plane to perform at the first-ever Billboard Dance Music Summit in San Francisco five years ago, even though she was battling the flu and couldn't hear in her left ear. I'll never shake the vision of her red-faced from a coughing fit and shoving a pencil in her ear before taking the stage—only to then see her perform with remarkable intensity and soulful fervor. That was the first time she sang her now-classic anthem "Love & Happiness" for an audience, and it was compelling to watch the prayer-like lyrics trans-



by Larry Flick

form and momentarily heal her.

That was the same evening that **Joi Cardwell** took her first solo steps in public, nervously introduc-



CARDWELL

ing herself to the crowd by warbling a few lines of **Lil Louis'** "Club Lonely"—which she wrote and recorded. She's come a *long* way since taking the stage that night in combat boots, booty-girl shorts, and a ponytail. Since then, she's evolved into an assured and sophisticated stylist—after relentlessly fighting her way from underneath the Svengali-like thumb of producers who could never seem to "get" her musical vision. After bathing in the beauty of unusually mature and intelligent gems like "You Got To Pray," "Run To You," and the forthcoming "Last Chance For Love"—all of which she produced herself—we should all be grateful that she never gave up.

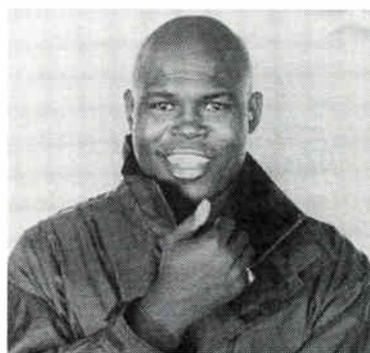
Another artist who had better not give up is **Kristine W**, who is arguably the best shot dance music currently has at spawning a crossover artist of **Madonna**-like

proportions.

Although she's meticulously crafted a larger-than-life glamour-girl image, my fondest memory of **Kristine** will always be during the rehearsal for the "Divas Unplugged" showcase at the second Billboard Dance Music Summit, stomping around sans makeup and wigs—but still wildly charismatic.

When she wasn't stapling yards of gold lamé fabric to the club's dingy walls ("Baby, we need to give this place some Vegas flash," she said as she turned a dumpy venue into a funky palace), **Kristine** was quietly strumming **Donna Summer** tunes on her purple-velvet-covered acoustic guitar in a corner or cheer-leading the other performers. "We have to hang tough together if we're ever going to take dance music to the other side," were her final words before leaving the stage that night. And her commitment to that philosophy has never wavered.

The same can be said for **Byron Stingily**, who remains an exemplary dance music figure. Throughout his '80s tenure as the **Sylvester**-like falsetto behind the now-defunct pio-



STINGILY

neering house trio **Ten City** and into a sparkling '90s solo career, he has been masterful in combining credible house music with old-school R&B. "Dance music is what feeds my soul," he told Summit attendees during his keynote address in 1996 with a poise and heartfelt tone rarely displayed by his platinum-level pop counterparts. "I've gladly given it my life—and it has given me a life that I love."

**PARTING GLANCES:** The words and actions of artists like **Byron Stingily**, **Kristine W**, **Joi Cardwell**, and **India** illustrate the best reason to work in dance music—because it fills you in a way no other music can. Their devotion to unifying our community while advancing their own careers proves that clubland's citizens actually are capable of working toward a common goal. All ya need to do is believe in the music—as Pollyanna-esque as that sounds. As my time at the helm of this column winds down, I cannot help but count the many blessings clubland has provided, and I am most grateful . . . to the tireless people who work

behind the scenes. The wheels of clubland cannot spin solely on the strength of its creative figures. They require the energy of business minds who are equally devoted to the cause. If the music is the ammunition of our community, then it's the people behind the scenes who fire the guns and continually fight to infiltrate the mainstream. Where would we be without the marketing



VARVITSIOTIS

savvy of **Epic's Frank Ceraolo** or the sharp A&R ears of **deConstruction Songs** honcho **Mike Sefton**? And where would producers like **Maurice Joshua** be without a visionary manager like **Connie Varvitsiotis**? **Varvitsiotis**, in particular, has taught me that you needn't surrender your soul to be successful in this industry. In fact, she's shown me that nourishing your spirit is the first true step toward success.

. . . to labels like **Strictly Rhythm**, **Nervous**, and **Twisted America** for keeping it real and continually shouldering against the accepted parameters of the dance genre. Clubland desperately needs more leaders like these labels' respective presidents, **Mark Finkelstein**, **Michael Weiss**, and **Rob DiStefano**.

. . . to the young studio renegades **Keith Haarmeyer**, **Stephen Nikolas**, **Prince Quick Mix**, and **Hex Hector** for keeping the underground fresh.

. . . to the old-school studio vets **Frankie Knuckles**, **David Morales**, and **Steve "Silk" Hurley**, whose endurance and continued vitality are truly humbling.

. . . and to disco-era performers like **Loleatta Holloway**, **Donna Summer**, and **Vicki Sue Robinson**, who remind all of us of dance music's heritage—not to mention the fact that they still have a vibrancy new-generation divas should take note of.

**FINALLY**, this terribly indulgent opus would be lacking without a nod of respect to those who have come before me. Without the fine example of past "Dance Trax" writers **Tom Moulton**, **Vince Aletti**, **Brian Chin**, and **Bill Coleman** (my personal mentor), I'd have never been brave enough to speak my mind as freely as I have. I pray I did you all proud.

### Billboard. Dance Breakouts

OCTOBER 3, 1998

#### CLUB PLAY

1. I WANT YOUR LOVE ROGER S. PRESENTS TWILIGHT NARCOTIC
2. THE FIRST NIGHT MONICA ARISTA
3. THE FUTURE OF THE FUTURE DEEP DISH WITH EVERYTHING BUT THE GIRL ARISTA
4. CUBIK:98 808 STATE ZTT
5. FIND ANOTHER WOMAN REINA GROOVILICIOUS

#### MAXI-SINGLES SALES

1. FEEL IT TIKO PRESENTS THE GROOVE NERVOUS
2. SANGUE DE BEIRONA CESARIA EVORA WAVE
3. DON'T TRY IT ISIS COLUMBIA
4. ALL BECAUSE OF YOU ESTEE TIMBER!
5. I'M MISSING YOU FABRICA COLUMBIA

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

CLUB PLAY					ARTIST	
COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.						
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>★★★ No. 1 ★★★</b>						
1	2	4	8	MUSIC SOUNDS BETTER WITH YOU	VIRGIN 38561	◆ STARDUST
2	1	2	7	GOD IS A DJ	ARISTA PROMO	◆ FAITHLESS
3	4	7	7	LET ME GO...RELEASE ME	H.O.L.A. 341070	VERONICA
4	7	11	6	WHAT THE CHILD NEEDS	ARIOLA DANCE 60431/BMG LATIN	HANNAH JONES
5	3	3	10	IF YOU COULD READ MY MIND	TOMMY BOY 497	◆ STARS ON 54: ULTRA NATE, AMBER, JOCELYN ENRIQUEZ
6	10	25	3	NOBODY'S SUPPOSED TO BE HERE	ARISTA 13551	◆ DEBORAH COX
7	6	8	8	WHATEVER YOU WANT	NEPTUNE 163025/RIVER NORTH	TAYLOR DAYNE
8	12	26	4	CAN'T GET HIGH WITHOUT U	SUBLIMINAL 007/STRICTLY RHYTHM	JOEY NEGRO FEAT. TAKA BOOM
9	11	19	6	THE AGE OF LOVE	GROOVILICIOUS 050/STRICTLY RHYTHM	◆ THE AGE OF LOVE
10	13	18	6	DON'T WANT YOU	VINYL SOUL 100/MUSIC PLANT	GEORGIE PORGIE
11	5	1	10	OYE	EPIC PROMO	◆ GLORIA ESTEFAN
12	16	24	5	LET'S GO ALL THE WAY	COLUMBIA 78958	◆ REACT
13	8	6	10	EVERYBODY DANCE	STRICTLY RHYTHM 12552	BARBARA TUCKER
14	15	17	7	BACK ON A MISSION	MOONSHINE 88454	◆ CIRRUS
15	9	5	12	FEEL IT	BATTERY 46506/JIVE	◆ THE TAMPERER FEATURING MAYA
16	23	32	4	MOVIN' ON	UNIVERSITY PROMO/INTERSCOPE	◆ MYA
17	14	10	8	CRUEL SUMMER	ARISTA 13506	◆ ACE OF BASE
18	28	30	5	GREATER	RADIO UNIVERSE PROMO/UNIVERSAL	DUKE
19	22	27	5	I FEEL LOVE	VIRGIN PROMO	◆ VANESSA-MAE
20	35	44	3	RAIN	GROOVILICIOUS 052/STRICTLY RHYTHM	BRAINBUG
21	19	22	7	WATER WAVE	EDEL AMERICA 4695	MARK VAN DALE WITH ENRICO
22	34	47	3	TONIGHT...I'M DREAMING	4 PLAY 1014	FIFTY FIFTY
23	32	42	3	MUSIC IS THE ANSWER (DANCIN' & PRANCIN')	TWISTED 55443/MCA	DANNY TENAGLIA + CELEDA
<b>★★★ Power Pick ★★★</b>						
24	42	—	2	THE FREAKS COME OUT	TOMMY BOY SILVER LABEL 327/TOMMY BOY	◆ CEVIN FISHER'S BIG FREAK
25	31	39	4	SHOW YOU LOVE	I.C.U. 004	A.K. SOUL FEATURING JOCELYN BROWN
26	17	16	8	DEJA VU	NERVOUS 20325	E-SMOOVE FEATURING LATANZA WATERS
27	20	12	11	WHAT A FEELING	MAXI 2070	THE NEW HIPPIE MOVEMENT
28	30	31	6	IF I FALL	OM 012	NAKED MUSIC NYC
29	37	—	2	JET SET	JELLYBEAN 2539	DAT OVEN
30	21	14	12	MIND PLAYIN' (ENERGY BUZZ)	JELLYBEAN 2537	CALLE & RIZZO
31	24	23	7	DEEPER UNDERGROUND	EPIC PROMO	◆ JAMIROQUAI
32	36	38	4	NEW KIND OF MEDICINE	AM/PM IMPORT	◆ ULTRA NATE
33	26	15	10	GIVE ME LOVE	PLAYLAND 53319/PRIORITY	◆ DJ DADO FEATURING MICHELLE WEEKS
34	29	21	9	DREAM WEAVER	TRAX 10012	ERIN HAMILTON
35	18	13	13	NEEDIN' U	INFINITY 002	◆ DAVID MORALES PRESENTS THE FACE
36	46	—	2	I'LL GIVE YOU LOVE	SOULSHINE 005	ANDRICKA HALL
37	40	45	3	I WANNA SEE YOU GROOVIN'	CUTTING 428	ROBBIE R. PRESENTS DEE-LUCIOUS
<b>★★★ Hot Shot Debut ★★★</b>						
38	NEW ▶	—	1	LOVE HIM	ATLANTIC PROMO	DONNA LEWIS
39	38	40	6	JUMP TO THIS	CUTTING 2031	NEW YORK TRIBE
40	27	20	13	PUSH IT	ALMO SOUNDS PROMO/INTERSCOPE	◆ GARBAGE
41	25	9	11	HERE WE GO AGAIN	ARISTA 13503	◆ ARETHA FRANKLIN
42	NEW ▶	—	1	SUPERSTAR	LOGIC 3000 54069/LOGIC	◆ NOVY VS. ENIAC
43	47	—	2	BRAND NEW WORLD	AVEX 12024/KING STREET	GTS FEATURING MELODIE SEXTON
44	33	33	9	PURE ENERGY	GROOVILICIOUS 047/STRICTLY RHYTHM	NU AGENDA
45	44	36	6	SHED YOUR SKIN	EPIC PROMO	INDIGO GIRLS
46	NEW ▶	—	1	THE DOOR	SFP 9626	CIRCUIT BOY
47	43	41	5	LOVIN' YOU	LOGIC 57169	UBM
48	NEW ▶	—	1	CHANGES	CUTTING 437	SO PURE! FEATURING SHELEEN THOMAS
49	NEW ▶	—	1	FEEL IT	NERVOUS 20322	TIKO PRESENTS THE GROOVE FEAT. DAWN TALLMAN
50	NEW ▶	—	1	PORNSTAR	SNAPT 2072/MAXI	BIG MUFF

MAXI-SINGLES SALES					ARTIST	
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
<b>★★★ No. 1 ★★★</b>						
1	1	1	19	THE BOY IS MINE (T) (X)	ATLANTIC 84118/AG	◆ BRANDY & MONICA
<b>★★★ Hot Shot Debut ★★★</b>						
2	NEW ▶	—	1	ONLY WHEN I LOSE MYSELF (X)	MUTE/REPRISE 44546/WARNER BROS.	◆ DEPECHE MODE
3	2	2	22	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X)	COLUMBIA 78822	◆ MARIAH CAREY
4	3	5	14	RAY OF LIGHT (T) (X)	MAVERICK 44523/WARNER BROS.	◆ MADONNA
5	4	4	25	EVERYBODY (BACKSTREET'S BACK) (T) (X)	JIVE 42515	◆ BACKSTREET BOYS
<b>★★★ Greatest Gainer ★★★</b>						
6	7	8	3	THINKIN' BOUT IT (T) (X)	EASTWEST 63809/EEG	◆ GERALD LEVERT
7	5	3	10	IF YOU COULD READ MY MIND (T) (X)	TOMMY BOY 497	◆ STARS ON 54: ULTRA NATE, AMBER, JOCELYN ENRIQUEZ
8	9	9	17	PUSSY (T) (X)	ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
9	6	7	10	CRUEL SUMMER (T) (X)	ARISTA 13506	◆ ACE OF BASE
10	27	30	4	OBJECT UNKNOWN (T) (X)	ASPHODEL/OUTPOST 0115/GEFFEN	DJ SPOOKY
11	18	13	8	CLOSING TIME (X)	UNDER THE COVER 9803	SOKAOTIC
12	10	11	16	STOP (X)	VIRGIN 38641	◆ SPICE GIRLS
13	12	12	18	THE CUP OF LIFE (T) (X)	COLUMBIA 78932	◆ RICKY MARTIN
14	8	6	16	YOU'RE STILL THE ONE (X)	MERCURY (NASHVILLE) 566015	◆ SHANIA TWAIN
15	17	23	16	KEEP HOPE ALIVE (T) (X)	CITY OF ANGELS 77105	THE CRYSTAL METHOD
16	15	20	28	FROZEN (T) (X)	MAVERICK 43993/WARNER BROS.	◆ MADONNA
17	14	10	3	WHATEVER YOU WANT (T) (X)	NEPTUNE 163025/RIVER NORTH	TAYLOR DAYNE
18	11	15	10	INTERGALACTIC (T)	GRAND ROYAL 58705/CAPITOL	◆ BEASTIE BOYS
19	RE-ENTRY	—	23	TORN (T) (X)	INTERHIT 54022/PRIORITY	NATALIE BROWNE
20	16	16	4	SUMMER OF LOVE '98/ROAM (X)	REPRISE 44519/WARNER BROS.	THE B-52'S
21	22	24	34	HOW DO I LIVE (T) (X)	CURB 73047	◆ LEANN RIMES
22	21	17	21	I GET LONELY (T) (X)	VIRGIN 38632	◆ JANET
23	23	18	28	MY HEART WILL GO ON (T) (X)	INTERHIT 54020/PRIORITY	DEJA VU
24	30	31	24	SMACK MY BITCH UP (T) (X)	XL MUTE/MAVERICK 43946/WARNER BROS.	◆ PRODIGY
25	25	25	4	SUAVEMENTE (T) (X)	SONY DISCOS 82795	◆ ELVIS CRESPO
26	20	26	11	DELICIOUS (T) (X)	GEFFEN 22408	◆ PURE SUGAR
27	19	21	4	HALLUCINATING PLUTO/LOVE SHACK (X)	REPRISE 44520/WARNER BROS.	THE B-52'S
28	26	28	8	TAKE ME AWAY (T) (X)	PHAT CAT 90001	MIX FACTORY
29	13	14	13	CAN'T WE TRY (T) (X)	ROBBINS 72025	ROCKELL (DUET WITH COLLAGE)
30	48	46	16	BUSY CHILD (T) (X)	CITY OF ANGELS/OUTPOST 77120/GEFFEN	◆ THE CRYSTAL METHOD
31	24	19	4	MUSIC IS THE ANSWER (DANCIN' & PRANCIN') (T) (X)	TWISTED 55443/MCA	DANNY TENAGLIA + CELEDA
32	29	33	60	THINGS JUST AIN'T THE SAME (T) (X)	ARISTA 13381	◆ DEBORAH COX
33	50	—	6	IF I HAD A CHANCE (T) (X)	TIMBER! 746/TOMMY BOY	CYNTHIA
34	35	48	36	HONEY (M) (T) (X)	COLUMBIA 78665	◆ MARIAH CAREY
35	40	34	12	HERE WE GO AGAIN (T) (X)	ARISTA 13503	◆ ARETHA FRANKLIN
36	32	—	6	FEEL IT (T)	BATTERY 46506/JIVE	◆ THE TAMPERER FEATURING MAYA
37	NEW ▶	—	1	WHAT THE CHILD NEEDS (T) (X)	ARIOLA DANCE 60431/BMG LATIN	HANNAH JONES
38	34	32	18	YOU WON'T FORGET ME (T) (X)	RCA 65427	◆ LA BOUCHE
39	33	41	9	DO IT AGAIN/MEN BEAT THEIR MEN (T) (X)	GROOVILICIOUS 001/STRICTLY RHYTHM	RAZOR N' GUIDO
40	38	39	37	PLASTIC DREAMS (REVISITED) (T) (X)	EPIDROME 78758/EPIC	◆ JAYDEE
41	RE-ENTRY	—	6	BACK ON A MISSION (T) (X)	MOONSHINE 88454	◆ CIRRUS
42	45	43	15	GODZILLA (T) (X)	INTERHIT 54025/PRIORITY	THUNDERPUSS 2000
43	37	49	5	LET ME GO...RELEASE ME (T) (X)	H.O.L.A. 341070	VERONICA
44	31	35	3	RAIN (T) (X)	GROOVILICIOUS 052/STRICTLY RHYTHM	BRAINBUG
45	36	45	21	LOVE YOU DOWN (T) (X)	SO SO DEF 78802/COLUMBIA	◆ INOJ
46	43	—	3	LET'S GO ALL THE WAY (T) (X)	COLUMBIA 78958	◆ REACT
47	NEW ▶	—	1	WALKIN' ON THE SUN (X)	UNDER THE COVER 9706	SMACK
48	39	40	23	FRIGHT TRAIN (T) (X)	FORBIDDEN 1234	ROBBIE TRONCO
49	RE-ENTRY	—	9	THE ROCKAFELLER SKANK (T) (X)	SKINT 6242/ASTRALWERKS	◆ FATBOY SLIM
50	49	—	24	FOUND A CURE (T) (X)	STRICTLY RHYTHM 12548	◆ ULTRA NATE

○ 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.

# Billboard DANCE charts

## 1 NUMBER 1 SERIES 1976-1997:

Chronological listings of every song that reached the top position on the Club Play and Sales charts. Lists Billboard issue date, title, artist, and label. - \$50.00

## 2 TOP TEN SERIES 1976-1997:

Annual listings of every song that reached number 10 or higher on the Club Play and Sales charts. Lists title, artist, and label. Titles are listed alphabetically within each year. Number 1 records are indicated - \$50.00

## 3 TOP SONGS OF THE YEAR SERIES 1976-1997:

The annual charts of the top songs of the year in rank order as published in Billboard's Year End Special Issues. Lists title, artist and label - \$50.00

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## BMI, ASCAP Ceremonies Celebrate Songwriters, Publishers Dunn, Smith, Springer, EMI Honored By BMI Jackson, EMI Publishing Get ASCAP Awards

NASHVILLE—Performing right organization BMI presented its 46th annual BMI Country Awards Sept. 22, with songwriters Ronnie Dunn, Stephony Smith, and Mark Alan Springer and EMI Music Publishing claiming top honors.



DUNN

BMI president/CEO Frances W. Preston and VP Roger Sovine hosted the celebration of the creators of the year's most-performed songs at the industry's oldest country awards program, culminating in the announcement of the country song, songwriter, and publisher of the year.

In all, Citations of Achievement were bestowed on the writers and publishers of 71 songs during the black-tie gala, staged at BMI's Music Row offices.

"It's Your Love" earned the 30th Robert J. Burton Award as the most-performed country song of the year for writer Smith and publisher EMI-Blackwood Music Inc. (a division of EMI Music Publishing). The No. 1 single and BMI Million-Air song (certified for more than 1 million broadcast performances) was recorded by Tim McGraw with his wife, Faith Hill.

Smith claimed another top title, as she shared the BMI country songwriter of the year designation with Ronnie Dunn and Mark Alan Springer. Each writer placed three songs on the most-performed list. Dunn, who was country songwriter of the year in 1996, contributed the Brooks & Dunn hits "He's Got You," "Honky Tonk Truth," and "A Man This Lonely."

Springer wrote "Thank God For Believers" (recorded by Mark Chesnut), "When I Close My Eyes" (Kenny Chesney), and "Where Corn Don't Grow" (Travis Tritt). Smith's other two tunes were the Lorrin Morgan hit "Go Away" and Reba McEntire's "How Was I To Know." She is the third woman in 38 years to win this

honor. Kye Fleming won in 1980, '82, and '83, and Holly Dunn won in 1988.

Three other writers have won the song and songwriter titles in the same year: Kris Kristofferson with "Help Me Make It Through The Night" in 1972, and Kye Fleming and Dennis Morgan with "Nobody" in 1983.

With 12 songs on the list, EMI Music Publishing enjoyed the BMI country publisher of the year prize. The distinction is given to the publishing concern with the highest percentage of copyright ownership in award-winning songs. EMI previously won top publisher in 1990. This is only the second time since 1960 that a publisher has won both publisher of the year and song of the year honors. Careers-BMG Music Publishing and "Hard Rock Bottom of Your Heart" won in 1991.

Of the songwriters recognized, 16 were double winners: Matraca Berg, Clint Black, Rick Bowles, Chuck Cannon, Blair Daly, Greg Fowler, Teddy Gentry, Billy Livsey, Tony Martin, Jon McElroy, Paul Nelson, Hayden Nicholas, Tim Nichols, Randy Owen, Michael Peterson, and Sunny Russ.

Two songs received their second country citations: "Don't Take Her She's All I Got," written by Gary U.S. Bonds and Jerry Williams Jr. (1972), and "Who's Cheatin' Who," written by Jerry Hayes (1981).

Winning their first BMI Country Awards after previously receiving Pop Awards were Warren Zevon's "Poor Poor Pitiful Me" (1978) and Roy Freeland and Bill LaBounty's "This Night Won't Last Forever" (1978).

BMI's Citation of Achievement is given annually in recognition of popularity in the field of country music, as measured by broadcast performances on American radio and television. The 1998 Country Awards eligibility period ran from April 1, 1997, through March 31, 1998.

A complete list of winners appears on page 39.

NASHVILLE—Alan Jackson took top songwriter honors at the 36th annual ASCAP Country Music Awards in recognition of the Faith Hill hit "I Can't Do That Anymore" and for his own hit "There Goes."



JACKSON

The publisher of the year accolade went to EMI Music Publishing, whose catalog of hits the past year includes "From Here To Eternity," "Count Me In," "Thank God For Believers," and "Dark Horse."

The country song of the year was "One Night At A Time," written by Earl Bud Lee and Eddie Kilgallon and recorded by George Strait. The song was published by EMI Music Publishing, Hipp Row Music & Island Bound Music Inc., Life's a Pitch Music, Neon Sky Music, and Sony/ATV Cross Keys.

Guy Clark was awarded the ASCAP Foundation Lifetime Achievement Award. Lyle Lovett and Rodney Crowell presented Clark with the award. A longtime force in the songwriting community, the Texas-born Clark is known for penning such hits as "L.A. Freeway," "The Last Gunfighter Ballad," and "Desperadoes Waiting For A Train."

Hosted by ASCAP VP Connie Bradley, the black-tie gala took place at Nashville's Opryland Hotel and featured a "Roaring '20s" theme. ASCAP assistant VP John Briggs assisted Bradley in presenting the awards, and ASCAP CEO John LoFrumen-ta also made special presentations.

ASCAP board members Martin Bandier, John Bettis, Freddy Beinstock, Donna Hilley, Wayland Holyfield, Dean Kay, Leeds Levy, Jay Morganstern, and Irwin Robinson were among those participating in the festivities.

Tennessee Gov. Don Sundquist was recognized by the ASCAP Board of Directors for "his championship of the rights of music creators." Tennessee's U.S. Sens. Fred Thompson and Bill Frist and U.S. Rep. Bob Clement were presented the ASCAP Friend of the Arts Award for their legislative support of American music. ASCAP board members Donna Hilley and Wayland Holyfield presented the honors to the governor, senators, and congressman.

CBS Cable's David Hall accepted the first-ever ASCAP Partners-in-Music Award from ASCAP senior VP of licensing Vincent Candilora. The award recognized The Nashville Network's and Country Music Television's "years of outstanding service to country music by virtue of its high-quality programming." Both are owned by CBS Cable.

ASCAP songwriter and publisher award recipients were recognized for the songs that received the most performances from Jan. 1, 1997, to Dec. 31, 1997. Multiple songwriter recipients were Walt Aldridge, Kenny Beard, Larry Boone, Trey Bruce, Deana Carter, Chris Farren, Steven D. Jones, Robert John "Mutt" Lange, Cathy Majeski, Robert Ellis Orrall, Mark D. Sanders, Don Schlitz, Roger Springer, Craig Wiseman, and Drew Womack.

Publishers who received multiple honors were Almo Music Corp., Big Tractor Music, BMG Songs Inc., JKids Music, Kim Williams Music, Major Bob Music, MCA Music Publishing, New Don Songs, New Don Music, Rick Hall Music Inc., Sony/ATV Cross Keys, Starstruck Writers Group, Texas Wedge Music, Warner/Chappell Music Group, Watertown Music, Windswept Music, Womaculate Conceptions, Yee Haw Music, and Zomba Enterprises Inc.

A complete list of winners is on page 39.

## SESAC, Hall Of Fame Honor Songwriters; Terri Clark Hurt Again

AT CMA WEEK: SESAC songwriters Tony Marty and Stan Webb were honored by the performing right organization at its annual awards dinner at its Music Row headquarters on Sept. 24. Marty, co-writer of "Commitment" (recorded by



WEBB

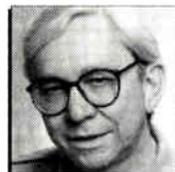
LeAnn Rimes), was named country songwriter of the year. Webb's "I'm From The Country" (recorded by Tracy Byrd) was named country song of the year.

Additionally, Monkids Music and Congregations Songs, a division of Curb Music Group, were named SESAC publishers of the year.

SESAC also presented performance awards for the following



by Chet Flippo



songs: "The Fool" (Charley Steff, Maria Cannon, Gene Ellsworth, writers; Wild Mountain Thyme Music and Castle Bound Music, publishers), "Commitment" (Tony Marty, Bobby Wood, Tony Colton, writers; Monkids Music, Congregations Songs, publishers), "I'm From The Country" (Stan Webb, Marty Brown, Richard Young, writers; Stan Webb Music, publisher), "One Solitary Tear" (Steve Mandle, Sheree Krenn, writers; Magnatone Music Publishing, publisher), and "How Do You Sleep At Night" (Jerry Salley, Jim McBride, writers; Extra Innings Music, W.B.M. Music, publishers).

Also, "How Can I Help You Say

Goodbye" (Karen Taylor-Good, Burton Collins, writers; K.T. Good Music, W.B.M. Music, publishers), "I'll Go On Loving You" (Kieran Kane, writer; Little Duck Music, Spur 66 Music, publishers), "Shut Up And Drive" (Sam Tate, Annie Tate, Rivers Rutherford, writers; Critter City Music, publisher), "Valentine" (Jim Brickman, Jack Kougell, writers; the Brickman Arrangement, Swimmer Music, publishers), "To Make You Feel My Love" (Bob Dylan, writer; Special Rider music, publisher).

WRITERS' ROW: Merle Kilgore, the late Eddie Rabbitt, and the late Kent Robbins were inducted into the Nashville Songwriters Hall of Fame Sept. 19 at the Nashville Songwriters Foundation awards banquet at Loews Vanderbilt Plaza.

Kilgore, now best known as Hank Williams Jr.'s manager, penned such hits as "Ring Of Fire," "Wolverton Mountain," and "More And More." Connie Smith joined Marty Stuart

in honoring Kilgore with a medley of his songs.

Rabbitt, who died of cancer in May of this year, was honored by the group S-K-O, who reunited for the evening to sing a medley of his hits.

Robbins, who died in a car wreck last December, was remembered by John Anderson and Gary Allen, who sang hits he had written for them.

Pat Alger was presented the President's Award from Nashville Songwriters Assn. International president Jim McBride.

PEOPLE: Injury-prone Terri Clark spent CMA week recuperating after being briefly hospitalized Sept. 17 with a dislocated shoulder in Albuquerque, N.M. (Billboard Bulletin, Sept. 21). She had been riding in an open car at the New Mexico State Fair when a fan grabbed her arm and dragged her from the car. Local authorities are investigating.

Renee Bell is named VP of A&R at the RCA Label Group. She reports to chairman Joe Galante.



### NASHVILLE

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>CLUB PLAY</b> COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
<b>***No. 1***</b>					
1	2	4	8	MUSIC SOUNDS BETTER WITH YOU VIRGIN 38561	1 week at No. 1 ◆ STARDUST
2	1	2	7	GOD IS A DJ ARISTA PROMO	◆ FAITHLESS
3	4	7	7	LET ME GO...RELEASE ME H.O.L.A. 341070	VERONICA
4	7	11	6	WHAT THE CHILD NEEDS ARIOLA DANCE 60431/BMG LATIN	HANNAH JONES
5	3	3	10	IF YOU COULD READ MY MIND TOMMY BOY 497	◆ STARS ON 54: ULTRA NATE, AMBER, JOCELYN ENRIQUEZ
6	10	25	3	NOBODY'S SUPPOSED TO BE HERE ARISTA 13551	◆ DEBORAH COX
7	6	8	8	WHATEVER YOU WANT NEPTUNE 163025/RIVER NORTH	TAYLOR DAYNE
8	12	26	4	CAN'T GET HIGH WITHOUT U SUBLIMINAL 007/STRICTLY RHYTHM	JOEY NEGRO FEAT. TAKA BOOM
9	11	19	6	THE AGE OF LOVE GROOVILICIOUS 050/STRICTLY RHYTHM	◆ THE AGE OF LOVE
10	13	18	6	DON'T WANT YOU VINYL SOUL 100/MUSIC PLANT	GEORGIE PORGIE
11	5	1	10	OYE EPIC PROMO	◆ GLORIA ESTEFAN
12	16	24	5	LET'S GO ALL THE WAY COLUMBIA 78958	◆ REACT
13	8	6	10	EVERYBODY DANCE STRICTLY RHYTHM 12552	BARBARA TUCKER
14	15	17	7	BACK ON A MISSION MOONSHINE 88454	◆ CIRRUS
15	9	5	12	FEEL IT BATTERY 46506/JIVE	◆ THE TAMPERER FEATURING MAYA
16	23	32	4	MOVIN' ON UNIVERSITY PROMO/INTERSCOPE	◆ MYA
17	14	10	8	CRUEL SUMMER ARISTA 13506	◆ ACE OF BASE
18	28	30	5	GREATER RADIO UNIVERSE PROMO/UNIVERSAL	DUKE
19	22	27	5	I FEEL LOVE VIRGIN PROMO	◆ VANESSA-MAE
20	35	44	3	RAIN GROOVILICIOUS 052/STRICTLY RHYTHM	BRAINBUG
21	19	22	7	WATER WAVE EDEL AMERICA 4695	MARK VAN DALE WITH ENRICO
22	34	47	3	TONIGHT...I'M DREAMING 4 PLAY 1014	FIFTY FIFTY
23	32	42	3	MUSIC IS THE ANSWER (DANCIN' & PRANCIN') TWISTED 55443/MCA	DANNY TENAGLIA + CELEDA
<b>***Power Pick***</b>					
24	42	—	2	THE FREAKS COME OUT TOMMY BOY SILVER LABEL 327/TOMMY BOY	◆ CEVIN FISHER'S BIG FREAK
25	31	39	4	SHOW YOU LOVE I.C.U. 004	A.K. SOUL FEATURING JOCELYN BROWN
26	17	16	8	DEJA VU NERVOUS 20325	E-SMOOVE FEATURING LATANZA WATERS
27	20	12	11	WHAT A FEELING MAXI 2070	THE NEW HIPPIE MOVEMENT
28	30	31	6	IF I FALL OM 012	NAKED MUSIC NYC
29	37	—	2	JET SET JELLYBEAN 2539	DAT OVEN
30	21	14	12	MIND PLAYIN' (ENERGY BUZZ) JELLYBEAN 2537	CALLE & RIZZO
31	24	23	7	DEEPER UNDERGROUND EPIC PROMO	◆ JAMIROQUAI
32	36	38	4	NEW KIND OF MEDICINE AM:PM IMPORT	◆ ULTRA NATE
33	26	15	10	GIVE ME LOVE PLAYLAND 53319/PRIORITY	◆ DJ DADO FEATURING MICHELLE WEEKS
34	29	21	9	DREAM WEAVER TRAX 10012	ERIN HAMILTON
35	18	13	13	NEEDIN' U DEFINITY 002	◆ DAVID MORALES PRESENTS THE FACE
36	46	—	2	I'LL GIVE YOU LOVE SOULSHINE 005	ANDRICKA HALL
37	40	45	3	I WANNA SEE YOU GROOVIN' CUTTING 428	ROBBIE R. PRESENTS DEE-LUCIOUS
<b>***Hot Shot Debut***</b>					
38	NEW	—	1	LOVE HIM ATLANTIC PROMO	DONNA LEWIS
39	38	40	6	JUMP TO THIS CUTTING 2031	NEW YORK TRIBE
40	27	20	13	PUSH IT ALMO SOUNDS PROMO/INTERSCOPE	◆ GARBAGE
41	25	9	11	HERE WE GO AGAIN ARISTA 13503	◆ ARETHA FRANKLIN
42	NEW	—	1	SUPERSTAR LOGIC 3000 54069/LOGIC	◆ NOVY VS. ENIAC
43	47	—	2	BRAND NEW WORLD AVEV 12024/KING STREET	GTS FEATURING MELODIE SEXTON
44	33	33	9	PURE ENERGY GROOVILICIOUS 047/STRICTLY RHYTHM	NU AGENDA
45	44	36	6	SHED YOUR SKIN EPIC PROMO	INDIGO GIRLS
46	NEW	—	1	THE DOOR SFP 9626	CIRCUIT BOY
47	43	41	5	LOVIN' YOU LOGIC 57169	UBM
48	NEW	—	1	CHANGES CUTTING 437	SO PURE! FEATURING SHELEEN THOMAS
49	NEW	—	1	FEEL IT NERVOUS 20322	TIKO PRESENTS THE GROOVE FEAT. DAWN TALLMAN
50	NEW	—	1	PORNSTAR SNAPT 2072/MAXI	BIG MUFF

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>MAXI-SINGLES SALES</b> COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®					
<b>***No. 1***</b>					
1	1	1	19	THE BOY IS MINE (T) (X) ATLANTIC 84118/AG	13 weeks at No. 1 ◆ BRANDY & MONICA
<b>***Hot Shot Debut***</b>					
2	NEW	—	1	ONLY WHEN I LOSE MYSELF (X) MUTE/REPRISE 44546/WARNER BROS.	◆ DEPECHE MODE
3	2	2	22	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822	◆ MARIAH CAREY
4	3	5	14	RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS.	◆ MADONNA
5	4	4	25	EVERYBODY [BACKSTREET'S BACK] (T) (X) JIVE 42515	◆ BACKSTREET BOYS
<b>***Greatest Gainer***</b>					
6	7	8	3	THINKIN' BOUT IT (T) (X) EASTWEST 63809/EEG	◆ GERALD LEVERT
7	5	3	10	IF YOU COULD READ MY MIND (T) (X) TOMMY BOY 497	◆ STARS ON 54: ULTRA NATE, AMBER, JOCELYN ENRIQUEZ
8	9	9	17	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
9	6	7	10	CRUEL SUMMER (T) (X) ARISTA 13506	◆ ACE OF BASE
10	27	30	4	OBJECT UNKNOWN (T) (X) ASPHODEL/OUTPOST 0115/GEFFEN	DJ SPOOKY
11	18	13	8	CLOSING TIME (X) UNDER THE COVER 9803	SOKAOTIC
12	10	11	16	STOP (X) VIRGIN 38641	◆ SPICE GIRLS
13	12	12	18	THE CUP OF LIFE (T) (X) COLUMBIA 78932	◆ RICKY MARTIN
14	8	6	16	YOU'RE STILL THE ONE (X) MERCURY (NASHVILLE) 566015	◆ SHANIA TWAIN
15	17	23	16	KEEP HOPE ALIVE (T) (X) CITY OF ANGELS 77105	THE CRYSTAL METHOD
16	15	20	28	FROZEN (T) (X) MAVERICK 43993/WARNER BROS.	◆ MADONNA
17	14	10	3	WHATEVER YOU WANT (T) (X) NEPTUNE 163025/RIVER NORTH	TAYLOR DAYNE
18	11	15	10	INTERGALACTIC (T) GRAND ROYAL 58705/CAPITOL	◆ BEASTIE BOYS
19	RE-ENTRY	—	23	TORN (T) (X) INTERHIT 54022/PRIORITY	NATALIE BROWNE
20	16	16	4	SUMMER OF LOVE '98/ROAM (X) REPRISE 44519/WARNER BROS.	THE B-52'S
21	22	24	34	HOW DO I LIVE (T) (X) CURB 73047	◆ LEANN RIMES
22	21	17	21	I GET LONELY (T) (X) VIRGIN 38632	◆ JANET
23	23	18	28	MY HEART WILL GO ON (T) (X) INTERHIT 54020/PRIORITY	DEJA VU
24	30	31	24	SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.	◆ PRODIGY
25	25	25	4	SUAVEMENTE (T) (X) SONY DISCOS 82795	◆ ELVIS CRESPO
26	20	26	11	DELICIOUS (T) (X) GEFFEN 22408	◆ PURE SUGAR
27	19	21	4	HALLUCINATING PLUTO/LOVE SHACK (X) REPRISE 44520/WARNER BROS.	THE B-52'S
28	26	28	8	TAKE ME AWAY (T) (X) PHAT CAT 90001	MIX FACTORY
29	13	14	13	CAN'T WE TRY (T) (X) ROBBINS 72025	ROCKELL [DUET WITH COLLAGE]
30	48	46	16	BUSY CHILD (T) (X) CITY OF ANGELS/OUTPOST 77120/GEFFEN	◆ THE CRYSTAL METHOD
31	24	19	4	MUSIC IS THE ANSWER (DANCIN' & PRANCIN') (T) (X) TWISTED 55443/MCA	DANNY TENAGLIA + CELEDA
32	29	33	60	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381	◆ DEBORAH COX
33	50	—	6	IF I HAD A CHANCE (T) (X) TIMBER! 746/TOMMY BOY	CYNTHIA
34	35	48	36	HONEY (M) (T) (X) COLUMBIA 78665	◆ MARIAH CAREY
35	40	34	12	HERE WE GO AGAIN (T) (X) ARISTA 13503	◆ ARETHA FRANKLIN
36	32	—	6	FEEL IT (T) BATTERY 46506/JIVE	◆ THE TAMPERER FEATURING MAYA
37	NEW	—	1	WHAT THE CHILD NEEDS (T) (X) ARIOLA DANCE 60431/BMG LATIN	HANNAH JONES
38	34	32	18	YOU WON'T FORGET ME (T) (X) RCA 65427	◆ LA BOUCHE
39	33	41	9	DO IT AGAIN/MEN BEAT THEIR MEN (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM	RAZOR N' GUIDO
40	38	39	37	PLASTIC DREAMS (REVISITED) (T) (X) EPIDROME 78758/EPIC	◆ JAYDEE
41	RE-ENTRY	—	6	BACK ON A MISSION (T) (X) MOONSHINE 88454	◆ CIRRUS
42	45	43	15	GODZILLA (T) (X) INTERHIT 54025/PRIORITY	THUNDERPUSS 2000
43	37	49	5	LET ME GO...RELEASE ME (T) (X) H.O.L.A. 341070	VERONICA
44	31	35	3	RAIN (T) (X) GROOVILICIOUS 052/STRICTLY RHYTHM	BRAINBUG
45	36	45	21	LOVE YOU DOWN (T) (X) SO SO DEF 78802/COLUMBIA	◆ INOJ
46	43	—	3	LET'S GO ALL THE WAY (T) (X) COLUMBIA 78958	◆ REACT
47	NEW	—	1	WALKIN' ON THE SUN (X) UNDER THE COVER 9706	SMACK
48	39	40	23	FRIGHT TRAIN (T) (X) FORBIDDEN 1234	ROBBIE TRONCO
49	RE-ENTRY	—	9	THE ROCKAFELLER SKANK (T) (X) SKINT 6242/ASTRALWERKS	◆ FATBOY SLIM
50	49	—	24	FOUND A CURE (T) (X) STRICTLY RHYTHM 12548	◆ ULTRA NATE

○ 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.

# Billboard DANCE charts

## 1 NUMBER 1 SERIES 1976-1997:

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## 2 TOP TEN SERIES 1976-1997:

Annual listings of every song that reached number 10 or higher on the Club Play and Sales charts. Lists title, artist, and label. Titles are listed alphabetically within each year. Number 1 records are indicated - \$50.00

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## BMI, ASCAP Ceremonies Celebrate Songwriters, Publishers Dunn, Smith, Springer, EMI Honored By BMI Jackson, EMI Publishing Get ASCAP Awards

NASHVILLE—Performing right organization BMI presented its 46th annual BMI Country Awards Sept. 22, with songwriters Ronnie Dunn, Stephony Smith, and Mark Alan Springer and EMI Music Publishing claiming top honors.



DUNN

BMI president/CEO Frances W. Preston and VP Roger Sovine hosted the celebration of the creators of the year's most-performed songs at the industry's oldest country awards program, culminating in the announcement of the country song, songwriter, and publisher of the year.

In all, Citations of Achievement were bestowed on the writers and publishers of 71 songs during the black-tie gala, staged at BMI's Music Row offices.

"It's Your Love" earned the 30th Robert J. Burton Award as the most-performed country song of the year for writer Smith and publisher EMI-Blackwood Music Inc. (a division of EMI Music Publishing). The No. 1 single and BMI Million-Air song (certified for more than 1 million broadcast performances) was recorded by Tim McGraw with his wife, Faith Hill.

Smith claimed another top title, as she shared the BMI country songwriter of the year designation with Ronnie Dunn and Mark Alan Springer. Each writer placed three songs on the most-performed list. Dunn, who was country songwriter of the year in 1996, contributed the Brooks & Dunn hits "He's Got You," "Honky Tonk Truth," and "A Man This Lonely."

Springer wrote "Thank God For Believers" (recorded by Mark Chesnut), "When I Close My Eyes" (Kenny Chesney), and "Where Corn Don't Grow" (Travis Tritt). Smith's other two tunes were the Lorrie Morgan hit "Go Away" and Reba McEntire's "How Was I To Know." She is the third woman in 38 years to win this

honor. Kye Fleming won in 1980, '82, and '83, and Holly Dunn won in 1988.

Three other writers have won the song and songwriter titles in the same year: Kris Kristofferson with "Help Me Make It Through The Night" in 1972, and Kye Fleming and Dennis Morgan with "Nobody" in 1983.

With 12 songs on the list, EMI Music Publishing enjoyed the BMI country publisher of the year prize. The distinction is given to the publishing concern with the highest percentage of copyright ownership in award-winning songs. EMI previously won top publisher in 1990. This is only the second time since 1960 that a publisher has won both publisher of the year and song of the year honors. Careers-BMG Music Publishing and "Hard Rock Bottom of Your Heart" won in 1991.

Of the songwriters recognized, 16 were double winners: Matraca Berg, Clint Black, Rick Bowles, Chuck Cannon, Blair Daly, Greg Fowler, Teddy Gentry, Billy Livsey, Tony Martin, Jon McElroy, Paul Nelson, Hayden Nicholas, Tim Nichols, Randy Owen, Michael Peterson, and Sunny Russ.

Two songs received their second country citations: "Don't Take Her She's All I Got," written by Gary U.S. Bonds and Jerry Williams Jr. (1972), and "Who's Cheatin' Who," written by Jerry Hayes (1981).

Winning their first BMI Country Awards after previously receiving Pop Awards were Warren Zevon's "Poor Poor Pitiful Me" (1978) and Roy Freeland and Bill LaBounty's "This Night Won't Last Forever" (1978).

BMI's Citation of Achievement is given annually in recognition of popularity in the field of country music, as measured by broadcast performances on American radio and television. The 1998 Country Awards eligibility period ran from April 1, 1997, through March 31, 1998.

A complete list of winners appears on page 39.

NASHVILLE—Alan Jackson took top songwriter honors at the 36th annual ASCAP Country Music Awards in recognition of the Faith Hill hit "I Can't Do That Anymore" and for his own hit "There Goes."



JACKSON

The publisher of the year accolade went to EMI Music Publishing, whose catalog of hits the past year includes "From Here To Eternity," "Count Me In," "Thank God For Believers," and "Dark Horse."

The country song of the year was "One Night At A Time," written by Earl Bud Lee and Eddie Kilgallon and recorded by George Strait. The song was published by EMI Music Publishing, Hipp Row Music & Island Bound Music Inc., Life's a Pitch Music, Neon Sky Music, and Sony/ATV Cross Keys.

Guy Clark was awarded the ASCAP Foundation Lifetime Achievement Award. Lyle Lovett and Rodney Crowell presented Clark with the award. A longtime force in the songwriting community, the Texas-born Clark is known for penning such hits as "L.A. Freeway," "The Last Gunfighter Ballad," and "Desperadoes Waiting For A Train."

Hosted by ASCAP VP Connie Bradley, the black-tie gala took place at Nashville's Opryland Hotel and featured a "Roaring '20s" theme. ASCAP assistant VP John Briggs assisted Bradley in presenting the awards, and ASCAP CEO John LoFrumen- to also made special presentations.

ASCAP board members Martin Bandier, John Bettis, Freddy Beinstock, Donna Hilley, Wayland Holyfield, Dean Kay, Leeds Levy, Jay Morganstern, and Irwin Robinson were among those participating in the festivities.

Tennessee Gov. Don Sundquist was recognized by the ASCAP Board of Directors for "his championship of the rights of music creators." Tennessee's U.S. Sens. Fred Thompson and Bill Frist and U.S. Rep. Bob Clement were presented the ASCAP Friend of the Arts Award for their legislative support of American music. ASCAP board members Donna Hilley and Wayland Holyfield presented the honors to the governor, senators, and congressman.

CBS Cable's David Hall accepted the first-ever ASCAP Partners-in-Music Award from ASCAP senior VP of licensing Vincent Candilora. The award recognized The Nashville Network's and Country Music Television's "years of outstanding service to country music by virtue of its high-quality programming." Both are owned by CBS Cable.

ASCAP songwriter and publisher award recipients were recognized for the songs that received the most performances from Jan. 1, 1997, to Dec. 31, 1997. Multiple songwriter recipients were Walt Aldridge, Kenny Beard, Larry Boone, Trey Bruce, Deana Carter, Chris Farren, Steven D. Jones, Robert John "Mutt" Lange, Cathy Majeski, Robert Ellis Orrall, Mark D. Sanders, Don Schlitz, Roger Springer, Craig Wiseman, and Drew Womack.

Publishers who received multiple honors were Almo Music Corp., Big Tractor Music, BMG Songs Inc., JKids Music, Kim Williams Music, Major Bob Music, MCA Music Publishing, New Don Songs, New Don Music, Rick Hall Music Inc., Sony/ATV Cross Keys, Starstruck Writers Group, Texas Wedge Music, Warner/Chappell Music Group, Watertown Music, Windswept Music, Womaculate Conceptions, Yee Haw Music, and Zomba Enterprises Inc.

A complete list of winners is on page 39.

## SESAC, Hall Of Fame Honor Songwriters; Terri Clark Hurt Again

AT CMA WEEK: SESAC songwriters **Tony Marty** and **Stan Webb** were honored by the performing right organization at its annual awards dinner at its Music Row headquarters on Sept. 24. Marty, co-writer of "Commitment" (recorded by



WEBB

LeAnn Rimes), was named country songwriter of the year. Webb's "I'm From The Country" (recorded by Tracy Byrd) was named country song of the year.

Additionally, Monkids Music and Congregations Songs, a division of Curb Music Group, were named SESAC publishers of the year.

SESAC also presented performance awards for the following



by Chet Flippo

songs: "The Fool" (Charley Steff, Maria Cannon, Gene Ellsworth, writers; Wild Mountain Thyme Music and Castle Bound Music, publishers), "Commitment" (Tony Marty, Bobby Wood, Tony Colton, writers; Monkids Music, Congregations Songs, publishers), "I'm From The Country" (Stan Webb, Marty Brown, Richard Young, writers; Stan Webb Music, publisher), "One Solitary Tear" (Steve Mandle, Sheree Krenn, writers; Magnatone Music Publishing, publisher), and "How Do You Sleep At Night" (Jerry Salley, Jim McBride, writers; Extra Innings Music, W.B.M. Music, publishers).

Also, "How Can I Help You Say

Goodbye" (Karen Taylor-Good, Burton Collins, writers; K.T. Good Music, W.B.M. Music, publishers), "I'll Go On Loving You" (Kieran Kane, writer; Little Duck Music, Spur 66 Music, publishers), "Shut Up And Drive" (Sam Tate, Annie Tate, Rivers Rutherford, writers; Critter City Music, publisher), "Valentine" (Jim Brickman, Jack Kougell, writers; the Brickman Arrangement, Swimmer Music, publishers), "To Make You Feel My Love" (Bob Dylan, writer; Special Rider music, publisher).

WRITERS' ROW: Merle Kilgore, the late Eddie Rabbitt, and the late Kent Robbins were inducted into the Nashville Songwriters Hall of Fame Sept. 19 at the Nashville Songwriters Foundation awards banquet at Loews Vanderbilt Plaza.

Kilgore, now best known as Hank Williams Jr.'s manager, penned such hits as "Ring Of Fire," "Wolverton Mountain," and "More And More." Connie Smith joined Marty Stuart

in honoring Kilgore with a medley of his songs.

Rabbitt, who died of cancer in May of this year, was honored by the group S-K-O, who reunited for the evening to sing a medley of his hits.

Robbins, who died in a car wreck last December, was remembered by John Anderson and Gary Allen, who sang hits he had written for them.

Pat Alger was presented the President's Award from Nashville Songwriters Assn. International president Jim McBride.

PEOPLE: Injury-prone Terri Clark spent CMA week recuperating after being briefly hospitalized Sept. 17 with a dislocated shoulder in Albuquerque, N.M. (Billboard Bulletin, Sept. 21). She had been riding in an open car at the New Mexico State Fair when a fan grabbed her arm and dragged her from the car. Local authorities are investigating.

Renee Bell is named VP of A&R at the RCA Label Group. She reports to chairman Joe Galante.



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# Billboard **HOT COUNTRY** SINGLES & TRACKS

OCTOBER 3, 1998

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.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
<b>*** No. 1 ***</b>						
1	2	5	13	<b>WHERE THE GREEN GRASS GROWS</b> B.GALLIMORE,J.STROUD,T.MCGRAW (J.LEARY,C.WISEMAN)	TIM MCGRAW CURB ALBUM CUT	1
2	1	1	14	<b>HOW LONG GONE</b> D.COOK,K.BROOKS,R.DUNN (S.CAMP,J.S.SHERRILL)	◆ BROOKS & DUNN (V) ARISTA NASHVILLE 13143	1
3	3	3	17	<b>26 CENTS</b> T.HASELDEEN,R.ZAVITSON,D.JOHNSON (S.WILKINSON,W.WALLACE)	◆ THE WILKINSONS (C) (D) (V) GIANT 17197/REPRISE	3
4	4	6	10	<b>I'LL GO ON LOVING YOU</b> K.STEGALL (K.KANE)	◆ ALAN JACKSON (V) ARISTA NASHVILLE 13135	4
5	6	9	12	<b>DON'T LAUGH AT ME</b> C.CHAMBERLAIN (A.SHAMBLIN,S.SESKIN)	◆ MARK WILLS (V) MERCURY 566054	5
6	7	8	19	<b>YOU'RE GONE</b> M.D.CLUTE,DIAMOND RIO (J.VEZNER,P.WILLIAMS)	◆ DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	6
7	9	11	11	<b>HONEY, I'M HOME</b> R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (V) MERCURY 566220	7
8	5	2	19	<b>TRUE</b> T.BROWN,G.STRAIT (M.GREEN,J.STEVENS)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	2
9	12	14	14	<b>EVERYTHING'S CHANGED</b> D.COOK,W.WILSON (R.MCDONALD,P.NELSON,L.BOONE)	◆ LONESTAR BNA ALBUM CUT	9
10	11	13	11	<b>FOREVER LOVE</b> D.MALLOY,R.MCINTIRE (L.HENGBER,D.BRYANT,S.RUSS)	◆ REBA (V) MCA NASHVILLE 72062	10
11	14	20	7	<b>YOU MOVE ME</b> A.REYNOLDS (G.KENNEDY,P.PETTIS)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	11
12	13	16	8	<b>LOOSEN UP MY STRINGS</b> C.BLACK,J.STROUD (C.BLACK,H.NICHOLAS)	CLINT BLACK (V) RCA 65585	12
13	8	4	19	<b>COVER YOU IN KISSES</b> C.PETOCZ,J.M.MONTGOMERY (J.KILGORE,B.JONES,J.BROWN)	JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84157	3
14	10	7	20	<b>I'M ALRIGHT</b> B.GALLIMORE,T.MCGRAW (P.VASSAR)	◆ JO DEE MESSINA (C) (D) (V) CURB 73034	1
15	17	26	7	<b>WIDE OPEN SPACES</b> P.WORLEY,B.CHANCEY (S.GIBSON)	◆ DIXIE CHICKS (C) (D) MONUMENT 79003	15
16	15	9	9	<b>A LITTLE PAST LITTLE ROCK</b> M.WRIGHT (J.BROWN,T.LANE,B.JONES)	◆ LEE ANN WOMACK (C) (D) (V) DECCA 72068	15
17	16	17	10	<b>NOTHIN' NEW UNDER THE MOON</b> W.C.RIMES (R.BOWLES,T.SHAPIRO,J.LEO)	LEANN RIMES CURB ALBUM CUT/MCG	16
<b>*** AIRPOWER ***</b>						
18	19	24	10	<b>HOW DO YOU FALL IN LOVE</b> D.COOK,ALABAMA (R.OWEN,T.GENTRY,G.FOWLER)	◆ ALABAMA (V) RCA 65561	18
<b>*** AIRPOWER ***</b>						
19	18	23	16	<b>I WANNA FEEL THAT WAY AGAIN</b> T.BROWN (J.STEVENS,S.BOGARD,D.LEIGH)	◆ TRACY BYRD (V) MCA NASHVILLE 72058	18
20	27	33	8	<b>IT MUST BE LOVE</b> D.JOHNSON (C.BICKHARDT,J.SUNDRUD)	TY HERNDON EPIC ALBUM CUT	20
21	23	19	26	<b>THERE'S YOUR TROUBLE</b> P.WORLEY,B.CHANCEY (T.SILLERS,M.SELBY)	◆ DIXIE CHICKS (C) (D) MONUMENT 78899	1
22	20	21	21	<b>I WANNA REMEMBER THIS</b> W.WILSON (J.KIMBALL,A.ROBOFF)	◆ LINDA DAVIS DREAMWORKS ALBUM CUT	20
23	28	36	7	<b>SOMEONE YOU USED TO KNOW</b> C.RAYE,P.WORLEY,B.J.WALKER,JR. (R.LEE,T.JOHNSON)	COLLIN RAYE (C) (D) EPIC 79011	23
24	22	15	19	<b>JUST TO HEAR YOU SAY THAT YOU LOVE ME</b> D.HUFF,F.HILL (D.WARREN)	◆ FAITH HILL (WITH TIM MCGRAW) WARNER BROS. ALBUM CUT	3
25	34	38	6	<b>YOU'RE EASY ON THE EYES</b> K.STEGALL (T.SHAPIRO,C.WATERS,T.CLARK)	◆ TERRI CLARK (V) MERCURY 566218	25
26	25	22	22	<b>THERE GOES MY BABY</b> T.BROWN,T.YEARWOOD (A.ROBOFF,A.ROMAN)	◆ TRISHA YEARWOOD (C) (D) (V) MCA NASHVILLE 72048	2
27	26	25	24	<b>I CAN STILL FEEL YOU</b> C.RAYE,P.WORLEY,B.J.WALKER,JR. (K.TRIBBLE,T.HYLER)	◆ COLLIN RAYE EPIC ALBUM CUT	1
28	21	10	19	<b>IF YOU EVER HAVE FOREVER IN MIND</b> T.BROWN (V.GILL,T.SEALS)	◆ VINCE GILL (C) (D) (V) MCA NASHVILLE 72055	5
29	30	34	15	<b>LOVE HAPPENS LIKE THAT</b> K.LEHNING (A.SMITH,A.BARKER,R.HARBIN)	NEAL MCCOY (C) (D) (V) ATLANTIC 84158	29
30	31	35	14	<b>HOW DO YOU SLEEP AT NIGHT</b> D.COOK (J.MCBRIDE,J.SALLEY)	WADE HAYES COLUMBIA ALBUM CUT	30
31	45	58	3	<b>WHERE YOUR ROAD LEADS</b> A.REYNOLDS (V.SHAW,D.CHILD)	TRISHA YEARWOOD (DUET WITH GARTH BROOKS) MCA NASHVILLE ALBUM CUT	31
32	35	41	8	<b>I WILL STAND</b> B.CANNON,N.WILSON (M.GERMINO,C.BEATHARD)	KENNY CHESNEY (C) (D) (V) BNA 65570	32
33	36	40	14	<b>REAL MAN</b> D.GATES,B.DEAN (B.DEAN)	◆ BILLY DEAN CAPITOL NASHVILLE ALBUM CUT	33
34	24	12	17	<b>THE HOLE</b> J.STROUD,B.GALLIMORE,R.TRAVIS (S.EWING,J.D.HICKS)	◆ RANDY TRAVIS (C) (D) (V) DREAMWORKS 59010	9
35	38	44	9	<b>FOR YOU I WILL</b> P.MCMANIN,A.TIPPIN (T.MARTIN,M.NESLER)	◆ AARON TIPPIN (C) (D) (V) LYRIC STREET 164023	35
36	54	65	8	<b>WE REALLY SHOULDN'T BE DOING THIS</b> T.BROWN,G.STRAIT (J.LAUDERDALE)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	36
37	40	48	7	<b>YOU'RE BEGINNING TO GET TO ME</b> J.STROUD,C.WALKER (T.SHAPIRO,A.BARKER)	CLAY WALKER (C) (D) (V) GIANT 17158/REPRISE	37
38	52	59	4	<b>LET ME LET GO</b> D.HUFF,F.HILL (S.DIAMOND,D.MORGAN)	FAITH HILL WARNER BROS. ALBUM CUT	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	41	46	6	<b>THERE YOU HAVE IT</b> M.BRIGHT,T.DUBOIS (S.BOGARD,R.GILES)	◆ BLACKHAWK ARISTA NASHVILLE ALBUM CUT	39
40	39	43	10	<b>COMING BACK FOR YOU</b> W.WILSON (J.D.RICH,C.WATERS,T.SHAPIRO)	◆ KEITH HARLING (V) MCA NASHVILLE 72064	39
41	47	55	4	<b>GETCHA SOME</b> J.STROUD,T.KEITH (T.KEITH,C.CANNON)	◆ TOBY KEITH (V) MERCURY 566432	41
42	44	47	6	<b>IF I LOST YOU</b> B.J.WALKER,JR.,T.TRITT (T.TRITT,S.HARRIS)	◆ TRAVIS TRITT (C) (D) (V) WARNER BROS. 17152	42
43	49	51	6	<b>GUILTY</b> C.FARREN (B.WARREN,B.WARREN,D.BERG)	◆ THE WARREN BROTHERS (C) (D) (V) BNA 65552	43
44	59	—	2	<b>ABSENCE OF THE HEART</b> C.FARREN,D.CARTER (D.CARTER,C.FARREN,C.JONES)	DEANA CARTER CAPITOL NASHVILLE ALBUM CUT	44
45	50	50	10	<b>TREE OF HEARTS</b> B.J.WALKER,JR.,K.LEHNING (S.EWING,D.SAMPSON)	◆ BRYAN WHITE ASYLUM ALBUM CUT	45
46	32	28	13	<b>BURNIN' THE ROADHOUSE DOWN</b> S.WARINER (R.CARNES,S.WARINER)	STEVE WARINER (DUET WITH GARTH BROOKS) (V) CAPITOL NASHVILLE 58716	26
47	53	54	4	<b>EVERY TIME</b> B.J.WALKER,JR.,P.TILLIS (T.L.JAMES,J.KIMBALL)	PAM TILLIS ARISTA NASHVILLE ALBUM CUT	47
48	64	—	2	<b>HUSBANDS AND WIVES</b> D.COOK,K.BROOKS,R.DUNN (R.MILLER)	BROOKS & DUNN (V) ARISTA NASHVILLE 13143	48
49	58	70	3	<b>WRONG AGAIN</b> M.MCBRIDE,P.WORLEY (T.L.JAMES,C.WEIL)	MARTINA MCBRIDE (C) (D) (V) RCA 65456	49
50	55	62	4	<b>POOR ME</b> D.COOK,L.WILSON (B.DIPIERO,A.ANDERSON)	JOE DIFFIE EPIC ALBUM CUT	50
51	37	31	15	<b>HONKY TONK AMERICA</b> K.STEGALL (B.MCDILL)	SAMMY KERSHAW (C) (D) (V) MERCURY 566052	31
52	57	56	7	<b>ONLY LONELY ME</b> D.COOK (L.BOONE,R.BOWLES)	RICK TREVINO (C) (D) COLUMBIA 78895	52
53	48	37	18	<b>HIGH ON LOVE</b> E.GORDY,JR. (KOSTAS,J.HANNA)	PATTY LOVELESS EPIC ALBUM CUT	20
54	51	49	13	<b>YOU MAKE IT SEEM SO EASY</b> R.ZAVITSON,T.HASELDEEN,P.GREENE (H.KINLEY,J.MCELROY,J.KINLEY)	THE KINLEYS EPIC ALBUM CUT	48
55	71	74	4	<b>A BITTER END</b> B.CHANCEY,C.YOUNG (D.DODD,K.BEARD)	DERYL DODD (C) (D) COLUMBIA 79013	55
56	46	45	10	<b>NO MAN IN HIS WRONG HEART</b> M.WRIGHT,B.HILL (R.ROGERS,T.BRUCE)	GARY ALLAN (V) DECCA 72059	43
57	60	61	5	<b>STRAIGHT TEQUILA</b> C.HOWARD,A.SMITH (D.STAFFORD,J.HARGROVE)	◆ TRINI TRIGGS (C) (D) (V) CURB 73066/MCG	57
58	62	60	4	<b>IF THE JUKEBOX TOOK TEARDROPS</b> M.KNOX,M.WRIGHT (M.HENDERSON,M.IRWIN)	◆ DANNI LEIGH (C) (D) (V) DECCA 72067	58
59	66	—	2	<b>WHEREVER YOU ARE</b> M.WRIGHT (R.SPRINGER,T.MARTIN,R.WILSON)	◆ MARK CHESNUTT (V) DECCA 72066	59
60	65	67	3	<b>THESE ARMS</b> P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM REPRISE ALBUM CUT	60
61	56	52	10	<b>EVANGELINE</b> N.WILSON,B.CANNON (B.MCDILL,C.CHAMBERLAIN)	CHAD BROCK (C) (D) (V) WARNER BROS. 17169	51
62	67	63	6	<b>ALONE</b> P.DAVIS,E.SEAY (B.GIBB,R.GIBB,M.GIBB)	◆ MONTY HOLMES BANG II ALBUM CUT	62
63	73	73	3	<b>NOBODY LOVE, NOBODY GETS HURT</b> D.CROPPER (B.BOGGUSS,B.CRYNER)	◆ SUZY BOGGUSS (V) CAPITOL NASHVILLE 58720	63
64	63	69	4	<b>WOMAN TO WOMAN</b> WYNONNA G.RICHEY (B.SHERRILL)	◆ WYNONNA CURB/UNIVERSAL ALBUM CUT/ASYLUM	62
65	74	71	3	<b>WINE INTO WATER</b> G.NICHOLSON (T.G.BROWN,B.BURCH,T.HEWITT)	◆ T. GRAHAM BROWN INTERSOND ALBUM CUT	65
66	70	68	3	<b>SAME OLD TRAIN</b> M.STUART (M.STUART)	VARIOUS ARTISTS COLUMBIA ALBUM CUT/MONUMENT	66
67	61	53	12	<b>SHINE ON</b> M.T.BARNES (J.DADDARIO,T.MARTY)	◆ JEFF CARSON (C) (D) (V) CURB 73064/MCG	49
68	75	—	2	<b>SOMETHING TO THINK ABOUT</b> P.MCMANIN (T.MARTIN,T.NICHOLS)	DAVID KERSH CURB ALBUM CUT	68
<b>*** Hot Shot Debut ***</b>						
69	NEW ▶	1	1	<b>NO PLACE THAT FAR</b> N.WILSON,B.CANNON (S.EVANS,T.SHAPIRO,T.MARTIN)	SARA EVANS RCA ALBUM CUT	69
70	NEW ▶	1	1	<b>TAKE ME</b> D.HUFF (S.SMITH,B.DIPIERO)	LARI WHITE LYRIC STREET ALBUM CUT	70
71	72	—	2	<b>BY THE BOOK</b> R.E.ORRALL,J.LEO (M.PETERSON,R.E.ORRALL)	MICHAEL PETERSON REPRISE ALBUM CUT	71
72	68	66	8	<b>POUR ME A VACATION</b> L.MAINES (MCCLELLURE,TAYLOR)	◆ THE GREAT DIVIDE (C) (D) (V) ATLANTIC 84159	59
73	69	57	12	<b>MY BABY'S LOVIN'</b> D.JOHNSON,J.HOBBS (M.LUNN,D.MCCLINTON)	DARYLE SINGLETARY (C) (D) (V) GIANT 17172/REPRISE	44
74	NEW ▶	1	1	<b>BANG A DRUM</b> T.BRUCE (J.BON JOVI)	◆ CHRIS LEDOUX (DUET WITH JON BON JOVI) CAPITOL NASHVILLE ALBUM CUT	74
75	NEW ▶	1	1	<b>SLOW DOWN</b> J.CRUTCHFIELD,K.LEHNING (M.NESLER,T.MARTIN)	◆ MARK NESLER ASYLUM 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



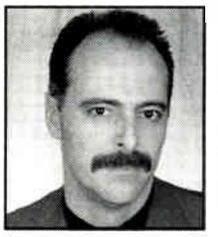
OCTOBER 3, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>*** No. 1 ***</b>					
1	1	1	29	<b>THIS KISS</b> ● WARNER BROS. 17247	FAITH HILL
2	2	2	30	<b>I'M ALRIGHT/BYE BYE</b> ● CURB 73034	JO DEE MESSINA
3	3	3	13	<b>26 CENTS</b> GIANT 17197/WARNER BROS.	THE WILKINSONS
4	4	4	25	<b>COMMITMENT</b> ● CURB 73055	LEANN RIMES
5	5	6	7	<b>WIDE OPEN SPACES</b> MONUMENT 79003/SONY	DIXIE CHICKS
6	6	5	68	<b>HOW DO I LIVE</b> ▲ <sup>3</sup> CURB 73022	LEANN RIMES
7	7	7	19	<b>ONE HEART AT A TIME</b> ATLANTIC 84117/AG	VARIOUS ARTISTS
8	12	17	3	<b>A LITTLE PAST LITTLE ROCK</b> DECCA 72068/MCA NASHVILLE	LEE ANN WOMACK
9	9	11	10	<b>COVER YOU IN KISSES</b> ATLANTIC 84157/AG	JOHN MICHAEL MONTGOMERY
10	18	—	2	<b>FOR YOU I WILL</b> LYRIC STREET 164023/HOLLYWOOD	AARON TIPPIN
11	8	8	15	<b>STEPPING STONE</b> LYRIC STREET 164019/HOLLYWOOD	LARI WHITE
12	11	9	35	<b>YOU'RE STILL THE ONE</b> ▲ MERCURY 568452	SHANIA TWAIN
13	10	10	16	<b>IF YOU EVER HAVE FOREVER IN MIND</b> MCA NASHVILLE 72055	VINCE GILL

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	14	14	10	<b>THE HOLE</b> DREAMWORKS 59010/GEFFEN	RANDY TRAVIS
15	20	—	2	<b>I WILL STAND</b> BNA 65570/RLG	KENNY CHESNEY
16	15	13	24	<b>I JUST WANT TO DANCE WITH YOU</b> MCA NASHVILLE 72046	GEORGE STRAIT
17	13	12	13	<b>I SAID A PRAYER</b> ARISTA NASHVILLE 13125	PAM TILLIS
18	16	15	22	<b>A MAN HOLDIN' ON (TO A WOMAN LETTIN' GO)</b> EPIC 78904/SONY	TY HERNDON
19	NEW ▶	1	1	<b>IF I LOST YOU</b> WARNER BROS. 17152	TRAVIS TRITT
20	21	—	2	<b>SOMEONE YOU USED TO KNOW</b> EPIC 79011/SONY	COLLIN RAYE
21	17	16	21	<b>THERE GOES MY BABY</b> MCA NASHVILLE 72048	TRISHA YEARWOOD
22	19	18	32	<b>I'M FROM THE COUNTRY</b> MCA NASHVILLE 72040	TRACY BYRD
23	25	23	11	<b>THE OTHER SIDE OF THIS KISS</b> BNA 65512/RLG	MINDY MCCREADY
24	22	21	23	<b>ONE OF THESE DAYS/JUST TO SEE YOU SMILE</b> CURB 73056	TIM MCGRAW
25	RE-ENTRY	4	4	<b>WRONG AGAIN/HAPPY GIRL</b> 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.

# COUNTRY CORNER



by Wade Jessen

**FINE WINE & TENNESSEE SHINE:** With an increase of more than 3,000 scans, Shania Twain is crowned with the Greatest Gainer tiara on Top Country Albums, as "Come On Over" (Mercury) taps Alan Jackson's "High Mileage" set (Arista/Nashville) out of the No. 1 slot. Twain's title scans more than 76,000 units, while Jackson's collection finishes with approximately 56,000, prompting the switch in the top positions.

Both Twain and Jackson will almost certainly see gains next issue after performances on the annual Country Music Assn. (CMA) Awards Sept. 23 on CBS (see story, page 10). Pay close attention to "High Mileage," since Jackson's performance of "I'll Go On Loving You" was the show's only song to be performed in its entirety. All others were trimmed to offer variety and to accommodate network time constraints.

On The Billboard 200, "Come On Over" rises 14-12, and "High Mileage" finishes at No. 18.

Meanwhile, CMA show host Vince Gill's new holiday set, "Breath Of Heaven" (MCA Nashville), bows with Hot Shot Debut honors at No. 67 on Top Country Albums, with 1,500 units. That set also enters this week's unpublished Top Contemporary Christian albums list at No. 31 and is being worked at Christian retailers by Sparrow.

**TEARDROPS AND CRYING STEEL:** Our percentage-based Pacesetter roses go to "Tammy Wynette Remembered" (Asylum/Elektra), a sobering tribute set to country's First Lady, which gains 39% to rise 23-18 on Top Country Albums. The salute package scans more than 11,000 pieces and should fare well next issue following Wynette's induction into the Country Music Hall of Fame at the CMA Awards. She is now enshrined alongside long-overdue inductee Elvis Presley and influential '50s crooner and Grand Ole Opry stalwart George Morgan.

Following her death in April, Epic bolstered the retail supply of Wynette's collections. Dale Libby, sales VP at Sony's Nashville address, says the label is prepared for post-CMA demand. Libby says titles from George Morgan's 1949-65 output for Columbia will be included in a collectors-series piece slated for retail delivery Oct. 13. Aside from inclusion on a few multi-artists sets, Morgan's Columbia material has been largely unavailable since the label issued its "American Originals" line more than a decade ago.

RCA typically has plenty of Presley's catalog available, but the most recent collection issued Aug. 11, "Rhythm Country," is the most likely to encore on Top Country Albums.

Top Country Catalog Albums may see Presley encore with "Elvis' Golden Records." That set was reissued last summer and spent five weeks on the country catalog list, where it peaked at No. 2 in the Sept. 6, 1997, Billboard.

**COUNTRY GREEN:** Tim McGraw earns his eighth No. 1 on Hot Country Singles & Tracks, as "Where The Green Grass Grows" rises 2-1. McGraw's "Everywhere" set (Curb) holds at No. 10 on Top Country Albums.

## BMI's Most-Performed Songs Of The Year

Following are the BMI award-winning songs, authors, publishers, artists, and labels.

"All The Good Ones Are Gone"—Dean Dillon, Acuff-Rose Music Inc., Pam Tillis, Arista.

"Angel In My Eyes"—Blair Daly, Reynsong Publishing Corp., John Michael Montgomery, Atlantic.

"Better Man Better Off"—Brett Jones, Ensign Music Corp., Tracy Lawrence, Atlantic.

"Between The Devil And Me"—Harley Allen, Carson Chamberlain; Coburn Music Inc., Colt 'N' Twins Music, Songs of PolyGram International Inc.; Alan Jackson; Arista.

"A Broken Wing"—Phil Barnhart, Sam Hogin, James House; Sam's Jammin' Songs, Suffer in Silence Music, Sony/ATV Tree Publishing; Martina McBride; RCA.

"Carrying Your Love With Me"—Steve Bogard, Jeff Stevens; Jeff Stevens Music, Rancho Belita Music, Warner-Tamerlane Publishing Corp.; George Strait; MCA.

"Change My Mind"—A.J. Masters, Bull's Creek Publishing Inc., John Berry, Capitol Nashville.

"Come Cryin' To Me"—John D. Rich, Wally Wilson; Feed Them Kids Music, Fire Hall Music, Sony/ATV Tree; Lonestar; BNA.

"Count Me In"—Chuck Jones; Fugue Music, Hamstein Cumberland Music; Deana Carter; Capitol Nashville.

"Dancin', Shaggin' On The Boulevard"—Greg Fowler, Teddy Gentry, Randy Owen; Maypop Music; Alabama; RCA.

"Day In, Day Out"—Marv Green, Thom McHugh; Golden Wheat Music, Kicking Bird Music Inc., Thomahawk Music, Warner-Tamerlane Publishing Corp.; David Kersh; Curb.

"Don't Take Her She's All I Got"—(second award); Gary U.S. Bonds, Jerry Williams Jr.; Embassy Music Corp., the Music Force; Tracy Byrd; MCA.

"Drink, Swear, Steal & Lie"—Michael Peterson, Warner-Tamerlane Publishing Corp., Michael Peterson, Reprise.

"Everybody Knows"—Matraca Berg, Gary Harrison; August Wind Music, Georgian Hills Music, Great Broad Music, Windswept Pacific Songs; Trisha Yearwood; MCA.

"Friends"—Jerry Holland; Mike Curb Music, That's a Smash Publishing; John Michael Montgomery; Atlantic.

"From Here To Eternity"—Michael Peterson, Warner-Tamerlane Publishing Corp., Michael Peterson, Reprise.

"A Girl's Gotta Do (What A Girl's Gotta Do)"—Rick Bowles, Robert Byrne; Artbyrne Music, Diamond Storm Music Inc., EMI-Blackwood Music Inc., Maypop Music, Mike Curb Music; Mindy McCreedy; BNA.

"Go Away"—Sunny Russ, Stephony Smith; EMI-Blackwood Music Inc., Starstruck Angel Music Inc.; Lorrie Morgan; BNA.

"Good As I Was To You"—Billy Livsey, Irving Music Inc., Lorrie Morgan, BNA.

(Continued on page 41)

## ASCAP's Most-Performed Songs Of The Year

A list of ASCAP's award-winning songs, their writers, and their publishers follows.

"All The Good Ones Are Gone"—Bob McDill, Dean Dillon; PolyGram International Publishing Inc., Ranger Bob Music.

"Amen Kind Of Love"—Trey Bruce, Wayne Tester; MCA Music Publishing.

"Another You"—Brad Paisley; EMI Music Publishing.

"Better Man, Better Off"—Stan Paul Davis, William S. Jones; Shoot Straight Music.

"Check Yes Or No"—Dana Hunt, Danny Wells; Victoria Kay Music.

"Come Cryin' To Me"—Mark D. Sanders, John Rich; MCA Music Publishing, Starstruck Writers Group.

"Count Me In"—Deana Carter, Chuck Jones; EMI Music Publishing.

"Daddy's Money"—Mark D. Sanders, Steve Seskin; David Aaron Music, MCA Music Publishing, Sony/ATV Cross Keys, Starstruck Writers Group.

"Dark Horse"—Amanda Marshall, Dean McTaggart, David Tyson; EMI Music Publishing, Nimby Music, Sony/ATV Cross Keys.

"Don't Love Make A Diamond Shine"—Mike Dekle, Craig Wiseman; Almo Music Corp., Daddy Rabbit Music, Waylondo Music.

"Drink, Swear, Steal & Lie"—Paula C. Carpenter, Michael Peterson; Above the Rim Music, BMG Songs Inc.

"Everywhere"—Mike Reid, Craig Wiseman; Almo Music Corp., Brio Blues Music, Daddy Rabbit Music.

"The Fear Of Being Alone"—Walt Aldridge, Bruce Miller; Rick Hall Music Inc., Watertown Music.

"The Fool"—Marla Cannon, Gene Ellsworth; Major Bob Music, St. Myrna Music.

"Go Away"—Cathy Majeski, Sunny Russ; Sony/ATV Cross Keys.

"Good As I Was To You"—Don Schlitz, Billy Livsey; New Don Songs, New Hayes Music.

"He Left A Lot To Be Desired"—Larry Boone, Rick Bowles; Sony/ATV Cross Keys.

"Holdin'"—Craig Wiseman, Kelly Black; Almo Music Corp., Daddy Rabbit Music.

"Honky Tonk Truth"—Kim Williams, Lonnie Wilson; Kim Williams Music, Sony/ATV Cross Keys, Zomba Enterprises Inc.

"How A Cowgirl Says Goodbye"—Larry Boone, Tracy Lawrence, Paul Nelson; SLL Music, Sony/ATV Cross Keys.

"How Do I Get There"—Deana Carter, Chris Farren; EMI Music Publishing, Farrenuff Music, Windswept Music.

"How Do I Live"—Diane Warren; Realsongs.

"How Was I To Know"—Cathy Majeski, Sunny Russ; Sony/ATV Cross Keys.

(Continued on page 41)

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

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

- |    |  |    |  |    |  |
|----|--|----|--|----|--|
| 3  | 26 CENTS (Golden Phoenix, SOCAN/Kiyasongs, SOCAN)  | 10 | Blackwood, BMI/Garden Angel, BMI) HL   | 45 | TREE OF HEARTS (Acuff-Rose, BMI/Milene, ASCAP) WBM   |
| 44 | ABSENCE OF THE HEART (EMI Princeton Street, ASCAP/EMI April, ASCAP/Full Keel, ASCAP/In The Fairway, ASCAP/Hamstein Cumberland, BMI/Hardtall Hits, BMI) | 11 | FOREVER LOVE (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Starstruck Angel, BMI/Missoula, BMI) HL  | 8  | TRUE (Warner-Tamerlane, BMI/Jeff Stevens, BMI/Golden Wheat, BMI) WBM   |
| 62 | ALONE (Gibb Brothers, BMI/Careers-BMG, BMI) HL   | 35 | FOR YOU I WILL (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI) WBM   | 36 | WE REALLY SHOULDN'T BE DOING THIS (Mighty Nice, BMI/Laudersongs, BMI/Blue Water, BMI) HL   |
| 74 | BANG A DRUM (PolyGram International, ASCAP/Bon Jovi, ASCAP)  | 41 | GETCHA SOME (Songs Of PolyGram Int'l, BMI/Tokeco Tunes, BMI/Wacissa River, BMI/MRBI, BMI) HL   | 1  | WHERE THE GREEN GRASS GROWS (Song Matters, ASCAP/Famous, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM   |
| 55 | A BITTER END (BMG, ASCAP/Keabo, ASCAP/Milene, ASCAP/Loggy Bayou, ASCAP) HL/WBM   | 43 | GUILTY (Sony/ATV Tree, BMI/Starstruck Angel, BMI) HL   | 59 | WHEREVER YOU ARE (EMI April, ASCAP/Hamstein Cumberland, BMI/Baby Mae, BMI/Give Reese A Chance, BMI)  |
| 46 | BURNIN' THE ROADHOUSE DOWN (Songs Of Peer, ASCAP/Steve Warner, BMI) HL/WBM   | 53 | HIGH ON LOVE (Songs Of PolyGram Int'l, BMI/Seven Angels, BMI/Jeff Diggs, BMI/Bug, BMI) HL  | 31 | WHERE YOUR ROAD LEADS (EMI April, ASCAP/Oesmobile, ASCAP/Manor House, ASCAP/BMG, ASCAP)  |
| 71 | BY THE BOOK (Warner-Tamerlane, BMI/EMI April, ASCAP/Kids, ASCAP)   | 34 | THE HOLE (Acuff-Rose, BMI/On The Mantel, BMI) WBM  | 15 | WIDE OPEN SPACES (Pie-Eyed Groobee, BMI/Groobee, BMI)  |
| 40 | COMING BACK FOR YOU (Sony/ATV Tree, BMI/Chris Waters, BMI/Hamstein Cumberland, BMI) HL/WBM   | 7  | HONEY, I'M HOME (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, BMI) WBM   | 65 | WINE INTO WATER (EMI Blackwood, BMI/River Of Time, BMI/Burch Brothers, BMI/Ted Hewitt, ASCAP)  |
| 13 | COVER YOU IN KISSES (Ensign, BMI/Famous, ASCAP/Twin Creeks, ASCAP/Jess Brown, ASCAP/Almo, ASCAP) HL/WBM  | 51 | HONKY TONK AMERICA (PolyGram International, ASCAP/Ranger Bob, ASCAP) HL  | 64 | WOMAN TO WOMAN (EMI Algee, BMI) WBM  |
| 5  | DON'T LAUGH AT ME (Built On Rock, ASCAP/David Aaron, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM  | 18 | HOW DO YOU FALL IN LOVE (Maypop, BMI/Wildcountry, BMI) WBM   | 49 | WRONG AGAIN (Still Working For The Man, BMI/Dyad, BMI)   |
| 61 | EVANGELINE (PolyGram International, ASCAP/Ranger Bob, ASCAP/Songs Of PolyGram Int'l, BMI/Colt-N-Twins, BMI) HL   | 30 | HOW DO YOU SLEEP AT NIGHT (Sony/ATV Cross Keys, ASCAP/Mill Village, ASCAP/W.B.M., SESAC/Extra Innings, SESAC) HL/WBM   | 54 | 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 |
| 9  | EVERYTHING'S CHANGED (Five Cowboys, BMI/Sony/ATV Tree, BMI/Tenilee, BMI/Sony/ATV Cross Keys, ASCAP) HL   | 2  | HOW LONG GONE (Shawn Camp, BMI/Foreshadow, BMI/CMi, BMI/Sony/ATV Tree, BMI/Nothing But The Wolf, BMI) HL   | 11 | YOU MOVE ME (PolyGram International, ASCAP/Pier-cettiSongs, ASCAP) HL  |
| 47 | EVERY TIME (Still Working For The Man, BMI/EMI   | 48 | HUSBANDS AND WIVES (Sony/ATV Tree, BMI)  | 37 | YOU'RE BEGINNING TO GET TO ME (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Blind Sparrow, BMI/O-Tex, BMI) HL/WBM   |
|    |  | 27 | I CAN STILL FEEL YOU (Wildawn, ASCAP/Balmur, ASCAP/Brian's Dream, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM   | 25 | YOU'RE EASY ON THE EYES (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Chris Waters, BMI/Polygram International, BMI/Terr-000, ASCAP) HL/WBM   |
|    |  | 42 | IF I LOST YOU (Post Oak, BMI/Edisto, ASCAP) HL   | 6  | YOU'RE GONE (Warner-Tamerlane, BMI/Minnesota, BMI/WB, ASCAP/Hillbeans, ASCAP) WBM  |
|    |  | 58 | IF THE JUKEBOX TOOK TEARDROPS (Colgems-EMI,  |    |  |
|    |  |    | ASCAP/Michael Henderson, ASCAP/EMI April, ASCAP) HL  |    |  |
|    |  | 28 | IF YOU EVER HAVE FOREVER IN MIND (Benefit, BMI/Irving, BMI/Baby Dumplin', BMI) WBM   |    |  |
|    |  | 4  | I'LL GO ON LOVING YOU (Spur 66, SESAC/Moraine, SESAC/Little Duck, SESAC) WBM   |    |  |
|    |  | 14 | I'M ALRIGHT (EMI April, ASCAP/Phil Vassar, ASCAP) HL   |    |  |
|    |  | 20 | IT MUST BE LOVE (Almo, ASCAP/Craig Bickhardt, ASCAP/Magnasong, BMI/Red Quill, BMI) WBM   |    |  |
|    |  | 19 | I WANNA FEEL THAT WAY AGAIN (Jeff Stevens, BMI/Warner-Tamerlane, BMI/Rancho Belita, BMI/WB, ASCAP) WBM   |    |  |
|    |  | 22 | I WANNA REMEMBER THIS (EMI Blackwood, BMI/Garden Angel, BMI/Almo, ASCAP/Anwa, ASCAP) HL/WBM  |    |  |
|    |  | 32 | I WILL STAND (Scarlett Sister, ASCAP/Still Working For The Woman, ASCAP/Sweet Two O Five, BMI/Frankly Scarlett, BMI/First And Goal, BMI)                     |    |  |
|    |  | 24 | JUST TO HEAR YOU SAY THAT YOU LOVE ME (Realsongs, ASCAP) WBM   |    |  |
|    |  | 38 | LET ME LET GO (Diamond Mine, ASCAP/Little Shop Of Morgansongs, BMI/Morgan, BMI) WBM  |    |  |
|    |  | 16 | A LITTLE PAST LITTLE ROCK (Almo, ASCAP/Twin Creeks, ASCAP/Jess Brown, ASCAP/Famous, ASCAP) HL/WBM  |    |  |
|    |  | 12 | LOOSE UP MY STRINGS (Blackened, BMI) WBM   |    |  |
|    |  | 29 | 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 |    |  |
|    |  | 73 | MY BABY'S LOVIN' (WB, ASCAP/Delbert McClinton, BMI/MRBI, BMI) WBM  |    |  |
|    |  | 63 | NOBODY LOVE, NOBODY GETS HURT (King Lizard, BMI)   |    |  |
|    |  | 56 | NO MAN IN HIS WRONG HEART (Maypop, BMI/Route Six, BMI/WB, ASCAP/Big Tractor, ASCAP) WBM  |    |  |
|    |  | 69 | NO PLACE THAT FAR (Sony/ATV Tree, BMI/Wenonga,   |    |  |
|    |  |    | BMI/Hamstein Cumberland, BMI)  |    |  |
|    |  | 17 | NOthin' NEW UNDER THE MOON (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Wildcountry, BMI/Mike Curb, BMI/Warner-Tamerlane, BMI/Hellmaymen, BMI) HL/WBM        |    |  |
|    |  | 52 | ONLY LONELY ME (Sony/ATV Songs, BMI/Sony/ATV Cross Keys, ASCAP/Starstruck Angel, BMI/Dead Solid Perfect, BMI) HL   |    |  |
|    |  | 50 | POOR ME (Sony/ATV Tree, BMI/AI Andersongs, ASCAP/Big Giant, ASCAP)   |    |  |
|    |  | 72 | POUR ME A VACATION (Cowboys & Sailors, BMI)  |    |  |
|    |  | 33 | REAL MAN (Hanell, BMI)   |    |  |
|    |  | 66 | SAME OLD TRAIN (Warner-Tamerlane, BMI/Marty Party, BMI) WBM  |    |  |
|    |  | 67 | SHINE ON (Congregation, SESAC/Monkids, SESAC/Sony/ATV Tree, BMI) HL  |    |  |
|    |  | 75 | SLOW DOWN (Glitterfish, BMI/Buna Boy, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI)  |    |  |
|    |  | 23 | SOMEONE YOU USED TO KNOW (Melanie Howard, ASCAP/Big Giant, ASCAP)  |    |  |
|    |  | 68 | SOMETHING TO THINK ABOUT (EMI Blackwood, BMI/Ty Land, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI)  |    |  |
|    |  | 57 | STRAIGHT TEQUILA (Penny Annie, BMI/House Of Penny, BMI/Copperfield, BMI)   |    |  |
|    |  | 70 | TAKE ME (EMI Blackwood, BMI/Singles Only, BMI/Sony/ATV Tree, BMI)  |    |  |
|    |  | 26 | THERE GOES MY BABY (Almo, ASCAP/Anwa, ASCAP/Romanesque, ASCAP/Annotation, ASCAP/WB, ASCAP) WBM   |    |  |
|    |  | 21 | THERE'S YOUR TROUBLE (Tom Collins, BMI/Magnasong, BMI) WBM   |    |  |
|    |  | 39 | THERE YOU HAVE IT (Warner-Tamerlane, BMI/Rancho Belita, BMI/Careers-BMG, BMI/Sontanner, BMI)   |    |  |
|    |  | 60 | THESE ARMS (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM   |    |  |

OCTOBER 3, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>★★★ No. 1/Greatest Gainer ★★★</b>						
1	2	2	46	<b>SHANIA TWAIN</b> ▲ <sup>9</sup> MERCURY 536003 (10.98 EQ/16.98) 14 weeks at No. 1	COME ON OVER	1
2	1	1	3	<b>ALAN JACKSON</b> ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
3	4	6	34	<b>DIXIE CHICKS</b> ▲ MONUMENT 68195/SONY (10.98 EQ/16.98) <b>HS</b>	WIDE OPEN SPACES	3
4	3	3	4	<b>ALABAMA</b> RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
5	5	4	6	<b>VINCE GILL</b> ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	1
6	6	5	18	<b>SOUNDTRACK</b> ▲ CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
7	7	7	22	<b>FAITH HILL</b> ▲ WARNER BROS. 46790 (10.98/16.98)	FAITH	2
8	9	10	20	<b>MARK WILLS</b> MERCURY 536317 (10.98 EQ/16.98) <b>HS</b>	WISH YOU WERE HERE	8
9	11	16	43	<b>GARTH BROOKS</b> ▲ <sup>6</sup> CAPITOL 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
10	10	14	68	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 77886 (10.98/16.98)	EVERYWHERE	1
11	8	8	20	<b>LEANN RIMES</b> ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
12	12	9	16	<b>BROOKS &amp; DUNN</b> ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4
13	14	12	10	<b>TRISHA YEARWOOD</b> ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3
14	15	11	20	<b>GARTH BROOKS</b> CAPITOL 94572/CAPITOL NASHVILLE (44.98 CD)	THE LIMITED SERIES	1
15	16	15	27	<b>JO DEE MESSINA</b> ● CURB 77904 (10.98/16.98)	I'M ALRIGHT	6
16	18	13	16	<b>REBA MCENTIRE</b> ● MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2
17	19	18	8	<b>DIAMOND RIO</b> ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	9
<b>★★★ Pacesetter ★★★</b>						
18	23	—	2	<b>VARIOUS ARTISTS</b> ASYLUM/ELEKTRA 62277/EEG (10.98/16.98)	TAMMY WYNETTE REMEMBERED	18
19	13	17	3	<b>TRACY LAWRENCE</b> ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13
20	17	19	3	<b>WILLIE NELSON</b> ISLAND 524548 (10.98 EQ/16.98)	TEATRO	17
21	20	21	10	<b>VARIOUS ARTISTS</b> ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
22	21	20	22	<b>GEORGE STRAIT</b> ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
23	22	22	15	<b>CLAY WALKER</b> GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
24	24	23	53	<b>BROOKS &amp; DUNN</b> ▲ <sup>7</sup> ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
25	25	24	6	<b>THE WILKINSONS</b> GIANT 24699/WARNER BROS. (10.98/16.98) <b>HS</b>	NOTHING BUT LOVE	20
26	26	25	10	<b>COLLIN RAYE</b> EPIC 68876/SONY (10.98 EQ/16.98)	THE WALLS CAME DOWN	8
27	29	29	62	<b>KENNY CHESNEY</b> ● BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
28	27	27	54	<b>LEANN RIMES</b> ▲ <sup>4</sup> CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
29	28	30	56	<b>TRISHA YEARWOOD</b> ▲ <sup>7</sup> MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
30	30	28	18	<b>TERRI CLARK</b> MERCURY 558211 (10.98/16.98)	HOW I FEEL	10
31	36	35	56	<b>MARTINA MCBRIDE</b> ▲ RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
32	33	33	18	<b>JEFF FOXWORTHY</b> WARNER BROS. 46861 (10.98/16.98)	TOTALLY COMMITTED	8
33	31	32	4	<b>EMMYLOU HARRIS</b> EMINENT 25001 (10.98/15.98)	SPYBOY	27
34	35	37	22	<b>STEVE WARINER</b> CAPITOL NASHVILLE 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
35	32	26	4	<b>DOLLY PARTON</b> DECCA 70041/MCA NASHVILLE (10.98/16.98)	HUNGRY AGAIN	23
36	37	36	20	<b>JOHN MICHAEL MONTGOMERY</b> ATLANTIC 83104/AG (10.98/16.98)	LEAVE A MARK	15
37	34	31	15	<b>DWIGHT YOAKAM</b> REPRISE 46918/WARNER BROS. (10.98/16.98)	A LONG WAY HOME	11
38	39	38	19	<b>TRACY BYRD</b> MCA NASHVILLE 70016 (10.98/16.98)	I'M FROM THE COUNTRY	8

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**

OCTOBER 3, 1998

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	<b>GARTH BROOKS</b> ▲ <sup>9</sup> CAPITOL NASHVILLE 29689/EMI-CAPITOL (10.98/15.98) 20 weeks at No. 1	THE HITS	161
2	2	<b>SHANIA TWAIN</b> ▲ <sup>10</sup> MERCURY 522886 (10.98 EQ/16.98) <b>HS</b>	THE WOMAN IN ME	189
3	3	<b>ALAN JACKSON</b> ▲ <sup>4</sup> ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	152
4	5	<b>LEANN RIMES</b> ▲ <sup>5</sup> CURB 77821 (10.98/15.98)	BLUE	115
5	6	<b>HANK WILLIAMS, JR.</b> ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	225
6	4	<b>WILLIE NELSON</b> ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	215
7	8	<b>PATSY CLINE</b> ▲ <sup>9</sup> MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	600
8	7	<b>DEANA CARTER</b> ▲ <sup>6</sup> CAPITOL NASHVILLE 37514/EMI CAPITOL (10.98/15.98) <b>HS</b>	DID I SHAVE MY LEGS FOR THIS?	107
9	11	<b>HANK WILLIAMS</b> MERCURY 536029 (7.98 EQ/11.98)	20 OF HANK WILLIAMS GREATEST HITS	49
10	9	<b>CHARLIE DANIELS</b> ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	196
11	10	<b>TIM MCGRAW</b> ▲ <sup>5</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	235
12	12	<b>VINCE GILL</b> ▲ <sup>3</sup> MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	220
13	14	<b>JOHNNY CASH</b> COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	78

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.

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
39	40	40	56	<b>COLLIN RAYE</b> ● EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
40	44	48	46	<b>SAMMY KERSHAW</b> ● MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5
41	41	39	15	<b>JOE DIFFIE</b> EPIC 69137/SONY (10.98 EQ/16.98)	GREATEST HITS	21
42	38	34	3	<b>JUNIOR BROWN</b> CURB 77897 (10.98/16.98) <b>HS</b>	LONG WALK BACK	34
43	48	47	17	<b>TY HERNDON</b> EPIC 68167/SONY (10.98 EQ/16.98)	BIG HOPES	22
44	42	46	22	<b>ROY D. MERCER</b> CAPITOL NASHVILLE 94301 (7.98/11.98) <b>HS</b>	HOW BIG'A BOY ARE YA? VOLUME 4	19
45	43	43	60	<b>CLINT BLACK</b> ● RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
46	46	44	49	<b>JOHN MICHAEL MONTGOMERY</b> ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
47	45	41	3	<b>BILLY DEAN</b> CAPITOL NASHVILLE 55406 (10.98/16.98)	REAL MAN	41
48	52	50	10	<b>CHRIS LEDOUX</b> CAPITOL NASHVILLE 21942 (10.98/16.98)	ONE ROAD MAN	24
49	47	42	22	<b>RANDY TRAVIS</b> DREAMWORKS 50034/GEFFEN (10.98/16.98)	YOU AND YOU ALONE	7
50	51	57	48	<b>ROY D. MERCER</b> CAPITOL NASHVILLE 21144 (7.98/11.98) <b>HS</b>	HOW BIG'A BOY ARE YA? VOLUME 3	31
51	50	53	72	<b>ROY D. MERCER</b> CAPITOL NASHVILLE 54781 (7.98/11.98) <b>HS</b>	HOW BIG'A BOY ARE YA? VOLUME 1	39
52	64	—	2	<b>THE CHARLIE DANIELS BAND</b> BLUE HAT 9703 (11.98/16.98)	FIDDLE FIRE: 25 YEARS OF THE CHARLIE DANIELS BAND	52
53	54	51	74	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
54	53	52	104	<b>CLINT BLACK</b> ▲ RCA 66671/RLG (10.98/16.98)	THE GREATEST HITS	2
55	49	45	31	<b>DAVID KERSH</b> CURB 77905 (10.98/16.98) <b>HS</b>	IF I NEVER STOP LOVING YOU	13
56	55	55	26	<b>CLEDUS T. JUDD</b> RAZOR & TIE 82835 (10.98/16.98) <b>HS</b>	DID I SHAVE MY BACK FOR THIS?	16
57	57	49	99	<b>ALAN JACKSON</b> ▲ <sup>7</sup> ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	1
58	61	60	68	<b>ROY D. MERCER</b> CAPITOL NASHVILLE 54782 (7.98/11.98) <b>HS</b>	HOW BIG'A BOY ARE YA? VOLUME 2	43
59	56	54	18	<b>GARY ALLAN</b> DECCA 70012/MCA NASHVILLE (10.98/16.98) <b>HS</b>	IT WOULD BE YOU	21
60	62	61	12	<b>PAM TILLIS</b> ARISTA NASHVILLE 18861 (10.98/16.98)	EVERY TIME	26
61	58	66	8	<b>WILLIE NELSON</b> LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	58
62	59	58	13	<b>JOHN DENVER</b> MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	52
63	60	56	15	<b>JOHNNY CASH/WILLIE NELSON</b> AMERICAN 69416/COLUMBIA (10.98 EQ/16.98)	VH1 STORYTELLERS	25
64	68	63	84	<b>LEANN RIMES</b> ▲ <sup>7</sup> CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
65	74	71	71	<b>LEE ANN WOMACK</b> ● DECCA 11585/MCA NASHVILLE (10.98/15.98) <b>HS</b>	LEE ANN WOMACK	9
66	63	62	66	<b>LILA MCCANN</b> ● ASYLUM 62042/EEG (10.98/16.98) <b>HS</b>	LILA	8
<b>★★★ Hot Shot Debut ★★★</b>						
67	<b>NEW</b>	—	1	<b>VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA</b> MCA NASHVILLE 70038 (10.98/17.98)	BREATH OF HEAVEN — A CHRISTMAS COLLECTION	67
68	65	65	62	<b>DIAMOND RIO</b> ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8
69	66	64	67	<b>NEAL MCCOY</b> ● ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	5
70	71	—	2	<b>RANDY TRAVIS</b> WARNER BROS. 47028 (10.98/16.98)	GREATEST #1 HITS	70
71	<b>RE-ENTRY</b>	49	49	<b>LONESTAR</b> BNA 67422/RLG (10.98/16.98)	CRAZY NIGHTS	16
72	<b>RE-ENTRY</b>	66	66	<b>PAM TILLIS</b> ● ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	6
73	70	74	65	<b>TOBY KEITH</b> ● MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	8
74	69	68	28	<b>THE MAVERICKS</b> MCA NASHVILLE 70018 (10.98/16.98)	TRAMPOLINE	9
75	<b>RE-ENTRY</b>	9	9	<b>BR5-49</b> ARISTA 18862*/ARISTA NASHVILLE (10.98/16.98) <b>HS</b>	BIG BACKYARD BEAT SHOW	38

## ASCAP'S MOST-PERFORMED SONGS OF THE YEAR

(Continued from page 39)

Russ; Sony/ATV Cross Keys.

**"How Your Love Makes Me Feel"**—Max T. Barnes, Trey Bruce; Big Tractor Music, Famous Music Corp., Island Bound Music Inc., Pop A Wheelie Music, Warner/Chappell Music Group.

**"I Can't Do That Anymore"**—Alan Jackson; Warner/Chappell Music Group.

**"I Left Something Turned On At Home"**—Billy Lawson, John Schweers; Castle Street Music Inc., Catch the Boat Music, Sony/ATV Cross Keys.

**"I Like It, I Love It"**—Jeb Stuart Anderson, Steve Dukes, Mark Hall; Rick Hall Music Inc., Texas Wedge Music, Windswept Music.

**"I Miss You A Little"**—Rich Fagan, Mike Anthony; Of Music.

**"I Only Get This Way With You"**—Dave Loggins, Alan Ray; MCA Music Publishing.

**"I Will If You Will"**—Randy Goodrum, John Jarvis; Inspector Barlow Music, Randscape Music, Zomba Enterprises Inc.

**"I'd Rather Ride Around With You"**—Mark D. Sanders, Tim Nichols; MCA Music Publishing, Starstruck Writers Group.

**"If She Don't Love You"**—Marc Beeson, Trey Bruce; Big Tractor Music, EMI Music Publishing, K-Town Music, Warner/Chappell Music Group.

**"If You Love Somebody"**—Chris Farren, Jeff Steele; Farrenuff Music, Windswept Music.

**"In Another's Eyes"**—Garth Brooks, John Peppard, Bobby Wood; Major Bob Music, No Fences Music.

**"Is That A Tear"**—Kenny Beard, John Jarrard; Alabama Band Music Co., Lac Grand Musique Inc., Miss Blyss Music.

**"It's A Little Too Late"**—Sluggor Morrissette, Roger Springer; EMI Music Publishing, Warner/Chappell Music Group.

**"Land Of The Living"**—Wayland Patton, Tia Sellers; Delta Kappa Twang, MCA Music Publishing.

**"Let It Rain"**—Roger Springer, Mark Chesnutt, Leslie Steve Porter; EMI Music Publishing.

**"Let Me Into Your Heart"**—Mary Chapin Carpenter; Why Walk Music.

**"Light In Your Eyes"**—Dan Tyler; Mota Music.

**"Little Things"**—Steven Dale Jones, Michael Dulaney; Famous Music Corp., Island Bound Music Inc.

**"Love Gets Me Every Time"**—Robert John "Mutt" Lange, Shania Twain; Zomba Enterprises Inc.

**"Love Is The Right Place"**—Tommy Sims, Marcus Hummon; Bases Loaded Music, MCA Music Publishing.

**"Loved Too Much"**—Don Schlitz, Billy Livsey; New Hayes Music, New Don Songs.

**"Maybe We Should Just Sleep On It"**—Kerry Kurt Phillips, Jerry Laseter; Texas Wedge Music, Windswept Music.

**"My Maria"**—B.W. Stevenson;

Bughouse, MCA Music Publishing, Prophecy Publishing Co.

**"One Night At A Time"**—Eddie Kilgallon, Earl Bud Lee; EMI Music Publishing, Hipp Row Music & Island Bound Music, Life's a Pitch Music, Neon Sky Music, Sony/ATV Cross Keys.

**"One Way Ticket (Because I Can)"**—Keith Hinton; Global Nomad Music, Warner/Chappell Music Group.

**"The Rest Of Mine"**—Trace Adkins, Kenny Beard; Loggy Bayou Music Inc., Milene Music, Sawng Cumpny, Warner/Chappell Music Group.

**"Running Out Of Reasons To Run"**—Bob Regan, George Teren; MG Songs Inc., Sierra Home Music.

**"She Wants To Be Wanted Again"**—Steven Dale Jones, Billy Henderson; BMG Songs Inc.

**"She's Sure Taking It Well"**—Tim Buppert, Don Pfrimmer; Chrysalis Music, Miss Betsy Music, Tiny Buckets O'Music, Warner/Chappell Music Group.

**"She's Got It All"**—Craig Wiseman, Drew Womack; Almo Music Corp., Daddy Rabbit Music, Texas Wedge Music, Windswept Music, Womaculate Conceptions.

**"Thank God For Believers"**—Roger Springer, Tim Johnson; EMI Music Publishing.

**"That's Another Song"**—John Paul Daniel, Jule Medders, Doug Pincock, Monty Powell; High Steppe Music.

**"There Goes"**—Alan Jackson; Warner/Chappell Music Group, Yee Haw Music.

**"(This Ain't) No Thinkin' Thing"**—Mark D. Sanders, Tim Beck; MCA Music Publishing, Starstruck Writers Group.

**"Today My World Slipped Away"**—Vern Gosdin, Mark Wright; Hookem Music.

**"The Trouble With The Truth"**—Gary Nicholson; Four Sons Music, Sony/ATV Cross Keys.

**"Unchained Melody"**—Alex North, Hy Zaret; Frank Music Corp.

**"Watch This"**—Ron Harbin, Aaron Barker, Anthony Smith; Kim Williams Music, Sony/ATV Cross Keys.

**"We Were In Love"**—Allen Shamblin, Chuck Cannon; Built on Rock, Famous Music Corp., Song Matters Inc.

**"What If It's You"**—Cathy Majeski, Robert Ellis Orrall; EMI Music Publishing, JKids Music, Sony/ATV Cross Keys.

**"What The Heart Wants"**—Michael Dulaney, Little Gila Monster, Major Bob Music.

**"Whatever Comes First"**—Walt Aldridge, Brad Crisler, Drew Womack; Rick Hall Music Inc., Texas Wedge Music, Watertown Music, Windswept Music, Womaculate Conceptions.

**"You Walked In"**—Bryan Adams, Robert John "Mutt" Lange; Badams Music Ltd., Zomba Enterprises Inc.

## BMI'S MOST-PERFORMED SONGS OF THE YEAR

(Continued from page 39)

**"Goodnight Sweetheart"**—Randy Boudreaux, Sony/ATV Tree, Thanxamillion Music, David Kersh, Curb.

**"Half Way Up"**—Clint Black, Hayden Nicholas; Blackened Music; Clint Black; RCA.

**"He's Got You"**—Ronnie Dunn, Terry McBride; Constant Pressure Publishing, Showbilly Music, Sony/ATV Tree, Warner-Tamerlane Publishing Corp.; Brooks & Dunn; Arista.

**"Her Man"**—Kent Robbins, Irving Music Inc., Gary Allan, Decca.

**"Holdin'"**—Kelly Garrett; Irving Music Inc., Sony/ATV Tree; Diamond Rio; Arista.

**"Honky Tonk Truth"**—Ronnie Dunn; Showbilly Music, Sony/ATV Tree; Brooks & Dunn; Arista.

**"How A Cowgirl Says Goodbye"**—Paul Nelson; Sony/ATV Tree, Terilee Music; Tracy Lawrence; Atlantic.

**"How Was I To Know"**—Sunny Russ, Stephony Smith; EMI-Blackwood Music Inc., Starstruck Angel Music Inc.; Reba McEntire; MCA.

**"How Was I To Know"**—Blair Daly, Will Rambeaux; Bayou Boy Music, Kentucky Girl Music, Reynson Publishing Corp.; John Michael Montgomery; Atlantic.

**"I Miss You A Little"**—Mike Anthony, John Michael Montgomery; Hot Hooks Music, JMM Music; John Michael Montgomery; Atlantic.

**"I Wanna Fall In Love"**—Buddy Brock, Mark Spiro; Acuff-Rose Music Inc., Hidden Words Music LLC, Mark Spiro Music; Lila McCann; Asylum.

**"I'd Rather Ride Around With You"**—Tim Nichols; EMI-Blackwood Music Inc., Ty Land Music; Reba McEntire; MCA.

**"I'm So Happy I Can't Stop Crying"**—Sting (PRS), EMI-Blackwood Music Inc., Toby Keith with Sting, Mercury.

**"If You Love Somebody"**—Jeffrey Steele; Blue Desert Music, Windswept Pacific Songs; Kevin Sharp; Asylum.

**"It's Midnight Cinderella"**—Kent Blazy; A Hard Day's Write Music, Careers-BMG Music Publishing Inc.; Garth Brooks; Capitol Nashville.

**"It's Your Love"**—Stephony Smith, EMI-Blackwood Music Inc., Tim McGraw with Faith Hill, Curb.

**"Just To See You Smile"**—Tony Martin, Mark Nesler; Baby Mae Music, Glitterfish Music Inc., Hamstein Cumberland Music, Music Corporation of America Inc.; Tim McGraw; Curb.

**"Land Of The Living"**—Tia Sillers, Tom Collins Music Corp., Pam Tillis, Arista.

**"Let It Rain"**—Mark Chesnutt, Steve Leslie; EMI-Blackwood Music Inc., Songs of Jasper Inc.; Mark Chesnutt; Decca.

**"A Little More Love"**—Vince Gill, Benefit Music, Vince Gill, MCA.

**"Little Things"**—Michael Dulaney; Ensign Music Corp., Michaelhouse Music Inc.; Tanya Tucker; Capitol Nashville.

**"Love Gets Me Every Time"**—

Shania Twain; Loon Echo Inc., Songs of PolyGram International Inc.; Shania Twain; Mercury.

**"Love Is The Right Place"**—Marcus Hummon; Careers-BMG Music Publishing Inc., Floyd's Dream Music; Bryan White; Asylum.

**"Love Of My Life"**—Keith Stegall; EMI-Tower Street Music, Little Cayman Music; Sammy Kershaw; Mercury.

**"Loved Too Much"**—Billy Livsey, Irving Music Inc., Ty Herndon, Epic.

**"A Man This Lonely"**—Ronnie Dunn, Tommy Lee James; Showbilly Music, Sony/ATV Tree, Still Working for the Man Music Inc.; Brooks & Dunn; Arista.

**"Me Too"**—Chuck Cannon, Toby Keith; Songs of PolyGram International Inc., Tokeco Tunes, Wacissa River Music Inc.; Toby Keith; Mercury.

**"On The Side Of Angels"**—Gerry House; Housenotes Music, Red Brazos Music Inc.; LeAnn Rimes; MCG/Curb.

**"On The Verge"**—Hugh Prestwood; Careers-BMG Music Publishing Inc., Hugh Prestwood Music; Collin Raye; Epic.

**"One Night At A Time"**—Roger Cook (PRS); EMI-Blackwood Music Inc., Golly Roger Songs, Song Island Publishing; George Strait; MCA.

**"Places I've Never Been"**—Tony Martin, Aimee Mayo, Reese Wilson; Baby Mae Music, Careers-BMG Music Publishing Inc., Hamstein Cumberland Music; Mark Wills; Mercury.

**"Please"**—Tony Haselden; Ashwords Music, We've Got the Music; the Kinleys; Epic.

**"Poor, Poor Pitiful Me"**—Warren Zevon; Darkroom Music, Warner-Tamerlane Publishing Corp.; Terri Clark; Mercury.

**"Rumor Has It"**—M. Jason Greene, Clay Walker; Lori Jayne Music, Sondaddy Songs; Clay Walker; Giant.

**"Sad Lookin' Moon"**—Greg Fowler, Teddy Gentry, Randy Owen; Maypop Music; Alabama; RCA.

**"The Shake"**—Butch Carr, Jon McElroy; Logrhythm Music, Songs of PolyGram International Inc.; Neal McCoy; Atlantic.

**"She Drew A Broken Heart"**—Jon McElroy, Ned McElroy; Logrhythm Music; Patty Loveless; Epic.

**"She's Sure Takin' It Well"**—

George Teren, Zomba Songs Inc., Kevin Sharp, Asylum.

**"Sittin' On Go"**—Rick Bowles, Josh Leo; Diamond Storm Music Inc., Hellmaymen Music, Maypop Music, Mike Curb Music, Warner-Tamerlane Publishing Corp.; Bryan White; Asylum.

**"Something That We Do"**—Clint Black, Skip Ewing; Acuff-Rose Music Inc., Blackened Music; Clint Black, RCA.

**"Stars Over Texas"**—Paul Nelson; Sony/ATV Tree, Terilee Music; Tracy Lawrence; Atlantic.

**"Thank God For Believers"**—Tim Johnson, Mark Alan Springer; Big Giant Music, Mark Alan Springer Music, EMI-Blackwood Music Inc.; Mark Chesnutt; Decca.

**"(This Ain't) No Thinkin' Thing"**—Tim Nichols; EMI-Blackwood Music Inc., Ty Land Music; Trace Adkins; Capitol Nashville.

**"This Night Won't Last Forever"**—Roy Freeland, Bill LaBounty; Careers-BMG Music Publishing Inc.; Sawyer Brown; Curb.

**"Today My World Slipped Away"**—Mark Wright, Songs of PolyGram International Inc., George Strait, MCA.

**"Watch This"**—Aaron Barker, Anthony Smith; Blind Sparrow Music, Notewrite Music, O-Tex Music, Words to Music; Clay Walker; Giant.

**"We Danced Anyway"**—Matraca Berg, Randy Scruggs; August Wind Music, Great Broad Music, Heart of Hearts Music LLC, Windswept Pacific Songs; Deana Carter; Capitol Nashville.

**"We Were In Love"**—Chuck Cannon, Wacissa River Music Inc., Toby Keith, Mercury.

**"When I Close My Eyes"**—Nettie Musick, Mark Alan Springer; Murrach Music Corp., Tom Collins Music Corp.; Kenny Chesney; BNA.

**"Where Corn Don't Grow"**—Roger Murrach, Mark Alan Springer; Murrach Music Corp., Tom Collins Music Corp.; Travis Tritt; Warner Bros.

**"Who's Cheatin' Who"**—(second award); Jerry Hayes; EMI-Algee Music Corp., Partner Music, Songs of PolyGram International Inc.; Alan Jackson; Arista.

**"You've Got To Talk To Me"**—Jamie O'Hara; Magic Knee Music, Sony/ATV Tree; Lee Ann Womack; Decca.



**Fine As Wine.** Reprise recording artist Bill Anderson leads the toast at a release party for his new album, "Fine Wine." Shown, from left, are Warner/Reprise Nashville president Jim Ed Norman, Anderson, and Reprise Nashville senior VP/GM Bill Mayne.

# Panama's Heritage Spices Perez's Jazz

DANILO PEREZ BELIEVES in the power of music to heal the human soul. "Someone once told me that when I played the music cured him of his sadness," Perez says in a hushed tone. "It allowed him to continue with what-ever was going on in his life. It was the highest of compliments. I feel that musicians are like doctors; they can lift your spirit."

Perez's second Impulse! album, "Central Avenue," released Sept. 8, engagingly juxtaposes straight-ahead jazz with the culture and music of the pianist's youth.

"Central Avenue is a street in Panama, which is like a melting pot of many cultures," Perez explains. "As a child, I could see people from all over the world there, from all social levels. The new album is like Central Avenue, because I was trying to find common musical ground between my own culture and the

music that I discovered when I came to the United States."

The common ground that Perez finds is uplifting, thoughtful, and comforting. The ominous opening chords of "Blues For The Saints" quickly give way to Perez's upbeat piano excursions; the bassline evokes the blues, while the overlying trills and runs dance with a sense of yearning and wonder.



by Steve Graybow

"Almost everything on the album is a first take," Perez explains, "because I wanted to keep the positive feeling that was in the studio. Even when there is something sad, when you are playing blues, there is a happiness that is found when people come together, when they support one another." Bassist John Pat-

itucci and drummers Jeff "Tain" Watts and Jeff Ballard are the core players on "Central Avenue."

Of note is the album's closer, "Panama Blues," which Perez describes as "an experiment that took a lot of work but was very fulfilling." Perez explains that the song's vocals are in the indigenous Panamanian style of *mejorana*, where the singers improvise for hours on end. "I hear the blues in their voices, much like the blues found down in Mississippi," he says.

Afraid that relocating a *mejorana* singer to New York for recording purposes would distance the vocalist from his culture and dilute the emotions inherent in the music, Perez recorded a well-known singer in a Panamanian studio. Additional instrumentation was recorded later in New York.

"When I brought the *mejorana* tape to New York, everyone was freaking out," Perez says with a laugh. "It sounded good by itself, but matching up instruments with it was a challenge. *Mejorana* singers improvise while drinking, and the rhythms move back and forth, flowing like the waves on the sea. But God was on our side, and we were able to complete the song."

Perez, who has apprenticed with both Dizzy Gillespie and Wynton Marsalis, is understandably eager to bestow the same opportunity on other young players. When he tours this fall, his trio (which will be augmented by traditional Latin musicians on many dates) will include Puerto Rican bassist John Benitez and a young drummer from Mexico named Antonio Sanchez.

"This is the first time that I will have a whole Latin group of musicians," Perez says, "and I look forward to mixing the elements of our backgrounds into our music."

GRP's marketing strategies for "Central Avenue" will focus on both Latin retailers and traditional jazz outlets to ensure that the album's multicultural appeal is fully realized.

"Danilo is very active in the Latin community, and it only makes sense to cover that marketplace," says director of sales Michael Kauffman. "There is a real thirst for jazz, but it has always been a challenge for labels to cross a jazz artist over into the Latin markets. Danilo is the right artist."

GRP has retained an independent promotion person to work with Universal's Latin sales staff and specifically focus on Latin retail and press.

Many of the new album's marketing tools, such as sell sheets and Perez' bio, have been produced in bilingual editions. Additionally, showcases are being set up for consumers and retailers in New York, Florida, and Puerto Rico.

"It's a matter of providing the right tools and an artist who can communicate with a specific market," explains Kauffman. "This is a jazz project, but to overlook the Latin community would be a big mistake."



PEREZ

Billboard

OCTOBER 3, 1998

## Top New Age Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST
1	1	45	★ ★ NO. 1 ★ ★ PAINT THE SKY WITH STARS — THE BEST OF ENYA ▲ REPRISE 46835/WARNER BROS. 25 weeks at No. 1	ENYA
2	2	34	GRAND PASSION GTSP 539804	JOHN TESH
3	3	46	TRIBUTE ▲ VIRGIN 44981	YANNI
4	4	26	ALL THE SEASONS OF GEORGE WINSTON — PIANO SOLOS WINDHAM HILL 11266	GEORGE WINSTON
5	5	56	DEVOTION: THE BEST OF YANNI PRIVATE MUSIC 82153/WINDHAM HILL	YANNI
6	7	3	GUITAR BY THE FIRE GTSP 533028	THE JOHN TESH PROJECT
7	8	25	KARMA NETTWERK 30113	DELERIUM
8	6	71	GYPSY PASSION NEW FLAMENCO NARADA 63931/VIRGIN	VARIOUS ARTISTS
9	NEW		KRYPTOS SONY CLASSICAL 60237	ANDREAS VOLLENWEIDER
10	10	86	PICTURE THIS ● WINDHAM HILL 11211	JIM BRICKMAN
11	9	19	PERFECT TIME WORD 69143/EPIC HS	MAIRE BRENNAN
12	11	30	INSTRUMENTAL MOODS VIRGIN 45397	VARIOUS ARTISTS
13	12	10	SONGS FROM AN ENGLISH GARDEN NARADA 45447/VIRGIN	DAVID LANZ
14	13	7	GUITARISMA 2 HIGHER OCTAVE 46041/VIRGIN	VARIOUS ARTISTS
15	15	3	THE HERITAGE COLLECTION II TIME LINE 15	LORIE LINE
16	16	16	RUMBA COLLECTION 1992-1997 EPIC 69370	OTTMAR LIEBERT + LUNA NEGRA
17	18	73	PORT OF MYSTERY WINDHAM HILL 11241	YANNI
18	14	58	NIGHTBIRD BMG SPECIAL PRODUCTS 44579	YANNI
19	19	18	GAIA DOMO/NARADA 45789/VIRGIN	KITARO
20	20	19	SOLAS PHILIPS 539438	RONAN HARDIMAN
21	17	75	IN THE MIRROR ● PRIVATE MUSIC 82150/WINDHAM HILL	YANNI
22	23	41	CONVERSATIONS WITH GOD - A WINDHAM HILL COLLECTION WINDHAM HILL 11304	VARIOUS ARTISTS
23	22	72	WHITE STONES PHILIPS 534605	SECRET GARDEN
24	NEW		FORBIDDEN DREAMS BMG SPECIAL PRODUCTS 44801	YANNI
25	NEW		SUMMER DAYDREAMS REAL MUSIC 2575	KEVIN KERN

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

OCTOBER 3, 1998

## Top Jazz Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
			★ ★ ★ NO. 1 ★ ★ ★	
1	1	56	DIANA KRALL IMPULSE! 233/GRP HS	27 weeks at No. 1 LOVE SCENES
2	2	14	VARIOUS ARTISTS 32 RECORDS 32061	JAZZ FOR A RAINY AFTERNOON
3	NEW		MICHAEL FEINSTEIN CONCORD JAZZ 4849/CONCORD	MICHAEL & GEORGE: FEINSTEIN SINGS GERSHWIN
4	3	18	VARIOUS ARTISTS NARM 50001	JAZZ, AN AMERICAN ORIGINAL
5	5	4	SOUNDTRACK VERVE 557550	NEXT STOP WONDERLAND
6	NEW		KEITH JARRETT/GARY PEACOCK/JACK DEJOHNETTE ECM 539955	TOKYO '96
7	NEW		CYRUS CHESTNUT ATLANTIC 83140	CYRUS CHESTNUT
8	14	3	VARIOUS ARTISTS 32 JAZZ 32097	JAZZ FOR THE QUIET TIMES
9	6	24	JOHN SCOFIELD VERVE 539979 HS	A GO GO
10	4	44	SOUNDTRACK MALPASO 46829/WARNER BROS.	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL
11	8	4	MEL TORME CAPITOL 94749	A & E BIOGRAPHY: A MUSICAL ANTHOLOGY
12	11	2	JOE LOVANO BLUE NOTE 33114/CAPITOL	TRIO FASCINATION EDITION ONE
13	7	45	HARRY CONNICK, JR. COLUMBIA 68787	TO SEE YOU
14	10	24	VARIOUS ARTISTS RCA VICTOR 68987	FABULOUS SWING COLLECTION
15	9	21	WYNTON MARSALIS COLUMBIA 68921	THE MIDNIGHT BLUES — STANDARD TIME VOLUME 5
16	NEW		FRED HERSCH & BILL FRISSELL NONESUCH 79468	SONGS WE KNOW
17	12	63	VARIOUS ARTISTS GRP 9881	PRICELESS JAZZ SAMPLER
18	19	8	ELIANE ELIAS BLUE NOTE 95050/CAPITOL	ELIANE ELIAS SINGS JOBIM
19	NEW		BRAD MEHLDAU WARNER BROS. 47051	SONGS - THE ART OF THE TRIO, VOL. 3
20	16	25	ELLA FITZGERALD POLYGRAM TV 539206/VERVE	PURE ELLA
21	RE-ENTRY		PATRICIA BARBER PREMONITION 741	MODERN COOL
22	20	26	DIANA KRALL IMPULSE! 9825/GRP	STEPPIN' OUT - THE EARLY RECORDINGS
23	22	49	ROYAL CROWN REVUE SURFDG 144003/HOLLYWOOD	CAUGHT IN THE ACT - LIVE!
24	24	2	DANILO PEREZ IMPULSE! 279/GRP	CENTRAL AVENUE
25	23	51	THE MANHATTAN TRANSFER ATLANTIC 83012/AG	SWING

## TOP CONTEMPORARY JAZZ ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			★ ★ ★ NO. 1 ★ ★ ★	
1	1	44	KENNY G ▲ ARISTA 18991	36 weeks at No. 1 KENNY G GREATEST HITS
2	2	16	GEORGE BENSON GRP 9906	STANDING TOGETHER
3	5	33	DOWN TO THE BONE NU GROOVE 3004 HS	FROM MANHATTAN TO STATEN
4	NEW		RICK BRAUN ATLANTIC 83141/AG	FULL STRIDE
5	4	15	FOURPLAY WARNER BROS. 46921	4
6	3	6	MEDESKI MARTIN & WOOD BLUE NOTE 93011*/CAPITOL HS	COMBUSTICATION
7	6	5	WALTER BEASLEY SHANACHIE 5048 HS	FOR YOUR PLEASURE
8	7	14	MARC ANTOINE NYC 9926/GRP HS	MADRID
9	NEW		RUSS FREEMAN & CRAIG CHAQUICO PEAK 11380/WINDHAM HILL JAZZ	FROM THE REDWOODS TO THE ROCKIES
10	8	5	JERRY GARCIA & DAVID GRISMAN ACOUSTIC DISC 33	SO WHAT
11	9	69	BONEY JAMES WARNER BROS. 46548 HS	SWEET THING
12	10	24	KEIKO MATSUI COUNTDOWN 17775/ULG HS	FULL MOON AND THE SHRINE
13	12	15	BELA FLECK AND THE FLECKTONES WARNER BROS. 46896	LEFT OF COOL
14	11	14	LEE RITENOUR I.E. MUSIC 557290/VERVE	THIS IS LOVE
15	14	32	PHIL PERRY PEAK/PRIVATE MUSIC 82163/WINDHAM HILL	ONE HEART ONE LOVE
16	13	7	STEVE COLE ATLANTIC 92797	STAY AWHILE
17	15	25	KIM WATERS SHANACHIE 5042	LOVE'S MELODY
18	18	4	AL DI MEOLA TELARC 83433	THE INFINITE DESIRE
19	16	4	VARIOUS ARTISTS BLUEMOON 83121/ATLANTIC	FUNKY JAZZ PARTY
20	17	9	HEADHUNTERS HANCOCK/VERVE FORECAST 539028/VERVE	RETURN OF THE HEADHUNTERS!
21	21	18	ACOUSTIC ALCHEMY GRP 9907	POSITIVE THINKING...
22	23	54	JONATHAN BUTLER N2K ENCODED 10005	DO YOU LOVE ME?
23	20	47	CANDY DULFER N2K ENCODED 10014	FOR THE LOVE OF YOU
24	25	72	AL JARREAU WARNER BROS. 46454	BEST OF AL JARREAU
25	19	33	RANDY CRAWFORD BLUEMOON/ATLANTIC 92785/AG	EVERY KIND OF MOOD — RANDY, RANDI, RANDEE

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

## AES Attendees Eagerly Await Release Of DVD Audio Spec

**P**LEASE ALLOW ME to (re)introduce myself: This issue marks the launch of Studio Monitor, a weekly column covering the pro audio industry. Although I've been your faithful pro audio editor since January 1994—and my name is probably familiar to you—I have not until now had the pleasure of communicating with you in a personal forum. I hope you'll turn to this space not just for news about the business but also for the musings of a guy who's been covering the industry for a while. Please feel free to introduce yourself at industry functions or to drop me an E-mail or a phone call (pverna@billboard.com; 212-536-5036). More than ever, I'll be counting on you for stories, tips, and items that may be

of interest to Billboard's readers.

Concurrent with the debut of Studio Monitor, Billboard is changing the name of this section back to Pro Audio—a tag that we feel better reflects the recording, mixing, mastering, and manufacturing sectors of the music industry.

**AES-BOUND:** What better time to debut a column than at the Audio Engineering Society (AES) Convention, the premier gathering place for pro audio folks? Keynoted by veteran producer/engineer/bandleader **Alan Parsons**, this year's event is scheduled for Saturday-Tuesday (26-29) at the Moscone Convention Center in San Francisco—my favorite urban travel destination in the U.S.



by Paul Verna

The 105th AES promises to be an auspicious show, with the official unveiling of the DVD Audio spec just around the corner (look for an early-to-mid-October announcement) and surround-sound mixing and high-density digital audio the rule rather than the exception.

Notwithstanding the inevitable hubbub over DVD Audio, I'm not expecting big surprises on the product front. In fact, with the vastly increased audio resolution that DVD Audio will deliver vis-à-vis CD, pro audio manufacturers will have a tough time bragging about 24- or 20-bit resolution, as they have over the past several years. The bar has now been raised to 24 bits and 96 kilohertz (or 192 kHz, which is the maximum proposed sampling rate for the stereo portion of DVD Audio). In the game of leapfrog that the pro audio and consumer electronics industries have played since the early '90s, the electronics side is now in the lead.

Of course, with the DVD Audio spec nearly in place, the next frontier is devising a copyright protection system that's acceptable to the music, computer, and consumer electronics industries. It's hard enough for any two people in any of those industries to agree on anything, so a consensus among all three will not come easily. Stay tuned to Studio Monitor for news on this topic and for other post-AES coverage.

**T**HE MUSIC PRODUCERS Guild of the Americas (MPGA) has a busy schedule lined up for the AES show. Besides celebrating its first anniversary, the MPGA will appoint the following members to its board of directors: **Ed Cherney**, chairman; **Nile Rodgers**, president; **Phil Ramone**, chairman, Advisory Committee; **Tony Visconti**, chairman, Executive Committee; **Don Was**, chairman, Producer Committee; **Chuck Ainlay**, chairman, Engineering Committee; **George Massemburg**, chairman, Technical Committee; **Richard McIlvery**, chairman, Education Committee; **Leslie Ann Jones**, ambassador-at-large; and **Shannon O'Shea**, chairperson, Manager Committee. In addition, the MPGA appoints the following audio pros to its Advisory Committee: **Ramone** (chairman), **David Byrnes**, **Joe Chiccarelli**, **Bob Clearmountain**, **Frank Filipetti**, **Michael Frondelli**, **Hank Neuberger**, **David Reitzas**, **Elliot Scheiner**, **Al Schmitt**, and **Bruce Swedien**. Congratulations to all!

**D**DOUBLE WHAMMY: Because The Billboard 200 does not identify the producer(s) of charting albums (it would be impossible to do so given the fact that so many records are made by multiple producers), we have no stats on producers' track records on the chart. Nevertheless, it's safe to assume that **Michael Beinhorn** has beaten some kind of record by producing two Billboard 200 top 10 debuts on consecutive weeks. In the Sept. 26 issue, **Hole's** "Celebrity Skin" entered at No. 9, while this issue **Marilyn Manson's** "Mechanical Animals" is expected to blast onto the chart at No. 1. The self-effacing Beinhorn laughs off the feat, insisting that he's no **Mark McGwire**. However, he admits to being "hopeful" about Manson debuting in the top 10. "We'll have to

check the charts this week," says Beinhorn while taking a break at New York's Right Track Studios from a **Verve Pipe** project for RCA Records. "I'm hopeful. It's something to tell the family about and anyone else who gives a damn!"

Beinhorn takes pride in the fact that both albums represent creative turning points for the respective artists, both of whom have had their share of controversy over the years. Of Hole, Beinhorn says, "They feel like they were able to exhaust every possibility musically. They were pleased with it, and I'm most happy if they're happy." He adds that Manson, too, was satisfied "in terms of being able to experiment, and they had the latitude to do so and were never ridiculed for it."

## MasterMix's New Nashville Facility Focuses On Multiple Digital Formats

BY DAN DALEY

**NASHVILLE**—Mastering complex MasterMix, which opened in Nashville in 1983, inaugurated a new facility near Music Row last month.

The \$2 million-plus facility, designed by Russ Berger & Associates of Dallas, has two main audio mastering suites, an audio production suite, and an MPEG-2 video encoding suite. It also, however, points the direction that mastering in general is taking in the age of the multi-format digital disc.

MasterMix owner Hank Williams had been seeing more of his clients switching to higher-resolution formats in recent years. He and mastering engineer Ken Love had been outgrowing the first facility as projects from all genres, including country (MasterMix has mastered all the Brooks & Dunn recordings), rock, and Christian continued to grow.

Williams says he would likely have had to build a new studio complex just for that. However, one of the major reasons for the new facility

lies in the fact that the mastering niche itself is undergoing significant change. New formats like DVD require new levels and stages of mastering and pre-mastering, and MasterMix is now home to a new joint venture, MasterVision, between Williams and digital authoring and post-production specialists Tracy Martinson and Mike Poston. MasterVision will provide DVD video and—when the specification for it is completed later this year—DVD audio discs.

The venture's first major client is an open-ended agreement with the BMG-owned disc-replication facility Sonopress in Weaverville, N.C. Rather than develop in-house authoring capability, the large manufacturing plant has decided to outsource that function. In addition, more and more surround audio projects are passing through Nashville, which Williams says has become a mecca for an array of artists and projects in genres far more diverse than the

(Continued on next page)



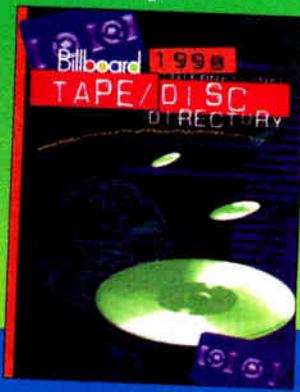
**The White Album.** A&M's Barry White, right, takes a break from sessions for his forthcoming album at Record One in Los Angeles. Shown with White at the facility's Studio B—featuring a Solid State Logic SL9000J console—from left, are assistant engineer Greg Collins and producer/engineer Jack Perry. (Photo: David Goggin)



**Producers To The Stars.** Members of the Music Producers Guild of the Americas (MPGA) gathered at the recent Mix magazine Studio Pro '98 event in New York, which was co-sponsored by Quantegy Professional Media. Shown, from left, are MPGA founder/president Ed Cherney; MPGA members Frank Filipetti, Jimmy Douglass, and Tony Visconti; and MPGA project director Tim Heile.

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## MASTERMIX'S NEW NASHVILLE FACILITY

(Continued from preceding page)

music Nashville has long been known for.

"Nashville is a great place to be doing music right now," says Williams. "But the technology and the formats are changing, and mastering has to change with it."

Part of accommodating that future is making a DVD playback theater one element of the new facility's design.

"The line between audio and video is blurring with DVD," Williams observes. "DVD is going to be the

likely platform for the immediate future, so we have to address the fact that mastering houses are going to be home to video and graphics people in the future, along with audio engineers."

MasterMix's two audio mastering suites are equipped with custom-made mastering consoles designed by Love and Grant Carpenter of Gordon Instruments. Fourteen months in design and development, they utilize a Class-A, high-current pre-amplifier as their sonic corner-

stone.

Monitoring is by huge PMC BV-5 speakers in Williams' suite and Ed Long CMF-100 speakers in Love's. High-resolution audio, says Williams, is demanding more critical monitoring. In addition, MasterMix is now using Prism Sound AD-2 and DA-2 96 kHz/24-bit converters, as well as Daniel Weiss digital EQ, level control, and dynamics systems.

The debut last May at the European Audio Engineering Society Convention of a 24-bit DAT machine

(by Tascam) clinched the decision to put the facility on a 96 kHz/24-bit level. Two of Williams' four Sonic Solutions workstations can also handle 96 kHz digital audio and will be used for archiving incoming mastering projects, including those that are intended for the CD standard of 44.1 kHz/16 bits for their initial release.

"The record labels are becoming aware of what's going on with the technology," says Williams. "We want to have high-resolution master versions of projects ready for them when they decided to release in other formats."

authoring as a means to maintain their status.

Williams, however, is adamant that that's not driving his future. "I've never felt as though I was forced to do this because of that, never felt as though I was threatened by that development," he says. "I see it as a more natural evolution in which our clients want us to stay at the leading edge and be able to offer them the new technologies and services that they'll be needing. Even the arrangement to do authoring for Sonopress I see as simply a continuation of the mastering work we've done for [BMG record labels] RCA and Arista for years."

However, he does see the mastering niche evolving, with a middle level becoming a firmly entrenched fixture on the scene. And that, he says, is fine.

"There are people out there making a living doing nothing else but burning CD-Rs, but that's something you didn't have even a few years ago," he says. "There is definitely a whole new group of clients that want and need mastering services and a new group of people who can provide them with those services now that there are more tools out there that are cheaper and more available. But there will also always be clients who want full service from a mastering house, and the definition of what constitutes full service is changing. That's what this new facility is all about."

# PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (SEPTEMBER 26, 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)	THE FIRST NIGHT Monica/ Jermaine Dupri (Arista)	HOW LONG GONE Brooks & Dunn/ D. Cook, K. Brooks, R. Dunn (Arista Nashville)	WHAT'S THIS LIFE FOR Creed/ John Kurzweg (Wind-Up)	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	KROSSWIRE (Atlanta, GA) Brian Frye	SOUNDSHOP (Nashville, TN) Mike Bradley	THE KITCHEN (Tallahassee, FL) John Kurzweg	OCEANWAY RECORD ONE B (Los Angeles, CA) Allen Sides
RECORDING CONSOLE(S)	Neve 8068-72	DDA AMR 12	Trident Vector 432	API/Neve/Mackie	SSL 9000J w/Ultimation
RECORDER(S)	Sony 3348/Studer A827	Sony APR 24	Sony 348	ADAT	Studer A800
MASTER TAPE	Quantegy 467/499	Quantegy 499	Sony 1460	TDK Super VHS	BASF 900
MIX DOWN STUDIO(S) Engineer(s)	THE HIT FACTORY (New York, NY) Dave Thoener	SILENT SOUND (Atlanta, GA) Phil Tan, Jermaine Dupri	SOUNDSHOP (Nashville, TN) Mike Bradley	LONG VIEW FARM Ron St. Germain	OCEANWAY A (Los Angeles, CA) Jack Joseph Puig
CONSOLE(S)	SSL 9096J	SSL 4064G	Trident Vector 432	Neve	Custom Oceanway Focusrite w/GML Automation
RECORDER(S)	Sony 3348/Studer A827	Studer A820	Studer A80 RC	Studer	Ampex ATR 102
MASTER TAPE	Quantegy 467/499	Quantegy 499	Quantegy 499	Quantegy 499	BASF 911
MASTERING Engineer	STERLING SOUND George Marino PRECISION MASTERING Stephen Marcussen	MASTERDISK Tony Dawsey	MASTERMIX Hank Williams	MASTER DISKS Howie Weinberg	FUTURE DISC SYSTEMS Steve Hall
CD/CASSETTE MANUFACTURER	Sony	UNI/BMG	UNI/BMG	BMG	WEA

© 1998, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales rotate weekly. Please submit material for Production Credits to Steve Graybow, Telephone 212-536-5361, Fax 212-382-6094, sgraybow@billboard.com

### CHANGING MARKET NICHE

But beneath all the technical wizardry lies an artful science that's undergoing a significant evolution. While Williams and his staff members are undisputed members of a small, elite fraternity of mastering engineers—a dozen or so of whom have dominated the industry for more than a decade—their rarefied world has been touched by the same mass-production revolution that has changed the recording studio and record businesses.

Affordable, powerful digital audio equipment has created a new mid-level mastering niche in the industry—one that is eagerly serving the growing independent record market. Like their recording-studio counterparts, some of the high-level mastering facilities have seen the need to add leading-edge services such as

## AUDIO TRACK

### NEW YORK

**JANE KELLY WILLIAMS** worked on a Mercury album with producer **Steve Addabbo** at Shelter Island Studios; in other activity at the studio, Capitol act **Bran Van 3000** worked with programmer/engineer **Aaron Keane** in a new Digidesign ProTools suite.

### LOS ANGELES

**AT SONY MUSIC STUDIOS** in Santa Monica, Almo Sounds artist **Gus** worked with producer/engineer **Mark Endert** and assistant **Troy Gonzalez**; **Gillian Welch**, also on Almo, finished an album with producer **T Bone Burnett**, engineer **Mike Piersante**, and assistant **Gonzalez**; Columbia artist **Kenny Lattimore** cut tracks for a Disney project with producer **Ken Lerum** and engineer **Brian Reeves**; and veteran session guitarist **Michael Landau** played on **Shawn Colvin's** contribution to the "Armageddon" soundtrack, working with producer **Mark Tanner** and engineer **Bill Drescher**.

### NASHVILLE

**VINCE GILL** booked Sound Emporium to overdub tracks for his latest MCA project, produced by **Tony Brown**, engineered by **Russ Martin**, and assisted by **Matt Andrews**; also

at Sound Emporium, **Jenny Simpson** tracked and overdubbed a Mercury album with producers **Garth Fundis** and **Ray Methvin**, engineer **Dave Sinko**, and assistant **Andrews**; **Billy Dean** worked on a self-produced project for Capitol with co-producer **David Gates**, engineer **Sinko**, and assistant **Andrews**; **James Bonamy** tracked a self-produced project with co-producer/engineer **Matt McClure** and assistant **John Skinner**; and **David Pack** produced a Warner Resound album with engineer **Steve Bishir** and assistant **Hank Nirider**.

### OTHER LOCATIONS

**AT PRESENCE STUDIO** in Westport, Conn., producer/engineer **Elliot Scheiner** hooked up via ISDN with **John Fogerty** for a bicoastal session to review mixes of the rocker's Warner Bros. live release "Premonition"—the follow-up to his Grammy-winning "Full Moon Swamp." "We connected using Musicam Prima 220 boxes on either end, with flawless results," says Presence manager **Kathleen Lombard**. "Everyone was pleased at the ability to get the job done without Elliot or John [being] in the same facility."

Please send material for Audio Track to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036; fax: 212-536-5358; E-mail: pverna@billboard.com.

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# RECORDING STUDIOS & PRODUCERS

The Billboard Spotlight



PHOTO: NEIL SEIFFER, WEST PATERSON, N.J.

## THE HIT FACTORY, NEW YORK

One of the great ironies of the Hit Factory is that—despite its lavish marble halls, refurbished freight elevator, vast tracking rooms and state-of-the-art equipment—it is literally a mom-and-pop operation. A further irony is that its owners—Eddie and Janice Germano and their children, Troy and Danielle—



The Hit Factory

perceive it to be a “project studio,” set up to accommodate recording projects from start to finish. Granted, those recording “projects” are mega-budget, superstar productions by the likes of Bruce Springsteen, the Rolling Stones and Aerosmith.

In the past year alone, the 10-room studio has distinguished itself as the recording and mixing venue with the most pop No. 1 hits.

# Rooms At The Top

**FOLLOWING IS A SURVEY of the top recording, mixing and mastering studios, according to Billboard's Production Credits chart (see Top Studios chart, page 3).**

**The list includes all studios that ranked within the top three of the various categories in the Production Credits chart, except private facilities or commercial studios that did not respond to Billboard's requests for information.**

**BY PAUL VERNA**

Furthermore, in the mastering area—where it operates five suites—the Hit Factory came in at No. 2 in the Hot 100 category and No. 3 in the R&B column, rivaling such specialists as Bernie Grundman Mastering and the relatively new Powers House Of Sound.

## DADDY'S HOUSE, NEW YORK

Among the newest and most



Daddy's House

powerful players on the block, Daddy's House has had a momentous impact on the industry by virtue of being the recording (and mixing) studio of choice for its owner, star producer Sean “Puffy” Combs, aka Puff Daddy. Two of his hits in the past year—“I’ll Be Missing You,” Combs’ tribute to his late protégé, the Notorious B.I.G.; and the hip-hop hit “Mo’ Money,

Mo’ Problems”—were cut at Daddy's House.

In fact, because “I’ll Be Missing You” straddled both halves of 1997, it placed Daddy's House in the top ranks of the pop and R&B studios last year, as well as earning it the second pop spot this year.

## THE MASTERING LAB, LOS ANGELES

Established in 1967 by engineer Doug Sax with help from his brother Sherwood, the Mastering Lab was the industry's first major independent mastering facility. Among the records that Sax has mastered in a career that spans more than 30 years are definitive works by the Who, Barbra Streisand, James Taylor, Lyle Lovett and Rod Stewart.

After functioning for years as a one-room operation, the Mastering Lab opened a second room in 1996 for Sax, which made space for engineer Gavin Lurssen, who had been with the facility since 1991. Among Lurssen's credits are Bad Religion, Randy Newman and Jackson Browne.

## FLYTE TYME, MINNEAPOLIS

What Daddy's House is to Sean

*Continued on page 48*

**PRODUCTION CREDITS**

Billboard® **HOT R&B**  
JULY 19TH 1997-  
JULY 11TH 1998  
**MIXDOWN STUDIO**  
**LARRABEE**  
**1**

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**PRODUCTION CREDITS**

Billboard® **HOT 100**  
JULY 19TH 1997-  
JULY 11TH 1998  
**MIXDOWN STUDIO**  
**LARRABEE**  
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# RECORDING STUDIOS & PRODUCERS

## TOP STUDIOS PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (July 19, 1997, to July 11, 1998)

CATEGORY	HOT 100	R&B	COUNTRY
RECORDING STUDIOS	1. THE HIT FACTORY (New York) (four No. 1s, 12 weeks at No. 1) 2. DADDY'S HOUSE (New York) (two No. 1s, eight weeks at No. 1) 3. FLYTE TYME (Edina, MN) (two No. 1s, three weeks at No. 1)	1. KROSSWIRE STUDIOS (Atlanta) (2 No. 1s, 19 weeks at No. 1) 2. SOUNDTRACK STUDIOS (New York) (two No. 1s, nine weeks at No. 1) 3. AUDIO ACHIEVEMENTS (Torrance, Calif.) (two No. 1s, six weeks at No. 1)	1. EMERALD SOUND (Nashville) (five No. 1s, 11 weeks at No. 1) 2. LOUD RECORDING STUDIO (Nashville) (four No. 1s, 13 weeks at No. 1) 3. MASTERFONICS (Nashville) (two No. 1s, six weeks at No. 1)
RECORDING CONSOLES	1. SSL (eight No. 1s, 21 weeks at No. 1) 2. HARRISON (three No. 1s, six weeks at No. 1) 3. NEVE (two No. 1s, five weeks at No. 1)	1. SSL (five No. 1s, 29 weeks at No. 1) 2. HARRISON (two No. 1s, five weeks at No. 1) 3. DDA (one No. 1, 19 weeks at No. 1)	1. SSL (13 No. 1s, 35 weeks at No. 1) 2. NEVE (three No. 1s, eight weeks at No. 1) 3. TRIDENT (two No. 1s, three weeks at No. 1)
RECORDERS	1. SONY (four No. 1s, 26 weeks at No. 1) 2. STUDER (three No. 1s, 14 weeks at No. 1) 3. AKAI (one No. 1, five weeks at No. 1)	1. SONY (four No. 1s, 29 weeks at No. 1) 2. STUDER (three No. 1s, 24 weeks at No. 1) 3. AKAI (one No. 1, three weeks at No. 1)	1. MITSUBISHI (three No. 1s, 17 weeks at No. 1) 2. OTARI (three No. 1s, eight weeks at No. 1) 3. SONY (two No. 1s, 17 weeks at No. 1)
MIX DOWN STUDIOS	1. THE HIT FACTORY (New York) (four No. 1s, 13 weeks at No. 1) 2. LARRABEE NORTH (Los Angeles) (two No. 1s, nine weeks at No. 1) 3. DADDY'S HOUSE (New York) (two No. 1s, eight weeks at No. 1)	1. LARRABEE NORTH (Los Angeles) (one No. 1, 11 weeks at No. 1) 2. STUDIO LA COCO (Atlanta) (one No. 1, nine weeks at No. 1) 3. SOUNDTRACK STUDIOS (New York) (one No. 1, seven weeks at No. 1)	1. MASTERFONICS (Nashville) (five No. 1s, 18 weeks at No. 1) 2. LOUD RECORDING STUDIO (Nashville) (five No. 1s, 13 weeks at No. 1) 3. SOUND STAGE (Nashville) (two No. 1s, four weeks at No. 1)
MIX CONSOLES	1. SSL (10 No. 1s, 39 weeks at No. 1) 2. NEVE (three No. 1s, seven weeks at No. 1) 3. HARRISON (two No. 1s, two weeks at No. 1)	1. SSL (12 No. 1s, 46 weeks at No. 1) 2. HARRISON (one No. 1, two weeks at No. 1) 3. NEVE (one No. 1, one week at No. 1)	1. SSL (14 No. 1s, 40 weeks at No. 1) 2. TRIDENT (two No. 1s, three weeks at No. 1) 3. QUAD EIGHT (one No. 1, three weeks at No. 1)
MIX RECORDERS	1. STUDER (six No. 1s, 32 weeks at No. 1) 2. SONY (two No. 1s, 19 weeks at No. 1) 3. OTARI (one No. 1, three weeks at No. 1)	1. STUDER (four No. 1s, 50 weeks at No. 1) 2. SONIC SOLUTIONS (one No. 1, two weeks at No. 1) [No third place]	1. STUDER (5 No. 1s, 26 weeks at No. 1) 2. OTARI (three No. 1s, five weeks at No. 1) 3. AMPEX (two No. 1s, five weeks at No. 1)
MASTERING STUDIOS	1. POWERS HOUSE OF SOUND (New York) (six No. 1s, 17 weeks at No. 1) 2. THE HIT FACTORY (New York) (two No. 1s, 11 weeks at No. 1) 3. BERNIE GRUNDMAN MASTERING (Los Angeles) (two No. 1s, eight weeks at No. 1)	1. POWERS HOUSE OF SOUND (New York) (five No. 1s, 30 weeks at No. 1) 2. BERNIE GRUNDMAN MASTERING (Los Angeles) (five No. 1s, 11 weeks at No. 1) 3. THE HIT FACTORY (New York) (three No. 1s, 10 weeks at No. 1)	1. GEORGETOWN MASTERS (Nashville) (11 No. 1s, 22 weeks at No. 1) 2. MASTERING LAB (Los Angeles) (4 No. 1s, 13 weeks at No. 1) 3. MASTERFONICS (Nashville) (4 No. 1s, 12 weeks at No. 1)

### How The Chart Was Compiled

The methodology for all sections is the same. Studios and/or equipment brands are given one point for each No. 1 they had in the chart period. If a studio had three songs reach No. 1, the studio received three points. Ties were broken by the number of weeks a song stayed at No. 1; if two studios each had one No. 1 song but one of those songs remained No. 1 for five weeks and the other for four weeks, the studio with one No. 1 for five weeks would rank higher.

The Production Credits section of Studio Action is compiled weekly. Studio information is acquired either from CD liner notes or from the record label; in each case, the studio is contacted directly for console and recorder information.

# Studios Surrender To Surround

Despite its thus-far limited presence in music, studio owners and engineers eagerly put their hands up for 5.1 sound design.

BY DAN DALEY

"Surround" has been little more than a buzzword for most in the recording industry for the last two years. Yet, despite a still-unresolved audio-only format for DVD Audio and a relatively small installed base of compatible players, the concept has already had a significant impact upon the economics of the studio business. Studios of all types have been adding the additional speakers and amplifiers that surround requires, and new rooms have been incorporating surround as a fundamental part of their design, since most see it as a cost-effective way to generate additional revenue in a highly competitive and rate-static market. However, the eventual success of surround in the studio is highly dependent on factors well beyond the control of the studios themselves.



Seventeen Grand's Dave Cline and Jake Nicely

For Barry Bongiovi, general manager at Right Track Recording in Manhattan, adding surround capability has allowed the studio to achieve that most elusive of goals in the business: the ability to raise rates for music work. "In the perception of many record labels, [surround] mixing is closer to postproduction in terms of time and intensity and equipment," says Bongiovi. "As a result, we're able to charge rates closer to those in post."

Simply adding \$30,000 worth of speakers and amplifiers—an average figure for mid-sized and large facilities—disguises the fact that studios will need to invest time and money in educating the market and stimulating greater demand for surround mixes. And as the major record labels continue to view 5.1 discs cautiously, that means talking the format up with artists, producers, engineers and others who can authorize the costs of additional mixes.

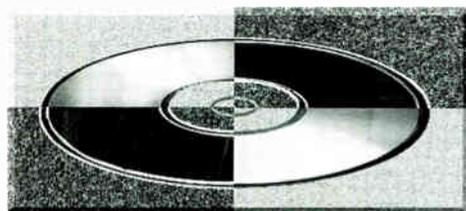
"You have to actively market both the studio and the concept to people," says Jake Nicely, co-owner, with Dave Cline, of Seventeen Grand Recording in Nashville, which opened its second room—its first with integral surround capability—about a year ago. "The labels are still very cautious about it. In my experience in Nashville, the only records that have been remixed in surround are ones paid for by DTS."

(DTS and Dolby, which both have large stakes in film-surround audio, are also competing for acceptance of their respective—and incompati-



Chuck Ainlay

Continued on page 53



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# RECORDING STUDIOS & PRODUCERS

## Q&A With Ed Cherney

The MPGA president discusses his organization's first-year accomplishments, next year's challenges and the energy of a room filled with producers.

BY PAUL VERNA

When he was laying the groundwork for what would become the Music Producers Guild Of The Americas (MPGA), acclaimed producer/engineer Ed Cherney felt like someone about to throw a big party and fearful that no one would show up. Well, not only did he get a much bigger turnout than he expected, but he attracted many of the industry's most illustrious players—Phil Ramone, George Massenburg, Bob Clearmountain, Roger Nichols, Tony Visconti, Don Was, Bruce Swedien, Allen Sides, Arif Mardin, Tommy Lipuma, Al Schmitt, Nile Rodgers, Frank Filipetti and many more.

Cherney took time from his double career as MPGA president and hot independent producer to share his thoughts on the first year of the MPGA.

### Looking back on Year One, what have been the MPGA's biggest accomplishments?

In a year, we went from four guys who really helped start this thing to over 150 members. That ain't bad. And it's not just numbers. We've gotten the highest quality, the busiest, most talented people in the country. We've built alliances with our brothers and sisters all over the world, with the European Sound Directors Assn. [ESDA] and [our counterparts in] Asia. We've gotten the support of every major professional-audio manufacturer. We're involved in helping to set standards and educate people about the new 5.1 medium. We've had

symposiums around the country, and we've had a "Producing Success In Schools" program that's about to be expanded. We've gotten involved with education; we've got plans to pursue that. We've been meeting with many of the presidents of the major record labels, and we're starting to let them know what we're about, especially talking about the [producers'] performance-royalty issue.

### And what has been their response so far?

So far, their response has been very supportive, but they don't know where they stand on the performance-royalty issue yet. They have to be told by their legal departments whether there's a conflict between their business and their relationship with the broadcasters, and where they stand on it.

### What's your biggest challenge for Year Two?

I think it's defining the issues that unite us the most. I'm attempting right now, within the next six months, to put together a national convention of all of us.

The main thing is, in the last year, this has gone from nothing to something. At the Audio Engineering Society Convention [held Sept. 26-29 at the Moscone Convention Center in San Francisco], we'll announce new officers. Nile Rodgers is going to be the new president, and I'll move up [to chairman]. I've spent the last two years putting this

together; I've put my money where my mouth was, and I still want to be involved heavily, but I need to get back to the thing I know how to do, and that's, hopefully, making records.

### When you think back to the time you were planning this, how does the one-year-old MPGA compare to what you expected from it?

It's beyond my wildest imagination. I don't know what the compulsion was to start it. As I've said before, I'm the last person that needs a music producers' guild. I've been lucky enough to be suc-



DAVID GOREGIN

cessful, and my deals are good. I don't need health insurance. I can live without a performance royalty. But, idealistically, it's right. This is just fighting for what's right, and to put us in step with everyone else around the world.

### Has your time commitment to the MPGA become more than you thought it would be?

The truth is I didn't have the imagination to perceive what it is now. It's beyond anything I could have imagined. I've been expecting all along that there wasn't going to be any interest and, "OK, we gave it a shot, like we should have, and either my fellow professionals are

too lazy or, for whatever reason, don't deserve this or don't want it." But it turns out the level of enthusiasm is really high, and people are interested. And just to see what happens when you get 20 or 30 or 40 of us in the same room together—the dynamic that begins to happen and the electricity that's in the room and the ideas that begin to flow.

### Earlier, you mentioned the ESDA. Can you tell me more about how that relationship works?

Well, of all the things in the universe, music is the most international, the most borderless—it's the common language we all speak. The ways we make records, it turns out, are very similar. The ways people are compensated is different. We went to one of their meetings at the Amsterdam AES [in May 1998], and, immediately, because we're all in the same boat, you have friends and people you can talk to around the world. For example, I'm going to record the Rolling Stones in Germany and [elsewhere] in Europe, and I have friends there now. I can pick up the phone and know what's going on, know who I'm going to use to get the equipment I need, and also get the backup that I need and be welcomed as a long-lost cousin. We didn't have that before. And that goes the other way. When our European counterparts come here, we're able to communicate and help each other out and talk about very important issues, like how they get paid, neighboring rights, Rome Convention, WIPO; what we have in common. We have a worldwide common voice.

### AES just turned 50. Other sectors of the music and entertainment industry—the RIAA, NARM, even the video industry, which is relatively young—have had representative organizations in place for many, many years. Why do you think it took so long for producers?

To do this for a living, there's no prescribed path to become successful. This is a group of rugged individualists who make their own way and clear their own path. Everyone's story is different, how they got to where they are successful. We're used to being on our own, and it

Continued on page 55

### ROOMS AT THE TOP

Continued from page 45

Combs, Flyte Tyme is to the dynamic production duo of Jimmy Jam & Terry Lewis. Jam & Lewis bring to their studio an impressive pedigree as musicians, band members, label entrepreneurs and studio owners.

Production-wise, their credits range from Janet Jackson to Boyz II Men, from Mary J. Blige to Rod Stewart, from Patti LaBelle to Jon Secada, and the list goes on. At the four-room Flyte Tyme, recent projects include the soundtrack to "How Stella Got Her Groove Back" and hits by Jackson and Stewart.

### LARRABEE, LOS ANGELES

The first recording studio in the world known to have purchased two Solid State Logic SL 9000 J consoles, Larrabee North—and its companion facility, Larrabee West



Studios A and B—has always prided itself on being on the cutting edge of music and technology. Both Larrabees are all-SSL facilities, with North sporting two 9000 Js and West housing a 4072G and 4068E.

Recent credits at Larrabee North include Heavy D, Depeche Mode, Tool and Madonna—who locked out both rooms for weeks for her "Evita" soundtrack.

### SOUNDTRACK N.Y., NEW YORK

Designed to cater to all manner of projects—from recording, film post and digital editing to television production, commercials and multimedia—Soundtrack N.Y. is a nine-room complex whose credits are synonymous with mainstream entertainment, be it movies, records, TV or theater. The studio's recent clientele includes De La Soul, Girls Against Boys, Roni Size, Salt-N-Pepa, Method Man and the "Blue Man Group" ensemble.

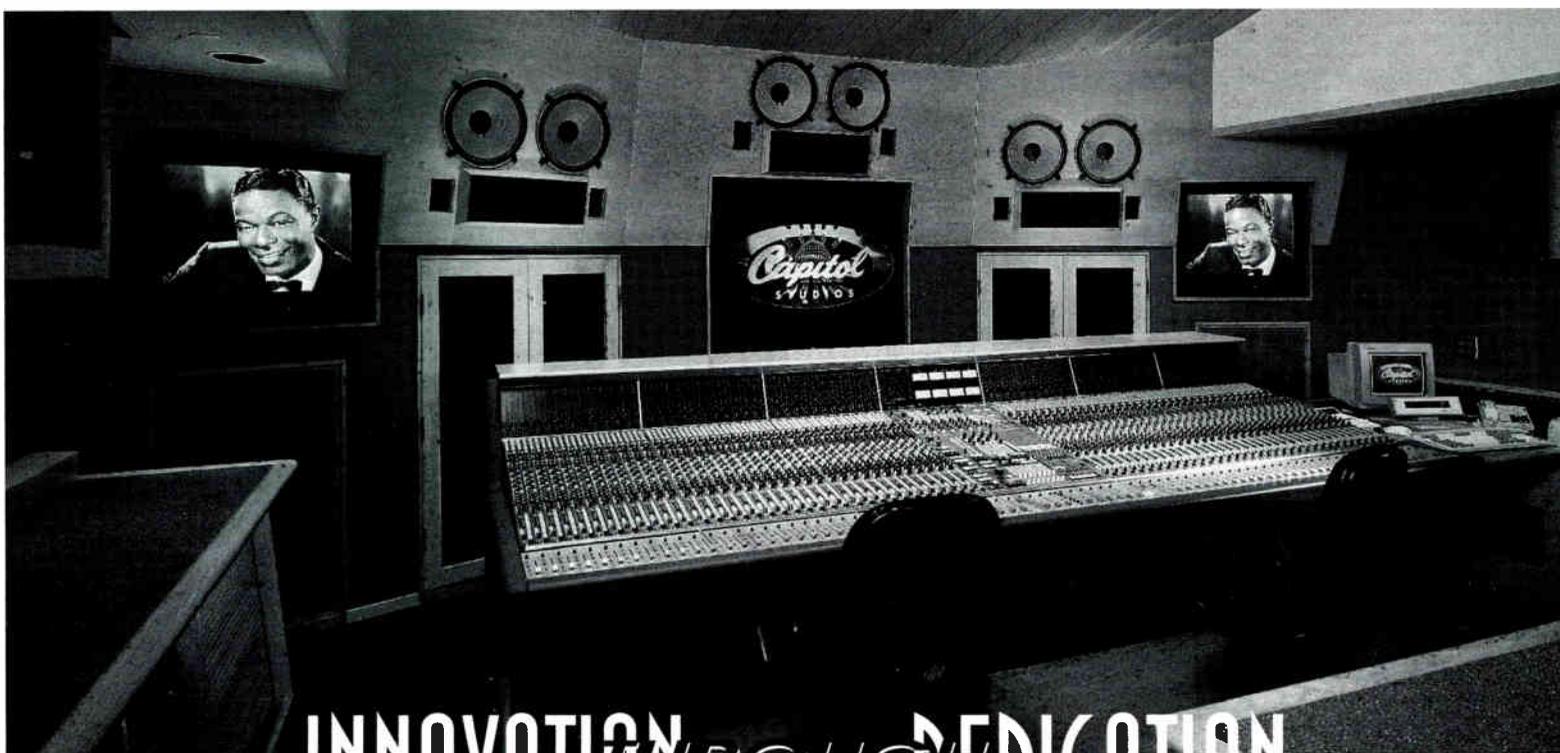
### EMERALD SOUND STUDIO, NASHVILLE

Established in 1986, the three-room Emerald Sound in Nashville has hosted virtually every name in



country music. Among the hit-makers who have worked at the studio in the past year—and helped it earn the No. 1 spot among country recording studios in the Top Studios ranking—are Deana Carter, George Strait and Trisha Yearwood.

Continued on page 50



# INNOVATION THROUGH DEDICATION

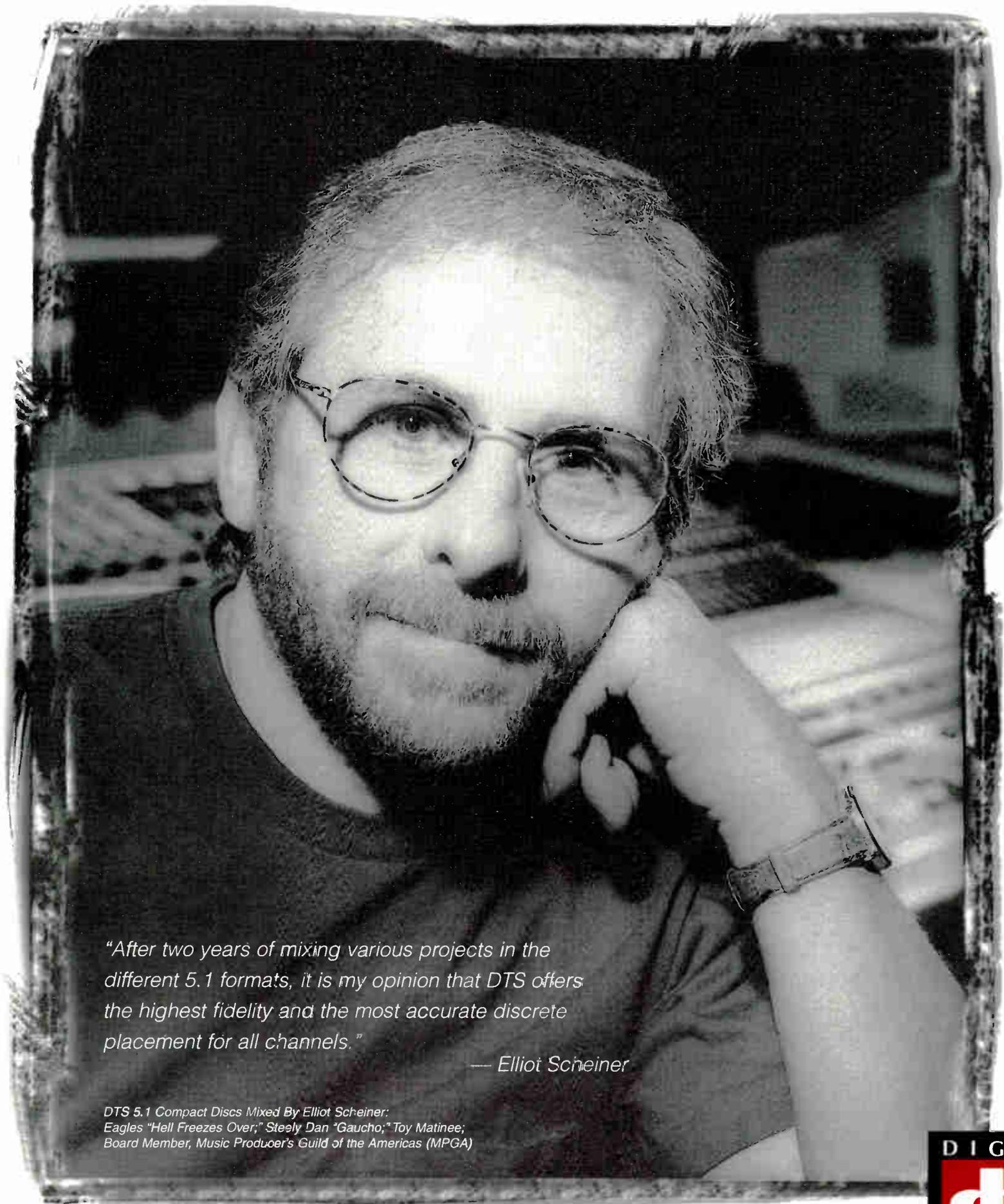
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# RECORDING STUDIOS & PRODUCERS

## ROOMS AT THE TOP

Continued from page 48

The complex, which also boasts broadcast and digital-post divisions, is equipped with an impressive array of modern and vintage professional gear, including two SSL boards and a Tom Hidley-designed control room (Studio A) featuring Kinoshita/Hidley monitors powered by FM Acoustics.

### LOUD RECORDING STUDIO, NASHVILLE

Owned by country-music stalwarts James Stroud and Richard Landis and designed by Vincent Van Haaff, Loud Recording

Studio is a mainstay of Nashville's Music Row. Featuring two rooms, the studio boasts a Solid State Logic SL 4000 E console, as well as a Trident Series 80B board. The rest of its equipment offerings are in line with the spectrum covered by the SSL and Trident consoles—Otari and Mitsubishi 32-track digital recorders, Studer A800 analog multitrack, and a full line of vintage microphones, processors and other outboard gear.

The studio's clientele is as impressive as its gear: Tim McGraw, Faith Hill, Charlie Daniels and Wynonna are a handful of the artists who have recorded there,

and Julian King, Byron Gallimore and John Guess are among its star producer/engineer clients, in addition to Stroud and Landis—who still manage to get into their own studio despite the fact that it seems perpetually booked.

### MASTERFONICS, NASHVILLE

Masterfonics, a studio that shines for its recording, mixing and mastering capabilities, celebrated its 25th anniversary this year. For 21 of those years, Glen Meadows has guided it to prominence as one of Nashville's top music venues.

In 1995, Meadows opened The Tracking Room, a facility featuring infrasonic monitoring and Nashville's first Solid State Logic



9000 J console. The move raised the stakes for Nashville as a nerve center for all music, not just country, and ushered in an era of megafacilities that included Ocean Way Nashville, Starstruck Studios and East Iris Recording Studios.

However, a downturn in Music City's fortunes forced Masterfonics to file for Chapter 11 bankruptcy protection in January, casting doubts on the studio's survival and the health of the Nashville recording industry. Despite the filing, Meadows insists that the studio will emerge unscathed, and his recent track record in the recording, mixing and mastering areas supports that claim.

### POWERS HOUSE OF SOUND, NEW YORK

Herb Powers built his career the way most mastering engineers do: by toiling for years under the auspices of an established facility before venturing out on his own.

Powers served for years at Frankford/Wayne Mastering in New York before joining the Hit Factory in the early '90s. In 1996, he left the Hit Factory to open Powers House Of Sound, a full-service mastering studio that specializes in pop, hip-hop and R&B music. Among the hit-making clients Powers has hosted since setting up his own shop are Mariah Carey, Puff Daddy and Boyz II Men.

### BERNIE GRUNDMAN MASTERING, LOS ANGELES

A fixture on the L.A. mastering scene since the late 1960s, Bernie Grundman has operated his own eponymous facility since 1984. This year, Bernie Grundman Mastering moved to new premises on Gower Street, around the corner from its original location on Sunset Boulevard. The facility is currently staffed by mastering engineers Grundman (whose credits include Michael Jackson, Quincy Jones and Van Halen), Chris Bellman (Alanis Morissette, Yanni) and Brian "Big Bass" Gardner (Dr. Dre, Snoop Doggy Dogg). Aside from its three main mastering rooms, BGM operates a disc cutting room with options for tube and solid-state systems, and

plans are under way to build a 5.1-channel, DVD-mastering suite. A detail-oriented engineer and studio owner, Grundman and his electronic-design partners, Karl Bischof and Beno May, have custom-built nearly every piece of gear in the facility, right down to the cables.

### GEORGETOWN MASTERS, NASHVILLE

The vintage guitars featured in the brochures for Nashville mastering facility Georgetown Masters carry the clear message that owner Denny Purcell works hard to hammer home: The music comes first.

Always an early implementer of new technology, Purcell was among the first to install a Sony PCM-9000 hard-disc master recorder and is a tireless equip-

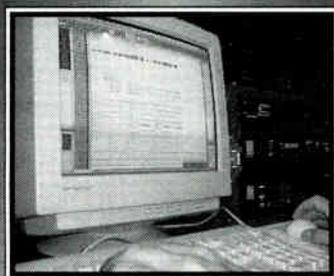


ment designer in his own right. (Much of the facility's gear has been built in-house.) Although Purcell is a country-music specialist with hundreds of platinum and gold credits—including recent hits by Deana Carter and Garth Brooks—he has also mastered albums for such non-country clients as Neil Young. ■

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# RECORDING STUDIOS & PRODUCERS

## Shaping The Hits

Billboard's PAUL VERNA profiles the top producers in pop, R&B and country.

**POP**

**SEAN PUFFY COMBS/STEVIE J**

After being fired from the A&R department of MCA-affiliated Uptown Records, Sean Puffy Combs quickly turned around and launched the Arista-distributed Bad Boy Records, where he has been enormously successful with the Notorious B.I.G., Mase and his own Puff Daddy projects. A prolific producer who is branching out from his hip-hop base by working with the likes of Mariah Carey and Page & Plant, Combs operates out of his Daddy's House Studio in New York, where his frequent collaborators include co-producer Stevie J.



**WALTER AFANASIEFF**

Walter Afanasieff cut his teeth playing keyboards in jazz/fusion violinist Jean-Luc Ponty's touring band. From there, he migrated to the studio side of the business as a protégé of Narada Michael Walden. In the '90s, Afanasieff has become a de facto "diva specialist," working with two of the top-ranked female singers, Mariah Carey and Celine Dion, as well as male pop star Michael Bolton. Coincidentally, Carey's "My All" and Dion's "My Heart Will Go On" are the reasons Afanasieff made the list of producers with the most—or longest-running—No. 1 songs in the past year.



**JIMMY JAM/TERRY LEWIS**

Youth being one of the most prized commodities in popular culture, veterans rarely stay in the game longer than it takes for the latest trend to blow through. Not so with Jimmy Jam & Terry Lewis. Not only did the Minneapolis-based production/studio/label entrepreneurs recently celebrate their 25th anniversary together, but they did it in style, delivering No. 1 hits by Janet Jackson and Boyz II Men and starting a new label, Flyte Time Records (named after their world-class studio complex, which is featured in the studio survey on page 3).

**CHRIS THOMAS**

Chris Thomas' place in this list is a bittersweet occurrence: had it not been for the death of Diana, Princess of Wales, and Elton John's remaking of his "Candle In The Wind," one of the top hits of the year would not have existed. However, Thomas' production pedigree is such that no one could begrudge the distinction. Thomas got his start as George Martin's assistant at Air Studios and eventually left for a career producing, among others, Paul McCartney, the Sex Pistols, INXS and Roxy Music. No stranger to Billboard honors, Thomas was named the magazine's top singles producer in 1988.

**R&B**

**JERMAINE DUPRI**

The success of rap duo Kris Kross in 1992 launched the career of its producer and label owner: Atlanta-based studio wiz Jermaine Dupri. Dupri is exemplified by his ubiquitous profile as a producer (credits include Da Brat, Usher and Aretha Franklin) and by the fact that his So-So-Def label is now one of Sony Music's most powerful, most reliable repertoire sources.



**DARRELL "DELITE" ALLAMBY**

In R&B, a producer can spread his wealth by working on individual tracks rather than entire albums. If those tracks are as successful as LSC's "My Body" or Billy Lawrence featuring MC Lyte's "Come On," then the producer—in this case, Darrell "Delite" Allamby—skyrockets. Besides the

exposure generated by those tracks and his work with Silk and Kut Klose, Allamby has been in the spotlight lately for the deal he signed with Relativity for his Millennium 2000 Music label, which signed newcomer Link and plans to release an Allamby solo album.

**RODNEY JERKINS/DALLAS AUSTIN/BRANDY**

Rodney Jerkins has been called "red hot" and the "producer of the moment" by the media in the past year. The main reason? His co-production—with Dallas Austin—of the monster Brandy/Monica duet "The Boy Is Mine," and Brandy's sophomore album, "Never Say Never." Other Jerkins hits include projects by Deborah Cox, Mary J. Blige, Brownstone and Immature.

Austin has been on the scene for a bit longer, breaking through in 1991 with Boyz II Men's smash debut "Cooleyhighharmony" and following up with TLC's "Ooooooohhh...On The TLC Tip." In the past year, he and Jerkins hit paydirt with Brandy.

For her part, young R&B diva Brandy makes the list of top producers based on Top Studios rankings because she co-produced "Never Say Never," joining the ranks of such other distinguished artist/producers as Sean Combs and Tony Brown.

**DARYL SIMMONS**

For years a "silent" partner with Antonio "L.A." Reid and Kenneth "Babyface" Edmonds, Daryl Simmons was always the man behind the curtain, content to share in the success without being in the limelight. Two years ago, however, Simmons decided to step out on his own and get on the charts without the help of the Reid-Babyface crutch. Simmons' trump card turned out to be newcomer Dru Hill, whose breakthrough single, "In My Bed," was written and produced by Simmons. Among

*Continued on page 54*



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**SURROUND AUDIO**

*Continued from page 47*

ble—formats in the recorded-music arena. DTS has spent an estimated \$20 million licensing existing major-label masters and hiring the original producers and engineers, where possible, to remix them. Within the last year, Dolby has responded in a similar fashion.)

While demand is likely to lag for another year as the installed playback base of surround continues to build, that's not stopping studios from adding surround as a potential panacea for depressed rates. Nicely and Bongiovi, whose studios were among the very first in their respective markets to become surround-capable, both assert that they have already amortized their surround-upgrade investments.

"I feel like the dam is going to break sometime soon, in terms of demand, so we need to have established ourselves in the perception of our market as the most capable studio when it comes to surround," says Nicely.

**ECHO EFFECTS**

Studio designers and builders are part of the ripple effect of surround audio. "Every room we're doing has been [designed] with surround in mind," states Michael Cronin of Acoustic Construction in Nashville, which designed and built Seventeen Grand's B room and is currently building another ground-up surround installation in a Nashville suburb. "It's easily included in any design, and it's fair to say that surround has actually caused some rooms to already be built that otherwise might not have been."

Engineers seem to be cautious in viewing multichannel mixing as an economic boon. Al Schmitt says he charges less for the surround mix than the stereo when he is hired to do both formats. "I just find it easier to place things into six channels than I do into two," he explains. "So what I charge is just a function of the amount of time I have to spend on the mixes."

Chuck Ainlay agrees that time is a factor, but voices concern that record companies will come to expect surround mixes as part of the mix package. Thus, engineers could find themselves mixing in two formats for the price of one. "I generally charge by the song," says Ainlay. "But a stereo mix now can take me a full day to do. If I had to do the surround mix as well, that changes things in terms of time and money."

The economic effects of surround audio have arrived in advance of much of the format's own potential. The enthusiasm with which this new niche has been greeted is a reflection of the economic tightness of the studio market in general. But many also see even more significant implications further down the road, possibilities that could change the studio business as much as home recording already has. "I've already seen new companies springing up that are taking advantage of surround's possibilities, and other companies actively looking for new content to convert to surround formats," says Nicely. ■



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# RECORDING STUDIOS & PRODUCERS

## SHAPING THE HITS

Continued from page 52

Simmons' other collaborators have been CeCe Winans, Aretha Franklin and 98°.

## COUNTRY TONY BROWN

In the five years he has been president of MCA Nashville, Tony Brown also has produced many of the label's brightest stars, including George Strait, Reba McEntire, Wynonna, Steve Earle, Nanci Griffith and Tracy Byrd. He has been showered with awards by NARAS, Billboard, *Mix* magazine and other organizations. In short, he is synonymous with the modern country sound. His appearance on this list this year—which comes as no surprise to anyone—is the result of three No. 1 hits with longtime client Strait (see below), as well as chart-toppers with Yearwood and a collaboration between McEntire and Brooks & Dunn.



## BYRON GALLIMORE

A native of Puryear, Tenn., Byron Gallimore moved to Nashville in the early '80s after winning a songwriting contest. His mentor, James Stroud (see below), heard Gallimore's song demos and encouraged the aspiring writer to become a full-fledged producer. Now he is among the fastest-rising stars in country-music recording. Songwriter/producer Gallimore has scored with Randy Travis, Ty Herndon, Jo Dee Messina, Tim McGraw and McGraw's wife, Faith Hill.

## JAMES STROUD

Another of Music City's producer/label owners, James Stroud now heads DreamWorks' country-music division after a stint as the head of Giant's Nashville operation. DreamWorks' flagship country artist is Randy Travis, whose first album for the label was co-produced by Stroud and Gallimore. Stroud's other clients in recent years have been Lorrie Morgan, Clay Walker, Daryle Singletary, Clint Black and Toby Keith.

## GEORGE STRAIT

An artist with a strong vision of how his material should be performed and recorded, George Strait makes it into the winners' circle as a producer this year for having co-produced three No. 1 hits—"Carrying Your Love With Me," "Round About Way" and "I Just Want To Dance With You"—with label owner/producer Tony Brown. Longtime working partners, Strait and Brown have their routine down pat: they express-mail songs back and forth between their homes in Texas and Nashville, respectively, and decide on which ones to record. Brown then assembles the studio band to cut the basic tracks, and Strait books a mere four days to track all his vocals. However unusual, the formula keeps both of them on the top of the charts. ■

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# BIG ROOMS BIG SOUND BIG SURF

## RESOURCE HONOLULU

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## Q&A: ED CHERNEY

Continued from page 48

truly is man and woman alone in the wilderness. It's a solitary profession, and, when you're busy, you don't have time. Typically, our thoughts are on ourselves, trying to create a career, trying to pay the rent, trying to get over, trying to do good.

A lot of this has been about getting our minds off ourselves, becoming less self-centered, less selfish and more involved with each other in our communities. And when you're alone, it's very easy to forget that you are part of a community. There's never been a place or a forum for us to get together in one room and talk to each other on that level. Hopefully, at the very least, we've created that—and we can share good music jokes [laughs].

### Tell me about the MPGA's involvement with 5.1-channel sound over the past year.

Multichannel was something that a whole lot of us all of a sudden found ourselves doing. [We were] being approached by manufacturers, record labels, artists, to do these things. At that point, we were starting to talk to each other a little bit [within the MPGA], and we looked at each other and said, "What do we do with this? How do we deal with this? Look, there's this format, there's that format, which one do I use? What sounds better? How do I deliver this thing? How do I manufacture it? How do I edit it? How many bits is this?" "What's the truth about this? Why does it sound like that? What's the center

speaker for? How do you set up the speakers? What are we doing with this?" A lot of questions, and there are still more questions than answers.

### How do you feel about relinquishing your day-to-day activities with the MPGA?

It's one thing being able to start a project or a business and get everyone together; it's another having the skills to run it day to day. My skills lie more in gathering the troops, putting things together, raising my voice and taking a chance, rather than the day-to-day operation.

### What are the MPGA's goals with regard to education?

The challenge now is getting our members involved hands-on, which is starting to happen. [MPGA education committee chairman] Richard McIlvery, [founding member] Ralph Sutton and [project director] Tim Heile have put together great ideas for education that we're going to do in conjunction with NARAS and the major music universities around the country. We're going to create a database to put together students and working professionals—students in the colleges to serve an internship, if you will, or a brief apprenticeship for two or three months. Give them a taste of what really goes on in a recording studio, not necessarily what's taught to them in a school. I think that's really exciting. And the ultimate goal is to make sure that this thing that we know—and most of us that are doing this are self-taught—that this art isn't lost and it's passed on. That's very important. ■

# Old-World Studios, Out-Of-This-World Sound

## Following Is A Short List Of Europe's Must-Hear Studios

### • EMI RECORDING STUDIOS, LONDON:

Better known as Abbey Road, it is the most famous recording studio in the world, bar none. EMI converted the building—originally a mansion in the Johns Wood section of London—into a recording studio in 1931. Its main recording studios—1, 2 and 3—continue to draw acts seeking to tap into the vibe that created the Beatles' "Sgt. Pepper's Lonely Hearts Club Band" and Pink Floyd's "Dark Side Of The Moon."

### • STUDIOS GUILLAUME TELL, PARIS:

Situated just outside Paris, Guillaume Tell has a charm not unlike that of the City of Lights. Its three recording/mixing rooms feature the best of the best, including a Solid State Logic SL 9000 J, a Sony OXF-R3 (aka "Oxford"), the small-but-mighty Yamaha 02R digital board and one of the largest collections of microphones and outboard gear in the civilized world. Its clientele includes Peter Gabriel, Ozzy Osbourne and Bryan Adams.

### • GALAXY STUDIOS, MOL, BELGIUM:

In 1982, brothers Wilfried and Guido Van Baelen started Galaxy

as a modest 8-track recording studio in their parents' backyard. By 1991, the studio had become the first 48-track digital outlet in the



Studios Guillaume Tell

Benelux, and by 1995, the Van Baelens had invested \$13 million to expand Galaxy into a three-room complex and bring it up to world-class specs. The studio features an unprecedented 95 dB of isolation, which was achieved using 32-cm-thick walls, a massive concrete floor measuring 45 cm, mechanical springs that allow extreme noise damping, and layered-glass panes weighing about 1,000 kg. apiece.

### • MG SOUND, VIENNA:

Martin Böhm and Stevie Coss' studio is a testament to modern recording excellence, spiced with the vintage appeal that permeates its geographical surroundings. A Solid State Logic SL 9000 J console, four recording/mixing studios, an active ISDN line, a thriving production company and a booming business in the Austrian and European advertising and postproduction markets are among the qualities that make MG Sound one of the top studios in Europe.

### • CAPRI DIGITAL STUDIOS, CAPRI, ITALY:

As far as locations go, they don't get any better than the island of Capri. Set in a pine parkland overlooking the Bay of Naples, Capri Digital Studios is a one-room residential studio that features a Solid State Logic 4072 G Series console with Ultimotion and Total Recall. Designed by Tom Hidley, the room is equipped with Kinoshita monitors using TAD components, Sony digital and Studer analog multi-tracks, and effects, processors and microphones on a par with any world-class studio. —P.V.



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# Songwriters & Publishers

ARTISTS & MUSIC

## Global Music Crosses Many Borders

### Publisher/Label Has Had International Focus From The Start

BY NIGEL HUNTER

LONDON—Global Music and its sister company, Global Records, were given their all-encompassing name 32 years ago not by random choice but with specific intent and ambition in mind.

Peter Kirsten, their founder, was a singer at the time in Germany with Horst Jankowski's choir but had inclinations for both music publishing and record producing. When he told his employer that he would be leaving to pursue these inclinations, Jankowski said he would be Kirsten's first client. This was a propitious beginning, because Jankowski had just scored an international hit in 1965 with "A Walk In The Black Forest."

Kirsten was thinking internationally, and one of his first priorities was a visit to the U.S. Jankowski's repertoire was well-received, and Kirsten picked up publishing deals for Germany, Austria, and Switzerland, including the catalogs of Paul Simon (which Global still represents) and Jimmy Webb. Another coup was representation of Rondor Music in the same territories; Rondor is the A&M Records publishing arm known as Almo/Irving Music in the States. This lasted 11 years until Rondor set up its own independent European offices.

Kirsten also established affiliations with Michael H. Goldsen's Criterion Music, with its rich resources

of jazz, country, and Hawaiian material, and, in the U.K., with ATV Music, Dick James Music, and Chrysalis Music. The latter three deals were long-lasting arrangements that only ended when the companies were bought by Michael Jackson, PolyGram, and EMI, respectively.

Global's second base was established in 1978 in London, with Peter Knight Jr. as its head. Knight already knew Kirsten from his time as international manager of Pye Records, and when Knight left the label to operate independently as a record and publishing promoter and negotiator, Global was one of his clients. Eighteen months later, after the success of Mick Jackson's "Blame It On The Boogie" on Atlantic, Kirsten asked Knight to work exclusively for Global. Knight still has a staff of two, as he did at the beginning.

Knight operates autonomously while in constant touch with Kirsten about strategy and deals. Global's founder has spent considerable time and effort establishing Global as a leading independent publisher and record label in its native Germany, but he acknowledges that German pop and rock music in general don't travel well abroad. Consequently, Knight is particularly active in building up the British operation and on the international front.

He says maintaining contacts on a personal, one-to-one level is the best

way to build the confidence and rapport that can lead to major deals. He cites as examples Global's obtaining U.K. subpublishing rights for both Cherry Lane and DreamWorks as of Jan. 1 this year. "Banana Boat (Day-O)" from the Cherry Lane catalog gained one of the biggest synchronization fees ever in Germany when it was used for a successful campaign by the Daewoo car company.

Knight obtained the Criterion catalog for subpublishing in the U.K. after meeting Michael Goldsen's daughter Eileen, who controlled it for Europe. That deal was special for him because he loves the catalog's jazz offerings, as exemplified by Charlie Parker. Criterion also contains "These Boots Were Made For Walkin'," the Nancy Sinatra hit written by Lee Hazlewood, which Knight finally persuaded a reluctant Pye to release during his days as international manager and which he believes established his reputation in British publishing circles.

Global also set a subpublishing deal for the U.K. and Ireland with Billy Meskel's All Nations Music, which took effect on Jan. 1, 1992, and which included names like Holland-Dozier-Holland and Henry Mancini. Following the sale of All Nations to MCA, Global has done a subpublishing pact with Meskel's new venture, Music and Media International, for the U.K., Germany, Switzerland, and Austria.

"We need these subpublishing deals in order to finance the development of our own U.K. writers," says Knight. "I like working with writers who have other strings to their bow as well as composing songs."



KIRSTEN



KNIGHT

## NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
<b>THE HOT 100</b>		
THE FIRST NIGHT	Jermaine Dupri, T. Savage, M. McLeod, P. Sawyer	So So Def/ASCAP, EMI April/ASCAP, Marshal/ASCAP, Jobete/ASCAP
<b>HOT COUNTRY SINGLES &amp; TRACKS</b>		
WHERE THE GREEN GRASS GROWS	Jess Leary, Craig Wiseman	Song Matters/ASCAP, Famous/ASCAP, Almo/ASCAP, Daddy Rabbit/ASCAP
<b>HOT R&amp;B SINGLES</b>		
THE FIRST NIGHT	Jermaine Dupri, T. Savage, M. McLeod, P. Sawyer	So So Def/ASCAP, EMI April/ASCAP, Marshal/ASCAP, Jobete/ASCAP
<b>HOT RAP SINGLES</b>		
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
<b>HOT LATIN TRACKS</b>		
DECIR ADIOS	Kike Santander	F.I.R.P./BMI

## Gershwin's 100th Takes Center Stage; Hal Leonard Goes To NYC

**TOP BILLING:** Of all the 100th-anniversary celebrations of the births of great songwriters of the 20th century, it was expected that George Gershwin's would generate the most in general interest and scholarly introspective.

Well, on the eve of Gershwin's 100th—Saturday (26)—this has certainly come to pass. Billboard itself has shown the way. From the start of Ira Gershwin's own centennial in 1996 and through brother George's, space on this page, Bradley Bambarger's classical column, and Steve Graybow's jazz column have reflected the many sides of George that command attention (Billboard, Sept. 19).

This explosion of coverage—never reached by such giants as Irving Berlin (who was actually around to celebrate his 100th in 1988), Jerome Kern (1985) Cole Porter (1991), Larry Hart (1995), and Oscar Hammerstein II (1995)—is the result not only of George Gershwin's genius, but of the fact that his music has come to symbolize the fabulous era of which he was a part, while he also stepped with equal energy into the realm of concert music.

His contemporaries, including Richard Rodgers, whose 100th birthday arrives in 2002, deserved equal accolades. But George was as much about history as he was about being a superlative songwriter.

**BIG APPLE BRANCH:** Hal Leonard Corp., the giant music print firm, will officially launch its first office in New York the first week of October. It will be staffed by 10-year Hal Leonard veteran John Cerullo, VP of rights acquisition and product development, who will also serve as manager of the office; Bryan Mardak, manager of rights acquisitions and son of Hal Leonard president Keith Mardak; and Jeff Sultanof, publications editor. They are currently working in temporary offices in the city. The 51-year-old firm is based in Milwaukee, with

manufacturing and distribution facilities in Winona, Minn. The company also has a European office based in London.

**PROMOTION AT FISCHER:** William Rhoads has been promoted to director of Carl Fischer Inc.'s concert music department, formerly known as the serious music department. A composer who joined the company in June 1997, he was assistant director.

**BROOKS BOX IN FOLIO FORM:** Warner Bros. Publications is releasing a 352-page matching folio of Garth Brooks' boxed set, "The Limited Series," which includes his first six (non-holiday) albums: "Garth Brooks," "No Fences," "Ropin' The Wind," "The Chase," "In Pieces," and "Fresh Horses."

Other items include an artist bio, 68 pages of color photos, and a pullout poster. The list price is \$24.95. The folio will have an unspecified limited run.

**THEME SONG:** A Frank Wildhorn-penned song, "Something To Believe In," recorded by Linda Eder on her solo Atlantic album "It's Time," has been chosen by the WB to be the TV network's theme song for the next two years.

Wildhorn wrote the scores to "Jekyll And Hyde" and "The Scarlet Pimpernel." His new musical, "The Civil War," opens in New York next spring, with Eder in a starring role. Wildhorn's songs are published by Bronx Flash Music (ASCAP), administered by Warner/Chappell.

**PRINT ON PRINT:** The following are the best-selling folios from Warner Bros. Publications:

1. Shania Twain, "Come On Over"
2. Celine Dion, "Let's Talk About Love"
3. "Backstreet Boys"
4. LeAnn Rimes, "Sittin' On Top Of The World"
5. Jim Brickman, "The Gift"

## 'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

### "SHELTER"

Written by Maria McKee and Steven Van Zandt  
Published by Little Diva (BMI), Little Steven (ASCAP)

Often a cover song will end up on a band's album because it started out as a staple in the group's live show. Any song that can evoke a strong reaction from an audience during a concert is likely to draw positive feedback when committed to disc by an impassioned studio performance. Such is the case with "Shelter," on Age Of Faith's current album, "Truth." Originally recorded by Lone Justice, the song peaked at No. 26 on the Mainstream Rock chart in December 1986 and also peaked at No. 47 on Billboard's Hot 100 in March 1987. The album, "Shelter," peaked at No. 65 on The Billboard 200. It has recently been

revived by Age Of Faith members Jimi Ray (lead vocals, guitars), Steve Blair (drums), Zack Plemons (bass), and Dave Buchanan (electric lead guitar; harmonica), who have been performing the song on tour for the past year.

"I love covers," says Age Of Faith's Jimi Ray. "If I had my way, I'd do a cover album... I had heard the song 'Shelter' back in the '80s and liked it. One day I just started humming 'Let me be your shelter' and remembered Lone Justice. I was at the Great Escape in Nashville [a store that specializes in old records and tapes] looking at LPs and found the record in the dollar bin. The first song was 'I Found Love,' which Geoff Moore ended up covering on

one of his earlier records. The second song was 'Shelter.' It brought back all the memories. I loved it back then. The words were positive. They were great words, and I got real excited at the Great Escape, thinking 'We've got to do this song.' It fits what we are as a band. It fits lyrically what we do and musically where we are. Everybody was into it. It's got a great melody to it. We tried it out live before we did the record, and there's a section in the middle where the crowd sings the chorus instead of us. You have a thousand kids out there singing, 'Let me be your shelter through the storm outside.' It was like, 'Yeah, that's a great song.' It's been a favorite of our fans since we began doing it over a year ago."



Hot Latin Tracks™



PGD To Carry Iglesias In Anglo Outlets

**GOIN' ANGLO:** Citing the need for greater mainstream exposure for his label's singing *ídolo* Enrique Iglesias, Fonovisa president/CEO Guillermo Santiso says that Iglesias' just-released album, "Cosas Del Amor," will be distributed in Anglo chains by PolyGram Group Distribution (PGD).

If all goes well, hints Santiso, product by other high-profile Fonovisa artists may be distributed by PGD as well. Fonovisa will continue to self-distribute its own albums to Latino retailers.

Fonovisa artists slated to have product ready for November are star singer/songwriter/producer Marco Antonio Solís, whose next album is being overseen by Bebu Silveti; Spanish singer Jordi; and Noelia, daughter of Yolandita Monge. Solís' album contains hit songs he has penned for other artists.

The upcoming album by Los Tigres Del Norte is scheduled to drop next February.

**TREVI'S LOST GLORIA:** Dogged by "La Gloria Por El Infierno," a book critical of her supposed volatile behavior, and three cancellations to appear on a popular Mexican talk show, BMG rocker Gloria Trevi showed up Aug. 15 on a Mexican TV program to basically deny the book's allegations about her unsavory lifestyle.

Trevi asserts that the negative campaign against her is being orchestrated by TV Azteca because at the last minute she decided not to sign with the Mexican network.

On Aug. 16, Trevi did turn in a teary-eyed performance on the Televisa show "Al Fin De La Semana" in which she announced that she is continuing with BMG. The release for her next album has not been set.

As accusations and assertions fly about, there is one certainty: Trevi's capricious personality, which early in her career was entertaining at times, has prevented her from realizing her considerable potential as a composer and as a performer.



by John Lannert

**GETTING CAUGHT UP:** WEA Latina and WEA Mexico have jointly signed singer/songwriter Fernando Osorio. His label bow is due in the first quarter. Osorio is signed to Warner/Chappell publishing. Warner/Chappell also signed Robi Draco Rosa to an exclusive songwriting contract to Warner/Chappell's BMI publishing division Warner-Tamerlane.

On Oct. 27, Astor Place Recordings is scheduled to drop "Alabina: The Album II," the pop/flamenco follow-up album to the France-based group's beguiling eponymous debut. Alabina features the exotic, talented vocalist Ishtar, who sings in Arabic and Spanish, and her four Spanish-singing collaborators, Los Niños De Sara. Alabina is the opening act on Santana's European tour, which is slated to begin Thursday (1). The band's World Wide Web address is www.alabina.com.

Now on tour in the U.S. in support of their latest Freddie disc, "Casas De Madera," are Ramón Ayala Y Sus Bravos Del Norte. The album contains a track penned by former Ayala bandmate Cornelio Reyna, who passed away in 1997.

Sony Mexico honcho Angel Carrasco is greatly enthused about two teenage *ranchera* newcomers from Mexico: Cecilia Gallardo and Azucena. The self-titled label bow by Gallardo, a 17-year-old songstress who has shared the stage with legendary Mexican sirens Lola Beltrán and María de Lourdes, sports nine *ranchera* tracks and three *gruper*-style songs. Guadalajara native Azucena, 16, has opened for mentors Vicente and Alejandro Fernández, each of whom have steered her into a mariachi direction. Her just-

released album is "La De Jalisco." Sony Discos has issued both albums in the U.S.

**CHART NOTES, RADIO:** Carlos Ponce's ballad smash "Decir Adios" (EMI Latin) tops Hot Latin Tracks for the second week in a row with 13.2 million audience impressions. "Decir Adios" edges out Marc Anthony's RMM hit "Contra La Corriente" (12.9 million audience impressions) and Ricky Martin's former Sony Discos chart-topper "Perdido Sin Ti" (12.7 million audience impressions).

Ponce, as you may know, is scheduled to appear on the Nov. 11 episode of the Fox TV show "Beverly Hills 90210."

"Decir Adios" and "Contra La Corriente" both remain No. 1 for the second week in a row on the pop genre chart and the tropical/salsa genre chart, respectively.

Vicente Fernández's "Me Voy A Quitar De El Medio" (Sony Discos) retains the top slot on the regional Mexican genre chart for the third successive week.

New to the top 10 this issue is Sony Discos' merengue goddess Milly Quezada, who vaults 13-9 with a bullet with "Para Darte Mi

(Continued on next page)

LATIN TRACKS A-Z

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
23 AGUA PASADA (Giffran, BMI/Lanfranco, ASCAP)	
33 AMIGA MIA (Copyright Control)	
35 AMOR MALDITO (Ser-Ca, BMI)	
17 AQUELLO QUE ME DISTE (Copyright Control)	
26 CASAS DE CARTON (Unimusic, ASCAP)	
12 COMO TE RECUERDO (Maximo Aguirre Music/Editora Angel Musical, SESAC)	
2 CONTRA LA CORRIENTE (New Edition EMOA, SESAC)	
29 CORAZON ENCADENADO (BMG Songs, ASCAP)	
20 COSTUMBRES (BMG Songs, ASCAP)	
32 CUANDO ACABA EL PLACER (Copyright Control)	
1 DECIR ADIOS (F.I.P.P., BMI)	
27 DESDE QUE TE AMO (Mas Flamingo, BMI)	
39 DIME (Manzmusic, ASCAP)	
8 DIRECTO AL CORAZON (Edimusa, ASCAP)	
16 EL HIJO DE TIJUANA (TN Ediciones, BMI)	
4 ESPERANZA (EMI April, ASCAP)	
37 GRACIAS POR TANTO AMOR (Vander, ASCAP)	
21 GRITA (Copyright Control)	
18 HOTEL CORAZON (Mas Flamingo, BMI)	
38 I DON'T WANT TO MISS A THING (Realsongs, ASCAP/Touchstone Pictures Songs, ASCAP)	
11 JOYAS DEL CARIBE (BESITO DE COCO, CARAMELLOS) (Copyright Control)	
10 ME VOY A QUITAR DE EN MEDIO (Copyright Control)	
25 MENTIROSO (Arjona Musical, ASCAP/Sony Music, ASCAP)	
19 NO LLORARE (Copyright Control)	
15 NO ME CONOCES (Unimusic, ASCAP/Sony Music, ASCAP)	
9 PARA DARTE MI VIDA (WB Music Corp., ASCAP/Flamboyant)	
36 PARA ESTAR CONTIGO (JKMC, ASCAP/Livi, ASCAP/MCA, ASCAP)	
3 PERDIDO SIN TI (Draco Cornelius, BMI/Dlinga, BMI/Music Corp. Of America, BMI/Polygram Calaca S.L.)	
14 POR MUJERES COMO TU (Vander, ASCAP)	
22 QUE HABRIA SIDO OE MI (New Edition EMOA, SESAC)	
6 REFUGIO DE AMOR (YOU ARE MY HOME) (Realsongs, ASCAP)	
31 SE NECESITA UN MILAGRO (Caribbean Waves, ASCAP)	
40 SENTIMIENTOS (UN OISCO MAS, NIEGUELO TOOO) (Morro, BMI)	
28 SIN TI (Copyright Control)	
7 TE QUIERO TANTO, TANTO (Copyright Control)	
34 TENGO UN CORAZON (Sir George, ASCAP/Milenio, ASCAP/H.R.M., BMI)	
24 TU NUEVA VIOA (De Luna, BMI)	
5 TU SONRISA (Sony/ATV, BMI)	
30 VUELVO A NACER (Unimusic, ASCAP)	
13 YO NACI PARA AMARTE (F.I.P.P., BMI)	

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
*** No. 1 ***					
1	1	3	6	CARLOS PONCE EMI LATIN	DECIR ADIOS K.SANTANDER (K.SANTANDER)
2	2	4	7	MARC ANTHONY RMM	CONTRA LA CORRIENTE A.CUCCO PENA (O.ALFANNO)
3	3	1	5	RICKY MARTIN SONY DISCOS	PERDIDO SIN TI R.ROSA, K.C.PORTER (R.ROSA, K.C.PORTER, L.GOMEZ ESCOLAR)
4	4	—	2	ENRIQUE IGLESIAS FONOVISA	ESPERANZA R.PEREZ-BOTIJA (E.IGLESIAS, C.GARCIA ALONSO)
5	5	2	11	ELVIS CRESPO SONY DISCOS	TU SONRISA R.CORA, J.CASTRO (E.CRESPO)
6	7	11	5	VANESSA L. WILLIAMS & CHAYANNE EPIC/SONY DISCOS	REFUGIO DE AMOR A.CUCCO PENA, M.BENITO, K.THOMAS (D.WARREN)
7	6	6	14	ONDA VASELINA SONY DISCOS	TE QUIERO TANTO, TANTO M.MENDEZ GUIJU (M.MENDEZ GUIJU)
*** GREATEST GAINER ***					
8	18	21	4	PEPE AGUILAR MUSART/BALBOA	DIRECTO AL CORAZON PAGUILAR (FATO)
9	13	34	3	MILLY QUEZADA WITH ELVIS CRESPO SONY DISCOS	PARA DARTE MI VIDA NOT LISTED (V.VICTOR)
10	12	13	10	VICENTE FERNANDEZ SONY DISCOS	ME VOY A QUITAR DE EN MEDIO PRAMIREZ (M.MONTERROSAS)
11	8	16	5	ALQUIMIA CAIMAN	JOYAS DEL CARIBE J.RAMIREZ, S.RAMIREZ (I.RIVERA, R.PUENTE)
12	22	—	2	LOS TEMERARIOS FONOVISA	COMO TE RECUERDO A.ANGEL ALBA (A.ANGEL ALBA)
13	26	23	18	ALEJANDRO FERNANDEZ SONY DISCOS	YO NACI PARA AMARTE E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)
14	11	5	25	PEPE AGUILAR MUSART/BALBOA	POR MUJERES COMO TU PAGUILAR (FATO)
15	16	10	22	MARC ANTHONY RMM	NO ME CONOCES A.CUCCO PENA, M.ANTHONY, J.LUGO (F.ARIAS)
16	17	25	7	LOS TIGRES DEL NORTE FONOVISA	EL HIJO DE TIJUANA LOS TIGRES DEL NORTE (F.QUINTERO)
17	9	9	7	ALEJANDRO SANZ WEA LATINA	AQUELLO QUE ME DISTE E.RUFFINENGO, M.A.ARENAS (A.SANZ)
18	20	26	3	LOS TUCANES DE TIJUANA EMI LATIN	HOTEL CORAZON G.FELIX (M.QUINTERO LARA)
19	15	12	8	LOS SABROSOS DEL MERENGUE MAS	NO LLORARE F.SANTOS RUIZ (T.GOADD)
20	10	8	7	INDIA RMM	COSTUMBRES I.INFANTE (J.GABRIEL)
21	24	—	2	JARABE DE PALO EMI LATIN	GRITA J.DWORNIAK (JARABE DE PALO)
22	21	39	4	VICTOR MANUELLE SONY DISCOS	QUE HABRIA SIDO DE MI O.ALFANNO (O.ALFANNO)
23	NEW	1	1	FRANKIE NEGRON WEACARIBE/WEA LATINA	AGUA PASADA S.GEORGE (G.FRANCISCO)
24	25	29	6	BANDA ARKANGEL R-15 LUNA/FONOVISA	TU NUEVA VIDA A.DE LUNA (J.NAVARRO)
25	23	22	4	RICARDO ARJONA SONY DISCOS	MENTIROSO R.ARJONA (R.ARJONA)
26	19	19	7	MARCO ANTONIO SOLIS FONOVISA	CASAS DE CARTON M.A.SOLIS (A.PRIMERA)
27	29	18	15	LOS TUCANES DE TIJUANA EMI LATIN	DESDE QUE TE AMO G.FELIX (M.QUINTERO LARA)
28	37	—	2	GRUPO BRYNDIS DISA/EMI LATIN	SIN TI NOT LISTED (NOT LISTED)
29	14	7	11	GISSELLE Y SERGIO VARGAS RCA/BMG LATIN	CORAZON ENCADENADO M.TEJADA (C.BLANES, S.FACHELLI)
30	31	—	3	FRANKIE RUIZ RODVEN/POLYGRAM LATINO	VUELVO A NACER V.URRUTIA, R.SANCHEZ (M.VALENTIN)
31	38	—	6	DOMINGO QUINONES RMM	SE NECESITA UN MILAGRO R.SANCHEZ (D.QUINONES)
32	27	27	4	SO PRA CONTRARIAR RCA/BMG LATIN	CUANDO ACABA EL PLACER A.PIRES, R.GIOSA (C.ROQUE, S.CAETANO)
33	NEW	1	1	JOE KING MAS	AMIGA MIA L.CUETO (A.SANZ)
34	28	24	3	SERVANDO Y FLORENTINO WEA LATINA	TENGO UN CORAZON S.GEORGE (G.GARCIA, S.PRIMERA, S.GEORGE)
35	30	30	13	INTOCABLE EMI LATIN	AMOR MALDITO J.L.AYALA (M.MENDOZA)
36	RE-ENTRY	8	8	LUIS DAMON Y OLGA TANON WEACARIBE/WEA LATINA	PARA ESTAR CONTIGO S.GEORGE (R.PEREZ, R.LIVI)
37	RE-ENTRY	12	12	JOAN SEBASTIAN MUSART/BALBOA	GRACIAS POR TANTO AMOR J.SEBASTIAN (J.SEBASTIAN)
38	32	35	10	AEROSMITH COLUMBIA/SONY DISCOS	I DON'T WANT TO MISS A THING M.SERLETIC (D.WARREN)
39	33	32	6	ARANZA AZTECA/POLYGRAM LATINO	DIME A.MANZANERO (A.MANZANERO)
40	35	20	7	CHARLIE ZAA SONOLUX/SONY DISCOS	SENTIMIENTOS C.ZAA (L.GONZALEZ, G.ROSARIO)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
17 STATIONS	15 STATIONS	68 STATIONS
1 CARLOS PONCE EMI LATIN DECIR ADIOS	1 MARC ANTHONY RMM CONTRA LA CORRIENTE	1 VICENTE FERNANDEZ SONY DISCOS ME VOY A QUITAR...
2 RICKY MARTIN SONY DISCOS PERDIDO SIN TI	2 ELVIS CRESPO SONY DISCOS TU SONRISA	2 LOS TEMERARIOS FONOVISA COMO TE RECUERDO
3 ENRIQUE IGLESIAS FONOVISA ESPERANZA	3 MILLY QUEZADA WITH ELVIS CRESPO SONY DISCOS PARA...	3 LOS TIGRES DEL NORTE FONOVISA EL HIJO DE TIJUANA
4 VANESSA L. WILLIAMS & CHAYANNE EPIC/SONY DISCOS REFUGIO DE AMOR	4 ALQUIMIA CAIMAN JOYAS DEL CARIBE	4 PEPE AGUILAR MUSART/BALBOA DIRECTO AL CORAZON
5 ALEJANDRO SANZ WEA LATINA AQUELLO QUE ME DISTE	5 LOS SABROSOS DEL MERENGUE MAS NO LLORARE	5 LOS TUCANES DE TIJUANA EMI LATIN HOTEL CORAZON
6 JARABE DE PALO EMI LATIN GRITA	6 INDIA RMM COSTUMBRES	6 BANDA ARKANGEL R-15 LUNA/FONOVISA TU NUEVA VIDA
7 MARC ANTHONY RMM NO ME CONOCES	7 VICTOR MANUELLE SONY DISCOS QUE HABRIA SIDO...	7 LOS TUCANES DE TIJUANA EMI LATIN DESDE QUE TE AMO
8 RICKY MARTIN SONY DISCOS VUELVE	8 VANESSA L. WILLIAMS & CHAYANNE EPIC/SONY DISCOS REFUGIO DE AMOR	8 GRUPO BRYNDIS DISA/EMI LATIN SIN TI
9 ALEJANDRO FERNANDEZ SONY DISCOS YO NACI PARA...	9 JARABE DE PALO EMI LATIN GRITA	9 PEPE AGUILAR MUSART/BALBOA POR MUJERES COMO TU
10 RICARDO ARJONA SONY DISCOS MENTIROSO	10 FRANKIE NEGRON WEACARIBE/WEA LATINA AGUA PASADA	10 MARCO ANTONIO SOLIS FONOVISA CASAS DE CARTON
11 MILLY QUEZADA WITH ELVIS CRESPO SONY DISCOS PARA...	11 RICKY MARTIN SONY DISCOS PERDIDO SIN TI	11 INTOCABLE EMI LATIN AMOR MALDITO
12 ONDA VASELINA SONY DISCOS TE QUIERO TANTO, TANTO	12 GISSELLE Y SERGIO VARGAS RCA/BMG LATIN CORAZON...	12 JOAN SEBASTIAN MUSART/BALBOA GRACIAS...
13 CARLOS PONCE EMI LATIN CONTRA LA CORRIENTE	13 CARLOS PONCE EMI LATIN DECIR ADIOS	13 LOS ANGELES AZULES DISA/EMI LATIN ME HACES...
14 SO PRA CONTRARIAR RCA/BMG LATIN CUANDO...	14 DOMINGO QUINONES RMM SE NECESITA UN MILAGRO	14 GRUPO LIMITE RODVEN/POLY GRAM LATINO TU OPORTUNIDAD
15 SENTIDOS OPUESTOS EMI LATIN AMOR DE PAPEL	15 FRANKIE RUIZ RODVEN/POLY- GRAM LATINO VUELVO A...	15 BANDA MAGERE RCA/BMG LATIN QUIERO VOLVER

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

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## Classical KEEPING SCORE



by Bradley Bambarger

**MAHLER IN NEW YORK:** One of the most deserved success stories in classical music last year was the **New York Philharmonic's** limited-edition "Historic Broadcasts, 1923-1987" boxed set, issued via the Phil's Special Editions label. More than 4,600 10-disc sets have been sold at \$185 each, with 70% of them purchased directly from the Philharmonic and the rest moved through select Tower Records locations worldwide. On Thursday (1), the imprint presents its impressive encore: "The Mahler Broadcasts, 1948-1982," a 12-disc collection that is the epitome of care and thoughtful presentation.

As with the first New York Philharmonic set, the **Mahler** box was produced by historic-recordings authority **Sedgwick Clark** with the Phil's archivist/historian, **Barbara Haws**. And once again, they have compiled some thrilling performances, featuring some of the greatest Mahler conductors and one of the greatest Mahler orchestras ever: New York Philharmonic music director **Kurt Masur** points out in the set's introductory note that an orchestra's style is passed along from one generation of players to the next—and the Phil's Mahler tradition stretches back to 1909-11, when the composer himself was the orchestra's music director. As **Rainier de Intinis**, a New York Phil horn player from 1950 to '93, puts it in one of the many reminiscences included in the set, "Mahler was our composer-in-residence for the last 90 years."

Clark describes the New York Philharmonic's manner with Mahler as "dramatic, impassioned," and he emphasizes that these broadcasts are treasurable for "their *live* quality. Nobody was worried about perfection—they were playing with real abandon." The late **Klaus Tennstedt** led the Phil in a 1980 reading of Symphony No. 5 that is included in "The Mahler Broadcasts"—and that Clark happened to have caught in the flesh. "It was white-hot that night," he says, "and it comes across on disc how the orchestra went all out for him. That performance is a great example of both Tennstedt's live Mahler style and the Phil's, and it is very exciting."

Clark worked with engineers **Seth Winner** and **Jon Samuels** in mastering the broadcast material, with the sources ranging from Philharmonic archive masters for the recent performances to tapes from the Voice of America and private collections for earlier ones. Beyond Tennstedt's Fifth, "The Mahler Broadcasts" includes **Sir John Barbiroli** in the First from 1959; **William Steinberg** and baritone **Dietrich Fischer-Diskau** in "Songs Of A Wayfarer" from '64; **Zubin Mehta** with contralto **Maureen Forrester** and soprano **Kathleen Battle** in the Second from '82; **Pierre Boulez** with mezzo **Yvonne Minton** in the Third from '76; **Sir Georg Solti** with soprano **Irmgard Seefried** in the Fourth from '62; **Dimitri Mitropoulos** in the Sixth from '55; **Rafael**

**Kubelik** in the Seventh from '81; **Bruno Walter** with soprano **Kathleen Ferrier** and tenor **Set Svanholm** in a legendary "Das Lied Von Der Erde" from '48; **Leopold Stokowski** and a cast of a thousand in an oft-bootlegged Eighth from '50; **Barbiroli** in the Ninth from '62; and **Mitropoulos** in the andante and *purgatorio* of the Tenth from '60 and '58. In addition, there is more than two hours' worth of recollections on Mahler from Walter and others, including several of his New York players.

The two deluxe booklets in "The Mahler Broadcasts" comprise some 500 engrossing pages of expert essays and historical commentary on Mahler and the New York Phil, as well as a wealth of photos and detailed Mahler scores. A name featured prominently in the text but missing from the performances is that of **Leonard Bernstein**, the prime mover in the Mahler renaissance of the late '50s and '60s. (As Clark says, "I learned Mahler from Bernstein.") Bernstein recorded all the Mahler symphonies three times—for Columbia and for Deutsche Grammophon on video and on disc; since both labels are in the midst of reissue programs, the material was effectively unavailable, according to the Bernstein Society. So, Haws says, "we took it as an opportunity to show that even though Lenny is an essential part of our Mahler tradition, we could put out a great set without his performances. But he is there in spirit."

"The Mahler Broadcasts" sells for \$225 plus shipping and handling from the Phil via phone, fax, or the Internet ([www.newyorkphilharmonic.org](http://www.newyorkphilharmonic.org)), with profits benefiting the orchestra and its supplemental pension fund. The set is also sold at the Lincoln Center gift shop, as well as at major Tower outlets in the U.S. and in such cities as London, Tokyo, and Tel Aviv, Israel. Sales in the big historical-recording market of Japan are down due to Asia's economic blight, but Tower classical czar **Ray Edwards** is still enthusiastic about the Mahler, doubling his initial order over that of the first Phil set.

"I think the Mahler box will do extremely well for what it is," Edwards says. "The gross profit on the Phil boxes is pretty low—the new one costs us \$200, and we can only sell them for \$225. But these things are important, I think. The music is historic, of course, and the boxes are beautifully done. They add allure to the stores, especially since they're an exclusive for us. And we like to support the New York Phil—we get a lot of customers from Lincoln Center at our store near there, after all."

The fact that "Historic Broadcasts" captured the imaginations of the media and a larger-than-usual public stemmed from a confluence of factors, such as the long-sought-after material and the artful package's obvious, timely value as a Christmas gift. Moreover, Clark says, the set was a hit because its makers designed it for, and marketed it to, an appreciative niche. "One of the classical record industry's biggest problems is that it doesn't know its market—labels just throw a bunch of stuff against the wall, hoping something will stick," he says. "But we knew that our base was the Phil's subscribers and the small but loyal audience for historical recordings. So we put something out of real worth and did it with enough fanfare to catch the attention of those to whom it mattered. And that's the only way classical records should be done these days."



## LATIN NOTAS

(Continued from preceding page)

Vida," a duet with her *en fuego* label-mate **Elvis Crespo**.

**CHART NOTES, RETAIL:** The continuing sales slide of the soundtrack to "Dance With Me" helped pull down The Billboard Latin 50 for the fourth week in a row, as units for the Epic/Sony release fell 21% to 14,500 units; the chart is unpublished this issue.

Nonetheless, "Dance With Me" stays comfortably ahead of **Ricky Martin's** runner-up album, "Vuelve"

(Sony Discos), whose sales remain 5,000 pieces this issue. "Dance With Me," which slides 71-94 on The Billboard 200 this issue, holds the top spot on the tropical/salsa chart for the sixth straight week.

"Vuelve" tops the pop genre chart for the fourth week running. **Los Super Seven's** eponymous bow makes its debut at No. 8 on The Billboard Latin 50 and at No. 1 on the regional Mexican genre chart.

**SALES STATFILE:** The Billboard

Latin 50: this issue: 92,000 units; last issue: 102,500 units; similar issue in 1997: 83,500 units.

Pop genre chart: this issue: 30,000 units; last issue: 33,000 units; similar issue in 1997: 42,500 units.

Tropical/salsa genre chart: this issue: 35,000 units; last issue: 43,500 units; similar issue in 1997: 16,500 units.

Regional Mexican genre chart: this issue: 23,000 units; last issue: 21,500 units; similar issue in 1997: 19,500 units.

## TOP CLASSICAL ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	5	<b>CARRERAS-DOMINGO-PAVAROTTI (LEVINE)</b> ● ATLANTIC 83110 (14.98/19.98)	★★ NO. 1 ★★ THE 3 TENORS: PARIS 1998 5 weeks at No. 1
2	2	24	<b>ANDREA BOCELLI</b> PHILIPS 46203 (10.98 EQ/17.98)	ARIA — THE OPERA ALBUM
3	3	44	<b>ANDREA BOCELLI</b> PHILIPS 533123 (10.98 EQ/17.98)	VIAGGIO ITALIANO
4	NEW		<b>RENEE FLEMING</b> LONDON 460567 (17.98 EQ CD)	I WANT MAGIC
5	NEW		<b>SAN FRANCISCO SYMPHONY (TILSON THOMAS)</b> RCA VICTOR 68931 (34.98 CD)	GERSHWIN: 100TH BIRTHDAY CELEBRATION
6	6	6	<b>YO-YO MA</b> SONY CLASSICAL 62821 (10.98 EQ/16.98)	TAVENER: THE PROTECTING VEIL
7	4	13	<b>DON CAMPBELL</b> SPRING HILL 6501 (17.98 CD)	THE MOZART EFFECT: STRENGTHEN THE MIND
8	5	36	<b>DON CAMPBELL</b> CHILDREN'S GROUP 84291 (8.98/15.98)	THE MOZART EFFECT-VOLUME 1
9	8	31	<b>YO-YO MA</b> SONY CLASSICAL 63203 (31.98 EQ CD)	BACH: THE CELLO SUITES
10	9	45	<b>YO-YO MA</b> SONY CLASSICAL 63122 (10.98 EQ/16.98)	PIAZZOLLA: THE SOUL OF THE TANGO
11	7	35	<b>MICHAEL BOLTON</b> SONY CLASSICAL 63077 (10.98 EQ/16.98)	MY SECRET PASSION — THE ARIAS
12	13	5	<b>VARIOUS ARTISTS</b> ECM 21654 (10.98/16.98)	ARVO PART: KANON POKAJANEN
13	10	27	<b>ANDRE RIEU</b> PHILIPS 534266 (10.98 EQ/16.98)	IN CONCERT
14	RE-ENTRY		<b>ANDRE RIEU</b> PHILIPS 528786 (10.98 EQ/16.98)	THE VIENNA I LOVE
15	11	2	<b>SERGEI RACHMANINOFF</b> TELARC 80489 (10.98/15.98)	A WINDOW IN TIME

## TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	4	<b>LONDON SYMPHONY ORCHESTRA (HORNER)</b> SONY CLASSICAL 60691 (10.98 EQ/16.98)	★★ NO. 1 ★★ BACK TO TITANIC 4 weeks at No. 1
2	2	52	<b>SARAH BRIGHTMAN &amp; THE LONDON SYMPHONY ORCHESTRA</b> NEMO STUDIO/ANGEL 56511 (9.98/16.98) [S]	TIME TO SAY GOODBYE
3	3	6	<b>HELMUT LOTTI</b> RCA VICTOR 63300 (10.98/17.98) [S]	GOES CLASSIC
4	4	10	<b>VANESSA-MAE</b> VIRGIN 45443 (9.98/16.98)	STORM
5	6	8	<b>JOSHUA BELL/LONDON SYMPHONY ORCHESTRA (WILLIAMS)</b> SONY CLASSICAL 60659 (10.98 EQ/16.98)	GERSHWIN FANTASY
6	5	4	<b>PLACIDO DOMINGO</b> ATLANTIC 23794 (16.98 CD)	FOR LOVE
7	7	48	<b>LONDON PHILHARMONIC (SCHOLES)</b> POINT MUSIC 454145 (10.98 EQ/17.98)	KASHMIR: SYMPHONIC LED ZEPPELIN
8	NEW		<b>THE TALIESIN ORCHESTRA (SAYRE)</b> INTERSOUND 3715 (15.98 CD)	MAIDEN OF MYSTERIES
9	NEW		<b>LOS ANGELES GUITAR QUARTET</b> SONY CLASSICAL 60274 (10.98 EQ/16.98)	L.A.G.Q.
10	8	22	<b>VARIOUS ARTISTS</b> VARESE SARABANDE 59262 (16.98 CD)	TITANIC: THE ULTIMATE COLLECTION
11	9	3	<b>UTE LEMPER</b> LONDON 454594 (17.98 EQ CD)	ALL THAT JAZZ-THE BEST OF UTE LEMPER
12	10	32	<b>BOSTON POPS ORCHESTRA (LOCKHART)</b> RCA VICTOR 68901 (10.98/16.98)	THE CELTIC ALBUM
13	11	47	<b>ARIA</b> ASTOR PLACE 14009 (16.98 CD)	ARIA
14	12	31	<b>SOUNDTRACK</b> NONESUCH 79460 (17.98 CD)	KUNDUN (PHILIP GLASS)
15	13	16	<b>SOUNDTRACK</b> MILAN 35850 (16.98 CD)	THE TRUMAN SHOW

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

### TOP CLASSICAL MIDLINE

- VARIOUS THE SPIRIT OF THE TITANIC ST. CLAIR
- VARIOUS MOZART FOR YOUR MIND PHILIPS
- VARIOUS MOZART FOR MEDITATION PHILIPS
- VARIOUS BUILD YOUR BABY'S BRAIN THROUGH MUSIC SONY CLASSICAL
- VARIOUS MOZART-GREATEST HITS SONY CLASSICAL
- VARIOUS PACHELBEL CANON RCA VICTOR
- VARIOUS MOZART FOR MOTHERS-TO-BE PHILIPS
- VARIOUS BEETHOVEN AT BEDTIME PHILIPS
- VARIOUS ONLY CLASSICAL CD YOU NEED RCA VICTOR
- VARIOUS MOZART FOR MORNING MEDITATION PHILIPS
- VARIOUS AVE MARIA RCA VICTOR
- VARIOUS TUNE YOUR BRAIN WITH MOZART: FOCUS DG
- VARIOUS MORE MOZART FOR YOUR MIND PHILIPS
- VARIOUS BEETHOVEN-GREATEST HITS SONY CLASSICAL
- VARIOUS BEETHOVEN FOR BABIES PHILIPS

### TOP CLASSICAL BUDGET

- VARIOUS MOZART-GREATEST HITS REFERENCE GOLD
- JOHN BAYLESS BEATLES'S GREATEST HITS INTERSOUND
- VARIOUS BEETHOVEN: GREATEST HITS REFERENCE GOLD
- VARIOUS 20 CLASSICAL FAVORITES MADACY
- VARIOUS IDIOT'S GUIDE TO CLASSICAL MUSIC RCA VICTOR
- VARIOUS BACH'S GREATEST HITS REFERENCE GOLD
- VARIOUS VERDI: OTELLO HIGHLIGHTS EMI CLASSICS
- VARIOUS PIANO INSTRUMENTALS: VOL. 7 LASERLIGHT
- VARIOUS CLASSICAL MASTERPIECES MADACY
- VARIOUS GERSHWIN: AN AMERICAN IN PARIS MADACY
- VARIOUS MOZART: SYMPHONY NOS. 40 & 41 MADACY
- VARIOUS TCHAIKOVSKY-GREATEST HITS REFERENCE GOLD
- VARIOUS VIVALDI: THE FOUR SEASONS INTERSOUND
- VARIOUS TEN YEARS OF SUCCESS NAXOS
- VARIOUS BEETHOVEN: PIANO SONATAS MADACY

# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Anti-MP3 Drive Launched In Japan Industry Groups Target Sites Offering Music In The Format

BY STEVE McCLURE

TOKYO—The Japanese music industry is gearing up to meet the MP3 challenge.

Six music industry organizations have launched a joint "MP3 Eradication Campaign" to warn domestic online service and content

providers against offering illegal downloadable-music files.

Organizers of the campaign are also considering

developing a Japanese version of authors' body BMI's MusicBot, the pioneering technology that tracks the use of music on the Internet, which would be "stronger" than its U.S. counterpart.

The organizers add that they plan to set up a home page designed to educate the online community about music copyright. Warnings will also be sent directly to alleged offenders via E-mail. Failure to remove copyrighted material will result in legal action, according to the organizers.

"But setting everything up is being delayed due to funding problems," says a spokesman for Japanese music copyright society JASRAC.

The six organizations behind the campaign are the Recording Industry Assn. of Japan (RIAJ), JASRAC, the Music Publishers Assn. of Japan, the Japan Council of Performers' Organizations (Geidankyo), the Japan Assn. of Music Enterprises, and the Federation of Music Producers Japan.

The decision to set up the eradication campaign follows the RIAJ's warning in August to 14 domestic online service providers to cease and desist from offering downloadable music files, which were made available in the MP3 (MPEG-1

Layer 3) format.

"Our warnings were aimed at content providers, rather than online service providers," says an RIAJ spokesman, noting that the alleged offenders were individual sites hosted by the providers. "This problem involves more than just record makers," the spokesman added, explaining the decision to start the joint anti-MP3 campaign.

Against the background of growing concern about MP3's possible effects on the music

industry, a new hardware device called the MPMan has debuted on the Japanese and South Korean markets. Introduced in South Korea in March, the MPMan has no moving parts—data is stored using semiconductors and is being promoted as the ideal way to listen to MP3 files downloaded from the Internet. Press reports here say some 10,000 units have been sold in Japan for between 30,000 and 50,000 yen (\$225-\$376) since the MPMan's Japanese debut in April.

## P'Gram's Gramatke Pledges To Aid German Indie Stores

BY WOLFGANG SPAHR

LEIPZIG, Germany—PolyGram Germany stands ready to assist the country's beleaguered indie retail sector—but those stores must also be prepared to assist themselves, says company president Wolf-D. Gramatke.

Gramatke, who is also president of the German group of the International Federation of the Phonographic Industry, is warning that competition in the new millennium will be even tougher than it is now. He says

his company will try to help indies through that competitiveness, but he cautions that record companies alone do not have the power to save indie merchants. Gramatke is appealing to midsized retailers to be "less skeptical" about new technology, arguing that the digital age offers many opportunities and that indie stores should use them to carve out niches for themselves rather than competing head-to-head with the chains.

"If needed," says Gramatke, "we at PolyGram will take these retailers by the hand to prevent more stores from closing."

Gramatke notes that his company wants to make indie stores partners not just in chart product but also in catalog material. However, he emphasizes that the nature of the relationship must be a partnership.

"It's like being in the hospital," says Gramatke. "The patient has to want to be helped." He adds that attracting more consumers back into stores is now a question of learning to market product again rather than merely cutting prices.

Gramatke also cites new market research indicating that online purchasing will generate 400 million deutsche marks (\$220 million) for the record industry annually by 2002.

Researchers base this projection on the high number of Internet users in Germany; they predict that the current total of 8 million Internet connections will rise to more than 27 million by 2002.

Delivering the keynote address at PolyGram Germany's annual sales conference here to an audience that



GRAMATKE

## 2 Asian Nations Make Needed Reforms

### Collections Are Up In Thailand

BY JOHN CLEWLEY

BANGKOK—Since the enactment of new copyright law here in 1994, several organizations have been established to collect artists' royalties and other public performance income.

In 1996, Music Copyright (Thailand) Co. was established to collect royalties for songwriters. An agreement was signed with the Thai Hotels Assn. and 700 major hotels to pay fees for music used on their premises. Claiming that as much as 30% of these hotels have not complied with the agreement, Music Copyright recently announced it was threatening to prosecute the Rama Gardens Hotel for nonpayment. Further action is planned against 20 other hotels and Thai Airways International over nonpayment of an estimated 3 million baht (\$71,429) in royalties.

Music Copyright sources say that fee collections have increased from 1.5 million baht (\$35,715) in 1996 to 2 million (\$47,619) and are expected to hit 3 million (\$70,500) by the end of this year. This is great news for Thai songwriters, many of whom in pre-copyright law days sold big-selling hit songs for as little as 500 baht (\$12).

A flurry of new laws related to intellectual property rights is part of Thailand's obligations as a member of the

*Two developing markets are determined to reach Western standards of infrastructure and copyright protection. Billboard correspondents report*

(Continued on page 64)

### India Steps Up Copyright Protection

BY NYAY BHUSHAN

MUMBAI, India—The Indian music industry appears determined to enforce stronger copyright protection now that all the major record companies have begun to strengthen their presence here.

Vijay Lazarus, president of labels' body the Indian Music Industry (IMI) and managing director of PolyGram India, notes that his organization is determined to raise the Indian market to global standards. A key element of this is fighting piracy, he says, a goal that will be aided by a new liaison with publishers' body the Indian Performing Right Society (IPRS).

Together, IMI and IPRS will lobby jointly for improved legal protections. Sanjay Tandon, IPRS director general, says, "Though we have been in existence since 1969, when the copyright law was not very clear, we finally succeeded in getting some major amendments in 1995. Now the Copyright Act is in line with world copyright acts."

IPRS represents about 1,012 Indian lyricists, publishers, and composers.

Ramesh Jagtiani, operations director of labels' collecting society Phonographic Performance Ltd. (PPL), says, "In November 1996, PPL renewed its efforts in the four main metros of Mumbai, Delhi, Calcutta, and Chennai,

(Continued on page 64)

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## NEW TALENT SPOTLIGHT

### FAR EAST DRAGON LEE THUNDERS

Why did BTN audiences instantly vote this eclectic 9-piece, Kyoto-based band onto our Top 10? Because FEDLT are nothing short of incredible at mixing elements of 70's funk, disco, glam, and soul with 80's pop, hip hop, and indie rock sensibilities. Japan's ALIEN Magazine described the band as "sounding like James Brown fronting T-Rex in 1975 with Bootsy Collins on bass - but with a brass section and hip hop undertones". In short, the band sounds unlike anything you've heard all year. Enjoy!

Genre: **Funk-Rock-Pop** From: **Kyoto, Japan** Seeking: **Recording Contract/Publishing**

FOR DETAILS ABOUT THIS AND OTHER UP AND COMING ARTISTS VISIT US @ [www.billboardtalentnet.com](http://www.billboardtalentnet.com)

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# newsline...

**LEGITIMATE MUSIC SALES IN MALAYSIA** fell 16% in the first half of this year, compared with the same period in 1997, and totaled 88.6 million ringgits (\$23.3 million), according to the Recording Industry of Malaysia (RIM). Total unit sales were down 26%. RIM GM Sandy Monteiro says that the territory's ongoing piracy problem contributed to the poor performance. According to RIM, Warner has displaced EMI as the market leader in Malaysia, with 17.4% of sales. EMI has 16.7%. "Warner had the slight edge over EMI because the Corrs were an unexpected success, [local band] Raihan's second album did well, and they also had some reasonably performing local-repertoire compilations," says Monteiro. Buoyed by sales of the "Titanic" soundtrack and Celine Dion releases, Sony has increased its share from 11% last year to 16.4%, while PolyGram has 14.6%, slightly down from 1997.

ALEXANDRA NUVICH

**TOKYO-BASED MUSIC CHANNEL INC.** announced Sept. 21 that it will no longer be MTV Networks' Japanese licensee, effective Dec. 31. Music Channel marketing director Manabu Oe says the company wants to concentrate more on developing local programming and will start a music/youth culture cable-TV channel called Vibe in January 1999. Music Channel, whose 24-hour MTV Japan service currently has 2.17 million viewers nationwide, mainly via cable, has been MTV's Japanese licensee since 1992. Its biggest single stockholder (32.6%) is hardware maker Pioneer Electronic Corp. At press time there was no word from MTV Networks concerning its plans for the Japanese market.

STEVE MCCLURE

**AFTER INDIA'S** minister of state for information and broadcasting, Saeed Naqvi, was reported to have accused MTV India of showing "disrespect" to the Indian national flag, the channel is withdrawing its logo, which included the Indian tricolor. The channel had included the saffron, white, and green emblem within the local MTV logo since August last year to mark the 50th anniversary of Indian independence. According to an MTV statement, "Senior officials of MTV India have met with the concerned government officials, including the Home Ministry. It has been determined that MTV has not violated any law with regard to the Indian flag... However, since the company has been told that the colors of the logo have offended a few, in the spirit of cooperation and goodwill, MTV will change the colors of its logo shortly."

NYAY BHUSHAN

**HOLLAND'S OLDEST DJ**, 81-year-old Kees Schilperoort, will retire Sept. 26. After his official retirement at public broadcaster KRO in 1982, he moved on to work as a freelancer, initially at Veronica and for the past six years at teen-oriented station Radio 538, for which he co-presented a popular nighttime radio quiz. "It's high time to call it quits now. Besides, 538 might be a bit too young for me by now," he says. Radio 538 boss Erik de Zwart regrets the elder statesman's departure but says he can understand "that a weekly show must feel a bit like a crowded anniversary party with his grandchildren."

ROBERT TILLI

**IRISH SUPERGROUP U2'S** hit track "With Or Without You" will be used as background music for a new Japanese TV drama, according to Mercury Music Entertainment (MME) president Alex Abramoff. It's believed to be the first such placement of a U2 song. The drama is "Nemureru Mori" (The Sleeping Forest), a weekly program starring Japanese stars Takuya Kimura and Miho Nakayama that debuts Oct. 8 on the Fuji TV network. MME will release "With Or Without You" together with "The Sweetest Thing" in Japan as a two-track CD single.

STEVE MCCLURE

**MAX MUELLER** has quit his post as director of artist marketing at Universal Music Germany. In February, Mueller relocated to Hamburg from London, where he had been marketing director for Universal Music International. Heinz Canibol, Universal Music Germany managing director and VP for the Germany/Austria/Switzerland region, says Mueller's exit Sept. 11 was due to "differences of opinion." Mueller is not expected to be replaced; Canibol has assumed his marketing duties.

DOMINIC PRIDE

**MIKE OLDFIELD'S** "Tubular Bells III" album, which has shipped 800,000 copies in Europe on WEA since its Aug. 31 release, according to Oldfield's manager Clive Banks, is unlikely to see a U.S. release on Warner. Banks tells Billboard that he was "bitterly disappointed" with the major's performance with Oldfield's last two releases and may look "outside the Warner camp" to place the new set, even though the artist is signed to WEA for the world. "Tubular Bells III" entered Music & Media's Eurochart Top 100 Albums list for Sept. 19 at No. 6, with first-week sales in Spain of more than 200,000 units, top 10 entries in Germany and the U.K., and early chart prominence in Holland, France, Sweden, Switzerland, Austria, Ireland, and the Czech Republic. A longform video of the artist's Sept. 4 premiere of the album at London's Horse Guards Parade is in the works.

PAUL SEXTON

## A Positive Tone For Indie Malaysian Label Thrives With Niche Markets

BY ALEXANDRA NUVICH

**KUALA LUMPUR, Malaysia**—This country's Positive Tone label has all the hallmarks of a thriving independent—industry recognition, an office in the suburbs, and a handful of staff.

Formed in 1993 and distributed by Sony Malaysia and EMI (distribution is decided on a case-by-case basis), Positive Tone has swept two of Malaysia's main awards events this year—five honors at the AIM show, considered Malaysia's equivalent to the Grammys, and six Video M Awards.

Positive Tone is also making a mark in an area where no Malaysian label has gone before—Malaysian-made English-language repertoire. Beh Suat Pheng, senior VP of EMI Asia, says, "They're doing their own thing. They are servicing a niche market. They're not going for the masses."

Positive Tone has two main signings. The first is R&B act Innuendo, which has sold 60,000 copies of its 1997 self-titled debut album (which included two Malay songs). The band was also nominated for MTV Asia's Viewer's Choice Awards this year for "Belaian Jiwa." The other is OAG, who will have its second album, tentatively titled "Melody Mocker," released in Europe via Swiss label Jaxx in January following domestic release in November.

Acts in development include indie pop group Nice Stupid Playground, rap act Poetic Ammo, and all-girl band Intoxicated, whose debut was released in August. Acts signed this year are hip-hop acts Embers Of Soul, Naughtius Maximus, Ferhad, and Refa, which will be featured on a compilation along with Innuendo and Poetic Ammo. The label, which claims to be the most E-mail-intensive marketer in Malaysia, is sending out weekly updates to 3,700 media people

and fans alike and plans to launch a World Wide Web site in October.

The seeds of Positive Tone were sown when now GM Ahmad Izam went to Boston to study for a degree and in his spare time worked for local indie Taang! Records. Izam recalls, "For a year, I did everything there. I did mail order, accounting, marketing; I wasn't really a punk nut. But I learnt a certain approach which was based on gut feeling."

Izam says he wanted to bring the same street-level excitement and renege marketing approaches to the Malaysian music scene, which in 1993 was rife with producer-driven Malay ballads. Izam felt that there was an unmatched excitement coming out of the Malaysian underground circuit.

When starting Positive Tone, Izam hired a team of people for whom not having experience in the music industry was a prerequisite.

Izam reasons, "I needed people with a genuine feel for what was new in music. We wanted to release records by the Nirvana generation, whom the music industry was ignoring. We wanted to address an urban rather than rural market. Anybody with music industry experience would have a more rural mind-set to doing things. PT has a motto—new and exciting."

Today, Positive Tone has an identity as a label with genuine talent. Most of its acts write their own songs. Izam says, "Talent sourcing used to mean us attending underground gigs. Now we get 15 demos a week, and it's not just people singing Whitney Houston songs. These are people who write and sing their own stuff. People know what we're about."

The company takes pride in the fact that it is "daring enough" to make albums that its artists want to make.

(Continued on page 80)



## Waterson To Get Memorial Release

BY NIGEL WILLIAMSON

**LONDON**—A new album recorded earlier this year by the English folk singer Lal Waterson is to be released posthumously by Topic Records following her death from cancer Sept. 4.



WATERSON

She was 55. Born Feb. 15, 1943, in Hull, Yorkshire, Waterson was a vital part of the Watsons, the most significant vocal group of the '60s folk revival. Yet the group's glorious a cappella harmonies found fans far beyond the confines of folk music, and it was a song from the act's 1965 debut album, "Frost And Fire," that Steve Winwood took as the title track of Traffic's 1970 set "John Barleycorn Must Die."

Waterson also was an imaginative songwriter in her own right. Backed by members of Fairport Convention and Steeleye Span, she cut 1972's "Bright Phoebus," a fine collection of original songs in traditional style, with brother Mike Waterson. June Tabor and Anne Briggs were among those who covered her songs.

She recorded "A True Hearted Girl" with sister Norma Waterson in 1977 and returned after a lengthy hiatus two years ago with the critically acclaimed "Once In A Blue Moon," recorded with her son Oliver Knight on guitar. A memorial concert is likely in the near future.

At a Saturday (26) concert in London, Waterson's niece Eliza Carthy dedicated the song "Stumbling On" to the memory of her aunt. Waterson is survived by Knight and a daughter.

Assistance in preparing this story was provided by Dominic Pride.

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# Denniz Pop

Dag Volle 1963-1998

The Record Companies of Sweden

ifpi

## COLLECTIONS ARE UP IN THAILAND

(Continued from page 59)

World Trade Organisation (WTO) and a signee of the Trade Related Intellectual Property Rights agreement on copyright protection (Billboard, Sept. 19). Thailand must comply with all the agreements in time for a WTO seminar on copyright set for next year.

Currently, the Department of Intellectual Property (DIP) is drafting laws in many areas, including patents and trademarks. By the end of the decade, all laws relating to copyright will be on the government's books, authorities here say. But the problem for Thailand is that sometimes its laws are not strictly enforced. The main enforcer, the Economic Crimes Investigation Division (ECID), has a staff of more than 300, but only 20 are assigned to investigate copyright offenses.

The Thai group of the International Federation of the Phonographic Industry estimates that 70% of all ECID cases are copyright-related,

but the few staff assigned to these cases, some of whom have limited relevant legal knowledge, cannot operate effectively.

Nevertheless, the situation for copyright protection is improving. There is a wider range of laws available, and cooperation between the private sector and the DIP and police has grown dramatically. The last piece of the jigsaw would seem to be the improvement of enforcement and the problem of a police force dogged by allegations of corruption and collusion, as well as poorly trained and paid officers.

The current government seems to have taken this to heart and on Aug. 19 announced police reforms that will place the National Police Office directly under the control of the prime minister. The effect of the reforms, suggested Prime Minister Chuan Leekpai, would make the police more efficient and their activities more transparent.

## INDIAN BIZ TO ENFORCE COPYRIGHTS

(Continued from page 59)

under the IMI umbrella, by launching a public awareness campaign."

Since then, Jagtiani says, PPL has issued about 8,000-10,000 licenses, which include premises in cities other than the major metros. If a commercial establishment or public venue plays sound recordings without a PPL license, Jagtiani notes, the offender can be fined up to 300,000 rupees (\$7,142) and be jailed for up to three years.

The overall drive toward better copyright standards was galvanized after the 1995 change in the Copyright Act, which has revamped the way business is done in the largest music segment here—film soundtracks.

As Tandon explains, "Earlier, the law presumed that in the absence of an agreement to the contrary between the film producer and the music director or songwriter, everything

was the property of the film producer, who handed over the rights to the music company. So the law presumed that the copyright automatically belonged to the film producer.

"We got this changed in the amendment, and now if there is no contract between a music director and the film producer, we presume that rights belong to the music director and lyrics are [the songwriter's] copyright. As a result, today music companies insist with film producers that they enter into an agreement with the music directors or songwriters."

Adds Tandon, "Since we became active, the norm is to have a contract, and it mentions that the parties agree to the IPRS rules, which means music companies and film producers now negotiate on royalties ranging from 2.5% to 5% per unit sold."

One of the first beneficiaries of this new system is veteran film producer Yash Chopra, whose latest hit, "Dil To Pagal Hai" (The Heart Is Without Reason), has spawned what is considered the biggest-selling soundtrack of all time. It has reached sales of more than 10 million units on ex-EMI affiliate Gramophone Company of India.

Says Chopra, "Our royalty-based agreement with Gramco was worked out in such a way that we are earning at least five times more than what we earned on the previous soundtrack. The old system of outright sale is finally and thankfully over."

Lazarus says, "Now we have to go to the next process with minimum guarantees and then royalties, and then we will move to pure royalties, which was the original system before the outright sale culture came in."

According to Tandon, in the 1997-98 fiscal year, IPRS collected about 2 million rupees (\$47,619) from public establishments, "and soon, we should touch 10 million rupees" (\$238,000). PPL's Jagtiani declines to divulge figures.

# Virgin Roster Thrives Under Kulawick

BY LARRY LeBLANC

TORONTO—With a reputation for spotting promising new acts, Geoff Kulawick, Virgin Music Canada's director of A&R, has redeveloped the label's domestic roster in the past four years.

Kulawick's primary triumph, to date, is the internationally released self-titled instrumental debut by nine-



KULAWICK

member Ontario-based Celtic family group Leahy (see story, this page).  
Virgin Canada's domestic roster features acts in a variety of genres, including Vancouver-based pop rockers Pluto, Winnipeg, Manitoba, blues rockers the New Meanies, Toronto rapper Choclair, and the Toronto dance production squad the Boomtang Boys. In fact, Kulawick has been a forerunner in bringing R&B and hip-hop acts to the company.

"Geoff's a song guy, and his instincts are very good," says EMI Music Canada president Deane Cameron, to whom Kulawick reports. "He also sees the [global] picture."

"Geoff's a real go-getter," says Kulawick's previous boss, Jerry Renewych, former GM of Warner/Chappell Music, who now heads Golden Phoenix Music Corp. here. "He's aggressive, intelligent, and very street-oriented."

According to several of his friends, the center of gravity in Kulawick's professional life is the acts on his roster. "I have to be passionate about an act and believe they have the potential to sell world-class units," he says. He looks for acts with "great songs, great charisma, and being unique. I didn't sign Leahy because Celtic music was happening. I signed them because I knew they were special."

Similarly, Kulawick says he was struck by the uniqueness of Choclair and the Boomtang Boys, both signed to Virgin worldwide this year. Both are now preparing debut Virgin albums due to be released in Canada in first quarter 1999.

"I've been a fan of dance music since when I was doing dance and club promotion at A&M Records," says Kulawick. "I saw Choclair perform at the Big Bop [a Toronto club] four months ago, and he really lit up the stage. I believe there's nobody in North America now like the Boomtang Boys doing real commercial club records. [Their music] is not underground, electronic, or techno. It has [mainstream] potential."

But not all of Kulawick's efforts have paid off. He has made unsuccessful attempts at developing the grass-roots electronic and punk markets via licensing deals with two noted Canadian independents, London, Ontario-based Plus 8 Records (Legion Of Green Men, Speedy J) and Vancouver-based Essential Noise Records (DOA, Hanson Brothers). Neither deal was renewed when they both ran out earlier this year.

"I learned I have to deliver records that can fit onto the plate of the entire record company," says Kulawick.

Last year, Kulawick oversaw the music for two Canadian soundtracks that achieved significant international releases: "The Hanging Garden," featuring Canadians Leahy, Jane Siberry, Ashley MacIsaac, Holly Cole, the Rankin Family, and Spirit Of The



LEAHY

West, and "The Sweet Hereafter" soundtrack, featuring Mychael Danna's soundtrack and five compositions performed by Canadian actress Sarah Polley.

Virgin Records released "The Sweet Hereafter" in the U.S., the U.K., and Europe. "The Hanging Garden" was released in the U.S. on Angel Records and was issued in the U.K. and Europe by Virgin. According to Kulawick, the soundtracks have each sold 25,000 units globally to date. "That's enough for me to make back a profit," he says. "They weren't expensive deals."

## Twain Tour Gives Leahy Boost

TORONTO—A stint on tour with fellow Canadian Shania Twain has boosted the profile of Ontario-based Celtic act Leahy. But Geoff Kulawick, director of A&R for the band's label, Virgin Music Canada, is anxious for Leahy to begin recording a follow-up album to its self-titled instrumental debut.

"There's an open invitation from Shania to continue to tour indefinitely, but they are not going to continue with Shania outside North America in November," Kulawick says. "We're going to start getting another record together."

Leahy's self-titled instrumental debut, released by Virgin worldwide (except in the U.S., where it has been released by Narada Productions), has sold 250,000 units worldwide, according to Kulawick.

"I really didn't expect the album to do as well as it has," says Kulawick. "I expected it to [introduce] the group into the marketplace and record a [follow-up] sooner. I expected a gold record [50,000 units] in Canada, but it's sold about 115,000 units here."

At the 12th annual Canadian Country Music Awards Sept. 14 in Calgary, Alberta, Leahy beat out Prairie Oyster, Blue Rodeo, Farmer's Daughter, and Thomas Wade & Wayward to win in the top group category.

Released in the U.S. Feb. 10,

Kulawick's diverse Virgin signings are not all that surprising. In his previous post as director at Warner/Chappell Music, Kulawick's signings included R&B acts TBTBT, Maestro Fresh Wes, and Rupert Gayle; such alternative bands as the Rheostatics and the Doughboys; and Celtic rockers Spirit Of The West.

While Virgin Music Canada and EMI Music Canada share sales, business affairs, and finance staff, their promotion and marketing, for the most part, are separate. "There's so many [EMI domestic releases] that not a week goes by that EMI doesn't have Canadian rock priorities [at radio]. Every week we're both competing for spots at rock radio [against] each other," Kulawick says.

On Aug. 10, Virgin Germany released a 12-inch of the Boomtang Boys' version of Hot Butter's 1972 top 10 international instrumental hit "Popcorn," which is included on the upcoming album. But Kulawick says there are no firm commitments as yet to release the Boomtang Boys' album outside Canada.

"I used to believe I could take any release anywhere, but, realistically, without a [sales] story there's no commitment [from Virgin international affiliates]," he says. "Every territory has their own domestic titles they're focusing on, and a token release without significant marketing is a waste of time. There has to be a handle for them to go after. Maybe it's a tour or [the record] is exploding in North America, which is generally the case."

Leahy's album was serviced to public and triple-A radio by Narada Jan. 28 but has had limited radio support. However, the Twain tour and PBS airplay of the half-hour television special "Leahy In Concert" have helped gain stateside exposure for the act. According to SoundScan, "Leahy" has sold 44,000 units in the U.S. It is No. 7 on Billboard's Top World Music Albums chart this issue.

"Leahy has some key TV events coming," says Vicki Marshall, senior director of marketing and sales at Narada Productions. "They just taped 'Donny And Marie,' which airs [in the U.S.] Oct. 21, and they are now doing 'CBS Sunday Morning,' which will run at some time in the future."

Financed by Virgin Music Canada for \$80,000 Canadian, produced by Roadhouse Productions, and filmed at Jack Springer Hall in Calgary, "Leahy In Concert" has aired in Canada on CMT Canada and CBC-TV, as well as in such territories as the U.K., Finland, and South Africa.

In addition to playing "Leahy In Concert," CMT Canada has aired in heavy rotation Leahy videoclips for the tracks "Call To Dance" and "B Minor." "'Call To Dance' was just a beautiful piece of work, both visually and musically," says Vicki Ralziel, GM of CMT Canada.

LARRY LeBLANC

# Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER\*ACTIVE • ACCESSORIES

## Role, Growth Of Online Retailing Discussed At NARM Confab

BY DON JEFFREY

CORONADO, Calif.—The pros and cons of the fast-growing online music business were debated at a byside resort here by top industry executives.

At its fall conference Sept. 9-12, the National Assn. of Recording Merchandisers staged a three-hour online music retail “town meeting” that attracted about 100 people. Among its panelists were the chief executives of the two leading online music retailers, as well as new-media and marketing executives of major bricks-and-mortar retail chains and record companies.

The topics tackled included the size and direction of the online music market, the impact of digital delivery, and

the use of the Internet to promote artists and albums.

According to New York research firm Jupiter Communications, Internet music sales last year totaled \$36.6 million. They are projected to reach \$87.8 million this year and \$1.36 billion in 2002.

But those figures had both defenders and critics.

Kevin Conroy, senior VP of BMG Entertainment, found Jupiter's numbers “aggressive.” He said, “In eight to 10 years, [Internet sales will] be no more than 20% of the worldwide business. That's worthy of attention. But the vast majority of sales worldwide will continue to be through traditional methodologies.”

But Jason Olim, president of CDnow, the Internet music retailer with the biggest current market share, said Jupiter's numbers were “conservative.” He estimated that online music sales last year were \$51 million and that Jupiter's projection for 1998 was low.

“They're underestimating the growth of the international business,” said Olim. He said that growth overseas would be faster than in the U.S. “because we've done the learning here.”

Mark Mooradian, a senior analyst with Jupiter, said a week after the conference, “Granted, we are in the very early stages of the online retail cycle. But we hit our numbers pretty much on target this past year.”

Nora Moore Jimenez, director of Internet sales for Valley Media, the wholesaler that fulfills music orders

for many of the biggest online merchants, said company research showed that the average Internet music purchaser was a 32-year-old male but that the average Internet user was a 44-year-old male. She pointed out that because the 40-44 demo represented only 8.8% of music sales, according to Recording Industry Assn. of America (RIAA) figures, the Internet offered “a huge opportunity.”

She and other online executives also agreed that the Internet presented opportunities to sell slow-moving cat-

alog titles. Using six-month sales figures from Valley's online customers, Jimenez said that the top 1,000 titles accounted for only 37.7% of sales.

The Valley executive also presented a breakout of music sales by genre, comparing bricks-and-mortar retailers with those online. Rock/pop, jazz, and classical music all had higher proportionate sales online than in stores. On the Internet, the top-selling genres were rock/pop, 46.7%; jazz, 12.7%; country, 8%; and classical, 4.5%. For

(Continued on next page)

## RED Becomes Indie Distrib. Powerhouse

BY ED CHRISTMAN

NEW YORK—With the demise of Independent National Distributors Inc. (INDI), RED Distribution has emerged as the largest independent distributor in the U.S. Although company executives won't discuss sales volume, Billboard estimates that the New York-based firm had total sales of \$130 million-\$140 million during its most recent fiscal year and net sales of \$100 million-\$110 million.

But even without the death of INDI, RED was already striving to become the dominant independent distributor via an upgrade in technology that provides more sales data to its labels than is available from most other indie distributors,

a reorganization of its field force, and a strategy to diversify its product mix, even as it downscaled its label portfolio.

RED senior VP/GM Ken Antonelli refuses to discuss revenue, saying that he is more interested in being the best independent distributor than the biggest.

Antonelli, who previously headed up GTS Records, John Tesh's label, was brought in by Sal Licata in 1996, when the latter was promoted to president of Relativity Entertainment, as well as RED. Antonelli reports to Licata.

RED, which has been in the Sony Music camp since 1991, when the major bought 50% of the company from founder Barry Kobrin, has been completely owned by Sony since 1994. Since RED is owned by Sony, some critics charge that it is not an indie, but Billboard has long regarded independents as compa-

nies that do not use the six majors for distribution.

Regarding the debate that has long stymied those in independent circles, Antonelli says, “What difference does it make who owns me? I am in the indie world; that is our focus, and I compete for the same labels that any independent distributor would compete for.”

Regarding RED's relationship with Sony, he says that the company relies on its parent essentially for warehousing, shipping, and credit/collections. “They have been an outstanding partner in keeping the independent spirit of RED alive,” he says.

(Continued on page 67)



ANTONELLI

## Persuading Infrequent Buyers To Give The Gift Of Music

WHEN MICHAEL Jackson's “Thriller” was setting sales records here and abroad years ago, a friend of mine decided to impress her teenage son by giving the album to him for Christmas. When he opened the package, he practically sneered, she said. What she had not known was that his tastes ran to heavy metal.

This defines the problem of giving music as a gift, especially by those who aren't avid music listeners and who feel they aren't in the know.

But the gift of music is being taken seriously by the industry as an opportunity to increase sales and stimulate some consumers who don't buy many albums.

At last month's fall conference of the National Assn. of Recording Merchandisers (NARM) in Coronado, Calif., a presentation described the people purchasing the least music and suggested ways of per-

suading them to give music as gifts. NARM commissioned research last year to get a picture of the music marketplace. The people surveyed were placed in nine “consumer clusters”—segments defined by demographics, lifestyles, and buying habits.

Two segments consisted of light music consumers—those who buy six or fewer recordings a year. They were the “flickering lights”—time-pressed, thirtyish parents of young teenagers—and the “good old days”—parents 40 and older with older teenagers.

“They have a very low inherent interest in music,” said Gwen Lipsky, founder of music consulting firm Sound Thinking, about light buyers. “But they are very willing and able to give music to other people.” Lipsky headed the research effort for NARM and its

(Continued on next page)

### BUYING TRENDS



by Don Jeffrey

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## ROLE, GROWTH OF ONLINE RETAILING DISCUSSED AT NARM CONFAB

(Continued from preceding page)

traditional retail, the breakout was rock/pop, 41.9%; country, 14.4%; jazz, 2.8%; and classical, 2.8%. Two other genres that fared less successfully online were R&B and rap. On the Internet, R&B accounted for 4% of sales; in stores, 11.2%. Rap accounted for 2.5% of Internet sales and 10.1% in stores.

Conroy, in addition to provoking strong reactions from people like Valley chairman Barney Cohen over his comment that sales projections were "aggressive," stirred up discussion when he implied that expensive access deals between online retailers and portals (World Wide Web sites like Yahoo!, America Online, and Lycos that guide users through the Internet) might not be delivering adequate returns. "A lot of them don't deliver consumers who buy," he said. "The distinction between the user and the purchaser is not talked about."

But CDnow's Olim said that "conversion rates," a term referring to the ratio of those who purchase items online to those who just visit sites, were increasing, according to his company's research.

Digital delivery—the transmission of music from an Internet file onto a

computer user's hard drive via downloading—also provided a lively exchange of views.

"It'll be 18-24 months before we have a standard robust enough to justify digital distribution," said Conroy. "For the first time in the history of the business, every major copyright holder is unified in the creation of a standard."

The industry is working on encryption techniques to stem the illegal flow of recorded music online, especially from MP3 sites. This refers to a digital compression standard that indicates a high level of sound quality in playing music on computers. Many music fans have set up Internet sites comprised of files of popular recordings using the MP3 standard.

"The problem with MP3," said Olim, "is that they're taking a CD into their computer and dragging the file to their hard drive and E-mailing it to another person who burns it onto a CD."

Digital distribution is a serious threat to music companies and copyright holders. Worldwide recording piracy is now estimated at \$5 billion, a figure that could dramatically rise as more people gain access to com-

puters. The RIAA has engaged in an aggressive attack on MP3 sites, closing them down and bringing legal action against their creators.

The panel's moderator, Charley Prevost, VP of retail for the Album Network, noted that a major label had recently put a single from a new act on the Internet and that 30,000 people had downloaded it the week before street date. However, after the album came out, he said, SoundScan reported that it sold a minuscule number of units. "The MP3 community may be a loop that doesn't buy music," he said.

J.J. Rosen, president of N2K's Music Boulevard online music store, said that visitors to the Web site could download singles for 99 cents but that success in this effort had been only "moderate."

Rosen noted that the most successful online promotions were those that offered some premium besides a downloaded single.

N2K now has an online promotion with Ticketmaster involving Depeche Mode. Customers can order the band's latest album, "The Singles '86-'98," from Music Boulevard or from Tower Records and get special seats for concerts through Ticketmaster.

Banner advertising on the Web works, too, especially when coupled with offline marketing. Rosen said online banners used to promote the latest Reba McEntire album, "If You See Him," and that N2K had accounted for 5% of the title's sales in the country.

Olim said CDnow had found sales increases through effective use of price and positioning funds from labels. A "virtual endcap," in which an album cover is displayed on the Web site's home page or lead genre page, "has boosted sales by a factor of four," he said.

BMG's Conroy maintained that the principal value of the Internet was as a medium to increase awareness of artists.

Nikke Slight, VP of new media for Atlantic Records, said labels needed to encourage acts to participate in online promotions. "Get laptops into artists' hands," she said, adding that "some artists are building E-mail lists." Poe was one Atlantic artist "dedicated" to using the Internet to build a fan base, she said.

Dan Gill, VP of sales for Mammoth Records, said he had "seen little success so far in developing artists" through the Internet. "The most effectiveness is with a name band," he said, adding that "90% of the activity at our site is for Squirrel Nut Zippers."

It was suggested during the meet-

ing that online pre-orders for new albums could be helpful to labels in marketing acts. CDnow's Olim said, "When people sign up, we can track them. One or two weeks before [street date], we can know if an album will be successful and where."

The difficulty in making money on the Internet was also brought up during the session. One retailer asked the panelists if the loss per customer had stabilized.

Olim said, "We're working on bringing the cost per order down. It's a stable negative now." Music Boulevard's Rosen added, "To build a brand, we expected to lose a lot and to spend a lot to get customers."

## BUYING TRENDS

(Continued from preceding page)

partner; the Recording Industry Assn. of America.

Starting with the premise that sales could grow if potential music recipients asked light buyers to purchase albums for them, Lipsky set up two focus groups in Minneapolis and three in Philadelphia. The Minnesota groups were mostly made up of white heavy-buying teens and young adults and light-buying parents, and the Philly groups were mostly made up of heavy-buying black teens and light- and heavy-buying parents of different races.

The "good news," said Lipsky during the presentation, was that "potential recipients can conceive of many occasions when music may be a great gift."

In the focus groups, participants came up with music-giving situations that went beyond the usual Christmas or birthday occasions. As with greeting cards, CDs could be given to mark an accomplishment or job well done, repay a favor, indicate support at a difficult time or life transition, and preserve the memory of a shared experience. They

could also be given as party gifts or tips.

Many participants said music has a value beyond its monetary worth. Selection of a musical gift, if successful, requires careful thought; recordings are also durable and, if good, timeless.

Lipsky quoted one participant as saying: "I'd much rather get a CD than \$20 in cash. The cash goes in 10 minutes for a burger or gas, but I'll always have the CD."

The participants said they like an actual album better than a gift certificate when the giver is a close friend who knows the recipient's taste. But if the giver is someone who is less certain about the recipient's taste, a gift certificate is preferred.

From the point of view of light music buyers, there are definite problems in giving music. The fear of choosing the wrong album is one. Another, Lipsky said, is that "music's low on their radar." Access is also a sticking point. "They don't go into stores," she said.

"Our job as marketers," she continued, "is to make it easier for recipients to communicate to givers what they want."

Music merchandisers need to focus not just on holidays but on all gift-giving occasions. Some practical suggestions for retailers included wish lists of albums that customers could draw up, easily updatable gift registries, gift walls featuring musical suggestions for various occasions, easily located gift sections at the front of stores, in-store gift specialists, personal shoppers, and easy exchange policies.

After Lipsky's presentation, the session was open to "brainstorming." Several attendees offered examples from their experiences.

Mike Dreese, president of the Boston-based Newbury Comics music chain, said Newbury has been successful with gift certificates. He said that sales from redeemed certificates are up 30%-40% over last year (90% in July). He also noted the importance of packaging.

"Our gift certificates are bright, with our logo," he said, "in a nice envelope."

## newsline...

**CDNOW** has launched My CDnow, a personalized online service that lets visitors to the Internet music store make lists of recordings they might buy on subsequent visits to the World Wide Web site. The service also includes a gift registry and recommendations on albums to buy based on the consumer's previous selections.

**CD WAREHOUSE**, a chain of music stores that specialize in used CDs, is opening a Web site that will sell new and used discs. The Oklahoma City-based company says it is spending \$1 million to launch the site in time for the holiday selling season.

**AMAZON.COM**, the Internet bookseller, has announced the addition of classical titles to its online music store. More than 42,000 recordings are available, said the Seattle-based company.

**MEDIAX**, a publisher of multimedia software, says it has formed a deal with Valley Media to fulfill music orders on a Web site it is launching (www.mediax.com). The site will offer more than 260,000 CD, video, and DVD titles.

**DUCTIVE**, an Internet marketer of custom compilation CDs, says it has signed exclusive licensing agreements with a number of independent labels, including Flydaddy, Kill Rock Stars, Teen Beat, Tim/Kerr, and Zero Hour. Some of the artists whose tracks will now be available for the compilations are Elliott Smith, Mary Lou Lord, Beck, and Green Day.

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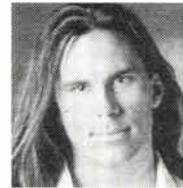
**HOME VIDEO.** Hollywood Video in Portland, Ore., names **James J. Buettgen** senior VP of marketing and **Lon S. Weingart** VP of merchandising. They were, respectively, senior VP of marketing at the Olive Garden restaurant chain and director of merchandising at Starbucks Coffee Co.

**NEW MEDIA.** Ted Cohen is appointed conference chairman of Webnoize '98 in Los Angeles. He is a new media consultant.

**David Clauson** is named executive VP of worldwide marketing at iXL in Atlanta. He was senior VP at Foote, Cone and Belding.

**Leonard Washington** is promoted to president of Paramount Digital Entertainment in Los Angeles. He was executive VP.

Dormont Technologies in Los Angeles names **Brad Burkhart** and **Dan Dodd** West Coast sales man-



BURKHART



DODD

agers. They were, respectively, publisher of the Recording Industry Sourcebook and director of sales for Grammy magazine and the Grammy Awards Program Book, and national sales director for Billboard directories.

Pseudo Programs in New York appoints **Jeff Apodaca** executive VP of sales. He was head of sales and development at Entertainment Asylum.

**RETAIL.** CD Warehouse in Oklahoma City names **Roger Groce** marketing manager. He was a publicist at AristoMedia.

# Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
★ ★ NO. 1 ★ ★				
1	1	<b>GARTH BROOKS</b> ▲ <sup>9</sup> CAPITOL NASHVILLE 28689/EMI-CAPITOL (10.98/15.98)	THE HITS 11 weeks at No. 1	153
2	2	<b>BEASTIE BOYS</b> ▲ <sup>8</sup> DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	364
3	3	<b>METALLICA</b> ▲ <sup>10</sup> ELEKTRA 611133/EEG (10.98/16.98)	METALLICA	371
4	5	<b>BOB MARLEY AND THE WAILERS</b> ▲ <sup>9</sup> TUFF GONG 845210*/ISLAND (10.98 EQ/17.98)	LEGEND	483
5	4	<b>SOUNDTRACK</b> ▲ <sup>8</sup> POLYDOR 825095/A&M (10.98 EQ/17.98)	GREASE	278
6	6	<b>JIMMY BUFFETT</b> ▲ <sup>5</sup> MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	396
7	7	<b>SUBLIME</b> ▲ <sup>3</sup> GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	112
8	8	<b>CELINE DION</b> ▲ <sup>10</sup> 5515 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	132
9	9	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>3</sup> CAPITOL 30334*/EMI-CAPITOL (10.98/15.98)	GREATEST HITS	204
10	10	<b>GUNS N' ROSES</b> ▲ <sup>15</sup> Geffen 24148 (6.98/11.98)	APPETITE FOR DESTRUCTION	382
11	12	<b>DAVE MATTHEWS BAND</b> ▲ <sup>4</sup> RCA 65904 (10.98/16.98)	CRASH	125
12	15	<b>SHANIA TWAIN</b> ▲ <sup>10</sup> MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	186
13	13	<b>PINK FLOYD</b> ▲ <sup>15</sup> CAPITOL 46001*/EMI-CAPITOL (9.98/15.98)	DARK SIDE OF THE MOON	1122
14	14	<b>DEF LEPPARD</b> ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	104
15	29	<b>BEASTIE BOYS</b> ▲ CAPITOL 91743/EMI-CAPITOL (7.98/11.98)	PAUL'S BOUTIQUE	41
16	17	<b>METALLICA</b> ▲ <sup>5</sup> ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	442
17	18	<b>2PAC</b> ▲ <sup>9</sup> DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98 EQ/24.98)	ALL EYEZ ON ME	132
18	11	<b>JEWEL</b> ▲ <sup>9</sup> ATLANTIC 82700*/AG (10.98/15.98) <b>HS</b>	PIECES OF YOU	136
19	38	<b>BEASTIE BOYS</b> ▲ <sup>9</sup> GRAND ROYAL/CAPITOL 98938*/EMI-CAPITOL (7.98/11.98)	CHECK YOUR HEAD	50
20	31	<b>SARAH MCLACHLAN</b> ▲ <sup>3</sup> NETTWERK 18725/ARISTA (10.98/15.98) <b>HS</b>	FUMBLING TOWARDS ECSTASY	208
21	20	<b>AEROSMITH</b> ▲ <sup>4</sup> Geffen 24716 (12.98/17.98)	BIG ONES	107
22	21	<b>JAMES TAYLOR</b> ▲ <sup>11</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	413
23	30	<b>PINK FLOYD</b> ▲ <sup>15</sup> COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	494
24	16	<b>LYNYRD SKYNYRD</b> ▲ <sup>2</sup> MCA 42293 (7.98/12.98)	SKYNYRD'S INNYRDS/THEIR GREATEST HITS	179
25	24	<b>ALANIS MORISSETTE</b> ▲ <sup>16</sup> MAVERICK 45901/WARNER BROS. (10.98/16.98) <b>HS</b>	JAGGED LITTLE PILL	169
26	22	<b>AEROSMITH</b> ▲ <sup>9</sup> COLUMBIA 57367 (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	292
27	19	<b>CREEDENCE CLEARWATER REVIVAL</b> ▲ <sup>4</sup> FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	270
28	23	<b>VAN MORRISON</b> ▲ <sup>3</sup> POLYDOR 841970/A&M (10.98 EQ/17.98)	THE BEST OF VAN MORRISON	400
29	25	<b>ALAN JACKSON</b> ▲ <sup>4</sup> ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	152
30	46	<b>BEASTIE BOYS</b> ▲ <sup>9</sup> GRAND ROYAL/CAPITOL 28599*/EMI-CAPITOL (10.98/15.98)	ILL COMMUNICATION	72
31	35	<b>VARIOUS ARTISTS</b> ▲ <sup>2</sup> TOMMY BOY 1137 (10.98/15.98)	ESPN PRESENTS: JOCK JAMS VOL. 1	164
32	28	<b>TOM PETTY AND THE HEARTBREAKERS</b> ▲ <sup>4</sup> MCA 10813 (10.98/17.98)	GREATEST HITS	239
33	34	<b>FLEETWOOD MAC</b> ▲ <sup>4</sup> WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	319
34	33	<b>MADONNA</b> ▲ <sup>5</sup> SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	242
35	27	<b>ELTON JOHN</b> ▲ <sup>15</sup> ROCKET 512532/A&M (7.98 EQ/11.98)	GREATEST HITS	434
36	32	<b>JIMI HENDRIX</b> ▲ <sup>3</sup> MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	245
37	40	<b>AC/DC</b> ▲ <sup>15</sup> ATLANTIC 92418/AG (10.98/16.98)	BACK IN BLACK	235
38	39	<b>BARENAKED LADIES</b> ● REPRISE 26956/WARNER BROS. (10.98/16.98)	GORDON	9
39	36	<b>FRANK SINATRA</b> ● REPRISE 26501/WARNER BROS. (13.98/18.98)	SINATRA REPRISE — THE VERY GOOD YEARS	46
40	37	<b>METALLICA</b> ▲ <sup>4</sup> ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	411
41	—	<b>STEVE MILLER BAND</b> ▲ <sup>5</sup> CAPITOL 46101/EMI-CAPITOL (7.98/11.98)	GREATEST HITS 1974-78	364
42	41	<b>DAVE MATTHEWS BAND</b> ▲ <sup>5</sup> RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	180
43	49	<b>EAGLES</b> ▲ <sup>7</sup> Geffen 24725 (12.98/17.98)	HELL FREEZES OVER	197
44	42	<b>QUEEN</b> ▲ HOLLYWOOD 161265 (10.98 EQ/17.98)	GREATEST HITS	280
45	—	<b>JOURNEY</b> ▲ <sup>9</sup> COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	452
46	45	<b>METALLICA</b> ▲ <sup>4</sup> MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	394
47	50	<b>JANIS JOPLIN</b> ▲ <sup>3</sup> COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	296
48	44	<b>SUBLIME</b> ● GASOLINE ALLEY 11474/MCA (7.98/12.98) <b>HS</b>	40 OZ. TO FREEDOM	96
49	—	<b>ERIC CLAPTON</b> ▲ <sup>7</sup> POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	311
50	—	<b>KORN</b> ▲ IMMORTAL 66633/EPIC (10.98 EQ/16.98) <b>HS</b>	KORN	84

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

# Merchants & Marketing

## RED BECOMES INDIE DISTRIBUTION POWERHOUSE

(Continued from page 65)

There have been three major changes at RED in the past 18 months to two years, which have significantly contributed to the company's growth in terms of size and strength, says Antonelli.

First, RED redesigned its sales division, keeping its four geographical regions intact but creating a national account group, which acts like a fifth region, according to Antonelli. The national account group has account managers in Dallas, Cleveland, and Minneapolis. "Most of the major distributors have one sales rep who handles [the] Musicland [Group], one who handles [Blockbuster]," says Antonelli. "We don't have that kind of manpower, so we give our national account group help through an

additional support staff in New York." Among those supporting the national account group is the national marketing manager, who sets up marketing campaigns, and the national marketing coordinator, who feeds research from SoundScan and buying trends to the national account managers, says Antonelli.

RED employs 107 staffers, including 39 sales representatives, 25 account service representative (ASRs), four urban marketing representatives, four marketing managers, four product marketing coordinators, and three national account representatives. Key executives include Dean Tabaac, VP of sales; Lou Tatulli, VP of field sales; Laura Giarratano, VP of market-

ing; Mitch Wolk, VP of finance; and Alan Becker, VP of product development.

Second, the company created an ASR tracking system, which was designed by RED's marketing information system (MIS) department. "It's a device where the ASR can go into an account's store, track 15 or 20 records, gathering data on how much inventory is on hand, where it is in the store—is it on an endcap or in a display—and what is the price," he explains. "The information is downloaded by the ASR into our business-to-business Web site and is up and running the next day. The labels can have access to current inventory levels, and [RED's] sales reps are

(Continued on page 70)

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## Street-Date Issue Has Many Critics, Few Taking Action

IN THE LAST ISSUE, I briefly touched on the National Assn. of Recording Merchandisers (NARM) Fall Conference. One of the main issues there was street-date violations, which probably have been an issue since the industry first embraced a universal street date. Since midsummer when the Master P album "MP Da Last Don" earned the dubious distinction of being the street-date violation champion, there has been a lot of dialogue on the topic, mainly focusing on a renewed push by independent merchants to move street date from Tuesday to Thursday or Friday. While some majors appeared to be considering that as an option during the summer, at mini-NARM, held Sept. 9-12 in Coronado, Calif., executives made it clear that Tuesday stands as the industry's universal street date.

If that is the case, what can be done to solve the problem?

Some one-stops in New York think they have a solution. According to independent merchants, those one-stops are selling product early to non-SoundScan reporters and making SoundScan accounts wait until street date. I guess the logic is, if the majors don't see street-date violations show up on SoundScan the week before release date, then they will look the other way.

At the other extreme, at mini-NARM, PolyGram Group Distribution (PGD) was telling one-stops it was considering putting them on Monday

delivery if street-date violations continue to be a problem. PGD president/CEO Jim Caparro says that he would like to "avoid" that move. "I told them at NARM that if they don't try to solve the problem, they would force the issue on a Monday delivery. It wouldn't be PGD forcing the issue."

While I applaud the company for taking a tough stand on the issue, I think it would trigger World War III against PGD, with little in the way of support for the company, as none of the other majors currently appear to be considering that tactic. Besides, it also punishes those one-stops that play by the rules.

PGD is not the first or the only major to get tough on street-date violations. In the past, almost all the majors have taken a tough stand on the issue, but only, in my opinion, on a periodic basis. That's the problem: The majors get upset only occasionally and rarely at the same time. Other times—I won't go so far as to say that the majors look the other way—but some of their actions could be categorized as looking sideways at street-date violations.

How else can you describe actions such as secretly encoding product so that they can determine which one-stops are behind street-date violations, and then the sales representative handling a one-stop calls and says, "Don't sell product early on this release because we are encoding the product." And then on subsequent big

(Continued on page 70)

## RETAIL TRACK

by Ed Christman



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# Wendy Carlos Takes Her Moog Music To East Side Digital

**SWITCHED-ON DEAL:** In an arrangement that should delight fans of (literally) classical synthesizer music, East Side Digital (ESD) has signed Moog pioneer **Wendy Carlos**, who will release both her new and catalog material through the Minneapolis indie.

ESD president **Rob Simonds** says, "We've all along kept the focus on progressive music, but this is a fairly significant step forward for us."

Carlos, a former physicist and classically trained musician who originally recorded as **Walter Carlos**, was perhaps the most important performer in the synthesizer's evolution from a '60s audio novelty to a common piece of the modern instrumental arsenal.

In 1969, her Columbia album "Switched-On Bach," featuring Carlos' Moog interpretations of Bach's best-known works, peaked at No. 10 on Billboard's pop album chart; it spent 59 weeks on the chart and became that rarity, a gold classical album.

"The idea of taking a synthesizer and using it for Bach was completely out there," says Simonds. Noting that **Brian Wilson** recently selected "Switched-On Bach" as one of his most cherished records in an issue of English magazine Q, he adds, "[That album] totally turned the popular culture around... It introduced a young generation to Bach. It did for me. Suddenly, it sounded like pop music."

Carlos' agreement with ESD was midwifed by the label's GM, **Drew Miller**, who also operates his own rock/world music label, Omnium. It turns out that Omnium's World Wide Web site is operated by the same man who runs Carlos' Web site.

"He told Drew, 'Wendy's looking for a deal,'" Simonds says. "That piqued my interest, because I'm an old fan... I made contact, and

when I found out the whole catalog was available, I got really excited."

Carlos will bow on ESD on Oct. 13 with a brand-new recording, "Tales Of Heaven & Hell." The album includes "Clockwork Black," a sequel to her original compositional work for **Stanley Kubrick's** unsettling 1971 film "A Clockwork Orange."

Simonds calls the record a look at "the dark side of mystical life"; fittingly, it hits the streets the same day as ESD's new Residents title, "Wormwood," which Simonds says is inspired by the San Francisco group's "favorite Bible stories—all the ones that deal with incest, rape, and bloodshed."

In November, the label will reissue the complete Carlos score for "A Clockwork Orange" and "Sonic Seasonings," the thematic 1972 Carlos album that many feel prophesied later new age and ambient records.

In the first quarter of next year, ESD plans a "Switched-On" boxed set that will compile all of Carlos' classical interpretations, including "Switched-On Bach" and its best-selling 1970 successor, "The Well-Tempered Synthesizer." Later in the year, the label plans to reissue those albums individually, as well as such Carlos titles as "By Request," "Digital Moonscapes," "Beauty In The Beast," and "Secrets Of Synthesis."

Simonds says he will release a new two-CD album of Carlos' music for such features as "Tron" and Kubrick's "The Shining," if rights can be secured from the film studios.



by Chris Morris

**FLAG WAVING:** "Our songs, which are basically protest songs, seem to be constantly contemporary," says **Peggy Seeger**, whose new album, the archly titled "Period Pieces," has just been released on Rykodisc's Tradition Records imprint.

"Until the whole society changes, these are problems we're always going to have," Seeger continues. "We've had women's movement after women's movement... It's a tragedy. It's so sad."

The album, which is subtitled "Women's Songs For Men And Women," collects both vintage and new recordings of her original folk compositions dealing with women's issues.

For decades, Seeger has been one of the most authoritative voices in American and English folk. One could say that her prominence lies in the family: Her brothers are **Pete** and **Mike Seeger**, and she was married to the late **Ewan MacColl**, the leader of the U.K. folk movement. (Among her three children is British pop singer/songwriter **Kirsty MacColl**.)

While she is acknowledged as an esteemed interpreter of traditional material and a gifted instrumentalist, she is perhaps best-known for her observant, playful, and caustic original songs about women. Her new album kicks off with a new recording of "I'm Gonna Be An Engineer," a 1970 composition she wrote for Britain's Festival of Fools.

"I'm chiefly known for 'I'm Gonna Be An Engineer,'" she says. "It's got so damn many words. Anthems are usually easy to sing. They don't have so many words... [But] it seems to have touched a lot of women."

According to Seeger, songs in the vein of "Engineer" continue to



SEEGER

account for about a quarter of her live repertoire. However, though Seeger has released 18 albums, a number of which remain in print, none of them focus exclusively on that kind of material.

"I had no women's album that I considered up to date," she says. "I was singing those songs, and I wanted to put them on a CD."

"Period Pieces" features songs written from the early '60s through the late '80s; some of the recordings date from sessions during the '80s, but most were newly cut this year. They take in a wide variety of issues, ranging from contraception to domestic violence, from women at work to

their role in strikes.

While some numbers, such as "Winnie And Sam" and "Reclaim The Night," are especially unflinching, the majority are characterized by a buoyancy and humor not usually associated with political song.

"Many of the women singers are very strident," Seeger says. "The trick is to make music that men and women can respect but which is presented in a feminine way... I do not want to intimidate or to make men think I'm hostile. It's a tricky business."

Asked about the prominence of a wealth of popular and successful female performers in the '90s, Seeger replies, "I think this is part of an entire world shift... I think we'll see women taking over huge sections of control. The world is run by men, and we let 'em."

She continues, "Women are going to come up and say, 'We don't like the way the world is run.' More and more women are coming up in more and more fields and saying, 'We don't like what's being said, we don't like the way it's being said.'"

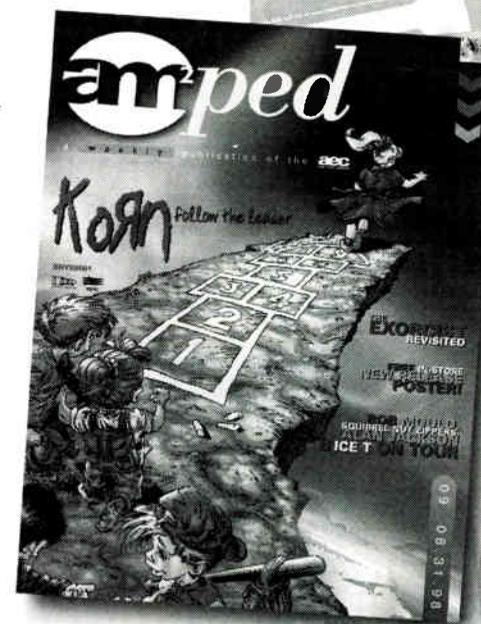
However, don't expect to see Seeger getting up onstage at Lilith Fair anytime soon. She says she doesn't know anything about the all-female touring festival.

And when asked which contemporary female artists she enjoys, she replies, "Oh, my goodness... I'm very difficult to please, with songwriters. For relaxation, I listen to **Patsy Cline** and **Ella Fitzgerald**."

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# Merchants & Marketing

## RETAIL TRACK

(Continued from page 68)

releases they signal when product hasn't been encoded.

In order for the majors to eliminate the problem, they should address

intent on the part of the violator, systematically police the account base to determine guilty parties, and create tough penalties for violators.

## RED BECOMES INDIE DISTRIBUTION POWERHOUSE

(Continued from page 67)

E-mailed that information. It covers the top 30 markets, so at any given time, we can track inventory in 600 or 700 stores a week. I don't think there is anybody out there [collecting data] to this extent."

This information, which has been available since March, supplements the other data supplied via computer to labels. "For over a year, labels could access what accounts ordered, what reorders were, and what returns are," Antonelli says.

The third change that has occurred under Antonelli's regime is that RED's product mix, which previously centered around rap/R&B and metal/alternative rock, has been broadened. With Antonelli's background at GTS, it's no surprise that RED added to its portfolio labels that specialize in contemporary jazz and new age, including New York-based N2K, Los Angeles-based Unity Label Group, and Omaha, Neb.-based Samson Music.

In addition, Emmylou Harris, on the Eminent label, has given RED a toehold in the country category, while Moonshine Music specializes in electronica. Furthermore, within the Relativity label family, the scope has been broadened to include gospel via the creation of Harmony Records, while Covert Records, which is part of RED Ink, is releasing a record from Davy Spillane, a leading artist in the Celtic genre. At one point late last year, RED could claim 43 records on 13 Bill-

board charts, according to Antonelli.

Including Relativity Entertainment and Sony Music subsidiary RED Ink, RED handles 20 labels: DV8 Records, Earache, Glass Note, N2K Encoded Music, Roadrunner, and Warlock, all in New York; Epitaph, Fully Loaded, Moonshine, and Unity Label Group in Los Angeles; Fat Wreck Chords in San Francisco; Lil' Joe and Pandisc/Streetbeat in Miami; Loose Groove in Seattle; in California, Metal Blade in Simi Valley and Nitro Records in Huntington Beach, and Shrapnel in Novato; and Victory in Chicago.

In fiscal '98, RED had 31 titles that achieved shipments of 50,000 units, up from 22 the previous year. "That is a big increase," says Antonelli. "It shows we are developing records."

Antonelli believes that RED has two characteristics that distinguish the company from other indie distributors. First, "we look and spend a lot of time going outside the industry," Antonelli says. "We cross-promote with clothing companies and wine companies to reach the consumer that our labels are looking for. We work records without radio and have gone to a number of conventions that have nothing to do with the record business. It enhances the marketing plans."

Second, he adds, "we run the company like a label. A lot of people here have label experience, and we run the company with that philosophy in mind."

Currently, most violators get a late-Tuesday shipment for 30-60 days, which amounts to a slap on the wrist. If there is no big release from a major during that period, the risk of punishment is outweighed by the reward of the violation. A longer penalty period, say six months, would ensure that violators miss out on some big releases and would make those prone to violating street date think twice.

When I suggested that time period to one senior distribution executive, he said, "I have some big releases coming out. I can't hurt my records." And therein lies the crux of the problem. If other majors are not tough on violators, then those punished can retaliate against the major employing strong penalties, which would likely be PGD's problem if they are the only one with a tough penalty. But if all majors have strong penalties and apply them evenly, street-date violations could dry up.

At first such a strategy would be a costly and time-consuming proposition for the majors, but they would have to catch violators only once and hit them with a stiff penalty. Then the cost of policing the problem would shrink accordingly. Also, I like the suggestion of WEA chairman/CEO Dave Mount, who during a panel at mini-NARM suggested releasing the names of companies in the penalty box to the music press. Then all suppliers would know which companies to police.

In determining who to punish, distribution executives should look at intent, in my opinion. Wal-Mart, like other discount department store chains, have store managers who don't know the rules of the record business, and some of them have been known to put out albums as soon as they reach the store. But if, say, only 55 Wal-Marts out of the chain's 2,500 stores jump street date, it's clear that there is not an intent at the whole chain to jump street date. In such instances, it is appropriate for the rackjobber to penalize individual stores, which is the way that issue is being addressed now.

If an independent store that buys from a one-stop jumps street date, clearly there is intent to ignore the rules. But in an industry skewed toward the big chains, independents need every advantage they can get, so who can blame them for jumping street date and flaunting it to boot?

The one-stop that sold the records early, on the other hand, is clearly the guilty party. By selling records on Friday and Saturday to will-call customers or shipping for Saturday arrival at stores, they display nothing but intent to violate street date. It is these one-stops that need to be aggressively policed, and we all know who they are.

If the one-stops are deterred, the majors could then eliminate the problem at the chain-store level, where it is often claimed that those stores are retaliating against independents guilty of street-date violations. In such circumstances, the guilty music specialty chains could also be examined for intent and then punished accordingly.

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## Video Retailers Look Forward To A Merrier Fourth Quarter

BY STEVE TRAIMAN

NEW YORK—Happier days are here again.

After a relatively flat first half for sell-through—with a few prominent exceptions—the outlook is bullish for the holiday season. With the number of top-grossing movies already announced for video, others anticipated, and a solid list of direct-to-video titles, the consensus among key retailers is for a significantly better fourth quarter than last year's disappointing close.

DVD, not just VHS, is expected to spark the upturn, aided by the release of the first 10 discs from Paramount Home Video in October and

seven from 20th Century Fox Home Entertainment in November. They join a slate of DVD titles that will likely top the 2,000 mark by year's end.

The new format has everyone excited, given the solid sales of the first seven months. Video Update president John Bedard recently expanded the chain's DVD test to 35 of its 750 stores and expects to be up to 100 by the holidays.

"Day-and-date release with VHS is the real key," he emphasizes, "and having all the studios in the DVD market with their catalog titles and new releases."

West Coast Entertainment is in-

creasing its commitment as well, according to corporate development VP Steven Apple. "We're disappointed that 'Titanic' apparently won't be on DVD this year," he says, "but it's great to see the expanding breadth of catalog," alongside more frequent day-and-date scheduling.

It also helps that discs, rarely priced above \$25, are becoming even more affordable. "We're really pleased to see some of the small things happening, like the drop in price for 'U.S. Marshals' and Warner's midline prices for older titles. It gives consumers on the fence about DVD [the impression] that the format is here to stay," says John

Thrasher, VP of video at Tower Records/Video/Books. Columbia TriStar Home Video recently slashed the suggested list of "Godzilla," due shortly, from \$24.95 to \$19.95.

Hardware promotions are providing additional muscle. Musicland is expanding its DVD exposure in its 410 Suncoast stores and larger Sam Goody outlets, with new fixtures and signage. "Going into our second year of the joint razors-and-blades promotion with Sears Brand Central, we're expanding both ends," notes Musicland Group VP Archie Benike.

"Sony and Pioneer have joined Toshiba and Panasonic on the hardware side, with Columbia TriStar joining Warner in offering one free title from their respective DVD catalogs with the purchase of any player. The coupon book now offers \$100 worth of future DVD discounts on either studio's DVD titles, double the first year offer."

Noting the arrival of Paramount and Fox, Best Buy video merchandising manager Joe Pagano predicts that the holiday season "should be a DVD bonanza." The format accounted for 30% of the chain's first-half video sales. "Today's consumer has a voracious appetite for entertainment," he adds. "We all can get a bigger piece of a bigger pie."

The studios are aiding their own cause with a choice selection of direct-to-sell-through hits, many aided by top-selling soundtracks. Indeed, there may be an embarrassment of riches this year.

Some retailers think "The Mask Of Zorro" would do better to kick off

1999. Nevertheless, that title, as well as "The X-Files," "Armageddon," and "Dr. Dolittle," are expected to do well. Bedard also sees appeal in "Small Soldiers" for younger males and "Madeline" for families.

Nothing quite compares to "Titanic," of course. West Coast made its biggest upfront commitment ever, ordering 100,000 units for its 503 stores. "Our pre-sell offer was for 12 free rentals, one a month. It's done well and will boost repeat visits through the year," Apple notes.

The title was also the focus of Best Buy's first major pre-sell campaign. "We're using both a toll-free 800 number and in-store displays," says Pagano. "We expect 'Titanic' will stimulate many infrequent video purchasers to become more regular visitors and buyers"—good news for the theatrical hits to follow.

"Godzilla" should also have a ripple effect. When the movie opened before Memorial Day, "we did a lot of catalog business on the original titles," Bedard recalls. "We'll be pushing them again, along with the DVD reissues from Simitar."

Many of the campaigns for catalog titles were unveiled during July's Video Software Dealers Assn. (VSDA) Convention in Las Vegas. Retailers were encouraged. "We found a real willingness from the studios to 'niche market' releases with studios who can push them," says Benike.

That holds for the direct-to-video slate, led by "The Lion King II: Simba's Pride," probably the strongest

(Continued on page 73)

## Webb, IVRG Know That A Lawsuit Isn't Filed Before Its Time; Taylor On DVD

**READY, SET . . . SUE:** After a summer of legal preparation—and the search for plaintiffs and cash—the Independent Video Retailers Group (IVRG) is ready to file its antitrust lawsuit against Blockbuster and the studios (Billboard, July 18).

IVRG founder **Bob Webb**, a Decatur, Ill., retailer with six stores, had hoped to be in the District Court in Chicago before Labor Day. Then he moved the date to the Oct. 6-8 East Coast Video Show in Atlantic City, N.J., where a Video Software Dealers Assn. (VSDA) task force will discuss the sorry state of independent retailers. Now Webb fully expects to launch the action in mid-October.

The wait has been helpful, in his view. Webb claims that 27 member companies have voted unanimously "to go forward." He describes several as "big hitters," including the 27-store Video Warehouse in Georgia and the 22-store J.C. Flicks in Frankfort, Ill., able "to keep us financed"—one reason why Webb says he isn't worried about reaching IVRG's limit of 50 participants.

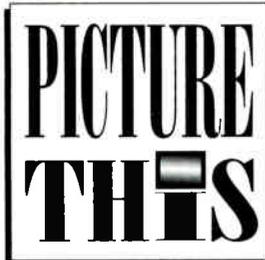
Webb has made room for the five-unit 49'er Video in Sacramento, Calif., whose owner, **John Merchant**, defected from the VSDA's Independent Retailers Advisory Group. "Their objectives aren't the same," Webb notes. Merchant will issue a lawsuit status report during the East Coast event, which will also serve as a last call for IVRG recruits.

Essentially, what IVRG wants is compensation for the financial beating that stores have taken at the hands of the industry giants. The suit will be two-pronged: price fixing and so-called horizontal agreements as practiced by the studios in violation of the Sherman Antitrust Act and discriminatory pricing as practiced by Blockbuster and the studios in the violation of the Robinson-Patman Act. Webb says that "definitely more than one supplier will be named . . . most if not all the studios," but only one retailer, Blockbuster.

If anything, Blockbuster's reputation has darkened since the July VSDA Convention when the IVRG voiced a call to arms. Unlike any other video retailer, Blockbuster can dictate its copy-depth requirements and now holds an "unprecedented" 33% share of the rental market, according to Webb. "Blockbuster sets its own goals. The studios set our goals. It's an incredible advantage" that has independents "dropping like flies." Webb says his Video Revue chain will "get to next year. After that,

it's questionable."

Fair or unfair, Blockbuster's inexorable rise over the past year isn't a concern of the VSDA task force, Webb continues. "They're not taking an historical look, and they're not going to consider whether there is anyone to blame. If someone were pirating tapes, they'd be involved. What is a trade association for if not to protect our interests? Everyone is innocent till proven guilty, but you've got to investigate. On this particular issue, VSDA has failed us."



by Seth Goldstein

Here's the IVRG lineup, except for those mentioned above and four that don't want their names released: Pacific Video, Bend, Ore., three stores; Spotlight Video, Bellefontaine, Ohio, five; Orland Video, Orland Park, Ill., five; the Video Place, Cleburne, Texas, five; Home Video Store, Oak Ridge, Tenn., four;

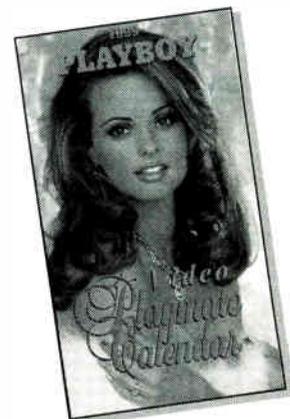
Hollywood Video, Worth, Ill., five; Family Video, Stafford, Va., one; Video Head Quarters, Keene, N.H., one; Sallen Corp., Tinley Park, Ill., seven; Visions Entertainment, Birmingham, Ala., five; Superhitz Movies & Games, Delaware, Ohio, one; Dollar Video, Woodstock, Ill., nine; Blue Sky Video, South Elgin, Ill., eight; Premiere Video Superstore, Evansville, Ind., four; and Elk Enterprises, Mount Airy, Md., one.

**TAYLOR-MADE:** First off, let it be said that Sony's new DVD "James Taylor Live At The Beacon Theatre," on Columbia Music Video, is pitch-perfect for the demographics of the format's emerging market. The title is aimed at baby boomers who remember the still-comfortable Taylor persona from the '70s. They're also the folks most likely to buy machines on which to play this superbly produced disc.

We attended the performance and can attest that "Live" captures its every aspect, including the graceful intimacy of the New York venue. Multiple cameras took good looks at the crowd and Taylor's band and backup singers; in fact, the final cut could have lingered a bit longer over the interesting onstage cast.

The disc, of course, has some extras not available to the Beacon audience, such as an interview with Taylor, who says he considered all celebrations of his 30-plus-year career "bullshit" until he received a Grammy and the Billboard Century Award. Let's see how Sony's effort pays off at retail. We're betting the boomers won't disappoint.

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# Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
*** No. 1 ***					
1	1	3	TITANIC (PG-13)	Paramount Home Video 833483	Leonardo DiCaprio Kate Winslet
2	2	7	THE WEDDING SINGER (PG-13)	New Line Home Video Warner Home Video N4659	Adam Sandler Drew Barrymore
3	3	7	JACKIE BROWN (R)	Miramax Home Entertainment Buena Vista Home Entertainment 1355803	Pam Grier Samuel L. Jackson
4	6	5	THE BIG LEBOWSKI (R)	PolyGram Video 4400565393	Jeff Bridges John Goodman
5	4	10	GOOD WILL HUNTING (R)	Miramax Home Entertainment Buena Vista Home Entertainment 1355903	Matt Damon Ben Affleck
6	5	8	U.S. MARSHALS (R)	Warner Home Video 15625	Tommy Lee Jones Wesley Snipes
7	9	5	THE APOSTLE (PG-13)	Universal Studios Home Video 83676	Robert Duvall Farrah Fawcett
8	7	12	WAG THE DOG (R)	New Line Home Video Warner Home Video N4642	Dustin Hoffman Robert De Niro
9	8	6	THE MAN IN THE IRON MASK (PG-13)	MGM/UA Home Video M907047	Leonardo DiCaprio Jeremy Irons
10	NEW		WILD THINGS (R)	Columbia TriStar Home Video 02286	Matt Dillon Neve Campbell
11	10	7	GREAT EXPECTATIONS (R)	FoxVideo 4492	Ethan Hawke Gwyneth Paltrow
12	NEW		PRIMARY COLORS (R)	Universal Studios Home Video 83373	John Travolta Emma Thompson
13	12	7	HARD RAIN (R)	Paramount Home Video 332133	Morgan Freeman Christian Slater
14	14	7	DARK CITY (R)	New Line Home Video Warner Home Video N4656	Rufus Sewell Kiefer Sutherland
15	11	9	SPHERE (PG-13)	Warner Home Video 15331	Dustin Hoffman Sharon Stone
16	13	4	THE NEWTON BOYS (PG-13)	Columbia TriStar Home Video 0363	Matthew McConaughey Ethan Hawke
17	15	5	MR. NICE GUY (PG-13)	New Line Home Video N4661	Jackie Chan
18	21	13	FALLEN (R)	Warner Home Video 6434	Denzel Washington John Goodman
19	18	7	THE GINGERBREAD MAN (R)	PolyGram Video 4400850493	Kenneth Branagh Robert Duvall
20	16	5	KUNDUN (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 13566	Not Listed
21	17	16	THE RAINMAKER (PG-13)	Paramount Home Video 335033	Matt Damon Danny DeVito
22	20	3	WOOD (R)	New Line Home Video N4637	Jada Pinkett Smith Tommy Davidson
23	22	22	L.A. CONFIDENTIAL (R)	Warner Home Video 14913	Kevin Spacey Russell Crowe
24	23	5	SENSELESS (R)	Dimension Home Video Buena Vista Home Entertainment 1357503	Marlon Wayans David Spade
25	24	16	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL (R)	Warner Home Video 14776	Kevin Spacey John Cusack
26	19	18	AS GOOD AS IT GETS (PG-13)	Columbia TriStar Home Video 21703	Jack Nicholson Helen Hunt
27	25	12	AMISTAD (R)	Universal Studios Home Video	Anthony Hopkins Morgan Freeman
28	34	6	BLUES BROTHERS 2000 (PG-13)	Universal Studios Home Video 83379	Dan Aykroyd John Goodman
29	26	2	HOMEGROWN (R)	Columbia TriStar Home Video 25323	Billy Bob Thornton John Lithgow
30	31	24	BOOGIE NIGHTS (R)	New Line Home Video Warner Home Video N4624	Mark Wahlberg Burt Reynolds
31	28	12	THE REPLACEMENT KILLERS (R)	Columbia TriStar Home Video 21623	Chow Yun-fat Mira Sorvino
32	35	17	DECONSTRUCTING HARRY (R)	New Line Home Video Warner Home Video N4653	Woody Allen
33	30	4	THE BORROWERS (PG)	PolyGram Video 4400551253	John Goodman
34	27	9	ZERO EFFECT (R)	Warner Home Video 2534	Bill Pullman Ben Stiller
35	NEW		CITY OF ANGELS (PG-13)	Warner Home Video 16320	Nicolas Cage Meg Ryan
36	37	2	THE REAL BLONDE (R)	Paramount Home Video 334943	Matthew Modine Daryl Hannah
37	33	15	SCREAM 2 (R)	Dimension Home Video Buena Vista Home Entertainment 1355303	Neve Campbell Courtney Cox
38	40	10	PALMETTO (R)	Warner Home Video 2533	Woody Harrelson Elisabeth Shue
39	32	21	THE JACKAL (R)	Universal Studios Home Video 83267	Bruce Willis Richard Gere
40	38	15	STARSHIP TROOPERS (R)	Columbia TriStar Home Video 71716	Casper Van Dien Denise Richards

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

## Home Video

MERCHANTS & MARKETING

# Mom's 'Baby' Vids Sharpen New Minds

**B**ABY MIND: Over the last year or so, mothers have become prominent among independent video producers. Their specialty is often programming aimed at children 3 years old and younger. It stands to reason: Who knows better what engages an infant's fancies?

One such maternal entrepreneur is **Julie Aigner-Clark**, a Littleton, Colo.-based mother of two who's poised to release the third video in her infant-education series. "Baby Bach" streets in November on the Julie Aigner-Clark Productions label.

It follows her inaugural title, "Baby Einstein," which has sold 40,000 units since February 1997; "Baby Mozart," which has sold 60,000 units since this February; and a companion audio album, with 10,000 copies sold since July. Most of these sales have occurred through the Right Start catalog and through retail stores affiliated with the national parent/child play program Gymboree.

That exclusive ends Oct. 1, when her series debuts at specialty children's multimedia chains like Zany Brainy and Learningsmith, along with some mom-and-pop stores.

"We're targeting the smaller retailers," says Aigner-Clark, "because it's essentially selling itself for \$15.95. If it got put in Target, it would go for \$9.95. And without marketing support, it would get stuck on a shelf next to Barney, where it wouldn't sell very well."

Aigner-Clark, a former high school teacher of English, psychology, and art, created "Baby Einstein" after her first child was born. At home with her daughter Aspen—and hoping to work there—she began reading recent research on the subject of how vital early stimulation is for babies' intellectual development. Data indicated that children exposed to different languages in their first year find it easier to learn foreign tongues later on.

"There were no videos out that addressed [this theory]," says Aigner-Clark. So, like many a frustrated parent before her, she made her own. "I knew about 'Babymugs,'" she says of the wildly successful mom-created video that has since launched numerous imitations, "so I knew regular people could do it."

Aigner-Clark wanted real-world objects onscreen, like toys, mobiles, and animals, "rather than animation." Her images are shown in leisurely 20-second segments, with color alternating with black and white. Words and phrases are spoken by maternal-sounding women in their native English, Spanish, French, Japanese, Russian, and Hebrew. She recruited the Spanish speaker from a local Mexican restaurant, replacing one from an international language school who, she says, wasn't conversational enough.

"Baby Einstein" stresses the alphabet, counting, and nursery rhymes. "Baby Mozart," which attempts to link music and increased



by Moira McCormick

spatial intelligence, features images set to a variety of synthesized Mozart pieces, including "Twinkle, Twinkle, Little Star."

Aigner-Clark calls her creations "video board books" and says the imminent release "Baby Bach" will focus on **Johann Sebastian Bach's**

"complex, more methodical" music. Puppets play a big role, as do "kinetic art" objects like lava lamps. "In one segment, a dragon marionette is doing a moonwalk, which has a hilarious effect," she says. "It's fun to watch."

Next up is "Baby Shakespeare," due in July 1999, which will focus on phonics. Onscreen objects that begin with certain letter sounds will be shown; the sound will be pronounced, but the letter isn't shown.

Aigner-Clark's success came through hard work and luck. After seeing how wholeheartedly she believed in her creation, a communi-

(Continued on next page)

# Top Kid Video

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
*** No. 1 ***					
1	NEW		BARNEY'S GREAT ADVENTURE PolyGram Video 40045005765	1997	22.95
2	1	3	POCAHONTAS II: JOURNEY TO A NEW WORLD Walt Disney Home Video/Buena Vista Home Entertainment 12743	1998	26.99
3	4	21	ANASTASIA FoxVideo	1997	26.98
4	6	151	THE LITTLE MERMAID: THE SPECIAL EDITION Walt Disney Home Video/Buena Vista Home Entertainment 12731	1989	26.99
5	3	255	AN AMERICAN TAIL ◇ Universal Studios Home Video 83842	1986	19.98
6	23	3	TELETUBBIES: HERE COME THE TELETUBBIES Warner Family Entertainment/Warner Home Video B3747	1998	14.95
7	2	7	THE BLACK CAULDRON Walt Disney Home Video/Buena Vista Home Entertainment 9124	1985	26.99
8	24	3	TELETUBBIES: DANCE WITH THE TELETUBBIES Warner Family Entertainment/Warner Home Video B3748	1998	14.95
9	5	31	HERCULES Universal Studios Home Video/Buena Vista Home Entertainment 9123	1997	26.99
10	8	21	ELMOPALOOZA! ◇ Sony Wonder	1998	12.98
11	7	9	THE SPIRIT OF MICKEY Walt Disney Home Video/Buena Vista Home Entertainment 10060	1998	22.99
12	10	15	MELODY TIME Walt Disney Home Video 6963	1948	22.99
13	13	147	PETER PAN: 45TH ANNIVERSARY LIMITED EDITION Walt Disney Home Video/Buena Vista Home Entertainment 12730	1953	26.99
14	14	29	CREATURE COMFORTS BBC Video/FoxVideo 7012	1997	14.98
15	16	81	THE HUNCHBACK OF NOTRE DAME Walt Disney Home Video/Buena Vista Home Entertainment 7955	1996	26.99
16	RE-ENTRY		LADY AND THE TRAMP Walt Disney Home Video 582	1955	26.99
17	NEW		BLUE'S CLUES: BLUE'S BIRTHDAY Nickelodeon Video/Paramount Home Video 838873	1998	9.95
18	NEW		KIKI'S DELIVERY SERVICE Buena Vista Home Entertainment	1998	19.99
19	NEW		AN AMERICAN TAIL 2-PACK Universal Studios Home Video 83906	1998	29.98
20	20	17	THE BRAVE LITTLE TOASTER GOES TO MARS Walt Disney Home Video/Buena Vista Home Entertainment 12435	1998	22.99
21	18	231	BAMBI Walt Disney Home Video/Buena Vista Home Entertainment 942	1942	26.99
22	21	11	THE MIGHTY KONG Warner Home Video	1998	19.94
23	11	7	MULAN: SING ALONG SONGS Walt Disney Home Video/Buena Vista Home Entertainment 14023	1998	12.95
24	19	3	BARNEY'S HALLOWEEN PARTY Barney Home Video/The Lyons Group 2024	1998	14.95
25	NEW		POPULAR MECHANICS: COOL CARS & BOATS K-Tel Video 41583	1998	9.98

◆ 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.

## CHILD'S PLAY

(Continued from preceding page)

cations company executive offered Aigner-Clark free toll-free telephone service for processing orders.

"When we made back all our money and produced another video, we started paying them," she notes gratefully. "But they did it for free for a year."

**DOUBLE YOUR FUN:** Mary-Kate and Ashley Olsen's newest direct-to-video movie, "Billboard Dad," streets Nov. 10 from Warner Home Video. The Olsen twins are particularly visible these days, with a new TV sitcom, "Two Of A Kind," having premiered Sept. 25 on ABC; two new albums, "You're Invited To Mary-Kate & Ashley's Ballet Party" and "Costume Party," due this month and in February 1999, respectively; and three new books from Scholastic Inc.

"Billboard Dad" (no relation to the magazine) will enjoy a multimillion-dollar marketing campaign, including TV, print, and radio ads and cross-trailing on the Warner titles "Quest For Camelot" and "Richie Rich's Christmas Wish." Each \$19.96 video comes packaged with a free photo frame and a signed picture of the twins.

Entry forms for a sweepstakes will be in every "Billboard Dad" package; the grand prize is \$2,000 and an all-expense-paid trip to the Mall of America to meet Mary-Kate and Ashley. On Nov. 1, a freestanding advertising insert from the dishwasher product Jet-Dry will reach more than 50 million people, offering a consumer rebate for purchasers of the "Billboard Dad" video.

## VIDEO RETAILERS

(Continued from page 71)

in retail history. Bedard's personal favorite is PolyGram Video's "Cats," which sets "a new standard. It could lead to many more theatrical musicals on video."

Apple comments, "We love the direct-to-video upturn. It reaffirms the Hollywood studio commitment to home video and says a lot about their confidence in the retail market."

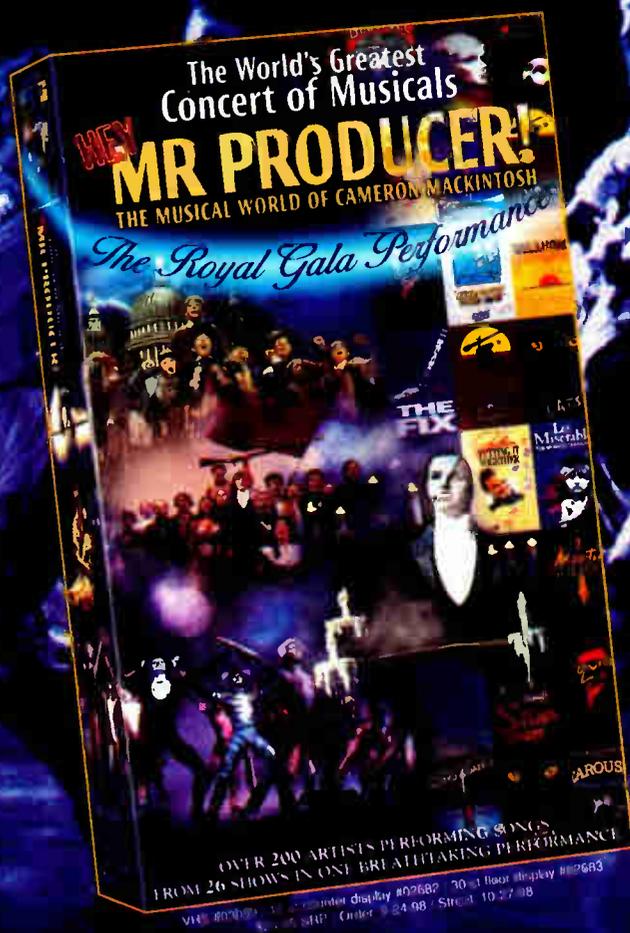
Lesser titles helped Tower buck the downward trend in sell-through over the first six months. "We're not as dependent on hit items with our depth of catalog," says Thrasher, explaining the chain's 12% gain in year-to-year sales. "We did very well with offbeat titles like 'South Park' and 'Soul Food.'" Music video received a significant boost from Nine Inch Nails, Hanson, and Spice Girls.

The VSDA Convention helped set the tone for the fourth quarter. "Most of the presentations were well orchestrated, and our dozen attendees got to see everyone," says Bedard. Thrasher agrees.

"We had really good meetings with all our vendors," Thrasher says, "and given the downturn in rental business and flat sell-through situation for the industry the first half, the studios seemed far more flexible to give [retailers] reasons to be more proactive."

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Production Design by TIM GOODCHILD Additional Musical Staging by CRAIG REVEL HORWOOD Production Staged by BOB AVIAN & JULIA MCKENZIE

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### 'The Rescuers' Gets Rescued From A Crowded 4th Quarter

**T**RAFFIC JAM: Buena Vista Home Entertainment has decided to pull "The Rescuers" from its fourth-quarter schedule in order to free up shelf space for "The Lion King 2: Simba's Pride," due Oct. 26; "Armageddon," Nov. 13; "The Parent Trap," Dec. 8; and "Air Bud: Golden Retriever," Dec. 18.

"The Rescuers" is definitely the weakest of the bunch, and retailers probably won't mind getting it a few months later. Originally scheduled for a Nov. 20 release, it will now reach stores Jan. 5, 1999.

"It is a busy time of the year, but we're in the sell-through business year round," says **Mitch Koch**, Buena Vista North American GM. "'Rescuers' has very strong demand, but it's also an evergreen."

However, it's not just its own titles that Buena Vista has to worry about. Within the last month, five more summer movies

have been inked for sell-through during the fourth quarter. In total, from Sept. 1 to Dec. 15, a dozen major features will be going direct, five more than last year. And that isn't counting the direct-to-video titles, reprinted rentals, classic reissues, and DVDs expected to crowd their way onto the shelf, too.

A quick glance at the upcoming schedule has "The X-Files" moving into the Oct. 13 spot in three configurations, "Small Soldiers" on Nov. 10, "Dr. Dolittle" on Nov. 24, and Columbia TriStar Home Video's "The Mask Of Zorro" on Dec. 1 and "Madeline" on Dec. 15. They join "Titanic" (Sept. 1), "Lost In Space" (Oct. 6), "Quest For Camelot" (Oct. 13), "Hope Floats" (Oct. 20), and "Godzilla" (Nov. 3).

Koch says this year is bigger because more movies with a smaller box-office take are being tapped for sell-through. "Some of these would have been released as rental titles last year," he notes.

Although Koch didn't get specific, "Hope Floats," at \$59 million, and "Lost In Space," at \$70 million, seem to fit that category. Buena Vista parent Disney's "Six Days, Seven Nights," which has taken in \$73 million, goes out at a rental price on Dec. 8, day-and-date with DVD.

Fourth-quarter marketing plans for the Buena Vista slate include an "End Of The World" sweepstakes for "Armageddon." The winner will have 1998 federal and state income taxes and parking tickets paid by Buena Vista; tax bills will be capped and are subject to a liability clause. Other prizes include "certified authentic" asteroids, jackets, and soundtrack CDs.

In an exclusive promotion at Target Stores, consumers who purchase a copy of the title there will receive a 10-minute AT&T prepaid phone card. At Kmart, the video will have a coupon redeemable for \$3 off the purchase of Nabisco products.

Buena Vista is also offering a national \$4 rebate with purchase of the title plus "G.I. Jane," "Con Air," "Cop Land," or "Marvin's Room." "The Parent Trap" will have a national \$2 instant rebate offer with the additional purchase of "Mr. Magoo," "Rocketman," or "Mr. Toad's Wild Ride."

**DVD DEALS:** Two distributors are offering incentives to persuade retailers to take the plunge into DVD. St. Louis-based Sight & Sound Distributors is urging retailers to take the "Hollywood Challenge," which is part of a consumer contest awarding winners a DVD player.

The gimmick is designed to boost rentals of "The Odd Couple II," "Deep Impact," and "Sliding Doors." When accounts order the titles, they can receive in-store materials advertising the free DVD giveaway.

Consumers enter the contest by choosing their favorite of the three titles, filling out an entry form, and dropping the entry at their local store. The contest runs through December.

Meanwhile, Los Angeles-based multimedia distributor Melrose Marketing is offering its customers a "DVD start-up" kit, including a DVD rental center with a player and titles that consumers borrow to sample the technology. For more information, dealers can call 877-FOR-DVD1.

**LIFE'S ADDITIONS:** Natalie Imbruglia, Eve 6, Addict, and Ultrababyfat will have their music featured on "My So-Called Life" cassettes arriving in stores Oct. 13.

Imbruglia's hit "Wishing I Was There," "Inside Out" by Eve 6, "Monster Side" from Addict, and "Twist" from Ultrababyfat are the tracks that will be included.

**YOGA ON SHOPPING LIST:** Living Arts has expanded distribution of its yoga, tai chi, and wellness videos in Whole Food Markets. The health food chain is carrying them in most of its stores located in the Eastern, Western, and Midwestern markets. The product is racked by Santa Monica, Calif.-based Newmark Media, which has also placed Living Arts product in drugstores.

### 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
				<b>*** No. 1 ***</b>				
1	1	3	TITANIC	Paramount Home Video 833483	Leonardo DiCaprio Kate Winslet	1997	PG-13	29.95
2	5	9	JERRY SPRINGER-TOO HOT FOR TV!	Real Entertainment 6502	Jerry Springer	1998	NR	24.99
3	4	4	POCAHONTAS II: JOURNEY TO A NEW WORLD	Walt Disney Home Video Buena Vista Home Entertainment 12743	Animated	1998	NR	26.99
4	6	9	PLAYBOY'S PLAYMATES REVISITED	Playboy Home Video Universal Music Video Dist. PBV0830	Various Artists	1998	NR	19.98
5	10	3	THE EXORCIST-25TH ANNIVERSARY SPECIAL EDITION	Warner Home Video 16176	Ellen Burstyn Linda Blair	1973	R	19.98
6	7	14	SPICE WORLD	Columbia TriStar Home Video 02018	Spice Girls	1997	PG	19.95
7	11	18	AS GOOD AS IT GETS	Columbia TriStar Home Video 21703	Jack Nicholson Helen Hunt	1997	PG-13	19.95
8	2	29	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
9	8	15	BACKSTREET BOYS: ALL ACCESS VIDEO ▲	Jive/Zomba Video 41589-3	Backstreet Boys	1998	NR	19.98
10	<b>NEW ▶</b>		BOOGIE NIGHTS	New Line Home Video N4624	Mark Wahlberg Burt Reynolds	1997	R	19.98
11	12	117	GREASE: 20TH ANNIVERSARY EDITION ◆	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
12	3	3	SPAWN 2	HBO Home Video 91487	Animated	1998	PG-13	22.97
13	13	7	THE BLACK CAULDRON	Walt Disney Home Video Buena Vista Home Entertainment 9124	Animated	1985	PG	26.99
14	15	9	JERRY SPRINGER-THE BEST OF	Real Entertainment 6509	Jerry Springer	1998	NR	14.99
15	14	5	PLAYBOY'S GEN-X GIRLS	Playboy Home Video Universal Music Video Dist. PBV831	Various Artists	1998	NR	19.98
16	9	2	BARNEY'S GREAT ADVENTURE	PolyGram Video 40045005765	Barney	1997	G	22.95
17	21	4	THE FULL MONTY	FoxVideo 4806	Robert Carlyle Mark Addy	1997	R	14.98
18	17	4	MERLIN	Hallmark Home Entertainment 96525	Sam Neill	1998	NR	19.98
19	16	6	THE AVENGERS '67 BOX SET 1	A&E Home Video New Video Group 17135	Patrick Macnee Diana Rigg	1967	NR	29.95
20	20	6	PEARL JAM: SINGLE VIDEO THEORY	Epic Music Video Sony Music Video EV50161	Pearl Jam	1998	NR	14.98
21	<b>RE-ENTRY</b>		LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	26.99
22	22	9	IMAGE OF AN ASSASSINATION	MPI Home Video 72823	Not Listed	1998	NR	19.98
23	19	10	SWINGERS	Miramax Home Entertainment Buena Vista Home Entertainment 10483	Jon Favreau Vince Vaughn	1996	R	19.98
24	<b>NEW ▶</b>		DA GAME OF LIFE	Priority Video 53425	Snoop Dogg	1998	NR	19.98
25	23	9	THE SPIRIT OF MICKEY	Walt Disney Home Video Buena Vista Home Entertainment 10060	Animated	1998	NR	22.99
26	<b>NEW ▶</b>		I KNOW WHAT YOU DID LAST SUMMER	Columbia TriStar Home Video 23923	Jennifer Love Hewitt Sarah Michelle Gellar	1997	R	14.95
27	26	22	FLUBBER	Walt Disney Home Video Buena Vista Home Entertainment 1468	Robin Williams	1997	PG	22.99
28	25	2	TELETUBBIES: DANCE WITH THE TELETUBBIES	Warner Family Entertainment Warner Home Video B3748	Various Artists	1998	NR	14.95
29	31	5	THE AVENGERS '67 BOX SET 2	A&E Home Video New Video Group 17140	Patrick Macnee Diana Rigg	1967	NR	29.95
30	<b>NEW ▶</b>		PLAYBOY'S FRESHMAN CLASS	Playboy Home Video Universal Music Video Dist. PBV0832	Various Artists	1998	NR	19.98
31	18	2	KIKI'S DELIVERY SERVICE	Buena Vista Home Entertainment	Animated	1998	G	19.99
32	27	5	JERRY SPRINGER-BAD BOYS AND NAUGHTY GIRLS	Real Entertainment 6507	Jerry Springer	1998	NR	19.99
33	29	20	SOUTH PARK	Rhino Home Video Warner Home Video 36449	Animated	1998	NR	39.98
34	30	123	THE LITTLE MERMAID: THE SPECIAL EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12731	Animated	1989	G	26.99
35	24	2	TELETUBBIES: HERE COME THE TELETUBBIES	Warner Family Entertainment Warner Home Video B3747	Various Artists	1998	NR	14.95
36	36	19	SOUTH PARK: VOLUME 1	Rhino Home Video Warner Home Video 36417	Animated	1998	NR	14.95
37	39	19	SOUTH PARK: VOLUME 2	Rhino Home Video Warner Home Video 36418	Animated	1998	NR	14.95
38	34	30	HERCULES	Walt Disney Home Video Buena Vista Home Entertainment 9123	Animated	1997	G	26.99
39	38	20	MOUSE HUNT	Universal Studios Home Video 83585	Nathan Lane Lee Evans	1997	PG	22.98
40	33	4	THE BORROWERS	PolyGram Video 4400551253	John Goodman	1998	PG	22.95

● 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.

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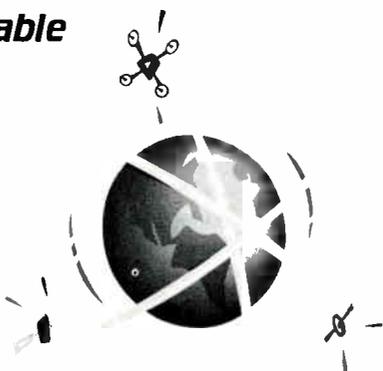
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## COLUMBIA GROOMS PRAS MICHEL

(Continued from page 27)

produced the album. The set begins and ends the album with the traditional gospel tracks "Hallelujah" and "Amazing Grace."

"I started out in the church, and I wanted to do something that represented me," says Pras.

Other songs on the project include "Frowsy," "Low Rider," and "Whatcha Wanna Do." The album also features a number of voice mail message-styled interludes that offer well wishes from Donald Trump and Eartha Kitt to Carly Simon and Sean "Puffy" Combs.

"The interludes go with the title," says Pras. "Ghetto Supastar" represents everyone; we are stars in our own right."

Ruffhouse president Joe Nicolo defines the rapper as an "everyman." He adds, "[Wyclef] is an intellectual, but Pras speaks to your guy on the street. He's a little more in tune to the audience's entertainment needs. I think sometimes his talents are underestimated based on what Lauryn and Clef have done. His simple melody and catchy hooks will appeal to a wider audience; that's an important entertainment aspect that he offers and will have an opportunity to do on his own."

Violet Brown, buyer for Wherehouse Records in Torrance, Calif., says she likes "Blue Angels." "This first single is kind of like

pop, like Wyclef's first single ["We Trying To Stay Alive"]," she says. "The Fugees definitely have had a pop audience appeal, but I think that hip-hop kids will have to wait for other cuts from the album. I think with what Wyclef and Lauryn have done that the door is wide open for Pras."

A videoclip for "Blue Angels" was shot by Antoine Fuqua in Los Angeles and was serviced to BET, MTV, the Box, and local video outlets. Contests for the Box and at the local video level are being planned by Columbia.

The Fugees first came into the public eye with the 1993 set "Blunted On Reality," which, according to SoundScan, has sold 118,000 units. But it was 1995's "The Score" that garnered the group national acclaim. "The Score" has sold 4.9 million copies in the U.S., according to SoundScan, and more than 12 million worldwide, according to Columbia. "The Score" peaked at No. 1 on Top R&B Albums and The Billboard 200.

According to Demmette Guidry, senior VP of black music at Columbia (U.S.), stateside marketing plans for "Ghetto Supastar" are as extensive as those for the international release. Guidry says the label has already begun sending point-of-purchase materials to retail, and as well as advance street snipes, sampler cassettes, stickers, and postcards, which are being distributed by Ruffhouse's and Columbia's street teams.

As a bonus, Guidry says, early purchasers of "Ghetto Supastar" will get "The Refugee Camp Navy Seal" sampler, a disc that will feature music from the rap collective. The 12-inch of "Blue Angels" will be serviced to rap and college radio shows Thursday (1).

Columbia's campaign will include radio and TV spots and syndicated radio contests, says Guidry.

The label is targeting late-night TV shows, such as "Saturday Night Live," as well as BET and MTV for on-air performances. In-store appearances in Los Angeles and New York will be held the week of the album's release, and a release party in L.A. is being planned, says Guidry. The rapper will also be featured on his own World Wide Web site, www.pras.net, through the label.

Pras is booked by Cara Lewis of the William Morris Agency and managed by David Sonnenberg of DAS Communications. His songs are published by Sony/ATV Tunes (ASCAP).

According to Nicolo, the Fugees will record a third album, due next summer. "They are all looking forward to it. They all wanted an opportunity to shine on their own. All three of them have. That makes the next Fugee album that much more anticipated," Nicolo says.

"I think the world is going to be waiting for a new Fugee album," adds Pras. "For now, we're all on a solo conquest."

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### BIRTHS

Girl, Jessica Lyon, to **Janice and Ted Bane**, July 15 in Nashville. Mother is director of office operations for Hamstein Publishing and Productions.

Boy, Nicolas Spencer, to **Liz McNicoll Brown and Fred Brown**, Aug. 22 in Los Angeles. Mother is director of music business and legal affairs for Walt Disney Pictures and Television. Father is VP of legal and business affairs for Warner Bros. Records.

### MARRIAGES

**Andrea Patrick to Fabian Forte**, Sept. 19 in Farmington, Pa. Bride is a former actress/model who owns the Patrick Talent Agency in Toluca Lake, Calif. Groom is a recording artist/actor who hosts the concert series "Fabian's Good-time Rock 'N' Roll Show."

### DEATHS

**Peggy Pugh**, age undisclosed, of breast cancer, May 27 in Philadelphia. Pugh managed the Hedgerow Theater in Moylan, Pa., and was on the boards of the Annenberg Theater and the Theater of

the Living Arts, both in Philadelphia. Memorial donations should be sent to the Breast Cancer Research Center at the University of Pennsylvania.

**Richard "Dick" Martin Heard**, 61, of cancer, Sept. 8 in Little Rock, Ark. Heard wrote Elvis Presley's 1970 hit "Kentucky Rain" with Eddie Rabbitt, "Abigail Beecher," "Tears And Roses," and "Smokey Mountain Memories." He also produced "Borrowed Angel," "The Devil In Mrs. Jones," and "You Lay So Easy On My Mind." He won more than 25 ASCAP, BMI, and SESAC awards and co-authored "Elvis Up Close: In The Words Of Those Who Knew Him Best." He moved to Nashville in 1968 to become president of Royal American Records and later served as GM of Nashville operations for Metromedia Records and VP/GM of GRT Records. He launched Dick Heard Television Productions in 1978 and became Southeastern correspondent for "Entertainment Tonight." Later, he served as the show's Nashville bureau chief until retiring in 1994

## GOOD WORKS

**DO A LITTLE DANCE:** Earthdance '98, a 12-hour global dance party happening Oct. 10 in 54 cities in more than 30 countries, plans to raise funds for and awareness of Planetary Peace in Aid of Tibet. Each city's event will plug into the live Webcast at [www.streetsound.pseudo.com/earthdance98](http://www.streetsound.pseudo.com/earthdance98). Last year's event helped build an orphanage. Acts and DJs involved include **Freaky Chakra**, **Banco De Gaia**, and **Medicine Drum**. Contact: **Susan Mainzer** at 213-466-5141.

**GOLFING GOODNESS:** Glen Campbell will host the Academy of Country Music's 16th annual Bill Boyd Golf Classic Oct. 12 at the De Bell Golf Course in Burbank, Calif. The T.J. Martell Foundation, the Neil Bogart Fund, the Los Angeles Shriners Hospital, and the Bill Boyd Memorial Fund will benefit from the tournament. Celebrities expected to participate include **Trace Adkins**, **Kenny Chesney**, **John Michael Montgomery**, and **Paul Brandt**. Contact: the academy's office at 323-462-2351.

**ROCK THE VOTE:** **Mirabel, Rasmus Lyberth**, and **Medicine Dream** will headline the third annual Native Voices, scheduled for Oct. 14 in Anchorage, Alaska. The show will raise money for Native Vote '98, a nonpartisan effort to register Alaska's 53,000 American Indians. Contact: **Jené O'Keefe** at 206-625-6939.

**HELP OTHERS LIKE THEY HELP YOU:** **Lysa Selfon**, who was

struck by lightning at the Tibetan Freedom Concert in Washington, D.C., has entered a partnership with Splash Records to release a compilation of area acts like **Tramps Like Us** and **Divine Static** to benefit the burn unit at Washington Hospital Center. Sponsorship for "One Little Corner" has come from Splash, Discmakers, Printing Headquarters, and WHFS Washington, D.C. Contact: **Garrett Park** at 301-571-1996.

**MINE-BLOWING EXPERIENCE:** **Emmylou Harris**, **Willie Nelson**, **Lucinda Williams**, **Steve Earle**, and **Buddy and Julie Miller** will perform to raise awareness and money for the Campaign for a Landmine Free World on Oct. 9 in Washington, D.C. Contact: Grassroots Media at 615-340-9596.

## A POSITIVE TONE

(Continued from page 60)

OAG singer Radhi agrees that Positive Tone allows "us creative freedom. Our new album takes our guitar pop a bit further. We're putting some electronic textures into it, and they welcome it."

OAG has also been prolific with the media in the past four years. Having sold 75,000 copies of its 1994 debut album, "Old Automatic Garbage"—a record for an English-singing Malaysian act—the band went on to write the official theme song for last year's FIFA/Coca-Cola World Youth Football Championship, "The Name Of The Game." Also last year, along

and produced segments for "ShowBiz Today" and "Lifestyles Of The Rich & Famous." In lieu of flowers, donations may be sent to the Sarah Cannon Cancer Center, Nashville MusiCares, or Alive Hospice.

**Terry McEwen**, 69, apparently of a heart attack, Sept. 14 at his home in Honolulu. McEwen held major slots in the classical department of Decca Records in London and Paris and its U.S. counterpart, London Records, from 1950 to

1982. McEwen, whose classical expertise was particularly focused on opera (he did not realize a goal to become an opera tenor), left London in 1982 to become general director of the San Francisco Opera, leaving because of ill health in 1988 to retire to Honolulu. McEwen did not join Decca's London operation in the U.S. until 1959, when he was named GM of the London classical department. He is remembered as an astute merchandiser of classical product and a lighthearted presenter of its

new product lineup before retailers. He also carried the additional title of VP of the company from 1973-78. In 1978, he was promoted to executive VP of the company, which also had a successful pop division. In London's classical division, he worked with such legendary names as conductors Herbert von Karajan and Sir Georg Solti and sopranos Renata Tebaldi and Joan Sutherland, among many other stars. McEwen was born in 1929 in Thunder Bay, Ontario, and was the eldest of six children, all of whom survive him.

## CALENDAR

### SEPTEMBER

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, **Ninth Annual Heroes And Legends Awards**, Universal Sheraton, Universal City, Calif. 213-466-1511.

Sept. 27, **14th Annual Technical Excellence & Creativity Awards**, Fairmont Hotel, San Francisco. 925-939-6149.

Sept. 29, **SESAC Songwriter Showcase**, 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](http://www.comnetexpo.com).

### OCTOBER

Oct. 3, **WATTSHealth Charities Annual Scholarship Dinner**, honoring DreamWorks' Jheryl Busby, Century Plaza Hotel and Tower, Los Angeles. 310-841-0266.

Oct. 3, **American Street Dance Championship '98**, to benefit Dance for Education, House of Blues, Los Angeles. 310-273-3312.

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, **World Of Digital Audio Production**, sponsored by the Music\*Entertainment\*Media division of B'nai B'rith, Ames Auditorium, New York. 212-330-7969.

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, **Songwriters In The Round**, sponsored by ASCAP and Ace/Mars Music, Power Studios, Miami. 305-899-7346.

Oct. 6-8, **East Coast Video Show**, New Atlantic City Convention Center, Atlantic City, N.J. 800-331-5706.

Oct. 8, **California Spirit Of Liberty Award Dinner**, honoring Jane Alexander and Jason S. Berman, Beverly Hilton Hotel, Beverly Hills, Calif. 310-559-9334.

Oct. 8, **Inner Circle Networking Event**, sponsored by the Powerhouse Group and the New York chapter of the National Academy of Recording Arts and Sciences, Cheetah Club, New York. 212-561-1736, [rsvp@powerhousegroup.com](mailto:rsvp@powerhousegroup.com).

Oct. 10, **Digital Recording And Mixing Roundtable**, sponsored by the Los Angeles chapter of the National Academy of Recording Arts and Sciences, Royaltone Studios, Los Angeles. 310-392-3777.

Oct. 11, **Environmental Media Awards**, Will Rogers State Historical Park, Los Angeles. 310-446-6244.

Oct. 11, **Fourth Annual International Achievement In Arts Awards**, honoring Roger Moore, Lauren Bacall, Will Smith, Mariah Carey, David Foster, Roy Lott, Steve Winwood, Carole Bayer Sager, William F. Austin, and Peter Asher, Beverly Hilton Hotel, Beverly Hills, Calif. 310-271-6499.

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. 212-486-2575.

Oct. 13-16, **Digital Video Conference & Exposition**, Pasadena Center, Pasadena, Calif. 415-278-5258, [www.dvexpo.com](http://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](http://www.nab.org/conventions).

Oct. 15-18, **Third Annual Texas Interactive Music Conference & BBQ**, Guadalupe River Ranch, Boerne, 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, **REPLTech 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](mailto: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. 23-24, **Contacts '98 Conference**, hosted by MusicWomen International, Lowe's Vanderbilt Plaza Hotel, Nashville. 615-860-4084, [mwiboss8@aol.com](mailto:mwiboss8@aol.com).

Oct. 24-27, **On Cue Management Conference**, Nashville. 612-931-8325.

Oct. 26, **What You Don't Know Can Hurt You: Legal Challenges To Songwriters, Publishers & Artists**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, New York. 212-245-5440.

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.

Oct. 29, **Inner Circle Halloween Networking Event**, sponsored by the Powerhouse Group and the New York chapter of the National Academy of Recording Arts and Sciences, Cheetah Club, New York. 212-561-1736, [rsvp@powerhousegroup.com](mailto:rsvp@powerhousegroup.com).

Oct. 29-31, **Rap Sheet Fifth Annual Hip-Hop Conference**, Marriott Renaissance Hotel, Atlanta. 310-670-7200, extension 303, [www.rapsheet.com](http://www.rapsheet.com).

Oct. 30, **Dance Party Networking Event**, sponsored by New York chapter of the National Academy of Recording Arts and Sciences, Cheetah Club, New York. 212-561-1736, [rsvp@dowerhousegroup.com](mailto:rsvp@dowerhousegroup.com).

### NOVEMBER

Nov. 2-4, **Webnoize '98: New Media Music Conference**, Sheraton Universal, Universal City, Calif. 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. 4-7, **1998 CMJ Music Marathon, MusicFest & FilmFest**, Millennium Broadway Hotel, New York. 526-498-3150.

Nov. 4-8, **10th Annual International Western Music Festival & Conference**, Tucson, Ariz. 520-743-9794.

### DECEMBER

Dec. 7, **Billboard Music Awards**, Las Vegas. 212-536-5002.

# Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR

## Radio Seminar Features Hot Topics, Lively Discussions Top 40 Looks At Balance, Branding R&B Panel Examines Old School Vs. New School

A Billboard/Airplay Monitor staff report.

PHOENIX—Heated conversations on hot-button topics sparked many panels at the Billboard/Airplay Monitor Radio Seminar and Awards, held Sept. 17-19 at the Pointe Hilton Resort at Tapatio Cliffs here.

Mainstream top 40 programmers offered two solutions to the chief question posed at the "Will Success Spoil Top 40?" panel: balance and branding. Balance, they said, means more than the proper mix of pop and rhythmic hits. "You need a balance of music styles and record types, both reaction records and those that don't initially call-out," noted WHTZ (Z100) New York PD Tom Poleman.

Call-out, and top 40's heavy reliance on it, was a recurring topic at the mainstream session. KRBE

Houston PD John Peake warned against worrying too much about burn figures, as improperly asked questions can lead to misleading results. By the session's end, so many panelists had reiterated that research was not meant to be taken literally that British PD Paul Chantler asked why they didn't just dispense with it altogether.

As for branding, KIIS Los Angeles PD Dan Kieley said, "You learn more about a station from its history than you do from where it's going."

(Continued on next page)

A Billboard/Airplay Monitor staff report.

PHOENIX—Despite recognizing the need for mentoring, the old school is still at odds with the new school in R&B music, as seen at the Billboard/Airplay Monitor Radio Seminar panel "Money, Power, Respect."

And not everybody sees it as a lack of respect. Mickey Johnson, PD at WBHJ (95.7 Jamz) Birmingham, Ala., admitted, "Hungry jocks and even interns will be the ones to replace a jock who is complacent where he or she is at."



## Rock Panel: Festivals & Clusters

A Billboard/Airplay Monitor staff report.

PHOENIX—The confab-opening rock panel addressed consolidation but also focused on record companies downsizing and exchanging local reps for regionals, straining the radio/record relationship and creating a need for more promotional creativity.

Speaking on the traditionally contentious issue of station festivals, WRCX (Rock 103.5) Chicago assistant PD Jo Robinson suggested that with baby bands it would be more beneficial to all concerned if stations were given more time to develop a new song into a hit with their audience before the label starts trying to bring the band into the market for a station concert.

As for big-time station festivals, WDHA Morristown, N.J., PD Lenny Bloch said he may pursue the model that WRCX and WLZR Milwaukee set with Rockstock a few years ago,

when the two stations paired up for an all-day rock festival at a site halfway between both markets. Bloch said that WDHA and WBAB Long Island, N.Y., have talked about co-promoting shows based in New York.

Larger station clusters and lower passion scores were among the chief topics at the modern rock panel. When KTEG Albuquerque, N.M., PD Skip Isley told the audience that he had ceded matchbox 20 to his modern adult sister, a frustrated Tom Biery of Warner Bros. called it "insane to think that because one station plays matchbox 20 the other couldn't."

Album WRIF Detroit PD Doug Podell, whose sister is modern WXDG, retorted that today's cluster programming requires giving each station a lane. "It is not about music or breaking the next Wallflowers. It was a format for breaking new artists; it is now a format that is supposed to make money."

Added KKDA-FM (K104) Dallas PD Skip Cheatham, "If you're a regional for 20 years, then maybe you shouldn't have that job. Why haven't you moved on?"

But Atlantic Records' Sandra Sullivan argued that it's acceptable for a person to want to stay in one job in one market, if that's what he or she loves. Panelist Cynthia Johnson-Harris, senior national for Columbia Records, agreed. "There are only so

many opportunities out there to move up, and that number is dwindling. We can't penalize someone who is happy doing their job, if they're doing it well," she said.

Another longevity issue brought up was R&B's ability to build artists. "If the artist is making money, that's what it's all about. If the artist isn't in demand by my audience, then I can't play it," said Mic Fox, PD of (Continued on next page)

## Country Radio Told To Take Risks

A Billboard/Airplay Monitor staff report.

PHOENIX—The need to take more risks in country radio was one of the recurrent themes at the Billboard/Airplay Monitor Radio Seminar, held Sept. 17-19 here.

Country keynote speaker Buck Owens, noting that he had been asked to speak about where country has been and where it's going, confessed, "I don't have any idea where it's going. Radio changes and changes and changes, but I don't believe it ever changes much."

When he was starting out in the music business, Owens said, "I just did what I wanted to do, and I hoped to hell people liked it. When I recorded, I used my own musicians. Some were sometimes not as good as the studio musicians you could get, but they played differently. It gives you your own sound. The producer today has to approve the song, who wrote it, who published it, and the studio musicians. Sometimes the [artist] needs some guidance, but that much?"

Later, during the "Country Confidential" rap room, KNIX Phoenix VP/general program manager Larry

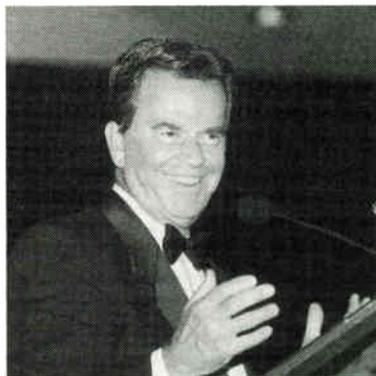
Daniels said, "In Buck's [day], you couldn't get a recording contract if you sounded like somebody else. Now, you can't get a recording contract unless you sound like somebody else."

Asylum's Nancy Tunick contradicted him, noting that acts that have broken through, like Deana Carter, Dixie Chicks, and the Wilkinsons, sound unique. But other attendees agreed that records by acts like those are about one out of every 15 that cross programmers' desks.

Rusty Walker Consulting's Bob Glasco, who co-moderated the rap room with KFRG Riverside, Calif., operations manager Ray Massie, said, "It may be that we have gotten so homogenized as a format that we have lost our soul. We really must celebrate the uniqueness of our radio stations."

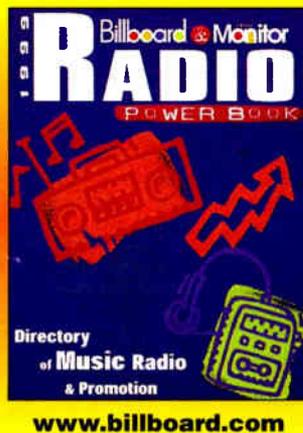
WRKZ Harrisburg, Pa., music director/overnight host Dandalion agreed that "we in radio and the record business have all gotten too safe. If you don't take risks, how can you be unique?"

Consultant Bill Hennes noted that everything in radio is researched with the exception of how many spots the audience will tolerate. "There is no thought given to how far the industry is being pushed," he said.



**Rock, Roll, And Remember.** Dick Clark, host of the 1998 Billboard/Airplay Monitor Radio Awards Sept. 19, helped pass out 100 trophies to the top radio stations and industry leaders of the year. The biggest winners of the evening were rhythmic top 40 WBMM (B-96) Chicago and modern rock WNNX (99X) Atlanta (see story, page 1).

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BDP3168

# Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	20	TO LOVE YOU MORE 550 MUSIC ALBUM CUT	◆ CELINE DION 7 weeks at No. 1
2	3	4	9	I'LL NEVER BREAK YOUR HEART JIVE ALBUM CUT	◆ BACKSTREET BOYS
3	2	2	34	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN
4	4	3	18	OOH LA LA WARNER BROS. 17195	◆ ROD STEWART
5	5	6	38	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
6	8	10	9	THIS KISS WARNER BROS. 17247	◆ FAITH HILL
7	6	5	26	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
8	9	9	13	TO MAKE YOU FEEL MY LOVE CAPITOL ALBUM CUT	◆ GARTH BROOKS
9	7	7	32	MY FATHER'S EYES REPRISE ALBUM CUT	◆ ERIC CLAPTON
10	11	8	24	ADIA ARISTA 13497	◆ SARAH MCLACHLAN
11	20	23	4	FROM THIS MOMENT ON MERCURY ALBUM CUT	SHANIA TWAIN
12	14	14	12	AFTER ALL THESE YEARS RENEGADE ALBUM CUT/WINOHAM HILL	ANNE COCHRAN & JIM BRICKMAN
13	10	11	15	TIME MERCURY ALBUM CUT	◆ LIONEL RICHIE
14	13	13	37	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
15	12	12	24	LOOKING THROUGH YOUR EYES CURB 73055/ATLANTIC	◆ LEANN RIMES
16	18	16	57	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	◆ ELTON JOHN
17	15	17	53	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	◆ PAULA COLE
18	23	26	4	MOTHER I MISS YOU GTSP ALBUM CUT/MERCURY	JOHN TESH
19	16	20	64	HOW DO I LIVE CURB 73022	◆ LEANN RIMES
20	17	15	36	GIVE ME FOREVER (I DO) GTSP ALBUM CUT/MERCURY	JOHN TESH FEATURING JAMES INGRAM
21	22	21	7	I DON'T WANT TO MISS A THING COLUMBIA 78952	◆ AEROSMITH
★★★ AIRPOWER ★★★					
22	25	28	5	ANOTHER DAY GOES BY ELEKTRA ALBUM CUT/EEG	DAKOTA MOON
23	21	18	18	ALL ROADS LEAD TO YOU REPRISE ALBUM CUT	CHICAGO
24	27	25	6	STANDING TOGETHER GRP 3109*	GEORGE BENSON
25	24	22	7	CRUEL SUMMER ARISTA 13505	◆ ACE OF BASE

# Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	23	IRIS WARNER SUNSET ALBUM CUT/REPRISE	◆ GOO GOO DOLLS 10 weeks at No. 1
2	2	2	17	I DON'T WANT TO MISS A THING COLUMBIA 78952	◆ AEROSMITH
3	3	3	26	REAL WORLD LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
4	7	7	15	ONE WEEK REPRISE 17174	◆ BARENAKED LADIES
5	5	8	6	I WILL WAIT ATLANTIC ALBUM CUT	◆ HOOTIE & THE BLOWFISH
6	4	6	21	CLOSING TIME MCA ALBUM CUT	◆ SEMISONIC
7	6	5	30	THE WAY HOLLYWOOD ALBUM CUT	◆ FASTBALL
8	9	10	36	I'LL BE LAVA 84191/ATLANTIC	◆ EDWIN MCCAINE
9	8	4	34	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
10	10	9	21	KIND & GENEROUS ELEKTRA ALBUM CUT/EEG	◆ NATALIE MERCHANT
11	12	17	5	MY FAVORITE MISTAKE A&M ALBUM CUT	◆ SHERYL CROW
12	11	12	41	TIME OF YOUR LIFE (GOOD RIDDANCE) REPRISE ALBUM CUT	◆ GREEN DAY
13	13	13	13	WISHING I WAS THERE RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
14	14	11	25	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN
15	17	16	11	JUMP JIVE AN' WAIL INTERSCOPE ALBUM CUT	◆ THE BRIAN SETZER ORCHESTRA
16	15	15	28	ADIA ARISTA 13497	◆ SARAH MCLACHLAN
17	16	14	27	UNINVITED WARNER SUNSET ALBUM CUT/REPRISE	ALANIS MORISSETTE
18	22	23	10	SAVE TONIGHT WORK ALBUM CUT	◆ EAGLE-EYE CHERRY
19	20	22	11	HOOSH BLACKBIRD ALBUM CUT/SIRE	◆ EVERYTHING
20	18	18	48	3 AM LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
21	21	24	9	CRUSH EOEL AMERICA 164024/HOLLYWOOD	◆ JENNIFER PAIGE
22	25	25	7	THIS KISS WARNER BROS. 17247	◆ FAITH HILL
23	19	19	14	CAN'T GET ENOUGH OF YOU BABY ELEKTRA ALBUM CUT/EEG	◆ SMASH MOUTH
24	24	20	15	STAY (WASTING TIME) RCA ALBUM CUT	◆ DAVE MATTHEWS BAND
25	27	30	3	YOUR LIFE IS NOW COLUMBIA ALBUM CUT	◆ JOHN MELLENCAMP

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

### CONVENTION CAPSULES

**THIS YEAR'S** Billboard/Airplay Monitor Radio Seminar and Awards attracted nearly 850 attendees—a record—and 1,000 to its Saturday-night awards dinner.

**DREAMWORKS SKG** co-founder Jeffrey Katzenberg and DreamWorks Records co-leader Mo Ostin showed clips of their animated holiday epic "The Prince Of Egypt" and outlined

the all-star artist participation in the film's three soundtracks. They also screened a clip of Mariah Carey and Whitney Houston in the studio, recording the project's lead single.

**A PANEL SALUTING** legendary top 40 KZZP Phoenix, moderated by station alumnus and WPXY Rochester, N.Y., PD Clarke Ingram, quickly

turned into a roast of then PD-turned-consultant Guy Zapoleon. In one of the panel's rare serious moments, Zapoleon saluted late GM Mickey Franko for dropping an entire stopset to protect the station's product, something that probably wouldn't happen today.

**ACTS ON SEPT. 18'S ARTIST PANEL** described their experiences with radio as positive overall, despite what some saw as an arrogance on the part of some PDs. Mark McGrath of the Atlantic act Sugar Ray remained sanguine, telling attendees that he was still the "stupid puppet who says, 'Fuck me for all I'm worth.'"

**FEATURED SPEAKER ALLEN KOVAC** of the Left Bank Organization and Beyond Records addressed the financial pressures that record labels face, even above the label-head level, that can prompt them to pull marketing resources from a project long before it can reach an audience through traditional radio channels. By contrast, Kovac said, he wants his new Beyond Records to mimic the technology sector and put other marketing/outreach tactics in place for three to six months before hitting radio. He spoke of working with SFX Entertainment to put Beyond artist videos on screens at venues and "cater to an active audience," as well multiplying impressions through closed-circuit hotel TV systems and movie theater screens.

**THE CONSENSUS** at the "Making Radio Fun Again" panel was that despite the shadow of consolidation, cutbacks, and increased competition at radio, the fun factor has not evaporated, if only because radio remains so different from the "real jobs" held by listeners. As Pamal Broadcasting's Brian Krysz noted, "Who has as much fun getting free CDs, concert tickets, [and] free drinks except for maybe a politician?"

**THE SEMINAR'S "DIALING FOR DOLLARS"** panel covered a variety of strategies to increase radio's share of the label advertising dollars that now go to print. Elektra's Greg Thompson noted that, as a promotion person, "print is not our choice," saying it comes from "extortion labels pay [retail] for placement in the market. Radio needs to go to retailers, not labels." BANG II Records' Ilene Berns urged programmers to "talk to Kmart and Wal-Mart" directly. KIIS Los Angeles marketing director Von Freeman, as moderator, pledged to do that, offering Jacor's aforementioned group muscle to promise labels the same efficiency offered by a print ad that lists multiple titles. Paul Drew, a longtime proponent of above-board pay-for-play, suggested that radio's new mega-groups again own their own record labels, citing the number of TV shows that were now partially owned by networks.

### TOP 40 LOOKS AT BALANCE, BRANDING

(Continued from preceding page)

Today's corporate mega-clusters have put many top 40 stations in the position of having to deal with a format rival again. Panelists' advice: Focus on your strengths and don't overreact. "As [ex-WNCI Columbus, Ohio, PD/GM] Dave Robbins once said, 'Do nothing until it no longer works,'" Peake said.

As for the greater number of spots that most stations are now dealing with, most panelists said that "10 in a row" and other quantitative positioners were no longer as important as they once were. But consultant Dan Vallie, predicting the return of quantitative music imaging, warned PDs not to abandon the "best/most music" position.

The lack of viable dance pop—the music once at rhythmic top 40's center—was a key topic at the rhythmic panel. WKSS (Kiss 95.7) Hartford, Conn., PD Jay Beau Jones noted that dance acts lack a strong visual presence and that "our audience has only so much room for nameless dance product when there's an Aaliyah and Brandy out there."

KYLD San Francisco PD Michael Martin defended dance product, saying that it usually needs more time to develop before it starts testing well.

The hot topic for the future: Spanish stations' increasing influence on rhythmic's target demo. WPOW (Power 96) Miami PD Kid

Curry affirmed programmer/consultant Bill Tanner's contention that once Hispanic females hit 25, they listen more to Spanish radio and lose their interest in rap. That led Power 96 to daypart heavily for the first time in years. But other PDs refuse to counterprogram Hispanic radio. "When I was at [KPWR] Power 106 [Los Angeles], our tests found out that we couldn't compete with KLVE for those women who look into their heritage and nationality," said KKFR Phoenix PD Bruce St. James. "Now, all we [as a format] can do is go after them as P2s and P3s."

Adult top 40 session panelists brought up that "B" word again—branding—as a key to maintaining the format's success. WQAL (Q104) Cleveland PD Mary Ellen Kachinske combated an aggressive \$600,000 media attack from rival WMVX by "just doing what we were doing well. We didn't react. It was important to give our listeners what they expect from us."

Detailing the impact of consolidation on adult top 40, KHMV (Mix 96.5) Houston PD Lorrin Palagi noted that "product isn't the product for programmers" anymore. "It's important to look outside our little corner and see the big picture. Radio has changed so much in the last five years. It's a whole new world."

### OLD SCHOOL VS. NEW SCHOOL

(Continued from preceding page)

WPHI (Philly 103.9) Philadelphia.

Johnson-Harris pointed out that "a record company would be very happy if they had 10 one-hit wonders. They're making money regardless, and the employees are happy because they're getting a bonus. So does anyone really care anymore about an artist's career?"

The panel "You Hired Me, Now Just Let Me Program" focused on the challenges programmers face daily. Surprisingly, the topic of exclusivity deals with independent promoters was discussed more openly than in the past. Both Deidre "D-Rock" Williams, PD of WJWZ Montgomery, Ala., and Doc Wynter, PD of WJBT Jacksonville, Fla., admitted they inherited "indies" when they joined their present stations and acknowledged that there are both advantages and disadvantages to the arrangement.

"I'm still feeling it out," said Williams. "But no one tells me what to play. We do give them information, but so far it hasn't affected my playlist at all, and it won't."

One concern regarding exclusivity deals raised during the panel was whether the marketing dollars a station receives in an exclusivity deal would actually go to a station's promotional budget or just be added to its bottom line.

Coverage of the 1998 Billboard/Airplay Monitor Radio Seminar and Awards was provided by Airplay Monitor staffers Sean Ross, Marc Schiffman, Phyllis Stark, Dana Hall, Jeff Silberman, and Mark Marone, and Billboard's Chuck Taylor.

### RADIO STATION OF THE YEAR (MAJOR MARKET)

ADULT CONTEMPORARY	ADULT TOP 40 & MODERN ADULT	COUNTRY
 WLTW New York	 KFMB San Diego	 KNIX Phoenix
MAINSTREAM ROCK	MODERN ROCK	MAINSTREAM R&B
 WRCX Chicago	 WNNX Atlanta	 WGCI Chicago
ADULT R&B	MAINSTREAM TOP 40	RHYTHMIC TOP 40
 WRKS New York	 WHTZ New York	 WKTU New York

### RADIO STATION OF THE YEAR (SECONDARY)

ADULT CONTEMPORARY	ADULT TOP 40 & MODERN ADULT	COUNTRY
 WSNY Columbus, Ohio	 WKTI Milwaukee	 WSIX Nashville
MAINSTREAM ROCK	MODERN ROCK	MAINSTREAM R&B
 WEBN Cincinnati	 KOME San Jose, Calif.	 WQUE New Orleans
ADULT R&B	MAINSTREAM TOP 40	RHYTHMIC TOP 40
 WYLD New Orleans	 WFLZ Tampa, Fla.	 KLUC Las Vegas

## WNNX, WBBM-FM Lead The 1998 Billboard/Monitor Radio Awards

(Continued from page 1)  
Demery, and promotion/marketing director for Jennifer Nech.

The event, hosted by broadcasting icon Dick Clark, was held here at the Pointe Hilton Resort as the culmination of the three-day Billboard/Airplay Monitor Radio Seminar (see coverage beginning on page 81). Co-presenters at the show were Ben and Brian, morning hosts on the local KNIX, and Bruce Kelly, who returned to modern adult KZZP Phoenix in September.

Rhythmic top 40 WBBM-FM (B-96) Chicago also took home four awards: for PD Todd Cavanah, music director Erik Bradley, promotion/marketing director Michael Beinholt, and air personalities Eddie and Jobo. The only thing preventing a clean sweep in the newly created rhythmic top 40 category was WKTU New York's third straight win for station of the year. (It won in the broader top 40 category the preceding two years.)

Nine stations took home three awards each: mainstream top 40 KIIS-FM Los Angeles and WFLZ Tampa, Fla.; mainstream rock WRCX (Rock 103.5) Chicago; mainstream R&B WQUE (Q93) New Orleans; triple-A WXRT Chicago; AC WLTW New York; modern adult KFMB San Diego; and country KNIX and WSIX Nashville.

KIIS won for PD Dan Kieley, promotion/marketing director Von Freeman, and air personality Rick Dees; WFLZ for secondary-market top 40, air personalities M.J. and B.J., and PD B.J. Harris; WRCX for major-market album station, music director Jo Robinson, and local air personality for former morning host Mancow; and WQUE for mainstream R&B station in a secondary market, PD Gerod Stevens, and local air personality C.J. Morgan, the station's morning man.

Perennial favorite WXRT walked away with its annual hat trick. Once again, it picked up awards for station of the year, PD for Norm Winer, and music director for Patty Martin. WLTW won for major-market AC station of the year, while Valerie Smaldone was named major-market air personality and Jim Ryan was named PD; KFMB walked away with major-market adult top 40 station, PD honors for Tracy Johnson, and local air personality for Jeff and Jer.

KNIX won for major-market country station, while Larry Daniels picked up PD honors for the third consecutive year, and Buddy Owens, whose father, Buck Owens, delivered the country keynote address Sept. 18, won for music director.

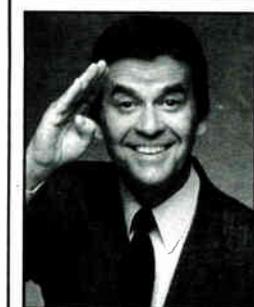
WSIX won for secondary-market station for the fifth year in a row, Dave Kelly was named PD of the year, and morning man Gerry House won for local air personality for the seventh consecutive year.

Clark was also the surprise honoree of the annual Alison Steele Lifetime Achievement Award, named in honor of the late pioneering New York air personality known as "the Nightbird," who is best remembered for her 11 years at heritage rock outlet WNEW-FM New York. Last year's Lifetime Achievement Award winner was Casey Kasem.

Arista ruled in the revived honors for label promotion team of the year, with awards for AC/adult top 40, country, R&B, and top 40. Capitol triumphed in the mainstream and modern rock formats.

CBS' Howard Stern was again named syndicated personality of the year, a category that recognizes personalities whose entire air shift is syndicated daily and appears on more than one station.

#### THE ALISON STEELE LIFETIME ACHIEVEMENT AWARD



DICK CLARK

In the network/syndicated program category, ABC Radio's "Rick Dees Weekly Top 40" won in the AC/adult top 40 category, ABC's "American Country Countdown With Bob Kingsley" for country (his 12th win), Westwood One's "House Of Blues" for mainstream/modern rock, ABC's "The Tom Joyner Movin' On

Show" in R&B, and AMFM's "American Top 40" in the top 40 category. This award recognizes weekly longform or daily shortform programming but not full syndicated dayparts.

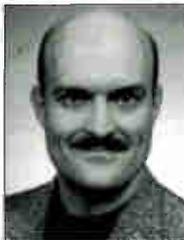
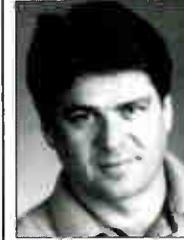
The Billboard/Airplay Monitor Radio Awards, which honor excellence in radio broadcasting, are given annually in 10 formats and nine categories. Winners were determined by the readers of Billboard and the four Airplay Monitor publications, who voted on ballots that appeared in Monitor's July 24 issue and subscription copies of Billboard's Aug. 1 issue.

A total of 100 awards were given, and there were 498 nominees this year. The eligibility period for nominees was May 1997-May 1998. Stations in the top 20 markets were eligible for the major-market awards. Other markets were classified in the secondary category for the purposes of these awards.

A complete list of winners begins on this page.

Assistance in preparing this story was provided by Airplay Monitor staff.

### PROGRAM/OPERATIONS DIRECTOR OF THE YEAR

	ADULT CONTEMPORARY	ADULT TOP 40 & MODERN ADULT	COUNTRY	MAINSTREAM ROCK	MODERN ROCK	MAINSTREAM R&B	ADULT R&B	MAINSTREAM TOP 40	RHYTHMIC TOP 40
MAJOR									
	JIM RYAN WLTW New York	TRACY JOHNSON KFMB-FM San Diego	LARRY DANIELS KNIX Phoenix	DAVE HAMILTON KQRS Minneapolis	LESLIE FRAM WNNX Atlanta	STEVE HEGWOOD WKYS Washington, D.C.	JOE TAMBURRO WDAS Philadelphia	DAN KIELEY KIIS Los Angeles	TODD CAVANAUGH WBBM Chicago
SECONDARY									
	JOHN PATRICK WBBQ Augusta, Ga.	DUSTY HAYES KAMX Austin, Texas	DAVE KELLY WSIX Nashville	KEITH HASTINGS WLZR Milwaukee	JAY TAYLOR KOME San Jose, Calif.	GEROD STEVENS WQUE New Orleans	BOBBY O'JAY KJMS/WDIA Memphis	B.J. HARRIS WFLZ Tampa, Fla.	CAT THOMAS KLUC Los Vegas

### NATIONALLY SYNDICATED AIR PERSONALITY OF THE YEAR

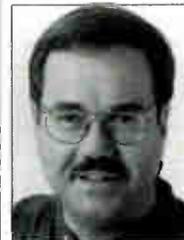


HOWARD STERN  
CBS Broadcasting

### STATION PROMOTION/MARKETING DIRECTOR OF THE YEAR

AC/ADULT TOP 40	COUNTRY	MAINSTREAM ROCK	MODERN ROCK	R&B	MAINSTREAM TOP 40	RHYTHMIC TOP 40
						
ROBERT LYLES KYSR Los Angeles	MIKE CULOTTA WQYK Tampa, Fla.	HEIDI KRAMER WRIF Detroit	JENNIFER NECH WNNX Atlanta	ROCCO MACRI WQHT New York	VON FREEMAN KIIS Los Angeles	MICHAEL BIEMOLT WBBM-FM Chicago

### MUSIC DIRECTOR OF THE YEAR

	ADULT CONTEMPORARY	ADULT TOP 40 & MODERN ADULT	COUNTRY	MAINSTREAM ROCK	MODERN ROCK	MAINSTREAM R&B	ADULT R&B	MAINSTREAM TOP 40	RHYTHMIC TOP 40
MAJOR									
	DONNA ROWLAND WBEB Philadelphia	TONY MASCARO WPLJ New York	BUDDY OWENS KNIX Phoenix	JO ROBINSON WRGX Chicago	SEAN DEMERY WNNX Atlanta	TRACY CLOHERTY WQHT New York	CARLA BOATNER KMJQ Houston	PAUL BRYANT WHTZ New York	ERIK BRADLEY WBBM-FM Chicago
SECONDARY									
	KAY MANLEY WRVR Memphis	KOZMAN KMXB Las Vegas	KEVIN ANDERSON WSM-FM Nashville	PAT LYNCH WJRR Orlando, Fla.	SHERI SEXTON WKDF Nashville	NATE QUICK WPEG Charlotte, N.C.	LEBRON JOSEPH WYLD-FM New Orleans	TOMMY AUSTIN KKRZ Portland, Ore.	JENNIFER WILDE KQKS Denver

## RADIO CONSULTANT/GROUP PD OF THE YEAR

AC/ADULT TOP 40	COUNTRY	MAINSTREAM/MODERN ROCK	R&B	TOP 40
				
GUY ZAPOLEON Zapoleon Media Strategies	RUSTY WALKER Rusty Walker Consulting	TOM CALDERONE Jacobs Media	STEVE SMITH Radio & Ratings	GUY ZAPOLEON Zapoleon Media Strategies

## TRIPLE-A

STATION OF THE YEAR	PROGRAM DIRECTOR OF THE YEAR	MUSIC DIRECTOR OF THE YEAR
		
WXRT Chicago	NORM WINER WXRT Chicago	PATTY MARTIN WXRT Chicago

## NETWORK/SYNDICATED PROGRAM OF THE YEAR

AC/ADULT TOP 40	COUNTRY	MAINSTREAM/MODERN ROCK	R&B	TOP 40
				
RICK DEES WEEKLY TOP 40 ABC Radio Networks	AMERICAN COUNTRY COUNTDOWN WITH BOB KINGSLEY ABC Radio Networks/KCCS Productions	HOUSE OF BLUES Westwood One	THE TOM JOYNER MOVIN' ON SHOW ABC Radio Networks	AMERICAN TOP 40 AMFM

## RECORD LABEL PROMOTION TEAM OF THE YEAR

AC/ADULT TOP 40	COUNTRY	MAINSTREAM ROCK	MODERN ROCK	R&B	TOP 40
					
ARISTA	ARISTA NASHVILLE	CAPITOL	CAPITOL	ARISTA	ARISTA

## LOCAL AIR PERSONALITY OF THE YEAR

	ADULT CONTEMPORARY	ADULT TOP 40 & MODERN ADULT	COUNTRY	MAINSTREAM ROCK	MODERN ROCK	MAINSTREAM R&B	ADULT R&B	MAINSTREAM TOP 40	RHYTHMIC TOP 40
<b>MAJOR</b>									
	VALERIE SMALDONE WLTW New York	JEFF & JER KFMB-FM San Diego	TERRY DORSEY & HAWKEYE KSCS Dallas	MANCOW MULLER WRCC Chicago	NIK CARTER WBCN Boston	DONNIE SIMPSON WPGC-FM Washington, D.C.	ISAAC HAYES WRKS New York	RICK DEES KIIS Los Angeles	EDDIE & JOBO WBBM-FM Chicago
<b>SECONDARY</b>									
	LAURA & KEVIN KMZQ Las Vegas	MARK & MERCEDES KMXB Las Vegas	GERRY HOUSE WSIX Nashville	BOB KEVOIAN & TOM GRISWOLD WFBQ Indianapolis	SARA TREXLER KROX Austin, Texas	C.J. MORGAN WQUE New Orleans	BOBBY O'JAY WDIA Memphis	MJ & BJ WFLZ Tampa, Fla.	RICK STACY KQKS Denver

# Singing Drivers, Biblical Night Lights: Highlights From One Hot Radio Seminar

**T**HE HEAT IS ON: They don't call it a *con/fab* for nothing.

At the 1998 Billboard/Airplay Monitor Radio Seminar and Awards, which, for the fifth time, brought together the nation's most powerful radio players and their label counterparts, we tried to pull out all the stops—from a fresh batch of panels and artist showcases to a sneak peek at the upcoming DreamWorks flick "The Prince Of Egypt," which will feature three soundtracks.

We even made it hotter than it had ever been before during those three days, Sept. 17-19, at the Pointe Hilton Resort at Tapatio Cliffs in Phoenix.

In all, we entertained around 850 attendees, 1,000 for the awards dinner, offering lots of learning, plenty of networking opportunities, and a handful of speakers, special events, and celebrity guests to make it all as fun as we hope it was informative.

But just in case you weren't able to make it (no excuses next year, OK?), let me offer a hint of what you missed, both behind the scenes and upfront.

**Wednesday, 9:40 p.m.:** Each year I count on travel trauma to make my trip to the seminar destination a living hell. I am not disappointed. This time, the pilot for my flight simply fails to show up on time for his job, as 220 of us wait on board for him to amble in. Because of his 90-minute delay, I miss my connecting flight and have to wait four hours for the next available flight. It takes me 10 hours to get from New York to Phoenix. But there's a bright side. My room is ready.

**Thursday, 6:50 p.m.:** The seminar's lush opening reception, sponsored by the Sony labels, is held poolside at the resort amid a soft breeze—mind you, a 107-degree breeze accompanying record high temperatures in Phoenix. I'm thinking Fargo, N.D., for next year's seminar, yes?

**Friday, 10:25 a.m.:** Country key-note Buck Owens takes a hard line on decreasing country radio listenership, lamenting the high number of sound-alike artists in the format. "It sounds like [in the studio] they just say, 'Next,' and when the red light goes on, they start singing," he says. "Until someone can break out of the mold and get their record played on reporting stations, we're going to continue to lose listeners and record sales. It's sad for a person like me to sit and watch."

**Friday, 12:10 p.m.:** Speaker Allen Kovac, CEO of Left Bank Management and Beyond Records, throws out a staggering statistic: Of the 32,000 records released each year, only 189 sell at least 250,000 copies, which is considered the break-even point for most labels.

**Friday, 2:50 p.m.:** With Kenny Lattimore in tow, Billboard's new West Coast bureau chief, Melinda Newman, is like a teacher on a playground, trying to gather the remain-

ing participants for her imminent artist panel. Wynonna is reported to have a flat tire en route, Jim Brickman is there but feeling sick, Mark McGrath of Sugar Ray is AWOL, and, well, we're all hoping that Coolio is out of jail in time following his



by Chuck Taylor

arrest two days previous. Then there's an exhausted Pras Michel of the Fugees, nearly mute until—thankfully—he's in front of the mike, after traveling from London to New York to Phoenix over a 24-hour period. By show time, all are present and posing for a deceptively collected photo so that you would never suspect any of this happened.

**Friday, 3:40 p.m.:** Coolio makes his mama proud during the artist session when the well-spoken rapper refers to Wynonna as "Miss Judd." Among his other choice comments . . . about today's hip-hop music: "All the lyrics are about money, cars, women, and feeling good. Everyone's talking about the same thing and using the same producers, the same beats. Everything's sounding monotonous." And



Artist panel with Pras Michel, Wynonna, Jim Brickman, Mark McGrath, Melinda Newman, Coolio, and Kenny Lattimore.

on his imprint, Crowbar Records: "We're not like other record companies, where [people say to artists], 'Can I get you something to eat? Do you want something to drink?' I say, 'Get your ass in here and do this,' 'cause I am the record company."

**Friday, 5:10 p.m.:** During an exclusive preview of music and film clips from "The Prince Of Egypt," DreamWorks SKG founding partner Jeffrey Katzenberg tells attendees that because of its Biblical roots, the story didn't lend itself particularly well to traditional marketing tie-ins. "We've considered but ultimately had to reject," he jokes, "the burning bush night light, the Moses burger, and the '40 years in the desert' water bottle."

**Friday, 11:20 p.m.:** On the return trip from dinner, our driver discovers that there are Billboard staffers in his car and, as if skillfully premeditated, turns up the volume of his tape play-

er to reveal—well, what do you know—his own recordings! Bless the man's heart, but that ride was cheap compared with the distance it felt like we'd traveled by the time his meandering and dramatically off-pitch "God Saves The Children" was over.

**Saturday, 10:54 a.m.:** Before the adult top 40 panel, Almo Sounds' Imogen Heap sits down quietly at a piano and tears the doors off the place with her robust vocals and haunting songs "Candlelight" and first single "Come Here Boy." Think Tori Amos meets Toni Childs. As radio programmers buzz around her post-performance with comments like "Great stuff," "wonderful voice," "awesome," the U.K.-raised Heap notes, "Radio is the best outlet to hear my music, with everyone driving so much over here. It's important to be able to show radio what I can do; people really do seem to react when I play live."

**Saturday, 3:23 p.m.:** Rehearsing his script before our gala awards dinner and show, host Dick Clark apparently finds the narrative a little stiff and insists on brainstorming to come up with some more direct humor, including a good-natured jab at last year's awards host, Clark's colleague and longtime friend Casey Kasem. Once in front of the crowd some hours later, he ends up veering from his own written words with wonderfully refreshing anecdotal banter. Backstage that evening, he proves as accommodating, kind, and all-pro as he is spontaneous.

**Saturday, 5:50 p.m.:** New Geffen act Phantom Planet, whose members are between 18 and 20 years old, rocks this town at the awards show with a set that includes current single "So I Fall Again." The generations melt together when the lead singer says how "cool it is to meet Dick Clark" and then dedicates a song to him.

**Saturday, 10:38 p.m.:** When co-presenters Ben and Brian from country KNIX Phoenix were invited, I had no idea just how many mouths there were to feed. At the mike, Ben launches into tee-hee-prompting impressions of Ross Perot, Archie and Edith Bunker, and President Clinton. No sign, thankfully, of Linda Tripp to ruin everybody's good time.

**Sunday, 12:18 a.m.:** The last award has been picked up, and the final photo has been snapped. The ballroom is now drained of its shine and high-spirited energy. So am I. But first, I must extend a hand to all at Billboard/Airplay Monitor for making this group effort a success. A special nod to special events director Michele Quigley, Rock Airplay Monitor managing editor Marc Schiffman, and Chart Beat scribe Fred Bronson, three who have lived this event with me for the past six months.

As for you, I'm counting on seeing one and all gathered for the sixth annual seminar, Oct. 6-8, 1999, at Miami's Fontainebleau Hilton.

## Morning Team Ben And Brian Rise To Prominence In Phoenix

**J**UST A LITTLE MORE than two years ago, Ben Campbell and Brian Egan were plucked from relative obscurity in Lexington, Ky., and given the high-profile morning-show gig at KMLE Phoenix, replacing market legends Tim Hattrick and Willy D. Loon, who left for a short-lived job in Chicago.

Two years later, Ben and Brian are no longer obscure, thanks to their win of the major-market air personality of the year award from the Country Music Assn. (CMA), which they call "truly overwhelming," and a nomination in the same category in the Billboard/Airplay Monitor Radio Awards, where they were presenters at the Sept. 19 ceremony in Phoenix.

In addition to KMLE, the duo is heard on about 70 stations via the year-old syndicated show "Super Country With Ben And Brian" on United Stations Radio Network.

Ironically, Campbell and Egan are now competing against the jocks they replaced at KMLE. After returning to Phoenix for a much-publicized job at the now-defunct KWCY (Wild Country), Tim and Willy recently moved to KMLE's archival, KNIX.

The KMLE jocks say that despite having two months of advance warning and time to prepare, they decided that Tim and Willy's return "wasn't going to change what we do," according to Egan. Campbell notes that the station's parent company, Chancellor Media, "has really been behind us and loaded the guns for us" in the morning-show battle.

Campbell's repertoire of more than 100 celebrity voice impersonations is used frequently on the air in bits and "call-ins" from his characters, who include Bill Clinton, Travis Tritt, George Strait, Cartman from "South Park," and Hank Hill from "King Of The Hill." (He also does dead-on imitations of KMLE PD Jeff Garrison and GM Allen Stieglitz, occasionally getting on the office intercom and, as Stieglitz, firing salespeople.)

When Faith Hill recently gave birth to her second child, Campbell called the hospital as George Strait. His impersonation was so believable that he was put through to Hill's room. Although she was on another line, he left a message and his phone number and got a call from Hill's husband, Tim McGraw, who thought he was call-

ing Strait.

Campbell says doing voices is "really my main gig on the show. Brian is the captain of insanity. He's the wizard behind the curtain." Not content to wait until 6 a.m. to sign on, they generally start by 5:20, making their typical shift four hours and 40 minutes long.

Egan says the most important element of their partnership is that "we've got to be friends, because sometimes you've got to be hard on each other when you're tossing out ideas. You're trusting them with your career, and they are trusting you."

Egan notes that in Lexington, "we weren't half as close as we are now." He adds, "We share the joys and the hard times. We know this morning show is like a marriage, and we have

to work on it a lot."

Both jocks got their start in college radio, Campbell at the University of Mississippi and Egan at St. Joseph's University in Philadelphia. Egan interned at WEGX (Eagle 106) Philadelphia, running the board for Danny Bonaduce, and he then answered phones at WRQX (Q107) in his hometown of Washington, D.C., before landing a full-time job at WMDM Lexington Park, Md. He later worked at WKMZ Martinsburg, W.Va., as Flyin' Brian.

After being discovered at a comedy club and scrapping his original plan of a career in stand-up comedy, Campbell landed a job in overnights at WIVK-FM Knoxville, Tenn., which he operated more like a morning show. Egan, by that time, was working across town, doing nights at WOKI. He first heard Campbell one night when he dialed up WIVK and heard "Mike Tyson" taking phone calls. "I couldn't believe it," he says.

They became fans of each other's shows, so in 1994, when Doug Hammand of WWYC (now WBUL) Lexington decided to try pairing them as a morning team, they jumped at the chance. Both jocks were 26 at the time; they're now 30.

After just 18 months of working on their chemistry and learning how to do a morning show, Egan and Campbell were offered the KMLE job, an offer they call "stunning." They started at KMLE in June 1996.

PHYLLIS STARK



Shawn Mullins doesn't make a habit of eating with people who come to hear him play, but on a chilly night in Los Angeles last year he met a stranger with an interesting story to tell.

"I was playing this venue that doubles as a Chinese restaurant [Genghis Cohen Cantina]. It was very intimate, and she was one of five people who came out to see me," says the Atlanta resident. "She seemed moved by my songs, so I asked her to join me for supper. She told me of her childhood, and I put a few lines down in my journal."

A few days later, while driving between Los Angeles and Phoenix, the melody to "Lullaby," No. 17 on this issue's Modern Rock Tracks, was born. "It fell in my lap. I was thinking about what she

said, and 'Everything gonna be alright, rock-a-bye' popped up. Some songs develop quickly. Then there are ones I've been working on for five years and still aren't complete."



'She told me of her childhood, and I put a few lines down in my journal' —Shawn Mullins

There was nothing sleepy about the spread of "Lullaby," which changed Mullins' life almost overnight. For the last nine years, Mullins and his girlfriend handled every facet of his independent ca-

reer and record label. As radio stations started spinning his soothing tune, major labels got interested. "I was never unhappy playing coffeehouses or being independent. I was making a living from art, which was my goal. I was expecting the next nine to be like the first nine. But Columbia got me from the get-go. It's nice to relax and see a hundred people doing what two of us used to. People treat you differently. I'd been trying to play this club in Chicago for five years without luck. After the airplay, I got the gig and filled the room."

Mullins hopes to use his higher profile to help other fledgling musicians. "I was helped out by my community. I want to return the favor by adding new acts to my tours or by putting out their CDs."

Billboard®

OCTOBER 3, 1998

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
<b>★★★ No. 1 ★★★</b>					
1	1	1	16	WHAT'S THIS LIFE FOR MY OWN PRISON	CREED WIND-UP
2	3	4	5	PSYCHO CIRCUS PSYCHO CIRCUS	KISS MERCURY
3	2	2	18	THE DOWN TOWN DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
4	4	3	12	SOMEHOW, SOMEWHERE, SOMEWAY TROUBLE IS...	KENNY WAYNE SHEPHERD BAND REVOLUTION/REPRISE
5	5	5	11	WHAT KIND OF LOVE ARE YOU ON ARMAGEDDON: THE ALBUM	AEROSMITH COLUMBIA
6	6	6	19	SPACE LORD POWERTRIP	MONSTER MAGNET A&M
7	7	8	10	BETTER THAN YOU RELOAD	METALLICA ELEKTRA/VEEG
8	8	9	10	INSIDE OUT EVE 6	EVE 6 RCA
9	11	13	12	FLY AWAY 5	LENNY KRAVITZ VIRGIN
10	10	17	4	CELEBRITY SKIN CELEBRITY SKIN	HOLE DGC/GEFFEN
11	14	14	7	DRAGULA HELLBILLY DELUXE	ROB ZOMBIE Geffen
12	13	12	9	MACHETE WISHPOOL	BROTHER CANE VIRGIN
13	17	18	6	THE DOPE SHOW MECHANICAL ANIMALS	MARILYN MANSON NOTHING/INTERSCOPE
14	15	15	37	BLUE ON BLACK TROUBLE IS...	KENNY WAYNE SHEPHERD BAND REVOLUTION/REPRISE
15	9	7	15	IT'S ALRIGHT HAPPY PILLS	CANDLEBOX MAVERICK/WARNER BROS.
16	12	11	19	MY SONG BOGGY DEPOT	JERRY CANTRELL COLUMBIA
17	32	—	2	SLIDE DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS.
18	23	26	3	YOUR LIFE IS NOW JOHN MELLENCAMP	JOHN MELLENCAMP COLUMBIA
19	24	23	7	GOT THE LIFE FOLLOW THE LEADER	KORN IMMORTAL/EPIC
20	16	10	13	OVER YOUR SHOULDER ORANGE AVE.	SEVEN MARY THREE MAMMOTH/ATLANTIC
21	19	20	19	I DON'T WANT TO MISS A THING ARMAGEDDON: THE ALBUM	AEROSMITH COLUMBIA
22	22	22	9	ONCE IN A WHILE AND YOU THINK YOU KNOW WHAT LIFE'S ABOUT	DISHWALLA A&M
23	18	16	23	IRIS "CITY OF ANGELS" SOUNDTRACK	GOO GOO DOLLS WARNER SUNSET/REPRISE
24	25	25	6	ALL THE KIDS ARE RIGHT PACK UP THE CATS	LOCAL H ISLAND
25	20	21	26	SHIMMER SUNBURN	FUEL 550 MUSIC
26	21	19	21	IN HIDING YIELD	PEARL JAM EPIC
27	29	30	4	GOT YOU (WHERE I WANT YOU) HOLIDAY MAN	THE FLYS DELICIOUS VINYL/TRAUMA
28	26	27	5	BOOGIE KING BIG WHEEL	THE SCREAMIN' CHEETAH WHEELIES CAPRICORN/MERCURY
29	30	31	3	SOFT SECOND COMING	SECOND COMING CAPITOL
30	28	28	4	SOMETIMES IT HURTS DARKEST DAYS	STABBING WESTWARD COLUMBIA
31	33	35	3	ROCKS WHEN WE WERE THE NEW BOYS	ROD STEWART WARNER BROS.
32	31	32	5	FIRE ESCAPE ALL THE PAIN MONEY CAN BUY	FASTBALL HOLLYWOOD
33	NEW ▶	1	1	STILL RAININ' WANDER THIS WORLD	JONNY LANG A&M
34	27	24	15	DU HAST SEHNSUCHT	RAMMSTEIN SLASH/LONDON/ISLAND
35	37	—	2	QUICKSAND TIP	FINGER ELEVEN WIND-UP
36	34	29	7	FATHER OF MINE SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
37	35	33	6	PERFECT ADORE	THE SMASHING PUMPKINS VIRGIN
38	RE-ENTRY	18	18	SHINING IN THE LIGHT WALKING INTO CLARKSDALE	JIMMY PAGE & ROBERT PLANT ATLANTIC
39	36	—	2	SINGING IN MY SLEEP FEELING STRANGELY FINE	SEMISONIC MCA
40	NEW ▶	1	1	SUREFIRE (NEVER ENOUGH) THE DEVIL YOU KNOW	ECONOLINE CRUSH RESTLESS

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 111 Mainstream rock stations and 75 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1998, Billboard/BPI Communications.

Billboard®

OCTOBER 3, 1998

Modern Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
<b>★★★ No. 1 ★★★</b>					
1	2	2	23	INSIDE OUT EVE 6	EVE 6 RCA
2	1	1	16	ONE WEEK STUNT	BARENAKED LADIES REPRISE
3	4	7	5	CELEBRITY SKIN CELEBRITY SKIN	HOLE DGC/GEFFEN
4	3	3	15	PERFECT ADORE	THE SMASHING PUMPKINS VIRGIN
5	5	4	17	INTERGALACTIC HELLO NASTY	BEASTIE BOYS GRAND ROYAL/CAPITOL
6	6	6	12	I THINK I'M PARANOID VERSION 2.0	GARBAGE ALMO SOUNDS/INTERSCOPE
7	7	8	11	FATHER OF MINE SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
8	17	34	3	SLIDE DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS.
9	9	9	11	JUMPER THIRD EYE BLIND	THIRD EYE BLIND ELEKTRA/VEEG
10	8	5	26	FLAGPOLE SITTA WHERE HAVE ALL THE MERRYMAKERS GONE?	HARVEY DANGER SLASH/LONDON/ISLAND
11	12	14	5	SINGING IN MY SLEEP FEELING STRANGELY FINE	SEMISONIC MCA
12	11	12	11	SAVE TONIGHT DESIRELESS	EAGLE-EYE CHERRY WORK
13	10	10	15	WHAT'S THIS LIFE FOR MY OWN PRISON	CREED WIND-UP
14	19	21	5	FLY AWAY 5	LENNY KRAVITZ VIRGIN
15	14	13	8	FIRE ESCAPE ALL THE PAIN MONEY CAN BUY	FASTBALL HOLLYWOOD
16	15	15	7	GOT YOU (WHERE I WANT YOU) HOLIDAY MAN	THE FLYS DELICIOUS VINYL/TRAUMA
17	18	24	5	LULLABY SOUL'S CORE	SHAWN MULLINS COLUMBIA
18	16	16	11	JUMP JIVE AN' WAIL THE DIRTY BOOGIE	THE BRIAN SETZER ORCHESTRA INTERSCOPE
19	13	11	30	SHIMMER SUNBURN	FUEL 550 MUSIC
<b>★★★ Airpower ★★★</b>					
20	28	—	2	NEVER THERE PROLONGING THE MAGIC	CAKE CAPRICORN
<b>★★★ Airpower ★★★</b>					
21	21	26	6	THE DOPE SHOW MECHANICAL ANIMALS	MARILYN MANSON NOTHING/INTERSCOPE
22	20	22	6	ALL THE KIDS ARE RIGHT PACK UP THE CATS	LOCAL H ISLAND
23	22	17	26	IRIS "CITY OF ANGELS" SOUNDTRACK	GOO GOO DOLLS WARNER SUNSET/REPRISE
24	27	28	7	GOT THE LIFE FOLLOW THE LEADER	KORN IMMORTAL/EPIC
25	31	36	3	CIRCLES EL OSO	SOUL COUGHING SLASH/WARNER BROS.
26	23	20	10	ONCE IN A WHILE AND YOU THINK YOU KNOW WHAT LIFE'S ABOUT	DISHWALLA A&M
27	24	18	13	STAY (WASTING TIME) BEFORE THESE CROWDED STREETS	DAVE MATTHEWS BAND RCA
28	25	23	12	THE DOWN TOWN DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
29	30	31	4	MY FAVORITE MISTAKE THE GLOBE SESSIONS	SHERYL CROW A&M
30	29	30	9	SPACE LORD POWERTRIP	MONSTER MAGNET A&M
31	NEW ▶	1	1	BITTERSWEET SUNBURN	FUEL 550 MUSIC
32	35	33	4	ONE MORE MURDER HOW DOES YOUR GARDEN GROW?	BETTER THAN EZRA ELEKTRA/VEEG
33	26	19	10	IN HIDING YIELD	PEARL JAM EPIC
34	32	25	14	HOOSH SUPER NATURAL	EVERYTHING BLACK/IRD/SIRE
35	37	—	2	A PERFECT DAY ELISE IS THIS DESIRE?	PJ HARVEY ISLAND
36	33	29	19	GET 'EM OUTTA HERE MR. FUNNY FACE	SPRUNG MONKEY SURFDOG/HOLLYWOOD
37	NEW ▶	1	1	ONLY WHEN I LOSE MYSELF THE SINGLES 86-98	DEPECHE MODE MUTE/REPRISE
38	34	27	12	OVER YOUR SHOULDER ORANGE AVE.	SEVEN MARY THREE MAMMOTH/ATLANTIC
39	38	35	20	AVA ADORE ADORE	THE SMASHING PUMPKINS VIRGIN
40	40	40	25	REAL WORLD YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC

**HITS!**
  
**IN**
  
**TOKIO**

- Week of September 6, 1998
- ① Doo Wop / Lauryn Hill
  - ② Life / Des'ree
  - ③ Life Is A Flower / Ace Of Base
  - ④ My Favorite Mistake / Sheryl Crow
  - ⑤ Hinoatarubasho / Misia
  - ⑥ The Boy Is Mine / Brandy & Monica
  - ⑦ Too Much, Too Little, Too Late / Silver Sun
  - ⑧ Dye / Gloria Estefan
  - ⑨ I Love You / Debelah Morgan
  - ⑩ Love Letters / Ali
  - ⑪ Intergalactic / Beastie Boys
  - ⑫ Can't Take My Eyes Off Of You / Lauryn Hill
  - ⑬ History Repeating / Propellerheads
  - ⑭ Featuring Miss Shirley Bassey
  - ⑮ Come To Me / Satoshi Tomiie
  - ⑯ Silly Man / The Tony Rich Project
  - ⑰ Circle / Swan Dive
  - ⑱ Got The Life / Korn
  - ⑲ Boy You Knock Me Out / Tatyana Ali
  - ⑳ Kind And Generous / Natalie Merchant
  - ㉑ The Way / Fastball
  - ㉒ World Without You / Trine Rein
  - ㉓ The First Night / Monica
  - ㉔ Dgijodiora / Lee-Tzsche
  - ㉕ Another Day Goes By / Dakota Moon
  - ㉖ Rock With You / D'influence
  - ㉗ Until It's Alright / C.J. Lewis Featuring Koumi Hirose
  - ㉘ The Knock / U.N.K.L.E.
  - ㉙ Hey Now Now / Swirl 360
  - ㉚ I Will Wait / Hootie And The Blowfish
  - ㉛ Kokoronishimaimashou / Thoko Furuuchi
  - ㉜ Tumetai Hana / The Brilliant Green
  - ㉝ Happy Ever After '98 / Julia Fordham
  - ㉞ Making History / Janet Kay
  - ㉟ Live / Lenny Kravitz
  - ㊱ So Far Away / Soraya
  - ㊲ Missing You / Mary J. Blige
  - ㊳ The Air That I Breathe / Simply Red
  - ㊴ Save Tonight / Eagle-Eye Cherry
  - ㊵ Yokubou / Hofudeiran
  - ㊶ My Heart Will Go On / Celine Dion
  - ㊷ Lady Marmalade / All Saints
  - ㊸ Soul Glow / Great 3
  - ㊹ Ruffneck / Freestylers
  - ㊺ Hey Jude / Bob Belden Project
  - ㊻ Featuring Jhelisa
  - ㊼ Heaven / Inner Shade
  - ㊽ The Rockafeller Skank / Fatboy Slim
  - ㊾ Star Chasers / 4 Hero
  - ㊿ Troubled Girl / Karen Ramirez
  - Freedom Street / Aswad
  - I Like What You Do / Combayah

**Selections can be heard on**  
**"Sapporo Beer Tokyo Hot 100"**  
**every Sunday 1 PM-5 PM on**  
**J-WAVE / 81.3 FM in TOKYO**

**81.3FM J-WAVE**  
 Station information available at:  
<http://www.j-wave.co.jp>

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
 "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

## Boyz II Men Get BET Honor; CMT Grows In Northwest

**BET NEWS:** BET will honor **Boyz II Men** with a BET Walk of Fame Award in an Oct. 23 ceremony in Washington, D.C. (The ceremony will not be televised.) The award is given to acts who have made outstanding contributions to music videos on BET. Past honorees include **Whitney Houston**, **Michael Jackson**, and **Babyface**.

In other BET news, the network is planning to open a second BET SoundStage restaurant in Memphis on the city's famed Beale Street. The opening is expected by mid-1999. The Memphis location joins the original BET SoundStage restaurant in Largo, Md.

**CMT NEWS:** CMT has scored a distribution boost in the Pacific Northwest by being added to TCI cable systems in the metro areas of Seattle and Tacoma, Wash.; this will increase CMT's subscriber base by approximately 700,000 households. According to TCI and CMT, TCI plans to add the channel to more than 1 million cable-TV households in Washington state over the course of the next three years. CMT currently reaches more than 42 million U.S. households.

In other CMT news, we told you about plans the network had for a new music series in which notable country artists would perform live on CMT (The Eye, Billboard, July 4). Now comes the word that the show, "All Access," will debut Oct. 27 with an episode featuring **Travis Tritt**. He's expected to perform his hits and songs from his new album, "No More Looking Over My Shoulder," due Oct. 13 on Warner Bros. Nashville.

**ON THE MOVE:** The production company Shooting Star Pictures has closed its Palo Alto, Calif., office, and all of its operations will now be handled out Shooting

Star's Los Angeles office.

The Box has named **Greg Willis** senior VP of affiliate sales/marketing. He was previously VP of digital networks at Scripps Networks... Jive Records associate director of video promotion **Kelly Charles** is on maternity leave until Jan. 4, 1999. In the meantime, Jive's video promotion duties are being handled by **Diane Blankmuse** of Tenafly, N.J.-based Royal "D" Visual Marketing.

550 Music head of video promotion and production **Doug McVehil** has added video promotion duties for the Work Group. He replaces **Oren Tishman** and **Laura Kim**, who are no longer with the Work Group... Hollywood Records in Burbank, Calif., has named **Ken Bunt** national director of video promotion, replacing **Peter Shaev**, who has exited the label. Bunt was previously national director of video promotion at Red Ant Entertainment.

**THIS & THAT:** The Denver-based modern rock program "Music Link," which recently opened a Los Angeles office (The Eye, Billboard, Aug. 22), can be seen weekly at 1 a.m. on KRCA-TV Los Angeles beginning Thursday (1).

"Music Link" has also formed the Red-Eye Network with KRCA's other late-night music video shows, "Are-Oh-Vee" and "Urban Nights," for cross-promotions with sponsors.

And a reminder: Oct. 9 is the pre-registration deadline for the 1998 Billboard Music Video Conference, which takes place Nov. 4-6 at the Sheraton Universal in Universal City, Calif. Payment received by Oct. 9 is \$449; after Oct. 9, the registration fee is \$499.

For more conference registration info, call **Michele Quigley** at 212-536-5002.



by Carla Hay



TRITT

## PRODUCTION NOTES

### LOS ANGELES

**DMX**, **Nas**, **Method Man**, and **Jah** filmed "Dogs For Life" with director **Hype Williams**.

**Dean Karr** directed the **Dave Matthews Band's** "Crush" video.

**Willie Max's** clip for "Can't Get Enough" was directed by **Sanji**.

### NEW YORK

**Ron Norsworthy** directed **Mona Lisa's** "Peach" clip.

**INOJ's** "Time After Time" video was directed by **Stephanie Black**.

**Brand Nubian** filmed "Don't Let It Go To Your Head" with director **Frank Sacramento**.



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 K The Shocker, It Ain't My Fault
- 4 R. Kelly, Half On A Baby
- 5 Aaliyah, Are You That Somebody?
- 6 Next, I Still Love You
- 7 Tatyana Ali, Daydreamin'
- 8 Gerald Levert, Thinkin' Bout It
- 9 Monifah, Touch It
- 10 Tania, So Into You
- 11 Kelly Price, Friend Of Mine
- 12 Aaron Hall, All The Places
- 13 Divine, Lately
- 14 Montell Jordan, I Can Do That
- 15 Brandy (Feat. Mase), Top Of The World
- 16 Xzibit, What U See Is What U Get
- 17 DMX, How's It Goin' Down
- 18 Tyrese, Nobody Else
- 19 Ginuwine, Same Ol' G
- 20 Canibus, I Honor U
- 21 Shaquille O'Neal, The Way It's Goin' Down
- 22 A Tribe Called Quest, Find A Way
- 23 Keith Sweat Feat. Snoop Dogg, Come Get Wit It
- 24 Noreaga, Superthug
- 25 Xscape, My Little Secret
- 26 Kurupt, We Can Freak It
- 27 Snoop Dogg, Still A G Thang
- 28 Melanie B Feat. Missy Elliott, I Want You Back
- 29 Mya, Movin' On
- 30 Solo, Touch Me

### ★ ★ NEW ONS ★ ★

- Outkast, Rosa Parks  
 MC Ren/Eighthball & MJG, Who In The Hell  
 Jayo Felony, Nitty Gritty  
 Will Downing & Gerald Albright, Stop Look Listen  
 Brand Nubian, Don't Let It Go To Your Head  
 Link, I Really Wanna  
 Bizzy Bone, Thugs Cry  
 Digital Underground, Wind Me Up  
 All City, The Hot Joint  
 Black Rob, I Dare You



Continuous programming  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 Shania Twain, Honey, I'm Home
- 2 Faith Hill/W/Tim McGraw, Just To Hear You...
- 3 Jo Dee Messina, I'm Alright
- 4 Reba McEntire, Forever Love

- 5 Mark Wills, Don't Laugh At Me
- 6 Brooks & Dunn, How Long Gone
- 7 Lonestar, Everything's Changed
- 8 Sammy Kershaw, One Day Left To Live
- 9 Randy Travis, The Hole
- 10 Diamond Rio, You're Gone
- 11 Vince Gill, If You Ever Have Forever In Mind
- 12 Alabama, How Do You Fall In Love
- 13 The Wilkinson's, 26 Cents
- 14 Alan Jackson, I'll Go On Loving You
- 15 Tracy Byrd, I Wanna Feel That Way Again
- 16 Patty Loveless, Like Water Into Wine
- 17 Chris LeDoux, Bang A Drum \*
- 18 Aaron Tippin, For You I Will \*
- 19 Travis Tritt, If I Lost You \*
- 20 Blackhawk, There You Have It \*
- 21 John Michael Montgomery, Hold On To Me \*
- 22 Suzy Bogguss, Nobody Love, Nobody Gets Hurt \*
- 23 Warren Brothers, Guilty \*
- 24 Toby Keith, Getcha Some \*
- 25 T. Graham Brown, Wine Into Water \*
- 26 Garth Brooks, To Make You Feel My Love
- 27 Dixie Chicks, Wide Open Spaces \*
- 28 Danni Leigh, If The Jukebox Took Teardrops \*
- 29 Trisha Yearwood, That Ain't The Way I Heard It
- 30 Derailers, California Angel
- 31 Cledus T. Judd, First Redneck On The Internet
- 32 Mindy McCready, The Other Side
- 33 Brady Seals, I Fall
- 34 Lee Ann Womack, A Little Past Little Rock
- 35 Wynonna, Woman To Woman
- 36 Tracy Lawrence, While You Sleep
- 37 Michael Peterson, When The Bartender Cries
- 38 Mark Chesnutz, Wherever You Are
- 39 Bryan White, Tree Of Hearts
- 40 Keith Harling, Coming Back For You
- 41 Great Divide, Pour Me A Vacation
- 42 Linda Davis, I Wanna Remember This
- 43 Lila McCann, To Get Me To You
- 44 Terri Clark, You're Easy On The Eyes
- 45 Billy Dean, Real Man
- 46 Trini Triggs, Straight Tequila
- 47 BR5-49, Wild One
- 48 Heather Myles, True Love
- 49 Monty Holmes, Alone
- 50 Allison Moorer, Set You Free

### ★ ★ NEW ONS ★ ★

- Bill Engvall, I'm A Cowboy  
 Chris Knight, It Ain't Easy Being Me  
 Dwight Yoakam, These Arms  
 Tim Briggs, Everything She Needs

\* Indicates Hot Shots

### ★ ★ NEW ONS ★ ★

- Bill Engvall, I'm A Cowboy  
 Chris Knight, It Ain't Easy Being Me  
 Dwight Yoakam, These Arms  
 Tim Briggs, Everything She Needs

\*\* Indicates MTV Exclusive



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Aaliyah, Are You That Somebody?
- 2 Barenaked Ladies, One Week
- 3 Beastie Boys, Intergalactic
- 4 Aerosmith, I Don't Want To Miss A Thing
- 5 Lauryn Hill, Doo Wop
- 6 Monica, The First Night
- 7 Marilyn Manson, The Dope Show \*\*
- 8 Korn, Got The Life
- 9 Backstreet Boys, I'll Never Break Your Heart
- 10 Eve 6, Inside Out
- 11 JD Feat. Jay-Z, Money Ain't A Thang
- 12 DMX, How's It Goin' Down
- 13 Brian Setzer Orchestra, Jump Jive An' Wal
- 14 Everclear, Father Of Mine
- 15 Monster Magnet, Space Lord
- 16 Eagle Eye Cherry, Save Tonight
- 17 Madonna, The Power Of Good-Bye
- 18 Hole, Celebrity Skin \*\*
- 19 'N Sync, Tearin' Up My Heart
- 20 Brandy (Feat. Mase), Top Of The World
- 21 Harvey Danger, Flagpole Sitta
- 22 All Saints, Never Ever
- 23 Janet, Go Deep
- 24 Hootie & The Blowfish, I Will Wait
- 25 Pearl Jam, Do The Evolution
- 26 Goo Goo Dolls, Iris
- 27 Sheryl Crow, My Favorite Mistake
- 28 Creed, What's This Life For
- 29 Mya, Movin' On
- 30 Natalie Imbruglia, Wishing I Was There
- 31 Tatyana Ali, Daydreamin'
- 32 Du Hill Feat. Redman, How Deep Is Your Love
- 33 Jay-Z, Can I Get A... \*
- 34 Rob Zombie, Dragula
- 35 Will Smith, Just The Two Of Us
- 36 Pras Michel Feat. Dirty Bastard & Mya, Ghetto Supastar
- 37 The Smashing Pumpkins, Perfect
- 38 JD & Mariah Carey, Sweetheart
- 39 Brandy & Monica, The Boy Is Mine
- 40 Jennifer Paige, Crush
- 41 A Tribe Called Quest, Find A Way
- 42 Nicole, Make It Hot
- 43 Wyclef Jean, We Trying To Stay Alive
- 44 Busta Rhymes, Dangerous
- 45 The Notorious B.I.G., Hypnotize
- 46 2Pac, California Love
- 47 Mariah Carey, Honey
- 48 Nicole, Make It Hot
- 49 Five, When The Lights Go Out
- 50 R. Kelly, Half On A Baby

### ★ ★ NEW ONS ★ ★

- Goo Goo Dolls, Slide  
 Bryan Adams, On A Day Like Today  
 Shania Twain, From This Moment On  
 Fiona Apple, Across The Universe  
 Maxwell, Matrimony: Maybe You  
 Liz Phair, Polyester Bride



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Aerosmith, I Don't Want To Miss A Thing
- 2 Natalie Imbruglia, Torn
- 3 Goo Goo Dolls, Iris
- 4 Barenaked Ladies, One Week
- 5 Matchbox 20, Real World
- 6 Hootie & The Blowfish, I Will Wait
- 7 John Mellencamp, Your Life Is Now
- 8 Sheryl Crow, My Favorite Mistake
- 9 The Smashing Pumpkins, Perfect
- 10 Semisonic, Closing Time
- 11 Madonna, The Power Of Good-Bye
- 12 Brian Setzer Orchestra, Jump Jive An' Wal
- 13 Fastball, The Way
- 14 Natalie Imbruglia, Wishing I Was There
- 15 Shania Twain, You're Still The One
- 16 Janet, Go Deep
- 17 Mariah Carey, Whenever You Call
- 18 Edwin McCain, I'll Be
- 19 Eagle-Eye Cherry, Save Tonight
- 20 Marcy Playground, Sex & Candy
- 21 Green Day, Time Of Your Life
- 22 The Wallflowers, One Headlight
- 23 Matchbox 20, 3 AM
- 24 Sarah McLachlan, Adia
- 25 Babyface, You Were There
- 26 Culture Club, Miss Me Blind
- 27 Paula Cole, I Don't Want To Wait
- 28 Smash Mouth, Walkin' On The Sun
- 29 Anggun, Snow On The Sahara
- 30 Diva's Ensemble, Natural Woman
- 31 Jewel, You Were Meant For Me
- 32 Third Eye Blind, Semi-Charmed Life
- 33 Fleetwood Mac, Landslide
- 34 Sugar Ray, Fly
- 35 Celine Dion, My Heart Will Go On
- 36 R.E.M., Losing My Religion
- 37 Janet, That's The Way Love Goes
- 38 Madonna, Take A Bow
- 39 Jewel, Who Will Save Your Soul
- 40 Alanis Morissette, Ironic
- 41 No Doubt, Don't Speak
- 42 Fiona Apple, Criminal
- 43 LeAnn Rimes, How Do I Live
- 44 Jennifer Paige, Crush
- 45 R. Kelly, Half On A Baby
- 46 Mariah Carey, Dreamlover
- 47 Olivia Newton-John, Physical
- 48 Tina Turner, What's Love Got To Do With It
- 49 Chic, Le Freak
- 50 U2, I Still Haven't Found...

### ★ ★ NEW ONS ★ ★

- Goo Goo Dolls, Slide  
 Bryan Adams, On A Day Like Today  
 Shania Twain, From This Moment On  
 Fiona Apple, Across The Universe  
 Maxwell, Matrimony: Maybe You  
 Liz Phair, Polyester Bride

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING OCTOBER 3, 1998.



Continuous programming  
 1221 Collins Ave  
 Miami Beach, FL 33139

### AMERICA'S NO. 1 VIDEO

Kirk Franklin, Lean On Me

### BOX TOPS

- Kelly Price, Friend Of Mine (Remix)  
 Five, When The Lights Go Out  
 Mya, Movin' On  
 Monica, The First Night  
 Silk K The Shocker, It Ain't My Fault  
 Next, I Still Love You  
 Snoop Dogg, Still A G Thang  
 Xscape, My Little Secret  
 98 Degrees, Because Of You  
 Big Punisher, You Came Up  
 Aaliyah, Are You That Somebody?  
 Aaron Hall, All The Places I Will Kiss You  
 Xzibit, What U See Is What U Get  
 Master P, Goodbye To My Homies  
 JD & Mariah Carey, Sweetheart  
 Black Eyed Peas, Joints & Jams  
 Fat Joe, Don Cartagena  
 Sparkle, Time To Move On  
 Backstreet Boys, I'll Never Break Your Heart

### NEW

- Bizzy Bone, Thugs Cry  
 Black Rob, I Dare You  
 Bryan Adams, On A Day Like Today  
 Digital Underground, Wind Me Up  
 Faithless, God Is A DJ  
 Fat Joe, John Blaze  
 Ice Cube, Pushin' Weight  
 Idina Menzel, Minuet  
 John Mellencamp, Your Life Is Now  
 Maxwell, Matrimony: Maybe You  
 Outkast, Rosa Parks  
 Pras, Blue Angels  
 Shawn Mullins, Lullaby  
 Sluttering John, Everybody's Normal But Me  
 Sweetbox, Everything's Gonna Be Alright  
 Tela, Bring 'Em Out  
 Trick Daddy Dollars, Change My Life  
 WC Feat. Jon B., Better Days



Continuous programming  
 1515 Broadway  
 New York, NY 10036

### NEW

- Candyskins, Feed It  
 Filipmode Squad, Everybody On The Line Outside  
 PJ Harvey, A Perfect Day Elise  
 Local H, All The Kids Are Right  
 Marcy Playground, Sherry Fraser  
 Morcheeba, Part Of The Process  
 Shawn Mullins, Lullaby  
 Noreaga, Superthug (What! What! What!)  
 Pras, Blue Angels  
 Semisonic, Singing In My Sleep



Continuous programming  
 299 Queen St West  
 Toronto, Ontario M5V2Z5

- The Tragically Hip, Something On (new)  
 Bif, Lucky (new)  
 Goo Goo Dolls, Slide (new)  
 Aaliyah, Are You That Somebody? (new)  
 Lindy, Ring Around The Moon (new)  
 Local H, All The Kids Are Right (new)  
 Lauryn Hill, Doo Wop (That Thing)  
 Janet, Go Deep  
 Beastie Boys, Intergalactic  
 Jennifer Paige, Crush  
 Monica, The First Night  
 Barenaked Ladies, One Week  
 Matthew Good Band, Apparitions  
 Love Inc., You're A Superstar  
 Big Wreck, Blown Wide Open  
 The Smashing Pumpkins, Perfect  
 Snoop Dogg, Still A G Thang  
 Natalie Imbruglia, Wishing I Was There  
 Marilyn Manson, The Dope Show  
 54-40, Since When



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 Puff Daddy/Jimmy Page, Come With Me  
 Eagle-Eye Cherry, Save Tonight  
 The Corrs, What Can I Do  
 Spice Girls, Viva Forever  
 Robbie Williams, Millennium  
 Another Level, Freak Me  
 Melanie B Feat. Missy Elliott, I Want You Back  
 Stardust, The Music Sounds Better With You  
 Savage Garden, To The Moon And Back  
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 Fastball, The Way  
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 Pearl Jam, Do The Evolution  
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 Pearl Jam, Do The Evolution  
 Arkana, Futures Overrated  
 Beastie Boys, Intergalactic  
 Rob Zombie, Dragula

## ELIZA CARTHY LENDS LIFT TO ENGLISH FOLK

(Continued from page 1)

executives declined to comment on the signing, pending its confirmation.)

This, combined with a slate of strong releases from her current label, Topic, is being viewed as a shot in the arm for the whole of English traditional music—for so long overshadowed by its Irish and Scottish cousins.

Largely due to the influence of a range of young and new acts determined to drag folk music out of its staid past and into the 21st century, interest in traditional music is probably higher than at any time since the '70s.

The new face of English folk includes not only Carthy but also Yorkshire singer Kate Rusby; the Poozies, a group of four young women inevitably dubbed "folk's answer to the Spice Girls"; and bands such as Edward II that fuse traditional folk with drum'n'bass and reggae beats.

"Eliza Carthy is at the forefront of the new folk movement, and hopefully she will give the whole folk world a major boost," says Simon Coe, roots and world music product manager at Virgin Retail U.K. "Since the Mercury Prize short-list, we've been racking 'Red Rice' and discounting it heavily.

"We're trying to sell her to [impulse buyers], and she's part of our Christmas roots-package campaign," Coe adds. "It's no surprise that a major wants to sign her."

Although Carthy did not win the Mercury Music Prize (that honor went instead to Gomez), the exposure, including her live rendition of "10,000 Miles" during the show, broadcast on BBC2, was hugely beneficial, according to Harriet Simms, press and promotion manager at Topic.

"Folk music hardly ever gets a look in on U.K. television," she says. "But BBC2 had a two-hour special about the Mercury with Eliza playing live. That produced a lot of interest from people who don't normally get to hear specialist music."

In August, Channel 4 TV aired "In Search Of The English Folk Song," a documentary film by director Ken Russell ("Tommy") that featured Carthy and other Topic artists.

Carthy's pending deal with WEA will cover only her work with the Eliza Carthy Band, leaving her free to continue recording as part of Waterson: Carthy, the family group with her mother, Norma Waterson (who was runner-up for the Mercury in 1996), and her father, Martin Carthy. The act has a six-album deal with Topic.

She says she is excited by the prospect of recording for a major label. "If you don't want to sell loads of albums and reach a wider audience but prefer to sit around in tiny clubs wearing an Aran sweater, that is fine," she says.

"I can't do that because I am a contemporary person. I approve of dragging the music into a contemporary context. I like the records to look good, and it is about time folk was made more stylish. I like the unpretentiousness of the acoustic thing—fiddles and accordions that you can play sitting in the kitchen—but I couldn't do only that. I like reggae

and dub and drum'n'bass, and those arrangements work very well with folk songs."

Carthy's success has also helped generate interest in "The Voice Of The People," a 20-volume definitive anthology of the folk music of the British Isles to be released Nov. 2 on Topic in the U.K. and Europe and through Distribution North America in the U.S.

"We've been selling more copies of some Topic albums in the U.S. than in Britain," says Tony Engle, managing director of Topic. "Interest seems very strong in all forms of traditional music."

The albums will be available individually at retail, but the complete set, which constitutes the most comprehensive collection of traditional British folk music ever assembled, will also be available to collectors and libraries at a discount from Topic's mail-order department, Direct Distribution.

In the U.K., the albums will sell individually for 14.99 pounds (\$25.20), but the set will be available for 250 pounds (\$420). Compiled by the academic Reg Hall, the recordings span most of the century and represent the "jewels in the crown" of a label that celebrates its 60th anniversary next year and boasts of being "the oldest independent label in the world."

The anthology ranges from field recordings made on cylinder by Joseph Taylor 90 years ago to remastered versions of songs released on 78 in the 1930s and '40s and material assembled by more recent collectors. The entire series was mastered at Reflex Audio in Huntingdon.

"It took three years to put together, and there is a fundamental honesty and truth about all of these singers. They were never trying to sell records or seduce anyone, and so the voices are very pure," says Engle. "People say I am a bit evangelical about this, and I plead guilty! The tradition is almost dead, but it is very exciting that other flowers have grown from its roots, like Eliza Carthy. The recordings are timeless."

Topic has produced a full-color catalog with track listing and background notes in a CD case, with details of how the albums can be ordered. The catalogs are primarily for display in stores that lack space to rack all 20 albums, which come in unusually large plastic "maxi-boxes" to accommodate booklets ranging in size from 52 to 72 pages.

### 60 YEARS OF TOPIC

The anthology also serves as a curtain-raiser for Topic's 60th anniversary in 1999, due to be marked by major radio and press coverage and promotions in specialist shops. There will also be a double album charting Topic's pivotal role in the folk revival and a showcase event at London's Barbican Centre, with invited guests ranging from traditional folk acts to former members of rock bands, such as Led Zeppelin and Traffic, who have publicly acknowledged the influence of the Topic catalog.

It is a busy time for the label: Nov. 2 also sees the release of "Signs Of Life," the first solo album in 10 years from Martin Carthy, the doyen of English folk guitarists and a strong influence on Bob Dylan and Paul Simon when they hung around the

London folk scene in the early '60s.

The album includes Carthy's versions of "Heartbreak Hotel," Dylan's "Lonesome Death Of Hattie Carroll," and the Bee Gees' "New York Mining Disaster 1941 (Have You Seen My Wife, Mr. Jones)," as well as traditional material. "They are all ballads with strong stories, and the accompaniment is like a history of English folk guitar," says Engle.

October also sees the centenary of the English Folk Dance and Song Society (EFDSS), the main resource for the preservation, recording, and pro-



motion of English traditions since 1898.

To mark the occasion, a commemorative album, "A Century Of Song" (on the EFDSS label), which traces the development of English folk song throughout the 20th century, has just been released.

The recordings include the extraordinary voice of David Clements, born in 1829—before even Queen Victoria came to the throne—singing "The Banks Of Green Willow."

Many of these artists are also featured on "World Library Of Folk And Primitive Music: Volume One—England" on Rounder Records. The album features field recordings made in rural England in the 1940s by the American collector Alan Lomax, including the Copper Family, whose songs were first collected by the EFDSS in rural Sussex in 1898. Now in its seventh generation, the family group is still performing today.

### 'ROUGH GUIDE' SERIES

A further sign of the revival of interest in English folk song is the appearance of "The Rough Guide To English Roots Music" (World Music Network). Linked to the Rough Guide travel books, the CD series has until now concentrated on exotic forms of world music from far-flung corners of the globe. The "English Roots" release includes Eliza Carthy, the Watsonsons, and Martin Carthy.

Topic began in 1939 as an offshoot of the left-wing Workers Music Education. Its first release was Paddy Ryan's "The Man That Waters The Workers' Beer." The label also released in the U.K. the legendary Folkways Recordings, featuring such figures as Paul Robeson, Pete Seeger, and Woody Guthrie.

Later Topic was at the forefront of the '60s folk revival with such acts as the Watsonsons and the Spinners—and even released a recording of actress

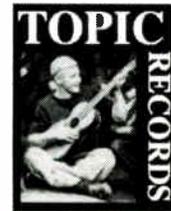
Vanessa Redgrave singing "Where Have All The Flowers Gone?"

"Topic is not only the most important folk music record company in Britain but one of the most important internationally," says Ian Anderson, editor of Folk Roots, the leading specialist magazine in the genre. "It has maintained an integrity that is hard to match—a label with a history which has continually reacted to market pressures and demands, but more significantly one which has defined trends."

Radio champions include John Peel and Andy Kershaw. Peel, whose national show on BBC Radio 1 has been running for 30 years, recalls buying his first Topic record on a 78 in 1955.

"I've been buying and scrounging Topic releases ever since," he says. "It feels like Topic has always been there, quietly doing good work, like a backbone."

Kershaw, whose national BBC Radio 1 show returns to the airwaves Nov. 5 after a summer break, has been a significant champion of Eliza Carthy and Norma Waterson, and his regular airplay contributed to both of them being short-listed for the Mercury Music Prize.



## AUSTRALIAN INDUSTRY DECRIES PIRACY INCREASE

(Continued from page 1)

chael Speck, head of Music Industry Piracy Investigations (MIPI). "It is clearly becoming a serious problem. But whenever we bring it up, the government dismisses it as a red herring."

Six months ago, MIPI was conducting one raid a month. In the last two months, it has been involved in 40 raids in four cities (*Billboard Bulletin*, Sept. 23). MIPI, which is funded by the Australian Record Industry Assn. (ARIA) and the Australasian Mechanical Copyright Owners Assn., has trebled its staff and expects to increase its annual spending from \$4 million Australian (\$2.3 million) to nearly \$34 million Australian (\$20 million).

Most of the counterfeit records found in the recent raids are current top 40 issues and catalog releases by Pearl Jam, Bon Jovi, the Rolling Stones, Frank Sinatra, and the Beatles. A quarter-million inlay cards relating to classical music releases were discovered in one raid. The pirates, according to MIPI, are from Indonesia, Taiwan, Thailand, and Bulgaria and are finding more ways to import contraband. The use of returning Australian tourists in the trade is on the rise, says MIPI.

The illicit releases generally do not find their way into legitimate retail stores, which would face a maximum fine of \$250,000 Australian (\$156,250) per infringement, while their owners face fines of \$55,000 Australian (\$34,375) and six months' jail time. However, a chain in the state of Queensland is being investigated.

Much of the trade is at Sunday markets and street fairs. MIPI's authority does not extend to arrest; it can only inform police. Prosecutions are

expensive and cumbersome. One case, involving two barristers, has still not come to court after three years.

ARIA chief executive Emmanuel Candi observes, "The government needs to understand there is a problem and work with us to eliminate the problem. It has to allocate more resources to federal police and customs and lessen red tape for us to check shipments."

Noting the national polls coming up Saturday (3), Candi continues, "But the government is in election mode and tends to believe anything the music industry says about the parallel imports issue is a personal attack, which it is not."

ARIA is appealing a federal court decision from Sept. 10 that narrows the stock it can check.

Piracy is only the latest point of contention between the music industry and the government. Relations, already strained, have worsened in recent weeks.

The government distributed a pamphlet to retailers outlining ways to contact U.S. and European distributors—a move that Candi describes as "a low act of bastardy" that would cost Australians jobs (*Billboard Bulletin*, Sept. 14).

Changes to the Copyright Act loosening regulations on parallel imports were supposed to shave up to \$7 Australian (\$4) off the price of CD albums. But the drop of the Australian dollar to 58¢ U.S. makes importing from Europe and the U.S. financially unviable. In any case, small retailers that have brought in cheaper CDs from Indonesia and sold them for \$5 less have had their accounts closed by the major labels.

Following claims of retailer complaints, the Australian Competition and Consumer Commission (chaired by Alan Fels, considered by many to be the music industry's nemesis) is investigating if such actions breach the Trade Practises Act. Says Candi, "The government and professor Fels talked of competition when they changed the rules. If a retailer can choose when they will buy from a wholesaler, then the wholesaler can choose when they will supply the retailer. No amount of investigations or court cases can change that principle of the marketplace. It is within the law and reasonable commercial behavior."

In a separate development, a win for Kmart in a court battle Sept. 24 could see supermarket chains and music retailers get \$3 million Australian (\$1.7 million) in refunds from the Australian Tax Office. Kmart argues that some or all of the wholesale sales tax on music CDs should be refunded because they count as software, which is exempt from Whole Sales Tax (WST). Music CDs are taxed at 22%.

Kmart is not challenging the WST on the hardware (the disc and packaging). But it argues that the software component—the music as information related to the software component, the functions on the CD player like track and timing displays—are exempt. If successful, record companies would get refunds going back three years and would then pass a portion of the tax paid to retailers. (The retailer passed the tax on to consumers but won't pass refunds on to them.) The Australian Tax Office's defense is that the music on a CD is data, not a computer program.

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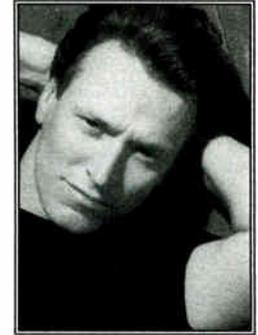
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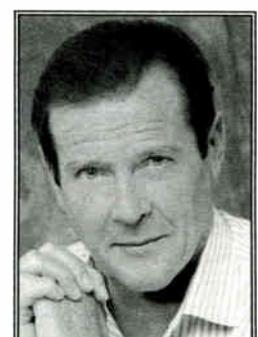
Roy Lott



Lauren Bacall



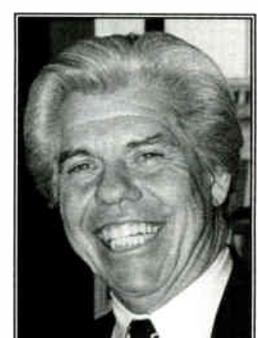
David Foster



Roger Moore



Peter Asher



William F. Austin

## MORISSETTE'S NEW ALBUM IS ALL IT'S 'SUPPOSED' TO BE, AND MORE

(Continued from page 1)

arrives amid accusations that the industry can no longer sustain the success of blockbuster acts (which would be news to Celine Dion). Truth is, the artists behind renowned cash-cow releases of preceding decades, like "Frampton Comes Alive!," "Saturday Night Fever," "Thriller," and "Born In The U.S.A.," never recaptured or eclipsed their own saturation-level domestic sales peaks.

Still, the depth of cynicism required to diminish the feat of satisfying 28 million fans who supported an artist through six hits (plus a chart reprise with the live Grammy Awards rendition of "You Oughta Know") over the course of an 18-month 1995-96 international tour with exceptional grosses—and lasting documentation in one of the best-selling live concert home videos of 1997—is rather noteworthy in itself.

The idea that anybody could or should be preordained to move an ever-larger amount of product is a perverse but prevalent concept these days. It's also odd to punish artists for falling short of the exaggerated expectations we aggressively propagate in incessant pursuit of commercial events. Maybe our culture does these things because we prefer control, resent surprises, and are greedy for someone else's disappointments.

That's too bad, because art is the engine room of amazement, consternation, and all things unprecedented—but it's not art because it manages these things. Rather, it's art because its honesty and skill advance its intrinsic originality.

In the meantime, 24-year-old Canadian Alanis Nadine Morissette, twin sister of Wade (they have an older brother, Chad) and daughter of one-time high school principal Alan Morissette and his teacher wife, the former Georgia Feuerstein, has made an excellent new album consisting of 17 impressively diverse tracks: "Front Row," "Baba," "Thank U," "Are You Still Mad," "Sympathetic Character," "That I Would Be Good," "The Couch," "Can't Not," "UR," "I Was Hoping," "One," "Would Not Come," "Unsent," "So Pure," "Joining You," "Heart Of The House," and "Your Congratulations."

She wrote all the lyrics; sings all vocals, including backing parts; plays piano, flute, and harmonica; and composed and produced the finished effort with "Jagged Little Pill" collaborator Glen Ballard. The music is poignant, propulsive, aggrieved, loving, pissed off, witty, greatly eccentric, and genuinely winning. If you seek out, stock, or buy the album based on these assurances, it's unlikely you'll be disappointed. And if for some reason you are, fair enough, but it's really not Morissette's problem as she eases into her first quarter-century, because she's done her job.

The following interview was conducted at the start of September as Morissette was in Los Angeles completing the final recording and mixing of "Sup-

posed Former Infatuation Junkie" (which takes its title from a drolly self-deprecating line in a prospective single, "So Pure").

The talk that ensues makes it plain that Morissette's future began well before she cut a note of the new album. But as veteran singer/songwriter Annie Lennox remarked backstage at the Grammys in February 1996 after "Jagged Little Pill" won four awards, including album of the year, "She's stunning—really creative and intensely gifted. She looks like she won't let this industry ruin her."

**The new record is a banquet, it's wonderful. Tell me the arc of the making of this record, the logistics. And the earliest song that you wrote.**

I guess it all starts after having gotten off the road at the end of the Jagged Little Pill tour. That would be a year and a half ago from today, so January of '97 was my first month off. At that moment, I had put so many things on the back burner on almost every level that I knew it would take some time for me to deal with them in order for me to have the clarity and the head space to start writing another record.

So I didn't know how long it would take. It could have taken anywhere from a month to 10 years. I had no idea, so I was just gonna go with the flow. And I basically came very close to wanting to not do it anymore and not do another record and start fresh somewhere else—maybe even move. It was an extreme emotional response to just having been inundated with so many things that I wanted to get away on every level.

**Did you think you might want to do something else for a while, a non-music thing?**

Yeah! A different job or just stopping and not doing anything for a while, which is essentially what I wound up doing. I did a lot of things that I had not been able to do because of the fact that I'd been in the music industry since I was really young. So I did a bunch of triathlons, traveling; I went to India, I went to Cuba. I spent a lot of time with people and nurtured friendships that I wasn't able to nurture because I was always touring. So I made up for a lot of lost time, and not lost time just in the [past] three years, but lost time in general because I had always been so focused on my music. I live in California, but I go back to Canada all the time.

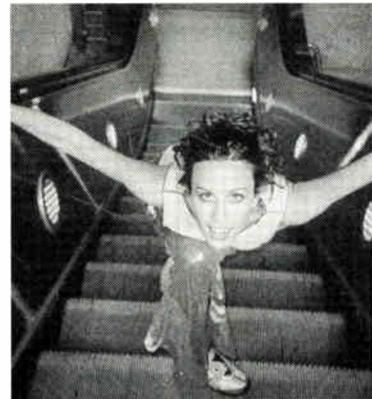
The triathlons were all within an hour of L.A. It had been something I wanted to do when I was younger, but I was the "artist" and my friends were the "athletes"—we were allotted our roles. I had always wanted to do it, but I was slightly intimidated, so I did it this time around; triathlons involve swimming, biking, and running. I trained for it for a long time, did yoga. I play tennis and basketball lately. I basically wanted to do something that required a lot of me but didn't require me to be

overly intellectual or overly analytical of anything and just experience the physical aspects. A triathlon is very mental, I think, but in a completely different way than songwriting is. I felt very connected with my body. It's you against your own stamina. And I did a lot of creative things, too—painted a lot and found different forms of expressing myself other than music.

**How would you describe your paintings?**

[Laughs] As works in progress. Very abstract, playing with different color tones, doing 16 versions of a pink painting to find the most wonderful version of pink.

I'm also doing photography. I just started my own Web page, and I have a darkroom at my



MORISSETTE

house. I've shot some nudes and some nature work.

**I know you also spent a lot of time in Canada.**

I went to Canada a lot to visit one of my best friends up there. We had a long talk about everything I was thinking, and I said, "I have to be willing to let go completely of ever doing this again," to take the pressure off myself. As soon as I'd had that conversation [chuckles], an hour later I started writing "Heart Of The House." So it's the law of "As Soon As You Truly Realize That You Don't Need To Do Anything, That Which You Do Want To Do Will Appear."

After I wrote "Heart Of The House" up there, I just jammed a lot in Toronto, in a studio my friend owns up there, 'cause there were so many things that needed to come out, and I didn't want to formally say that I was starting to write the record. I just wanted to jam and write stream-of-consciousness lyrics and music and experiment with different chord changes and a modular way of writing.

I wanted to jump into that, so it was done in a studio with a piano, and I had a couple of my friends come in and play on stand-up bass and things. It was very insulated and very safe. I'd wondered if I could find an environment where I could do that and not worry about anything.

**What are you saying in "Heart Of The House," with its "goddess" images and its ideas of women talking "like women to women"?**

Just having been at the core of a feminist movement, since I was born in the '70s, I'm saying what I

wound up doing in my own personal journey with it. Being brought up—if I could generalize—in a patriarchal society, I was always denying my femininity, seeing it as something that would make things difficult for me if I embraced it. So I went to the other end of the spectrum, and I was very tomboyish and masculine, and I felt that that was a way for me to survive in the kind of society that was laid in front of me.

As the years went on, I felt like I was half of a person, because there was a huge chunk of me that I had denied, and over the last year especially I've just reintegrated both sides. In reintegrating my femininity, I realized that not only had I rejected it in myself, but I had also rejected any feminine forces in my immediate world, in my immediate friends and family. Of course, my mother was in that category, and so the song was my way of welcoming back my femininity and also honoring her.

**Did you get closer to your mom as a result?**

Yes, got much closer because of this. Definitely.

**How old is she?**

She's 52.

**So she's not that old.**

No!

**These matters are very necessary to consider and also an appropriate response in a rock-'n-roll context. Rock-'n-roll is not even a men's club—it's really more like a boys' club. It's amazing how dishonest and deluded it can be on that level.**

I know. Yup.

**From the point I first heard and wrote about "Jagged Little Pill" prior to its release and then saw the "angry female" clichés that immediately became attached to you after your success, I was surprised, because the sweeping clichés were things I'd never perceived in the overall record, nor were they things I heard from day-to-day fans of yours who knew the record well. Unfortunately there's often a boys' club in music journalism, too.**

Right. The stories were a little too one-dimensional, and it definitely had to do with the writers. It just made me separate myself from the external perception of me at that point. If nothing else, it further confirmed my questioning of the media and society's views and expectations; it pushed me further along that path of questioning things. Because of this, it's disconcerting that there are a lot of people who do trust the media and listen to it word for word and always take it as the truth, but it's not.

**If there was one underlying theme on "Jagged Little Pill" that did seem to be a universal perception on the part of the ordinary fans I'd encounter, it was not the idea of your music being a forum or touchstone for "angry females" but rather that it was talking back to an older generation—for taking a younger generation—your generation—so lightly, manipulating you or your peers and treating them as**

a quick study.

Right! And I think there are people that *did* get that on their own personal level, in speaking to the limited number of people that I actually wound up talking to. There are so many different interpretations of that record, a lot of which I thought were very exciting, and some of which I didn't have perspective on due to the fact that I was too inside of it.

The exciting part of it for me, first and foremost, is the fact that there were so many people open to investigating their own vulnerability and their own questioning of themselves, going within a lot more courageously than perhaps I had thought [they would]. And more courageously than I thought I could. There were a lot of people just excited about the fact that someone was writing something that required a lot of *them*.

There's always been a question in my mind on a personal level whether people want something to be required of them in music on an emotional level. I wasn't quite sure. But it was very heartening to see that there were people who were very much up for it.

As for the idea on the record of our generation being underestimated as a whole, I ran into that constantly. I ran into ageism everywhere I turned and along with it an element of sexism. So it was something that was just understood: that being young and being female, it was going to be difficult. It's changed now, for so many different reasons, but it was definitely a part of my reality back then.

**There's an interesting point made on the new album in the song "I Was Hoping," where you talk about going out to a restaurant and how the older person you're with gets treated like an authority figure and you merit a "thank you, too, dear" style of condescension based on... nothing.**

And funnily enough, my connection with the person that I was with was on such an unequal power-sharing level that it was hilarious that this person's take on it was completely different.

**But I think this happens constantly, and it's very hurtful and wounds people's spirits.**

I agree, but we can just be who we are and keep contradicting it as time goes on. The best way I feel nowadays to communicate something is just to be it and not bat people over the head with it.

**How was the recent travel helpful? What did you get out of the trips to India and Cuba?**

I think just the mind-set that's required when you're backpacking through cultures that are the other end of the spectrum from what you've been used to. And also being able to let go, being able to travel with a group of people that I couldn't run from and had to communicate with or learn how to communicate with. I had to let go of complete control [laughter], which is a good one for me, especially in India. Everything I had

(Continued on next page)

## MORISSETTE'S NEW ALBUM IS ALL IT'S 'SUPPOSED' TO BE, AND MORE

(Continued from preceding page)

known and everything I thought was true and real *wasn't* over there—and it was great to experience that.

### Give me an example.

In the West our bodies are treated as ornaments, and over there people are more accepting of the fact that they're an instrument that carries our spirit.

There was unabashed eye contact over there, and whoever I would walk by, we would look at each other and our spirits would connect, as opposed to walking by someone here in L.A. and everyone's averting each other's eyes. That was one of the biggest insights upon returning here, that I had spent over a month truly connecting with everyone I walked by, and then I came back here and felt very disconnected from everyone. Over there, I didn't feel alone. I had no feeling of feeling alone over there, but when I came back here I did.

I started in Calcutta, and that was amazing, crazy [laughter]; I had never experienced anything like that in my entire life, including getting really sick, thinking how taken for granted your health is, and questioning the concept of my own death. I think everybody gets sick when they first go there, from either water or food, and it was very anxiety-inducing, having to deal with all of it. Very scary. And I'm extremely sensitive to any drugs, so I couldn't take anything for it.

### Probably a purging experience, wasn't it?

[Big laugh] It was amazing. There were many revelations in those sweaty moments.

### But when you're all emptied out, you can start fresh.

You can, and I did! We also did a little bit of work at Mother Teresa's [Missionaries of Charity hospital for abandoned children and the dying] for a short time, and it was quite an experience seeing how people treat each other and how unconditionally loving you become when you're in an environment like that.

There's a perspective that everyone over there, in particular the destitute, are very unhappy people. But I think the truth of the matter is they're a lot less unhappy than people think. Some of them are, some of them aren't. But there was some definite joy in people's faces. And just the human condition, on a psychological level, was a hard case study, an emotional case study for me, trying to understand. I can't arrogantly go over there from the West for a short time and say I understand it, because I don't, but I was definitely humbled by it.

I think the West sometimes looks at very poor, destitute environments and has this feeling of pity toward them. It hurt me to see the amount of Westerners who had pity as opposed to compassion; there's a huge difference between the two.

There is an acceptance in Indian culture of the very fact that the population level is so high that even your personal space is com-

promised there. But I didn't sense a lot of anger there because of this. I know that if we had been in a crowded room in North America, there would have been a lot of tempers flying and impatience and claustrophobia. There, you slowly become very comfortable with the fact that the person sitting next to you is in your face, and it's OK; the shared space is fine.

### Sounds like you had to give up a lot of the superficial power we consider so important in the West.

Yeah, and I loved it.

### What was it like to spend time in Cuba?

It was a moving experience to spend some time in Cuba. I visited schools, hospitals, and museums, and I experienced the nightclubs and Cuban music scene. A highlight came when I went to a music school. I began to play piano in one of the rooms, and a woman began dancing. For the next 25 minutes, it was a stream of consciousness. I was singing and playing piano, and I had a good cry at the end. It was a turning point for me; I knew I had to start my album.

Back here in our culture, we're so success-oriented, but we seem to be hitting a wall in terms of the possible rewards. One can't help but be disappointed by one's expectations of such temporary and relative things as fame and power. We're all in a big rush to get to a very isolated spot.

I don't think very many people know that there's no hope that fame will give them happiness; I don't think a lot think that that's the case. I understand how people think it. It's sort of painted for us to be [at] this turning point in our lives if we are to achieve all these things. I myself believed it. So I completely understand how it can be seen as something that will turn everything into a beautiful life.

### So what's the good side of creative achievement on a grand scale?

The good side came to me when I finally indulged the part of it that wasn't a gift, because I was very self-conscious about not wanting to come across as arrogant and disturbed by fame and disturbed by success. It's such duplicitous behavior when you seek it and then you get it and you complain. I really didn't want to go that route. But at the same time, I did need to acknowledge the difficulties and the upset that came from it. So I sort of did that on my own and wasn't very public about my disdain for it.

But once I had released that part of it, all that I was left with was the beauty that comes along with it, the freedom, the financial security, the evolution of my music. Ultimately I felt safe to continue to stretch and bounce and try things. I had had freedom at least in the past, but not without the fear of whether there would be support or respect or rent being paid.

When I was in India, I also did a lot of psychological reading and healing crazy wounds when I was

over there. I had brought my mom, my two aunts, and a couple of my girlfriends with me, and connecting on a female level over there was great. It was their Christmas gift for me, and we traveled all over the place, went up north to Varanasi, and eventually went hiking in the Himalayas and really experienced Mother India [laughs].

### Had you ever traveled like that with your mother before, as just a pal?

No, no, so I think that might have been part of the reason the experience was so amazing.

### You mentioned reading while in India. Was there any one book you read that was especially uplifting?

A book called "Keeping The Love You Find" by Harville Hen-



Cover art for new album.

drix. I had read it when I was 14-15 and absorbed as much of it as I could have at that age. But I brought it along to India and just dove right in and did all the exercises and went for it, and it was a very intense experience. There were bookstores on every corner over there, and I read anything I could get my hands on.

In Indian religious philosophy they take responsibility, for instance, for people's distance from God. I completely agree with that, in that God never goes away; it's *us* that turn from God. And then they live that [philosophy] there; it's very spiritual. But there're some dogmatic presences throughout the place; I think they're there in every culture.

I went over there knowing that I didn't want to overly idealize India. There were definite things over there that I disagree with. But in general, for example, their relationship with God is very prominent.

### You toured a lot internationally for "Jagged Little Pill." There's something to be said for just doing your job and not hanging back to let the fame accumulate. Talk a little bit about that extensive touring and your work ethic.

I guess the alternative was to stay home and not communicate what I had just written. Touring to me seemed the obvious thing to do. Having created something that I wanted to share, that was my motivation, so it was in keeping with that. And I loved the fact that I could travel, seeing different cultures, and have a career at the exact same time. To see the conti-

nunity through all human beings and see the differences was a very observational thing for me—and a very survival-mode time for me. The only thing that I regretted was that the pace was a little bit breakneck, so I won't be doing that again.

We went all over Europe and all through Asia—Japan, Indonesia, Malaysia—and Australia and all through South America, Mexico, too, and, of course, all through North America.

Asia to me is beautiful; I just have an affinity for it. And in a lot of these places I went to, their society had a completely different view of women. So it was interesting for me to see people coming and watching me play as a woman in their culture. [They] had a different view of what women are and were than [people in] America would. But they seemed to be very comfortable with me being up onstage, saying the things I was saying and performing the way I was performing. They were very happy with it, but I didn't know what to expect.

### How do you think you grew as a singer and musician throughout the process of that vast road trip?

As a singer, I had no idea whether I'd be able to tour as long as I did and not lose my voice. The turning point was early on in Montreal when I got the in-ear monitors, and they saved the tour for me because I wouldn't scream after that. The first club tour, I was screaming every night, and everything was very over-the-top at first, because everything was so loud and overwhelming. As soon as I had the in-ear monitors, I became a little more comfortable with what was going on around me. I felt there was a bit of a settling, and slowly my screaming turned into singing. And as a musician, it enticed me in that it challenged me and forced me to grow as a guitarist, even though at that point I hadn't even scratched the surface. It aroused my curiosity to push things further when we would jam at sound check every day.

### The singing is very strong on the new record; there's a lot of subtlety, vibrance, and tone. Do you like your own voice?

I've had a good relationship with my voice, and I'm moved by it sometimes, that I can actually make these certain sounds.

### Tell me about the first single from the "Supposed Former Infatuation Junkie" album, "Thank U." You touch on India and a lot of philosophical things, but a lot of nuts and bolts, too. Does the opening line about antibiotics have to do with your lack of resistance to illness in India?

Yeah. It's about being sick but also how doctors would prescribe a lot of allopathic drugs for me for years without my even thinking about what I was ingesting. One day in India I thought, "I can't do this anymore" [laughter]. There are times when I think that it's absolutely appropriate, but at times it's very quickly and offhandedly prescribed when it's really not needed.

"Thank U" swings in a natural,

offhanded way, and there's a Latin cadence—maybe a Cuban influence from your trip there—with you re-syllabilizing the words in interesting ways. Did your touring exposure to other languages make English seem fresh to you again?

Yes, and if lyrics were a priority for me last time around, they were even more so for me this time. I had been sort of "schooled" in different ways of writing songs and splitting up syllables when I was younger, and it was very confining, not being able to shift things around the way I intuitively wanted to.

With the freedom that I have now writing alone or with Glen, I realize the lyrics are a little less enunciated or a little less understandable, but it just feels right. It's very personal to split words up like that. As far as that song goes, it was one of the first songs that Glen and I wrote together when we started the record. There was a lot that I wanted to say about living in the present and about the awareness that I had about being still for the first time in my life, because everything had always been so kinetic and frenetic and forward motion. It was wonderful and blissful to finally stop.

As the Indian yogis say, one can arrive without traveling. Meanwhile, I find all the new songs to be more conversational. Being less song-like in obvious ways, they're more beguiling, more intimate, even when you're rocking out.

They're less focused on any sort of structure. With any songwriter, it comes down to what the priority is. In this case, the priority is I want what's in me to come out in whatever shape or form it wants to come out without being too precious about it or overly restrictive.

On "Sympathetic Character," it sounds like you're trying to get on a more even playing field with the other character in the song: "I was afraid of your seduction/I was afraid of your coercion/I was afraid of your rejection."

The second section of the song is about one person in particular, and in the verse it's about several different people. There was a period of time not that long ago when I was still easily intimidated by certain male-dominated environments. I'm speaking my mind [in the lyrics]. And the fear was so deeply rooted that I knew that it wasn't simply that I thought my idea might be rejected. It went much further than that, and I wanted to get to the root of it. With this woman that I was speaking with one day, we really did get to the root of it, and a lot of what I came away from in that conversation wound up in the lyrics. There's the idea of underestimation of females, female emotion, and having it be so one-dimensional in that women are feminine and they are to feel *this*, and men are masculine and it's OK for them to fly off the proverbial handle.

And then I balance it out as far as saying that women absolutely have a part of them that wants to fly off the handle and that men can

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embrace their femininity as well.

Tell me about the "Baba" song. That's my response to the duplicity I found within the spiritual world in India and elsewhere, and the competition, oddly enough, that is found within it: who's more spiritual than who, and who's closer with the guru than who; who's the favorite and further along in a series of *ashtanga*, a form of yoga. What the philosophy and the beliefs are trying to express is that there's compassion that underlies all of it. And yet there was this environment of extreme judgment and lack of compassion. It was confusing to me and actually kind of disturbing.

No culture requires you to swallow it whole. Life is endlessly messy, and a culture is as messy as anything else. It's for you or I to pick and choose amid the contradictions. India hasn't yet found a neat place for everything; they have wisdom and also riots in the streets, just like us.

Right, and they're rejoicing over [their nuclear] bombs. Every culture has humanity within it—and all that comes along with it. The song was a response not only to that but also to the Westernization—for lack of a better term—of the Eastern philosophies and what comes along with that. You take one culture overseas and try to integrate it with one here, and there's a lack of translation that sometimes results.

Sadly, there's no pilgrimage any of us can make through which life will be tidied up.

But again, that's perpetuating the idea of looking beyond yourself for something that you have to look beyond yourself to find, and yet the guru becomes someone to look beyond themselves toward. There's a lot of contradictions within it.

What's your favorite song on the new album musically?

A good question. I have moments of loving the string arrangements in "Your Congratulations." And I love the purple quality of "I Was Hoping."

How did "Your Congratulations" come to get written?

I wrote that one in my living room about the difficulty of having a huge group of people giving me the thumbs up. Meanwhile, because of the fact that so many people were aware of me and I was in the public eye, the people who were closest to me stopped talking to me about things that could have been supportive, because they just assumed I had been inundated with it. And not just during the process of the last record but since I was really young.

Because I was in the public eye, there's this strange thing that happens within your personal, nuclear realm where people either don't want to congratulate you or give you any sort of compliments because they presume you're just tired of them. And of course the people that you want to hear it from the most are the ones that don't say it anymore. The people

## High Holiday Hopes For Morissette's 'Infatuation'

BY ED CHRISTMAN

NEW YORK—Retail expectations are high for the forthcoming Maverick Records album from Alanis Morissette, with executives at U.S. chains predicting that "Supposed Former Infatuation Junkie" will be the No. 1 or No. 2 best-selling album of the holiday selling season.

An informal survey of merchants found that they expect

*'We are already getting huge calls on it from customers'*

the album, which streets Nov. 3, to generate sales within the range of 500,000-750,000 units in its debut week.

Lew Garrett, VP of purchasing and merchandising at the North Canton, Ohio-based Camelot Music, says the album should do "sensational. We are already getting huge calls on it from customers."

Garrett notes that the "City Of Angels" soundtrack sold incredibly well, and "one reason is that Alanis is on that." Morissette's song "Uninvited" is on the Warner Sunset/Reprise album.

In fact, Jerry Kamiler, divisional merchandise manager of

music at 520-store Trans World Entertainment Corp., based in Albany, N.Y., says that "the strength of the 'City Of Angels' soundtrack was really driven by her single. That should dispel anybody's thoughts or concerns about the sophomore jinx."

Noting that many are quick to criticize when a follow-up album doesn't duplicate the sales of its predecessor—Morissette's "Jagged Little Pill" is certified 16 times platinum—Kamiler says that "Supposed Former Infatuation Junkie" "doesn't need to be as big as her last album." It will be one of the biggest-selling albums of the holiday selling season, he states, and that's just fine.

"We have heard a number of cuts, and what we have heard we like," he adds. "Maverick has done a great job setting up the album, and we think the consumer will react positively."

Ron Nicks, CEO of Latham, N.Y.-based Northeast One Stop, says that it won't make a difference if the new album doesn't have an impact identical to "Jagged Little Pill."

"It will be a major hit for us, racking up very substantial sales," he says. "She has a lot of credibility in the marketplace, and I haven't seen anything to change that."

In Carnegie, Pa., John

Grandoni, purchasing VP for 160-store National Record Mart, says, "There is a lot of anticipation for the album. Her fans are eagerly awaiting it. Maverick is doing a great job in setting it up. It will have a huge first week."

In Ann Arbor, Mich., Len Cosimano, VP of music and video at Borders, says the 250-store chain is "very bullish" on "Sup-

*'Maverick is doing a great job in setting it up. It will have a huge first week'*

posed Former Infatuation Junkie." Based on sales of the "City Of Angels" soundtrack and the track record of Morissette's last album, "it is hard to doubt" the new album, he says.

One thing retailers especially like is that Maverick is said to be giving merchants until Nov. 20—or more than two weeks after street date—to take advantage of the buy-in discount, which is a 3% deal.

That way, they say, they can stock up accordingly for what's expected to be a big holiday selling season.

you really need it from, you don't have it from.

No wonder so many people in the public eye are so sad. They're only getting compliments from people they don't feel entirely known or understood by.

The flip side is that the people who could offer those kinds of congratulations feel inadequate to supply them, wondering how sophisticated could their humble perspective be.

Right. And it's so funny because it's not even about sophistication. It's about the connection with someone and them acknowledging what I do. There were people who wouldn't acknowledge what I do for a living [chuckles softly]. I understand it on an intellectual level, but that song is me indulging my emotional response to it.

As you sing: "If I had known my invisibility would not make a difference/I would've run around screaming proudly at the top of my voice." Even if you accepted their non-acknowledgement, that wouldn't change anything for the better.

I know! They're still upset with you or jealous or threatened. Either way, you begin to think, "I'm gonna be rejected by you, so I might as well enjoy it!"

The lyrics of "Unsent" seem like notes or telegrams you could have sent to people but didn't.

Due to the fact that the environment in which I'm writing

these songs is so insulated, it was an opportunity for me to have some sort of closure or forgiveness or understanding or peace with things that had seemed unresolved or open-ended. Yeah, in a perfect world, I would have been able to say what I said in these verses to the people themselves, and in some cases I actually have. In others, I won't need to because I've already resolved it within myself because I wrote about it.

"So Pure" is one of the nicest songs on the record, especially for the simple phrase "I love you when you dance/When you free-style in trance." It's a good thing to hear on the airwaves: someone complimenting somebody on the way they move. Everything sensual on records these days seems so obvious, mechanical, or anatomical. In the aftermath of World War II, to dance well seemed "so pure/such an expression," as you put it, and that generation admired Fred Astaire, for instance, because he showed masculine grace.

Living in California, anything overly exuberant or overly vulnerable is scary to people. But this particular person just unabashedly goes for it. It's really inspiring for me, too, because there are parts of myself that I've denied for fear of being judged. And with him doing it the way that he did, it was a welcoming thing for me to do the same and be alive. I used to

go to clubs all the time when I was younger, and I miss it. He awoke the childlike part of me that had been on the back burner because I was overly self-conscious. So the song is me just loving him for it [giggles].

What comes next from you?

Right now, the videos for the record. I might be one of the only artists on earth who actually really, really enjoys making them. I adore them, adore expressing myself visually. And I love editing them; it's one of my favorite things.

Then I'll start touring midway through October on a small-club, small-theater level, and probably in January we'll start the "bigger" tour. Joel Shearer, who actually played guitar on "Right Through You" on "Jagged Little Pill," he played on the new record, and he's in my band now. Chris Chaney, who played with me before on bass, is again both on the record and on tour, and Nick Lashley as well on guitar. Gary Novak is on drums on the record and will be live, too, and we're auditioning potential keyboardists to come with us.

I feel great and have learned so much—even applying it to the new tour, with the dynamic and the understanding and the professionalism we have now with our road crew.

How about the rest of your family, your dad and two brothers. Have you gotten to know

them more since 1995?

Definitely. I've had amazing conversations with all of them. We've come a long way. Because in the past, the only way I could communicate was in my songs. In real life, I was quite cowardly, a bit of a kid. Nowadays, I can communicate in my songs and in real life, so life is so much easier.

What records are you listening to right now?

What winds up happening before I'm writing a record is that I don't really listen to anything, perhaps for fear of being overly influenced. There's an element of having to be in your own reality when you're about to write about it. But now the record is done; I went out and bought Lauryn Hill and the new Liz Phair because I feel I can let go of anything I've created and move into a less self-absorbed world, which is extremely exciting now.

One last question. This whole "women in music" or "women in rock" thing always seemed pretty weird. I've never met anybody in my life who bought a record just because a woman made it. The individual stories are so much more interesting than the lame category, and besides, it's not true. Wouldn't it be fairer to label these prominent artists simply as "the people doing the best work"? What are your thoughts on this?

[Big laugh] I absolutely agree. Even if the covers of a million magazines say "Women In Rock" or "New Women Artists," at the end of the day I have to believe that most people are buying a record because they want to listen to it, and they forget about the gender as soon as they've put it in the CD player.

I've always believed that it's "the best person for the job." What are you expressing? Whether you're Leonard Cohen or whether you're Joni Mitchell or whether you're Liz Phair or whether you're Wyclef, you're expressing yourself. You are what you are, and you're a human being. Within all of that, we can deal with our masculinity or femininity.

The whole concept of a "women in rock" movement says a lot to me, too, because there's never been a "men in rock" movement. As much as women in general are moving through the feminist movement toward a humanist movement, the music industry, I believe, is going to do the same. I think—or I'm hoping, anyway—that this will help to better exemplify the humanist approach to art in general. And I think it's just around the corner. ■

Billboard editor in chief Timothy White is the author of "Music To My Ears: The Billboard Essays—Portraits Of Popular Music In The '90s" (Henry Holt & Co.), whose new edition contains his May 1995 pre-release interview/essay on "Jagged Little Pill," the first commentary on it published.

## IS DVD AUDIO THE SUCCESSOR TO CD?

(Continued from page 1)

mastering studios, few people are aware that an audio revolution is taking place, and those who are have not heard what it sounds like. As a result, the industry is rife with misinformation and confusion about the state of digital audio and the prospects for the next sound carrier.

Billboard spoke with recording pros, studio owners, label owners, mastering engineers, and equipment manufacturers to assess their viewpoints on digital audio as the industry readies release of a DVD Audio specification—the first step toward launch of the new format (see Studio Monitor, page 43).

Bob Doris, founder and president of Novato, Calif.-based Sonic Solutions Inc.—a pioneer in high-resolution digital audio and video workstations—says, “A lot of consumers have the sense that CDs are pretty good, but by going to high-resolution audio, it’s like the step that people made from LP to CD. It’s comparable to that in terms of realism and fidelity.”

DVD Audio will provide a maximum word length of 24 bits and a maximum sampling rate of 192 kilohertz. Those parameters represent a dramatic increase in resolution over the CD, which operates at 16 bits and 44.1 kHz.

A one-bit increment in the word length represents a doubling of audio resolution (see Figure 1, this page). Accordingly, the leap from 16 bits to 24 bits is equivalent to a 256-fold increase in audio fidelity.

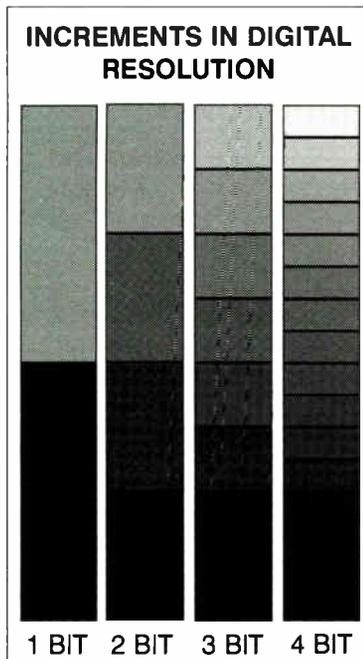
Allen Sides, an independent producer/engineer who is also owner of the Ocean Way studio empire—with world-class rooms in Los Angeles and Nashville—compares the bit resolution of a digital audio system to dots per inch on a visual medium.

“If you’re looking at a picture in a newspaper through a magnifying glass, you see lots of dots, whereas if you’re looking at a real photo, the resolution is much better,” says Sides. “When you improve the bit resolution in audio, all that information that disappeared [in the lower-resolution version] comes back.”

Similarly, the sampling rate affects both the bandwidth of the signal—i.e., the range of frequencies that it contains, from the lowest bass note to the highest treble pitch—as well as the number of digital “samples” that are taken every second (see Figure 2, this page). In a 44.1 kHz-sampling system like the CD, 44,100 “snapshots” of the audio signal are taken every second. Thus, even though the human ear interprets a CD as continuous sound, in reality the player is outputting 44,100 bursts of audio every second.

Although there is no consensus on the point at which the human ear can detect sound intervals, recording engineers say that higher sampling rates result in smoother, more pleasant sound. Furthermore, they say that the difference between CD and DVD Audio is staggering.

“The issue is not frequency extension, because we can’t hear past 20 kHz anyway, in the best of circumstances, and the harmonics



**Figure 1.** As the above graph illustrates, one-bit increments result in a doubling of the level of resolution. Accordingly, a 24-bit system, à la DVD Audio, offers 256 times the audio resolution of the CD, which has a word length of 16 bits.

beyond that are captured in any case,” says Steve Lee, president of high-end audio distributor Canorus, which represents the Nagra brand of 24-bit, 96-kHz digital tape recorders and the dCS line of digital converters. “The difference is in the time domain—how small that time slice is. It has to do with the resolution of the signal versus the frequency domain.”

Besides the large difference in audio resolution between a CD—which can only deliver stereo sound—and the stereo band of a DVD Audio disc, the latter format also is capable of delivering multichannel audio for home theater systems, which consist of left, center, and right speakers in front of the listener, as well as left rear and right rear speakers and a subwoofer for the bass frequencies. Such systems are referred to interchangeably as home theater, 5.1-channel, multichannel, and surround-sound mediums.

Sources say it is in the multi-

channel realm that DVD Audio will really shine. Scott Hull, chief engineer at New York mastering studio Masterdisk, says, “It’s hard to imagine Joe Consumer not thinking surround sound is better than stereo. When it’s done really well, it’s compelling to listen to. I see surround sound being incorporated into all releases in the near future.”

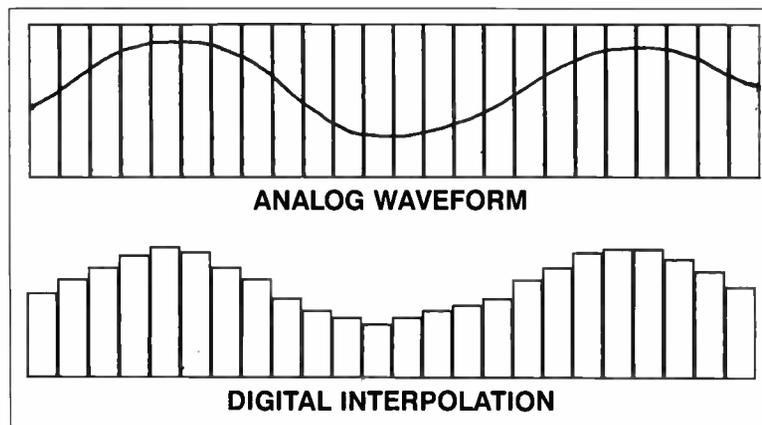
Whether or not Hull’s predictions bear out will depend on several factors, including consumer confusion about DVD Video and DVD Audio.

In its launch version, the DVD Video format is capable of accommodating either 24-bit, 96-kHz stereo sound or data-compressed multichannel sound using “lossy” algorithms—i.e., ones that do not output the same exact data that they take in. By contrast, DVD Audio will deliver 24/96 and multichannel programs, and the multichannel portion will be compressed using a “lossless” scheme—i.e., one in which the output signal is a bit-for-bit accurate representation of the input signal, even though the signal undergoes some compression along the way.

Because DVD Video has been touted for its increased audio capabilities vis-à-vis CD, many consumers are unaware of DVD Audio’s pending introduction, and thereby its potential to surpass the audio portion of DVD Video. The lack of consumer awareness may hinder DVD Audio’s market introduction, according to sources.

Another obstacle to DVD Audio’s ultimate success is people’s willingness to reconfigure their living rooms to accommodate five speakers and a subwoofer. However, sources say they believe that once people are exposed to multichannel sound—particularly as conveyed by DVD Audio—they won’t want to turn back.

“We’re entering an era where we begin to have enough bandwidth under our control that we can essentially re-create a reality for consumers,” says Sonic Solutions’ Doris. “That’s something we could never do before. I don’t think anybody confuses a CD recording with a real-world event, whereas if you take a high-resolution, uncom-



**Figure 2.** An analog waveform is analogous to a sound wave. A digital waveform consists of snapshots of the analog waveform taken at several thousand intervals per second, depending on the sampling rate of the recording system. All CD players operate at a sampling rate of 44.1 kilohertz, meaning 44,100 “snapshots” are taken per second. By contrast, DVD Audio will offer sampling rates ranging from the CD standard 44.1 kHz to a maximum of 192 kHz.



Producer/engineer Frank Filipetti is shown mixing the audio portion of James Taylor’s “Live At The Beacon Theatre” DVD Video release at Right Track Studios in New York on a Neve Capricorn digital console. Not shown is the Sony 3348-HR multitrack recorder, which—like the Capricorn—operates at 24-bit resolution.

pressed multichannel recording that’s well mixed, you’d swear you’re sitting in front of the performer.”

Although most members of the music industry are enthusiastic about the prospects for a high-resolution, consumer audio sound carrier, some audio professionals see flaws in the way the industry is approaching DVD Audio.

Producer/engineer Tom Jung, who heads up the audiophile label DMP in Stamford, Conn., says that “24/96 is not a big enough step. We’re asking an awful lot of record companies and studios and consumers to buy all new equipment and all new software to play on it for a change in quality that some people aren’t even going to hear. If we’re going to go through all that trouble, we should make a bigger step.”

Jung—who helped pioneer digital recording when he was an engineer at 3M in the ’70s—is a propo-

nent of the Sony-Philips Direct Stream Digital (DSD) technology, which offers higher audio resolution than CD but differs from DVD Audio in that it uses a one-bit data stream rather than a mathematical representation of a waveform at a fixed word length and sampling rate. Once a signal is encoded in DSD, it can be accessed at virtually any level of resolution.

Ocean Way’s Sides also has some reservations about the new vanguard in digital audio.

“Twenty-four/96 is a buzzword,” he says. “You may have four different machines operating at that bandwidth and sampling rate, but they all may sound different.”

Sides’ comments are echoed by others in the industry who complain that many manufacturers brag about 24-bit devices that, in reality, deliver 21 or 22 bits. As Jung puts it, “There are real bits, and there are marketing bits.”

Nevertheless, there’s no argument—even from Sides and Jung—that higher digital audio resolution results in better sound, and those who have begun working with state-of-the-art digital products are unwilling to accept anything less.

“Once you start working in high resolution, you really don’t want to go back,” says Frank Filipetti, who recently mixed a James Taylor Columbia DVD longform music video on a Sony 3348-HR 24-bit 48-track recorder, a Neve Capricorn 24-bit digital mixer, and a Sony PCM-9000 24-bit magneto-optical master recorder.

“On the tracks, there’s more air, there’s more life, and there’s a sense of space that the other machines don’t quite have. After all the complaints about CDs not sounding as warm as analog, we’re now nearing the point where digital is coming into its own as a format.”

## STEWART SET BOWS WATERMARKING SYSTEM

(Continued from page 10)

embeds information about the purchaser into the sound recording.

“We haven’t made the decision to encode all releases this way, but it is likely that we will,” says Pakman. “We feel that this watermarking adds a particular level of security. Any time the music is played on the radio, through a satellite, on a video, or even through a P.A., we can always determine if it came from our CD. It survives all transmissions.”

The announcement comes in the midst of an online blitzkrieg for “Sly Fi,” which was made available by Digital Artists for digital download Sept. 15. MusiCode was applied to all digital downloads beginning Sept. 21.

According to Nick Turner, VP, West Coast, for N2K Inc., the CD version of the album was made available Sept. 19 through N2K’s online retail site, Music Boulevard. The album will be available in stores next year.

N2K, through its relationship with online custom compilationist Music Connection Corp., is also offering users the chance to select five cuts from the album for a total of \$7.

No sales figures were available.

Meanwhile, Stewart is working on a second installment of the Webcast “Sly Fi Television,” which—like the currently running episode—will be a pastiche of live performances, videos, and short interviews with well-known artists.

“Dave is our fiber test pilot,” says Turner. “The throttle is in his control, and he has really allowed us the opportunity to paint some new pictures and play with the new technology.”

Because the MusiCode watermark embeds an international standard recording code in every three seconds of audio, it can allow companies to monitor even snippets of songs for purposes such as the collection of royalties.

ARIS vice chairman David Liebowitz, a former executive VP/general counsel for the Recording Industry Assn. of America, says the company hopes a monitoring system that will enable tracking of the major TV networks and the top 50 radio markets will be in place by March 1999.

ARIS is also in discussion with online search engine companies.

## WORK/EPIC'S EAGLE-EYE CHERRY BLOSSOMS WITH 'SAVE TONIGHT'

(Continued from page 13)

No. 95 on The Billboard 200 in the Sept. 19 issue with more than 84,000 units sold in the U.S., according to SoundScan. This week, the album continues its upward momentum, reaching No. 70.

The album, on Work Group/Epic in North America, was recorded for the Superstudio label of Swedish indie Diesel and has sold 880,000 units outside the U.S., according to Diesel. In the Nordic region, it is licensed to BMG; Polydor has the artist for the rest of the world outside of North America.

For Cherry, the U.S. success is especially significant in light of his upbringing.

"Having a family in the business and watching how records are made, I knew how hard it is and how rare it is when something happens," says Cherry. "So many albums fall between the cracks, even when they're great, and I'm just thankful and savoring the moment. We all have our ups and downs, and this is an up."

Though "Desireless" was recorded in Stockholm by the native Swede, its material originated during the artist's time in New York and is informed by some of the bleaker aspects of the city in its lyrical themes, in spite of the music's pop nature.

"New York is not America in the sense that it really is a melting pot of different cultures, and I love that," says Cherry. "Reality is always staring you in the face there, and a lot of

it is the darker side of things."

Work VP of product management Barbara Bausman expects that the album's different layers will help sustain it as Cherry's recognition grows.

"Right now people know the single and are being introduced to him visually," she says. "With a first song it's more about intrigue and curiosity, but I think people will see a different side to Eagle-Eye other than the pop aspect of the album. There is really a deeper side to the songs."

In an effort to prime the market, Work sent out a CD/video combo pack over the summer that included a Cherry EP and clip for "Save Tonight."

The label's intention was to service the song to modern rock and triple-A radio June 8 with an anticipated June 30 impact date.

However, when top 40 KYSR (Star 98.7) Los Angeles aired a leaked copy June 5, the label reconsidered its position.

"I got a call from the label saying, 'We don't want to ever tell you not to play one of our records, but it would be nice if you held off,'" says KYSR music director Chris Ebbott. "It ended up they moved everything ahead, which we were really excited about. I don't think they wanted to throw water on somebody's fire either."

Though KYSR led the way, it was crosstown modern rock station KROQ's endorsement of the track that started a snowball effect in that format.

This issue, the track is No. 12 on the Modern Rock Tracks chart and No. 18 on the Adult Top 40 chart.

Meanwhile, for the week ending Sept. 18, the song was No. 3 on Rock Airplay Monitor's triple-A chart.

Adding to cumulative sales growth were MTV, which recently placed the video for the song in its "Buzzworthy" category, and the first leg of Cherry's tour, which ran Aug. 16 through Sept. 2.

The artist, who is booked by Little Big Man in New York and managed by Gallin-Morrey in Los Angeles, has returned to the U.S. for promotional dates through Oct. 11.

"I really wanted to make a record that would be easy to transform on-stage," says Cherry. "When we went into the studio, there's the temptation to want to do all these things, but I had to keep slapping myself to remember I wanted to make it simple and keep all that other stuff for later."

This tour, along with further promotions, says Bausman, should help acclimate audiences to the artist.

The success of "Desireless" has also served as a morale booster for Work's promotion department, which recently merged with the staff at Sony's 550 Music.

"There's an overlap of two new staffs mixing together, and they are really hitting their stride now," says Bausman. "This and [MJJ/Work/Epic] artist Tatyana Ali are the first things originating from our side that they worked as that single unit. I think it's going to work out."

Work is also encouraging Sony Music Distribution staffers to create contests around the album and tour in applicable markets.

In spite of the spate of heavy-hitter artists stepping up to the plate during the fall, Bob Varcho, senior buyer for the 500-store Camelot Music, says Cherry is well-positioned for the holidays.

"It seemed like we used to get all the [major releases] in September, but now they're spread out through October and November, so there is room for some titles to break out underneath everything," says Varcho. "The big titles seem to hammer at each other, and at the rate this album has been increasing every week, it could last through the season if the airplay holds and things develop with the video."

## MCA BOWS PEACOCK

(Continued from page 4)

reaction from consumers who want to update their music collections.

"There are people who have the original recordings on vinyl or only have them on cassette," she says. She notes that at the time they bought those albums, "technology wasn't advanced as it is today. We want to provide gospel music enthusiasts with the best we can offer. We are remastering and cleaning up. Some of this music was recorded before stereo. Some of it was recorded on 4-track or 8-track [on] very modest equipment."

Upcoming releases on Peacock Gospel Classics include the Nov. 17 compilation "Ladies Of Gospel," as well as future releases from Caesar, Andrews, Mattie Moss Clark, and Edwin & Walter Hawkins.

Batchelor says that next year King will release a gospel project that will go through the new distribution agreement, and she anticipates future gospel projects by LaBelle and Knight. Eighteen-year-old MCA newcomer Ametria will also be promoted to both the mainstream and Christian markets.

Among the promotional efforts spotlighting the new product will be 20-minute radio specials featuring historical information on the projects. The first one will be distributed to syndicated shows such as "Walt Love's Countdown" at the end of October in conjunction with the Franklin and Jackson albums. Batchelor says there will also be a "counter box" at retail, available by Thanksgiving, which will hold the first seven releases.

## Shifts In U.K. Classical Biz As Lewis Exits Decca

BY ADAM WHITE

LONDON—PolyGram Classics & Jazz president Chris Roberts is temporarily taking the helm of Decca Records, following news that the classical label's London-based president, Roger Lewis, is leaving (*Billboard Bulletin*, Sept. 22).

Roberts notes that he already serves as Decca chairman, "which makes it easy to step in on an interim basis." He adds, "I don't anticipate doing this for more than several months."

(Decca is marketed via the London imprint in the U.S., where Universal owns the trade name Decca in reference to its classic jazz and pop label. Reporting to PolyGram Classics & Jazz [U.S.] GM Kevin Gore, senior VP Albert Imperato oversees London's U.S. core classical operations, along with those of its sister labels, Deutsche Grammophon and Philips Classics; senior VP Lisa Altman oversees crossover projects for London in the U.S.)

Lewis, 44, is leaving PolyGram after just 20 months to become

managing director/program controller of Classic FM, Britain's leading commercial classical music station. He had joined Decca in January 1997 to succeed its 10-year chief, Roland Kommerell, and said at the time that he intended to "lead the company into the next millennium."

While at Decca, Lewis was instrumental in restructuring the label, re-signing Cecilia Bartoli and Riccardo Chailly and bringing on board Hollywood composer Michael Kamen and countertenor Andreas Scholl.

Previously, he held top classical and label management posts at EMI Records U.K. from 1992 to '96.

Aside from the Classic FM post, Lewis was in contention for the job as controller of BBC Radio 3, the U.K. public broadcaster's national classical station. However, the BBC appointed its head of classical music, Roger Wright, to run the station.

"I know and respect Roger Wright," says Edward Perry, managing director of Hyperion Rec-



**True Colors.** In time for the holiday season, Windham Hill Records is debuting "The Colors Of Christmas," a companion album to the popular holiday tour now in its sixth year. The album will include Peabo Bryson and Roberta Flack singing "The Gift," as well as "A Place Where We Belong," featuring Sheena Easton and Jeffrey Osborne. Shown at a recent taping for the album's direct-response TV spot, from left, are Stig Edgren, the album's executive producer; Osborne; Easton; Duane Andrews, the spot's director; and Faithe Raphael, VP of strategic marketing at Wincham Hill.

## RETAIL TAKES STOCK OF CLINTON VIDS

(Continued from page 3)

Kanouse. "Everyone who puts one out stands to make a lot of money if they have reasonable expectations."

Unlike other hot news events that require licensing from network news shows or other sources, the Clinton testimony was supplied free of charge by the federal government and is in the public domain.

"It's a free market, and everyone is going to jump in on it," says MPI's Ali. "This tape is one of those pockets of history that's highly collectible."

But some local store managers inside the Washington, D.C., beltway—where interest might be expected to be high—say the Clinton video won't rack up significant sales.

"I can't imagine anybody wanting to buy it," says a Borders Books & Music manager, who asked not to be

identified. "Everybody's sick of the topic, and you could have gotten the thing for free everywhere, from reading it, taping it, and getting it off the Internet."

Trans World Entertainment's Waxie Maxie's D.C.-area stores, however, will be getting two versions of the Clinton testimony, according to video buyer Steve Paniccia.

One will be the straightforward, testimony-only version released by MPI, and the other is a more sensational, "Hard Copy"-like version released by Kreative Video Products, he says. "We're going heavy with them, and the good price helped," he says.

At some other D.C.-area stores, buyers say the tape is viewed as a pariah, and many won't be placing an order.

"Zero, zero, zero. No, we're not ordering it," says Kevin McAleer, a buyer at Olsson's Books & Records, which has six locations around town.

At the indie bookstore Politics and Prose, which also carries videos, the manager likewise sniffed, "We're not interested in the Clinton video."

Assistance in preparing this story was provided by Bill Holland in Washington, D.C.

## ROZENBLAT

(Continued from page 10)

in each of the countries are all contacted and brought into the process in the right order. I am confident we will do it right."

Rozenblat plans to enlist the support of prominent recording artists in Latin America to help secure a higher profile for LARAS in the region.

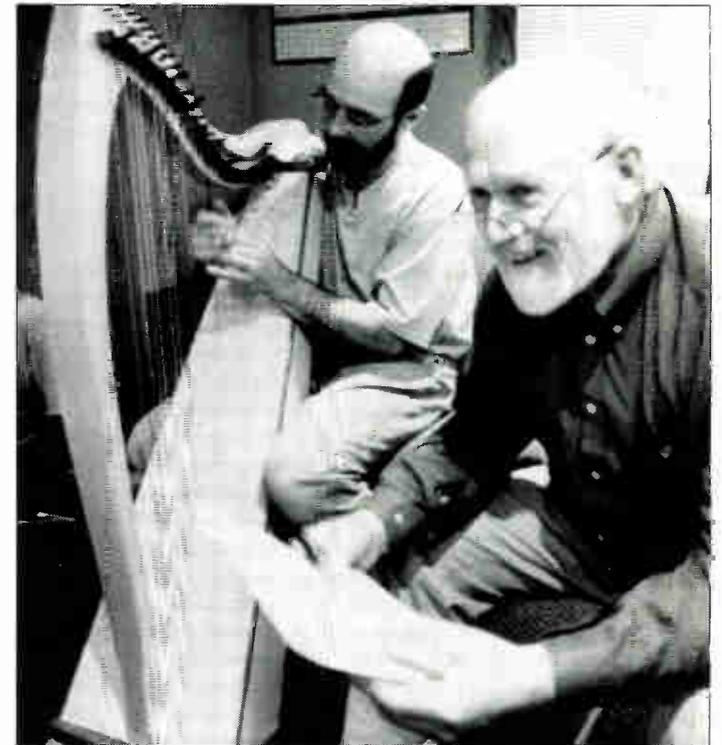
In addition, Rozenblat wants to hold telephone conferences every other month with key players from all of Latin America.

"We have to make these telephone conferences representative of the communities we are trying to reach," says Rozenblat. "We are here to provide a service, and that is what brought me to this position."

Assistance in preparing this story was provided by Nigel Hunter in London and Bradley Bambarger in New York.



MCA's Melky Sedeck and Silas/MCA's Jesse Powell recently performed for the staff at MCA Records' Universal City, Calif., headquarters. The acts previewed material from their upcoming albums, Melky Sedeck's "Da Joint," due in January, and Powell's "Bout It," due in September. Shown in the back row, from left, are Abbey Konowitch, executive VP at MCA; Sharon Hicklin, director of operations at Silas Records; Jayne Simon, senior VP of marketing and sales at MCA; Benny Fough, VP of R&B promotion at MCA; Marilyn Batchelor, national director of marketing at MCA; Steve Corbin, senior VP of operations for R&B music at MCA; Cassandra Ware, VP of marketing at MCA; Mike Regan, VP of sales at MCA; and Jeff Redd, VP of A&R at MCA. In the front row, from left, are Powell; Nancy Levin, senior VP of MCA; and Melky and Sedeck.



Myrrh Records artist Michael Caro, right, joined Irish Celtic musician Dr. Wilbert Garvin in Franklin, Tenn.'s Mole End Studios for the recording of Caro's new Celtic-inspired album, "Starkindler: A Celtic Conversation Across Time," due Nov. 17. Garvin played the uilleann pipes on the album.



House of Blues Entertainment's Smokin' Grooves Tour '98, which has been lauded by fans and critics nationally for helping bring tour professionalism to hip-hop, made a stop at Los Angeles' Universal Amphitheatre Aug. 14. Shown backstage, from left, are artists John Forte, Canibus, and Wyclef Jean; William Morris Agency VP/agent Cara Lewis; artist Mya; Smokin' Grooves tour producer Darryl Brooks of CDG Productions; House of Blues Entertainment VP of tours and talent Kevin Morrow; and artist Chuck D.



Elektra's LSG was recently presented with a plaque to commemorate the platinum status of the act's self-titled debut album. LSG has spent the summer touring with the Budweiser Superfest. Shown, from left, are Merlin Bobb, senior VP of A&R at Elektra; LSG's Keith Sweat, Gerald Levert, and Johnny Gill; Michelle Murray, senior director of marketing at Elektra; and Richard Nash, VP of urban promotion at Elektra.



Famed conductor Seiji Ozawa, music director of the Boston Symphony Orchestra, recently presented TDK Corp. executives with a plaque in thanks for 10 years of support through the TDK Free Lawn Tickets for Children program at the Boston Symphony Orchestra's summer home, Tanglewood in Lenox, Mass. Shown, from left, are Ken Aoshima, president/CEO of TDK U.S.A.; his wife, Keiko Aoshima; Ozawa; Gabby Yokoi, wife of TDK Electronics Corp. executive VP Koyo Yokoi; and Koyo Yokoi.



Members of Columbia recording group Splender take a break from recording their debut album to relax near producer Todd Rundgren's Utopia Sound Studio in sylvan Bearsville, N.Y. Shown in the front row, from left, are Splender's Mark Slutsky; Rundgren; and Splender's Jonathan Svec. In the back row, from left, are Splender's James Cruz and Waymon Boon.



"BET On Jazz" host Sherry Carter, left, recently interviewed vocal great Lena Horne at a live taping of the TV program at J&R Records in New York. The hourlong show will air in September. Horne, a 60-year veteran of the music industry, is supporting her album "Being Myself," out on Blue Note.

Hot 100 Airplay

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

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Contains airplay hits ranked 51-100.

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

HOT 100 RECURRENT AIRPLAY

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

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

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

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

Table with columns: RANK, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Contains Hot 100 Singles Sales chart.

Hot 100 Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Contains top 50 singles sales.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Contains singles sales ranked 51-100.

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

Table with columns: RANK, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Contains Hot 100 Recurrent Airplay chart.

# HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

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

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

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

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

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

## BRAZILIAN LABELS, ASSOCIATIONS JOIN TO FIGHT PIRACY DRAIN

(Continued from page 3)

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

Desperately needed help seems to be forthcoming.

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

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

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

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

"Street vendors who were selling

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

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

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

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

Most of the pirated product of

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

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

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

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

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

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

(Continued from page 13)

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

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

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

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

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

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

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

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

thank God that means you can sell some records."

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

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

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

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

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

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

## BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	6	5	IF I HAD A CHANCE	CYNTHIA (TIMBER/TOMMY BOY)
2	2	3	DON CARTAGENA	FAT JOE (FEAT. PUFF DADDY) (MYSTIC/BIG BEAT/ATLANTIC)
3	5	3	A LITTLE PAST LITTLE ROCK	LEE ANN WOMACK (DECCA/MCA NASHVILLE)
4	21	2	FOR YOU I WILL	AARON TIPPIN (LYRIC STREET)
5	10	10	BUSY CHILD	THE CRYSTAL METHOD (CITY OF ANGELS/OUTPOST/GEFFEN)
6	3	5	BE MINE	WILD ORCHID (RCA)
7	—	1	DEADLY ZONE	BOUNTY KILLER FEAT. MOBB DEEP & RAPPIN' HOOD (TVT SOUND/TRANS/TVT)
8	7	17	YOU AND ME AND THE BOTTLE MAKES THREE TONIGHT (BABY)	BIG BAD VOODOO DADDY (COOLSVILLE/EMI-CAPITOL)
9	4	3	TRU MASTER	PETE ROCK WITH INSPECTAH DEK & KURUPT (LOUD/RCA)
10	—	1	YOU CAME UP	BIG PUNISHER FEAT. NOREAGA (LOUD/RCA)
11	—	1	STRAWBERRY	NICOLE RENEE (ATLANTIC)
12	14	9	STANDING TOGETHER	GEORGE BENSON (GRP)
13	17	2	SOMEBODY TO LOVE	LEVI LITTLE (WHITE LABEL)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
14	9	10	THE HOLE	RANDY TRAVIS (DREAMWORKS (NASHVILLE))
15	—	1	I WILL STAND	KENNY CHESNEY (BNA/RLG)
16	18	12	IN YOUR WORLD	TWISTA & THE SPEED RAKET MOBSTERZ (CREATOR'S WAY/ATLANTIC)
17	12	44	EVEN FLOW	PEARL JAM (EPIC)
18	13	7	FEEL IT	THE TAMPERER FEAT. MAYA (BATTERY/JIVE)
19	16	53	ALIVE	PEARL JAM (EPIC)
20	8	13	I SAID A PRAYER	PAM TILLIS (ARISTA NASHVILLE)
21	15	27	2 LIVE PARTY	THE 2 LIVE CREW (LIL' JOE)
22	—	1	KISS ME	SIXPENNY NONE THE RICHER (SQUINT)
23	—	1	IF I LOST YOU	TRAVIS TRITT (WARNER BROS. (NASHVILLE))
24	—	1	SOMEONE YOU USED TO KNOW	COLLIN RAYE (EPIC (NASHVILLE))
25	23	3	SEXUAL HEALING	FOURPLAY FEAT. EL DEBARGE (WARNER BROS.)

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

## DIXIE CHICKS ARE A SURPRISE AT CMA AWARDS

(Continued from page 10)

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

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

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

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

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

# Billboard HOT 100 SINGLES

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

OCTOBER 3, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST	PEAK POSITION
				*** No. 1 ***		
1	2	2	8	<b>THE FIRST NIGHT</b> ▲ J. DUPRI (J. DUPRI, T. SAVAGE, M. MCLEOD, P. SAWYER)	MONICA (C) (D) (T) (X) ARISTA 13522	1
2	1	1	5	<b>I DON'T WANT TO MISS A THING</b> ● M. SERLETIC (D. WARREN)	AEROSMITH (C) (D) (V) COLUMBIA 78952	1
				*** HOT SHOT DEBUT ***		
3	NEW		1	<b>ONE WEEK</b> S. ROGERS, D. LEONARD, BARENAKED LADIES (E. ROBERTSON)	BARENAKED LADIES (C) (D) (V) REPRISE 17174	3
4	3	3	14	<b>CRUSH</b> ● A. GOLDMARK, J. BRALOWER (A. GOLDMARK, M. MUELLER, B. COSGROVE, K. CLARK)	JENNIFER PAIGE (C) (D) EDEL AMERICA 164024/HOLLYWOOD	3
5	7	—	2	<b>I'LL BE</b> ● M. SERLETIC (E. MCCAIN)	EDWIN MCCAIN (D) (V) LAVA 84191/ATLANTIC	5
6	4	4	16	<b>MY WAY</b> ▲ J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND)	USHER (C) (D) (T) (X) LAFACE 24323/ARISTA	2
7	6	7	7	<b>TIME AFTER TIME</b> ● C. ROANE (C. LAUPER, R. HYMAN)	INOJ (C) (D) SO SO DEF 79016/COLUMBIA	6
8	5	5	19	<b>THE BOY IS MINE</b> ▲ R. JERKINS, D. AUSTIN, BRANDY (R. JERKINS, BRANDY, L. DANIELS, F. JERKINS III, J. TEJEDA)	BRANDY & MONICA (C) (D) (T) (X) ATLANTIC 84089	1
9	8	6	9	<b>DAYDREAMIN'</b> ● R. JERKINS III, R. JERKINS, L. DANIELS, F. JERKINS, P. PANKEI, S. HAMILTON, D. FAGEN, W. BECKER	TATYANA ALI (C) (D) (T) MJJ 78855/WORK	6
10	11	10	18	<b>WHEN THE LIGHTS GO OUT</b> ● E. KENNEDY, T. LEVER, M. PERCY (E. KENNEDY, T. LEVER, M. PERCY, J. MCCLAUGHLIN, FIVE)	FIVE (C) (D) (T) (X) ARISTA 13495	10
11	9	11	34	<b>TOO CLOSE</b> ▲ 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
12	13	16	29	<b>THIS KISS</b> ● B. GALLIMORE, F. HILL (R. LERNER, A. ROBOFF, B. N. CHAPMAN)	FAITH HILL (C) (D) (V) WARNER BROS. (NASHVILLE) 17247	12
13	10	9	34	<b>YOU'RE STILL THE ONE</b> ▲ R. J. LANGE (S. TWAIN, R. LANGE)	SHANIA TWAIN (C) (D) (V) (X) MERCURY (NASHVILLE) 568452	2
14	17	17	9	<b>I STILL LOVE YOU</b> ● KAYGEE, D. LIGHTY (K. GIST, 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	14
15	16	12	5	<b>THINKIN' BOUT IT</b> ● DELITE (D. ALLAMBY, L. BROWDER, A. ROBERSON, G. LEVERT)	GERALD LEVERT (C) (D) (T) (X) EASTWEST 64091/EEG	12
16	15	13	11	<b>NEVER EVER</b> ● C. MCVEY, M. FLENNES (R. JAZAYERI, S. MATHER, S. LEWIS)	ALL SAINTS (C) (D) (T) (V) LONDON 570178/ISLAND	4
17	14	15	8	<b>I CAN DO THAT</b> ● T. BISHOP (M. JORDAN, T. BISHOP)	MONTELL JORDAN (C) (D) (T) DEF JAM 566106/MERCURY	14
18	12	8	11	<b>LOOKIN' AT ME</b> ● 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
19	18	14	19	<b>ADIA</b> ● P. MARCHAND (S. MCLACHLAN, P. MARCHAND)	SARAH MCLACHLAN (C) (D) ARISTA 13497	3
20	22	30	4	<b>LATELY</b> ● J. HOWCOTT, D. PARKS (W. BAKER, C. KELLY)	DIVINE (C) (D) PENDULUM 15316/RED ANT	20
	NEW		1	<b>WESTSIDE</b> M. NOSLEY, F. OJETUNDE (T. QUINTEZ, M. NOSLEY, F. OJETUNDE, J. SAMPUR, R. FORD, JR., R. SIMMONS, J. MOORE, K. WALKER)	TQ (C) (D) (T) CLOCKWORK 79022/EPIC	21
				*** Greatest Gainer/Airplay ***		
22	23	24	9	<b>TOUCH IT</b> ● J. KNIGHT (J. KNIGHT, SCREWFACE, T. STAHL, J. GULDBERG)	MONIFAH (C) (D) (T) UPTOWN 56207/UNIVERSAL	22
23	19	19	5	<b>STILL A G THANG</b> ● M. WELLS (C. BROADUS, C. WOMACK, M. WELLS)	SNOOP DOGG (C) (D) (T) NO LIMIT 53450/PRIORITY	19
24	20	18	12	<b>CRUEL SUMMER</b> ● CUTFATHER, JOE (S. DALLIN, S. FAHEY, K. WOODWARD, A. SWAIN, S. JOLLEY)	ACE OF BASE (C) (D) (T) (X) ARISTA 13505	10
25	21	22	44	<b>TRULY MADLY DEEPLY</b> ● C. FISHER (D. HAYES, J. JONES)	SAVAGE GARDEN (C) (D) (V) COLUMBIA 78723	1
	NEW		1	<b>BECAUSE OF YOU</b> BAG BI, OGDEN, ARNTOR (A. BAGGE, A. BIRGISSON, C. KARLSSON, P. TUCKER)	98 DEGREES (C) (D) MOTOWN 860830	26
27	24	21	15	<b>MAKE IT HOT</b> ● NICOLE FEAT. MISSY "MISDEMEANOR" ELLIOTT & MOCHA TIME/LAND (M. ELLIOTT)	NICOLE (C) (D) (T) THE GOLD MIND/EASTWEST 64110/EEG	5
28	28	25	28	<b>ALL MY LIFE</b> ● J. HAILEY, R. BENNETT (J. HAILEY, R. BENNETT)	K-CI & JOJO (C) (D) MCA 55420	1
29	25	20	12	<b>FRIEND OF MINE</b> ● J. DUB'S, D. ENT, STEVIE J (K. PRICE, S. JORDAN, J. WALKER, A. DENT, SEALS, CROFTS)	KELLY PRICE (C) (D) (T) T NECK 57230/ISLAND	12
30	27	27	5	<b>SPLACKAVELLIE</b> ● J. CAPN (D. JONES, J. CARN)	PRESSHA (C) (D) (T) (X) TONY MERCEDES/LAFACE 24302/ARISTA	27
31	31	32	12	<b>SO INTO YOU</b> ● TIM & BOB (T. KELLEY, B. ROBINSON, TAMIA, L. RICHIE, R. LAPREAD)	TAMIA (C) (D) (V) QWEST 17194/WARNER BROS.	30
32	26	23	27	<b>SAY IT</b> ● S. MORALES (R. BASORA, S. MORALES, G. MCKETNEY)	VOICES OF THEORY (C) (D) H.O.L.A. 341032/RED ANT	10
33	29	26	15	<b>GHETTO SUPASTAR (THAT IS WHAT YOU ARE)</b> ● 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 MIYA (T) INTERSCOPE 95021*	15
34	30	31	10	<b>INTERGALACTIC</b> ● BEASTIE BOYS, M. CALDATO, JR. (BEASTIE BOYS, M. CALDATO, JR.)	BEASTIE BOYS (T) (V) GRAND ROYAL 58705*/CAPITOL	28
35	35	37	9	<b>MOVIN' ON</b> ● D. PEARSON (D. PEARSON, M. ANDREWS, M. HARRISON)	MYA FEATURING SILK THE SHOCKER (T) UNIVERSITY 95032*/INTERSCOPE	34
36	36	36	7	<b>NOBODY ELSE</b> ● JAKE (T. GIBSON, J. CARTER, T. JOB, K. SCOTT, J. SAYLES)	TYRESE (C) (D) (T) RCA 65538	36
37	33	28	17	<b>STILL NOT A PLAYER</b> ● KNOBODY (C. RIOS, J. FOSTER, M. WILLIAMS, R. JERKINS, J. TEJEDA, J. THOMAS, J. SKINNER)	BIG PUNISHER FEATURING JOE (T) LOUD 65478*/RCA	24
38	34	33	8	<b>GOODBYE TO MY HOMIES</b> ● C. STEPHENS (M. P. SILK, THE SHOCKER, SONS OF FUNK, M. B. DICK)	MASTER P FEAT. SILK THE SHOCKER, SONS OF FUNK AND M. B. DICK (C) (D) (T) NO LIMIT 53226/PRIORITY	27
39	32	29	15	<b>COME WITH ME</b> ▲ 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
40	47	48	4	<b>SUPERTHUG</b> ● THE NEPTUNES (IV. SANTIAGO, P. WILLIAMS, C. HUGO, D. HARRY, C. STEIN)	NOREAGA (C) (D) (T) PENALTY 0237/TOMMY BOY	40
41	37	35	49	<b>I DON'T WANT TO WAIT</b> ● P. COLE (P. COLE)	PAULA COLE (C) (D) (V) IMAGO 17318/WARNER BROS.	11
42	42	47	4	<b>SHIMMER</b> ● S. HAIGLER (C. BELL)	FUEL (D) 550 MUSIC 79019	42
43	40	41	13	<b>RAY OF LIGHT</b> ● MADONNA (MADONNA, W. ORBIT, C. MALDOON, D. CURTISS, C. LEACH)	MADONNA (C) (D) (T) (V) (X) MAVERICK 17206/WARNER BROS.	5
44	38	38	44	<b>HOW'S IT GOING TO BE</b> ● S. JENKINS, E. VALENTINE, R. KLYCE (S. JENKINS, K. CADOGAN)	THIRD EYE BLIND (C) (D) ELEKTRA 64130/EEG	9
45	41	43	42	<b>TOGETHER AGAIN</b> ● J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS, R. ELIZONDO, JR.)	JANET (C) (D) (T) (V) (X) VIRGIN 38623	1
46	39	34	33	<b>TO THE MOON AND BACK</b> ● C. FISHER (D. HAYES, J. JONES)	SAVAGE GARDEN (C) (D) (T) (V) (X) COLUMBIA 78576	24
47	44	39	32	<b>GETTIN' JIGGY WIT IT</b> ● POKE & TONE (W. SMITH, S. J. BARNES, B. EDWARDS, N. RODGERS, J. ROBINSON)	WILL SMITH (C) (D) (V) COLUMBIA 78804	1
48	43	42	68	<b>HOW DO I LIVE</b> ▲ C. HOWARD (W. C. CURB, M. CURB, D. WARREN)	LEANN RIMES (C) (D) (T) (V) (X) CURB 73022	2
49	46	46	26	<b>SEX AND CANDY</b> ● J. WOZNIAK (J. WOZNIAK)	MARCY PLAYGROUND (C) (D) (V) CAPITOL 58695	8

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST	PEAK POSITION
50	53	—	2	<b>I HAD NO RIGHT</b> ● P. M. DAWN (A. CORDES, C. ANDERSON)	P. M. DAWN (C) (D) GEE STREET 33535/V2	50
				*** Greatest Gainer/Sales ***		
51	87	—	2	<b>INVASION OF THE FLAT BOOTY B*****</b> E. SERMON (T. SHAW, E. SERMON, R. SIMMONS, K. WALKER, J. B. MOORE, S. GLASSMAN, J. BRALOWER)	TOO SHORT (C) (D) (T) SHORT 42543/JIVE	51
52	NEW		1	<b>NOBODY'S SUPPOSED TO BE HERE</b> ● A. CRAWFORD, M. JORDAN (S. CRAWFORD, M. JORDAN)	DEBORAH COX (C) (D) (T) (X) ARISTA 13550	52
53	50	50	14	<b>OOH LA LA</b> ● R. STEWART (R. WOOD, R. LANE)	ROD STEWART (C) (D) (V) WARNER BROS. 17195	39
54	NEW		1	<b>JACKIE'S STRENGTH</b> ● T. AMOS (T. AMOS)	TORI AMOS (C) (D) ATLANTIC 84163	54
55	45	45	12	<b>HORSE &amp; CARRIAGE</b> ● POKE & TONE (C. GILES, S. BARNES, J. C. OLIVIER)	CAM'RON FEATURING MASE (T) UNTERENTMENT 78938*/EPIC	41
56	52	53	14	<b>MONEY AIN'T A THANG</b> ● 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
57	49	40	8	<b>GOTTA BE</b> ● J. DUPRI (J. DUPRI, B. CASEY, B. CASEY, M. SEAL)	JAGGED EDGE (C) (D) SO SO DEF 79010/COLUMBIA	23
58	54	58	12	<b>LANDSLIDE</b> ● L. BUCKINGHAM, E. SCHEINER (S. NICKS)	FLEETWOOD MAC (T) (X) REPRISE 44540*	51
59	59	61	4	<b>TOUCH ME</b> ● R. SAADIQ (R. SAADIQ, R. ANDERSON, D. CHAVIS, E. MACK, D. STOKES)	SOLO (C) (D) PERSPECTIVE 587600/A&M	59
60	64	79	3	<b>YESTERDAY</b> ● V. BENFORD (V. BENFORD, D. MORGAN)	DEBELAH MORGAN (C) (D) VAZ 860800/MOTOWN	60
61	NEW		1	<b>ONLY WHEN I LOSE MYSELF</b> ● T. SIMENON (M. GORE)	DEPECHE MODE (X) MUTE 44546*/REPRISE	61
62	55	52	14	<b>CLEOPATRA'S THEME</b> ● D. MENDIS (C. HIGGINS, Z. HIGGINS, Y. HIGGINS, T. SCRAFTON, K. HAYES)	CLEOPATRA (C) (D) (T) (X) MAVERICK 17229/WARNER BROS.	26
63	63	63	14	<b>CAN'T WE TRY</b> ● A. MARANO (D. HILL, B. CHAPIN-HILL)	ROCKELL [DUET WITH COLLAGE] (C) (D) (T) (V) (X) ROBBINS 72025	59
64	62	59	10	<b>WHAT U SEE IS WHAT U GET</b> ● J. WEST (A. JOINER, J. WEST)	XZIBIT (C) (D) (T) LOUD 65507/RCA	50
65	51	49	13	<b>NOBODY DOES IT BETTER</b> ● WARREN G (NATE DOGG, WARREN G, H. JOHNSON)	NATE DOGG FEATURING WARREN G (C) (D) (T) DOGG FOUNDATION/EPIC 1000/BREAKAWAY	18
66	66	69	6	<b>IF YOU COULD READ MY MIND</b> ● THE BERMAN BROTHERS (G. LIGHTFOOT)	STARS ON 54: ULTRA NATE, AMBER, JOCELYN ENRIQUEZ (C) (D) (T) (X) TOMMY BOY 7497	66
67	61	57	10	<b>26 CENTS</b> ● T. HASELDEN, R. ZAVITSON, D. JOHNSON (S. WILKINSON, W. WALLACE)	THE WILKINSONS (C) (D) (V) GIANT (NASHVILLE) 17197/REPRISE (NASHVILLE)	55
68	57	55	20	<b>HEAVEN'S WHAT I FEEL</b> ● E. ESTEFAN JR., T. MORAN (K. SANTANDER)	GLORIA ESTEFAN (C) (D) (T) (V) (X) EPIC 78875	27
69	65	78	17	<b>YOU ONLY HAVE TO SAY YOU LOVE ME</b> ● ALMIGHTY ASSOCIATES (B. MITCHELL, P. RADFORD)	HANNAH JONES (C) (D) (T) (X) ARIOLA DANCE 54443/BMG LATIN	65
70	70	72	3	<b>TEQUILA SUNRISE</b> ● MUGGS (L. MUGGERUD, L. FRIESE, S. REYES)	CYPRESS HILL (T) (X) RUFFHOUSE 79024*/COLUMBIA	70
71	60	64	7	<b>DEFINITION</b> ● DJ HI TEK (D. SMITH, T. K. GREENE, T. COTRELL)	MOS DEF & KWELI ARE BLACK STAR (C) (D) (T) RAWKUS 173	60
72	72	77	5	<b>I SHOULD CHEAT ON YOU</b> ● R. JERKINS, J. PHILLIPS (R. JERKINS III, J. DANIELS, T. TURMAN, T. HALE)	J'SON (C) (D) HOLLYWOOD 164021	72
73	56	56	12	<b>WOOF WOOF</b> ● K. MILLS (V. BRYANT)	THE 69 BOYZ (C) (D) (T) QUADRASOUND/BIG BEAT 84123/ATLANTIC	31
74	74	—	2	<b>HOW'S IT GOIN' DOWN</b> ● PK (E. SERMON, A. FIELDS)	DMX (FEATURING FAITH EVANS) (T) RUFF RYDERS/DEF JAM 566243*/MERCURY	74
75	58	54	16	<b>STOP</b> ● ABSOLUTE (SPICE GIRLS, WATKINS, WILSON)	SPICE GIRLS (C) (D) (X) VIRGIN 38642	16
76	67	62	20	<b>I GET LONELY</b> ● J. JAM, T. LEWIS, J. JACKSON, T. RILEY (J. JACKSON, J. HARRIS III, T. LEWIS, R. ELIZONDO, JR.)	JANET (FEATURING BLACKSTREET) (C) (D) (T) (V) (X) VIRGIN 38631	3
77	69	60	8	<b>PAPER</b> ● P. MICHAEL, J. DUPLESSIS (D. OWENS, P. MICHAEL, N. WHITFIELD, B. STRONG)	QUEEN LATIFAH (C) (D) FLAVOR UNIT 860814/MOTOWN	50
78	NEW		1	<b>LOST IN LOVE</b> ● MC MAGIC (M. CARDENAS, T. CELAYA)	NASTYBOY KLICK (C) (D) NASTYBOY 0137*/PSTAIRS	78
79	68	66	9	<b>DELICIOUS</b> ● P. LORIMER (P. VISSION, P. LORIMER, R. VISSION, J. JOHNSON, KIBBLE, M. BRADFORD)	PURE SUGAR (C) (D) (T) (X) GEFEN 19422	66
80	81	74	7	<b>HERE WE GO</b> ● W. JEAN, FUNK MASTER FLEX (W. JEAN, K. BASS, D. MCRAE, M. MOORE, HOUGH)	FUNKMASTER FLEX PRESENTS KHADEJIA FEAT. PRODUCT (T) LOUD 65542*/RCA	72
81	77	85	18	<b>YOU WON'T FORGET ME</b> ● F. M. P. (F. REUTHER, L. MCCRAY, P. BISCHOF-FALLENSTEIN)	LA BOUCHE (C) (D) (T) (X) RCA 65428	48
82	NEW		1	<b>CAN I GET A...</b> ● I. GOTTI, LIL' ROB (S. CARTER, J. LORENZO, J. ATKINS, R. MAYES)	JAY-Z FEATURING AMIL (OF MAJOR COINS) AND JA (T) DEF JAM 567683*/MERCURY	82
83	75	75	9	<b>IT'S ALRIGHT</b> ● D. J. (D. J. CARTER, D. DUFFY, LEEPER, B. BYRNE, B. ENO, C. FROVIZ, M. WELLYOUTH, J. HARRISON)	MEMPHIS BLEEK (& JAY-Z) (C) (D) (T) (X) A FELLADEF JAM 56610/REPRISE	61
84	76	67	19	<b>SHORTY (YOU KEEP PLAYIN' WITH MY MIND)</b> ● L. WILKINSON, D. ANGELOTTI (L. WILKINSON, D. ANGELOTTI, J. KNIGHT, N. J. MURPHY, K. MURRAY, P. BROWN, R. RAMS)	IMAJIN FEAT. KEITH MURRAY (C) (D) (T) (X) RCA 64525	25
85	82	76	14	<b>AVA ADORE</b> ● B. COUGAN (B. WOOD, B. COUGAN)	THE SMASHING PUMPKINS (C) (D) VIRGIN 38647	42
86	86	93	3	<b>'98 THUG PARADE</b> ● A. MCLEAN, D. MOET (A. MOODY, W. HALE)	TRAGEDY, CAPONE, INFINITE (C) (D) (T) (X) H.O.L.A. 341077	86
87	83	81	5	<b>WIDE OPEN SPACES</b> ● P. WORLEY, B. CHANCEY (J. GIBSON)	DIXIE CHICKS (C) (D) MONUMENT 79003	81
88	NEW		1	<b>I AIN'T HAVIN' THAT</b> ● D. J. (D. J. CARTER, D. DUFFY, LEEPER, B. BYRNE, B. ENO, C. FROVIZ, M. WELLYOUTH, J. HARRISON)	HELTAH SKELTAH FEAT. STARANG WONDRAH OF O.G.C. & DOC HOLIDAY (C) (D) (T) DICK DUFFY 53226/PRIORITY	88
89	84	70	12	<b>DESTINY</b> ● T. JONES (M. DAVIS, T. JONES, H. HANCOCK, A. WILLIS)	MYRON (C) (D) (T) ISLAND 572334	47
90	79	84	10	<b>WHAT I DIDN'T KNOW</b> ● G. MACKILLOP (M. KANO, ATHENAEM)	ATHENAEM (C) (D) ATLANTIC 84144	58
91	73	68	18	<b>WHATCHA GONE DO?</b> ● DELITE (D. ALLAMBY, L. BROWDER, A. ROBERSON)	LINK (C) (D) (T) RELATIVITY 1691	23
92	80	83	11	<b>REMEMBER WHEN</b> ● L. BIANCANIELLO (S. WATTERS, M. CALDERON, K. THORNTON, B. ABRAMS, L. BIANCANIELLO)	COLOR ME BADD (C) (D) (T) EPIC 78924	48
93	78	65	11	<b>HEY NOW NOW</b> ● M. MANNING (J. SCOTT, K. SCOTT, J. SHANKS, S. PEIKEN)	SWIRL 360 (C) (D) (T) (V) (X	

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DEBUT	PEAK	WKS	Gold	A-side (Chart Hit)	B-side	Label & Number
6/3/72	12	11		1 Take It Easy	Get You In The Mood	Asylum 11005
9/9/72	9	13		2 Witchy Woman	Earlybird	Asylum 11008
12/30/72	22	12		3 Peaceful Easy Feeling	Trying	Asylum 11013
6/23/73	64	8		4 Tequila Sunrise	Twenty-One	Asylum 11017
9/15/73	58	8		5 Outlaw Man	Certain Kind Of Fool	Asylum 11025
5/4/74	32	15		6 Already Gone	Is It True?	Asylum 11036
9/2/74	77	5		7 James Dean	Good Day In Hell	Asylum 45218
11/30/74	1	19		8 Best Of My Love	Or 35	Asylum 45217
5/31/75	1	17		9 One Of These Nights	Valeros	Asylum 45279
9/13/75	2	14		10 Lyin’ Eyes	Too Many Hands	Asylum 45293
12/20/75	4	23		11 Take It To The Limit		
12/18/76	1	19		12 New Kid In Town		
2/26/77	1	19		13 Hotel California		
5/14/77	11	14		14 Life In The Fast Lane		
12/9/78	1	15		15 Please Come Home For Christmas		
10/6/79	1	15		16 Heartache Tonight		
12/8/79	8	15		17 The Long Run		
2/23/80	8	16		18 I Can’t Tell You Why		
12/20/80	21	14		19 Seven Bridges Road		
10/29/94	31	14		20 Get Over It		
12/31/94	Alr	28		21 Love Will Keep Us Alive		
6/24/95	Alr	5		22 Learn To Be Still		
11/16/91	26	19		<b>EARL, Stacy</b>		
2/22/92	27	12		1 Love Me All Up		
6/20/92	52	9		2 Romeo & Juliet		
6/27/94	38	8		3 Slowly		
12/15/92	24	9		<b>EARL-JEAN</b>		
4/26/99	97	1		1 I’m Into Somethin’ Good		
7/3/71	93	5		<b>EARLS, The</b>		
8/4/73	50	11		1 Home To You		
11/17/73	52	11		<b>EARTH, WIND &amp; FIRE</b>		
3/9/74	29	15		1 Love Is Life		
7/13/74	55	9		2 Evil		
9/28/74	33	7		3 Keep Your Head To The Sky		
1/18/75	50	6		4 Mighty Mighty		
2/15/75	50	6		5 Kallimba Story		
3/22/75	44	7		6 Devotion		
7/5/75	12	16		7 Hot Dawg		
11/22/75	5	17		8 Shining Star		
				9 Sun Goddess		
				10 That’s The Way Of The World		
				11 Sing A Song		

**Essential Chart Data On Every Billboard “Hot 100” Single!**

- Peak position
- Chart debut date
- Total weeks charted
- Original label and number
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- Peak position on Billboard’s special weekly ‘84-’96 “Hot 100 Airplay” and “Hot 100 Sales” charts
- Total weeks at #1 or #2
- RIAA Platinum/Gold singles
- Special singles (Re-releases, Christmas, Novelty, etc.) indicated with letter symbols

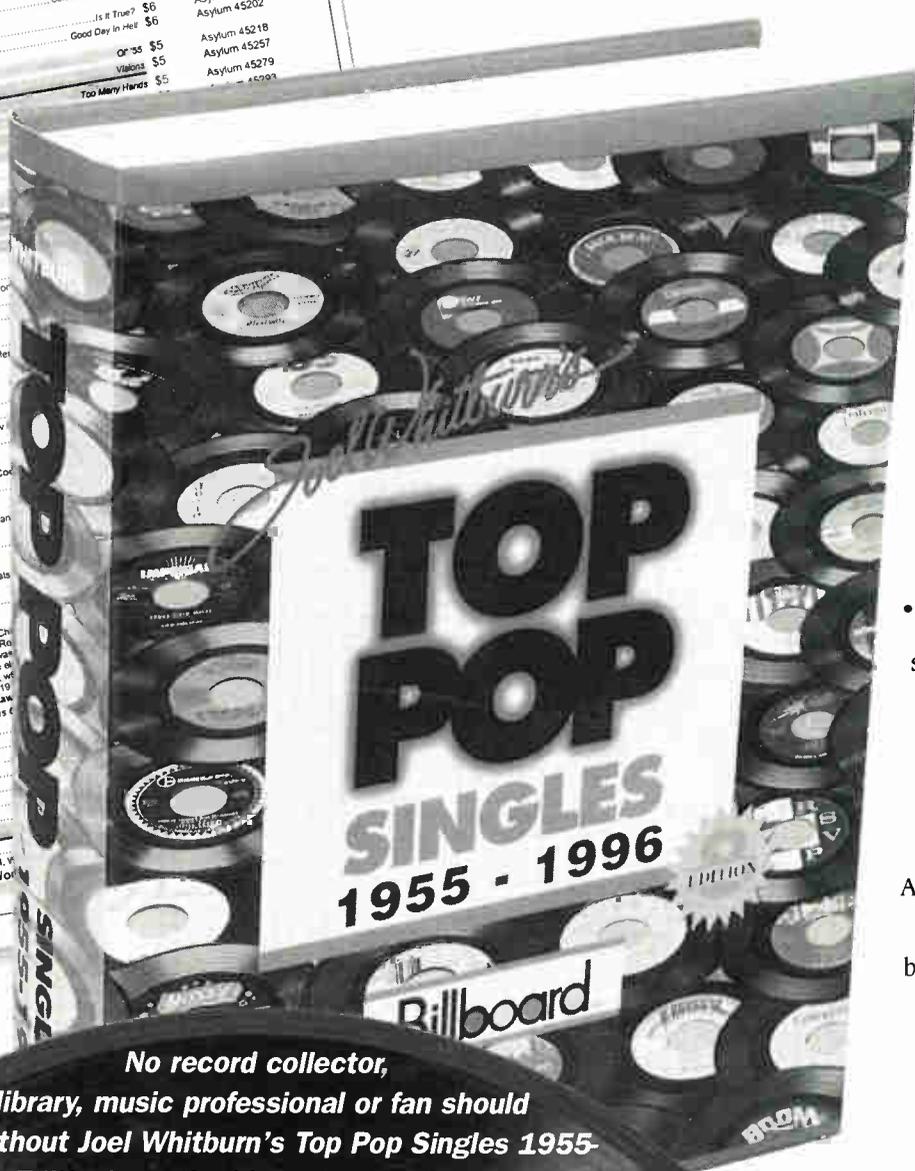
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# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



OCTOBER 3, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>*** No. 1/Hot Shot Debut ***</b>						
1	NEW	1	1	MARILYN MANSON NOTHING 90273/INTERSCOPE (11.98/17.98) 1 week at No. 1	MECHANICAL ANIMALS	1
2	1	1	4	LAURYN HILL RUFFHOUSE 690357/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
3	4	5	10	BEASTIE BOYS ▲ 2 GRANO ROYAL 37716*/CAPITOL (11.98/17.98)	HELLO NASTY	1
4	NEW	1	1	HOOTIE & THE BLOWFISH ATLANTIC 83136/AG (10.98/16.98)	MUSICAL CHAIRS	4
5	3	3	26	'N SYNC ▲ RCA 67613 (10.98/16.98)	'N SYNC	3
6	6	6	11	BARENAKED LADIES ▲ REPRISE 46963/WARNER BROS. (10.98/16.98)	STUNT	3
7	NEW	1	1	SOUNDTRACK DEF JAM 558623*/MERCURY (11.98 EQ/17.98)	RUSH HOUR	7
8	8	9	58	BACKSTREET BOYS ▲ 6 JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	4
9	11	15	13	THE BRIAN SETZER ORCHESTRA INTERSCOPE 90183 (10.98/16.98)	THE DIRTY BOOGIE	9
10	9	—	2	HOLE DGC 25164/GEFFEN (10.98/16.98)	CELEBRITY SKIN	9
11	7	8	13	SOUNDTRACK ▲ 3 COLUMBIA 69440 (11.98 EQ/17.98)	ARMAGEDDON — THE ALBUM	1
12	14	13	46	SHANIA TWAIN ▲ 5 MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98)	COME ON OVER	2
13	5	2	4	SOUNDTRACK SONY CLASSICAL 60691 (11.98 EQ/17.98)	BACK TO TITANIC	2
14	13	11	14	SOUNDTRACK ▲ BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	4
15	NEW	1	1	MAGIC TRUINO LIMIT 50017*/PRIORITY (10.98/16.98)	SKY'S THE LIMIT	15
16	12	10	7	SNOOP DOGG NO LIMIT 50000*/PRIORITY (11.98/17.98)	DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
17	16	12	4	ROB ZOMBIE GEFFEN 25212* (10.98/16.98)	HELLBILLY DELUXE	5
18	10	4	3	ALAN JACKSON ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	4
19	17	14	5	KORN ▲ IMMORTAL 69001*/EPIC (11.98 EQ/16.98)	FOLLOW THE LEADER	1
<b>*** GREATEST GAINER ***</b>						
20	23	22	18	DMX ▲ RUFF RYDERS/DEF JAM 558227*/MERCURY (10.98 EQ/16.98)	IT'S DARK AND HELL IS HOT	1
21	22	20	25	SOUNDTRACK ▲ 7 WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	1
22	2	—	2	CANIBUS UNIVERSAL 53136* (10.98/16.98) HS	CAN-I-BUS	2
23	19	19	43	WILL SMITH ▲ 3 COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	8
24	18	18	15	BRANDY ▲ 2 ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
25	20	26	4	VARIOUS ARTISTS TOMMY BOY 1266 (12.98/17.98)	ESPN PRESENTS: JOCK JAMES VOL. 4	20
26	24	23	81	MATCHBOX 20 ▲ 4 LAVA/ATLANTIC 92721*/AG (10.98/15.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
27	34	36	34	DIXIE CHICKS ▲ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES	27
28	15	7	3	FAT JOE MYSTIC/ATLANTIC 92805*/AG (10.98/16.98)	DON CARTAGENA	7
29	28	24	9	JERMAINE DUPRI ▲ SO SO DEF 69087*/COLUMBIA (10.98 EQ/16.98)	JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK	3
30	30	31	51	CREED ▲ 2 WIND-UP 13049 (10.98/16.98) HS	MY OWN PRISON	22
31	26	17	4	ALABAMA RCA (NASHVILLE) 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	13
32	36	42	29	MADONNA ▲ 2 MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
33	33	28	6	KELLY PRICE ● T-NECK 524516/ISLAND (10.98 EQ/16.98)	SOUL OF A WOMAN	15
34	29	27	44	CELINE DION ▲ 8 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
35	25	25	41	SOUNDTRACK ▲ 10 SONY CLASSICAL 63213 (10.98 EQ/17.98)	TITANIC	1
36	31	29	10	MONICA ▲ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	8
37	27	34	75	SAVAGE GARDEN ▲ 4 COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	3
38	37	33	22	MYA UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	29
39	32	21	6	SOUNDTRACK ● FLYTE TYME 11806/MCA (10.98/17.98)	HOW STELLA GOT HER GROOVE BACK	8
40	38	37	32	CHERRY POPPIN' DADDIES ▲ MOJO 53081/UNIVERSAL (10.98/16.98) HS	ZOOT SUIT RIOT	17
41	39	30	6	VINCE GILL ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	11
42	42	47	28	NATALIE IMBRUGLIA ▲ RCA 67634 (10.98/16.98)	LEFT OF THE MIDDLE	10
43	41	40	15	EVE 6 ● RCA 67617 (10.98/16.98) HS	EVE 6	33
44	40	32	18	SOUNDTRACK ▲ CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	4
45	NEW	1	1	BETTE MIDLER WARNER BROS. 47078 (10.98/17.98)	BATHHOUSE BETTY	45
46	43	38	17	MASTER P ▲ 2 NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
47	21	—	2	SKULL DUGGERY NO LIMIT/PENALTY 3082/TOMMY BOY (10.98/16.98) HS	THESE WICKED STREETS	21
48	44	45	21	DAVE MATTHEWS BAND ▲ RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
49	47	49	22	FAITH HILL ▲ WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7
50	50	56	25	ALL SAINTS ● LONDON 828997/ISLAND (10.98 EQ/16.98) HS	ALL SAINTS	50
51	46	46	53	USHER ▲ 4 LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
52	64	70	30	BIG BAD VOODOO DADDY ● COOLVILLE 93338/EMI-CAPITOL (10.98/16.98)	BIG BAD VOODOO DADDY	47
53	45	41	9	SOUNDTRACK MAVERICK 46984/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER VOLUME 2	22

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
54	52	53	76	THIRD EYE BLIND ▲ 2 ELEKTRA 62012*/EEG (10.98/16.98) HS	THIRD EYE BLIND	25
55	53	48	46	SPICE GIRLS ▲ 3 VIRGIN 45111 (11.98/17.98)	SPICEWORLD	3
56	35	16	3	BIG ED NO LIMIT 50729*/PRIORITY (10.98/16.98)	THE ASSASSIN	16
57	49	35	6	VARIOUS ARTISTS LOUD 67647*/RCA (10.98/16.98)	FUNKMASTER FLEX THE MIX TAPE VOLUME III: 60 MINUTES OF FUNK THE FINAL CHAPTER	4
58	NEW	1	1	SHAQUILLE O'NEAL T.W.ISM. 540947/A&M (10.98 EQ/16.98)	RESPECT	58
59	57	55	15	RAMMSTEIN ● MOTOR/SLASH 539901/ISLAND (10.98 EQ/16.98) HS	SEHNSUCHT	45
60	59	59	62	SARAH MCLACHLAN ▲ 3 ARISTA 18970 (10.98/16.98)	SURFACING	2
61	56	43	9	GERALD LEVERT EASTWEST 62261/EEG (10.98/16.98)	LOVE & CONSEQUENCES	17
62	54	50	33	SOUNDTRACK ▲ 2 MAVERICK 46840/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER	5
63	62	64	50	JANET ▲ 2 VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1
64	72	57	5	THE TEMPTATIONS MOTOWN 530937 (10.98 EQ/16.98)	PHOENIX RISING	57
65	63	62	11	NOREAGA ● PENALTY 3077*/TOMMY BOY (11.98/16.98)	N.O.R.E.	3
66	61	79	19	GARBAGE ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0	13
67	48	39	5	SOUNDTRACK TVT SOUNDTRAX 8210/TVT (10.98/17.98)	BLADE	36
68	51	44	6	LUTHER VANDROSS VIRGIN 46089 (11.98/17.98)	I KNOW	26
69	58	54	19	XSCAPE ● SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	28
70	82	95	7	EAGLE-EYE CHERRY WORK 69434/EPIC (10.98 EQ/16.98) HS	DESIRELESS	70
71	55	—	2	SOUNDTRACK WARNER SUNSET/EASTWEST 62265/EEG (11.98/17.98)	WHY DO FOOLS FALL IN LOVE	55
72	70	71	85	SPICE GIRLS ▲ 6 VIRGIN 42174* (10.98/16.98)	SPICE	1
73	67	51	7	POINT OF GRACE WORD 69456/EPIC (10.98 EQ/16.98)	STEADY ON	24
74	60	68	22	SOUNDTRACK ● INTERSCOPE 90160* (11.98/17.98)	BULWORTH — THE SOUNDTRACK	10
75	69	66	40	NEXT ▲ ARISTA 18973 (10.98/15.98) HS	RATED NEXT	37
76	66	63	7	SQUIRREL NUT ZIPPERS ● MAMMOTH 980169* (10.98 EQ/16.98)	PERENNIAL FAVORITES	18
77	84	88	50	EVERCLEAR ▲ CAPITOL 36503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33
78	81	86	12	MARK WILLS MERCURY (NASHVILLE) 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE	78
79	103	93	42	ANDREA BOCELLI ▲ PHILIPS 539207 (10.98 EQ/17.98) HS	ROMANZA	37
80	73	61	12	MAXWELL ● COLUMBIA 68968* (10.98 EQ/16.98)	EMBRYA	3
81	74	69	21	BIG PUNISHER ▲ LOUD 67512*/RCA (10.98/16.98)	CAPITAL PUNISHMENT	5
82	65	52	4	NICOLE THE GOLD MIND/EASTWEST 62209/EEG (10.98/16.98)	MAKE IT HOT	42
83	80	78	16	THE SMASHING PUMPKINS ▲ VIRGIN 45879* (11.98/17.98)	ADORE	2
84	68	65	66	K-CI & JOJO ▲ 2 MCA 11613* (10.98/16.98)	LOVE ALWAYS	6
85	88	87	31	SILKK THE SHOCKER ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	3
86	76	60	52	BRIAN MCKNIGHT ▲ MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	13
87	75	72	52	JON B. ▲ YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	33
88	85	82	20	VONDA SHEPARD ▲ 550 MUSIC 69365/EPIC (11.98 EQ/17.98)	SONGS FROM ALLY MCBEAL (TV SOUNDTRACK)	7
89	89	103	43	GARTH BROOKS ▲ 6 CAPITOL (NASHVILLE) 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
90	87	96	68	TIM MCGRAW ▲ 3 CURB 77886 (10.98/16.98)	EVERYWHERE	2
91	77	75	20	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	3
92	78	76	26	SEMISONIC ● MCA 11733 (10.98/16.98) HS	FEELING STRANGELY FINE	43
93	91	83	16	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	11
94	71	67	6	SOUNDTRACK EPIC 68905 (11.98 EQ/17.98)	DANCE WITH ME	54
95	108	117	19	LENNY KRAVITZ VIRGIN 45605 (10.98/16.98)		5 36
96	90	91	47	MASE ▲ 3 BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
<b>*** HEATSEEKER IMPACT ***</b>						
97	106	113	14	MONSTER MAGNET A&M 540908 (10.98 EQ/16.98) HS	POWERTRIP	97
98	102	118	49	GREEN DAY ▲ REPRISE 46794/WARNER BROS. (10.98/16.98)	NIMROD.	10
99	86	74	4	SOUNDTRACK TOMMY BOY 1294 (12.98/17.98)	54 — VOL. 2	74
100	93	99	28	FASTBALL ▲ HOLLYWOOD 162130 (10.98 EQ/16.98) HS	ALL THE PAIN MONEY CAN BUY	29
101	95	90	10	TRISHA YEARWOOD ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	33
102	99	110	56	MASTER P ▲ 2 NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1
103	96	89	20	GARTH BROOKS CAPITOL (NASHVILLE) 94572/CAPITOL NASHVILLE (44.98 CD)	THE LIMITED SERIES	1
104	94	84	16	HARVEY DANGER SLASH/LONDON 556000/ISLAND (10.98 EQ/14.98) HS	WHERE HAVE ALL THE MERRYMAKERS GONE?	70
105	100	102	27	JO DEE MESSINA ● CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
106	79	58	6	E-40 ● SICK WID' IT 41645/JIVE (19.98/24.98)	THE ELEMENT OF SURPRISE	13
107	83	73	8	MARY J. BLIGE ● MCA 11848 (10.98/17.98)	THE TOUR	21
108	105	94	16	REBA MCENTIRE ● MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	8

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 sales. 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	TITLE	PEAK POSITION
109	97	85	18	NATALIE MERCHANT ● ELEKTRA 62196/EEG (10.98/16.98)	OPHELIA	8
110	113	111	8	DIAMOND RIO ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	70
★★★ PACESETTER ★★★						
(111)	143	—	2	VARIOUS ARTISTS ASYLUM/ELEKTRA 62277/EEG (10.98/16.98)	TAMMY WYNETTE REMEMBERED	111
(112)	122	129	15	VARIOUS ARTISTS RAZOR & TIE 89004 (11.98/17.98)	MONSTERS OF ROCK	112
113	111	105	25	EDWIN MCCAIN ● LAVA/ATLANTIC 82995/AG (10.98/15.98) HS	MISGUIDED ROSES	73
114	107	108	44	METALLICA ▲ ELEKTRA 62126/EEG (10.98/16.98)	RELOAD	1
115	92	109	3	TRACY LAWRENCE ATLANTIC (NASHVILLE) 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	92
116	112	114	20	VARIOUS ARTISTS POLYGRAM TV 558299/MERCURY (10.98 EQ/17.98)	PURE FUNK	51
117	109	116	48	BARENAKED LADIES ▲ REPRIS 46393/WARNER BROS. (10.98/16.98) HS	ROCK SPECTACLE	86
118	98	77	4	SOUNDTRACK TOMMY BOY 1293 (12.98/17.98)	54 — VOL.1	77
119	101	81	9	CAM'RON ENTERTAINMENT 68976/EPIC (11.98 EQ/16.98)	CONFESSIONS OF FIRE	6
120	117	100	5	CARRERAS-DOMINGO-PAVAROTTI (LEVINE) ● ATLANTIC 83110/AG (14.98/19.98)	THE 3 TENORS: PARIS 1998	83
121	120	106	4	TATYANA ALI MJJ/WORK 68656/EPIC (10.98 EQ/16.98) HS	KISS THE SKY	106
122	104	121	3	WILLIE NELSON ISLAND 524548 (10.98 EQ/16.98)	TEATRO	104
123	110	97	18	SOUNDTRACK ▲ EPIC 69338 (11.98 EQ/17.98)	GODZILLA — THE ALBUM	2
124	115	112	6	LIZ PHAIR MATADOR 53554/CAPITOL (10.98/16.98)	WHITECHOCOLATESPACEEGG	35
125	124	128	10	VARIOUS ARTISTS RHINO 75467 (11.98/16.98)	MILLENNIUM FUNK PARTY	124
126	114	104	11	KANE & ABEL NO LIMIT 50720/PRIORITY (10.98/16.98)	AM I MY BROTHERS KEEPER	5
127	123	115	4	KEB' MO' OKEH/550 MUSIC 69376/EPIC (10.98 EQ/16.98) HS	SLOW DOWN	109
128	135	138	57	FLEETWOOD MAC ▲ REPRIS 46702/WARNER BROS. (10.98/17.98)	THE DANCE	1
129	139	137	20	TAMIA QWEST 46213/WARNER BROS. (10.98/16.98)	TAMIA	67
130	131	124	31	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA	104
131	136	142	56	INSANE CLOWN POSSE ● ISLAND 524442 (10.98 EQ/16.98)	THE GREAT MILENKO	63
132	121	101	9	MAC NO LIMIT 50727/PRIORITY (10.98/16.98)	SHELL SHOCKED	11
133	116	98	9	WU-TANG KILLA BEES WU-TANG 50013/PRIORITY (10.98/16.98)	THE SWARM	4
134	128	127	10	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	83
135	127	120	17	MO THUGS FAMILY ● MO THUGS 1632/RELATIVITY (10.98/17.98)	FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION	25
136	129	122	22	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	2
137	132	162	65	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ RUFFHOUSE 67974/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	16
(138)	NEW ▶	1	1	VARIOUS ARTISTS TIME LIFE 80401/MADACY (17.98/19.98 CD)	SONGS 4 LIFE — FEEL THE POWER!	138
(139)	147	141	9	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98) HS	TRIN-I-TEE 5:7	139
140	118	92	4	XZIBIT LOUD 67578/RCA (10.98/16.98)	40 DAYZ & 40 NIGHTZ	58
141	126	126	25	FUEL 550 MUSIC 68554/EPIC (10.98 EQ/16.98) HS	SUNBURN	77
(142)	NEW ▶	1	1	SHAWN MULLINS SMG 69637/COLUMBIA (10.98 EQ/16.98) HS	SOUL'S CORE	142
143	144	136	4	MONIFAH UPTOWN 53155/UNIVERSAL (10.98/16.98)	MO'HOGANY	136
144	134	134	61	PUFF DADDY & THE FAMILY ▲ BAD BOY 73012/ARISTA (10.98/17.98)	NO WAY OUT	1
145	137	133	50	KENNY WAYNE SHEPHERD BAND ● REVOLUTION 24689/WARNER BROS. (10.98/16.98)	TROUBLE IS...	74
(146)	153	149	6	JENNIFER PAIGE EDEL AMERICA 162171/HOLLYWOOD (10.98 EQ/16.98) HS	JENNIFER PAIGE	139
147	138	135	12	LUCINDA WILLIAMS MERCURY 558338 (10.98 EQ/16.98)	CAR WHEELS ON A GRAVEL ROAD	65
148	146	159	6	VARIOUS ARTISTS SLIMSTYLE 78000/BEYOND MUSIC (10.98/16.98)	SWING THIS, BABY!	146
149	133	160	8	CLEOPATRA MAVERICK 46926/WARNER BROS. (10.98/16.98) HS	COMIN' ATCHA!	133
150	142	151	15	CLAY WALKER GIANT (NASHVILLE) 24700/WARNER BROS. (NASHVILLE) (10.98/16.98)	GREATEST HITS	41
151	150	157	70	FOO FIGHTERS ▲ ROSWELL 55832/CAPITOL (10.98/16.98)	THE COLOUR AND THE SHAPE	10
152	119	80	4	JAYO FELONY DEF JAM 558762/MERCURY (10.98 EQ/16.98)	WHATCHA GONNA DO	46
153	145	143	27	LIMP BIZKIT FLIP 90124/INTERSCOPE (10.98/16.98) HS	THREE DOLLAR BILL, Y'ALL	100
154	130	107	16	GLORIA ESTEFAN ● EPIC 69200* (11.98 EQ/17.98)	GLORIA!	23

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
155	155	154	53	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
156	148	152	41	THE CRYSTAL METHOD CITY OF ANGELS/OUTPOST 30003/GEFFEN (10.98/16.98)	VEGAS	92
157	140	119	15	JOHN FOGERTY REPRIS 46908/WARNER BROS. (10.98/17.98)	PREMONITION	29
158	156	144	33	PEARL JAM ▲ EPIC 68164* (10.98 EQ/16.98)	YIELD	2
159	149	132	12	RICH MULLINS AND A RAGAMUFFIN BAND MYRRH/WORD 69309/EPIC (13.98 EQ/19.98) HS	THE JESUS RECORD	113
(160)	188	—	2	VARIOUS ARTISTS BEAST 5653/SIMITAR (10.98/16.98)	NEXT GENERATION SWING	160
161	158	161	6	THE WILKINSONS GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98) HS	NOTHING BUT LOVE	133
162	159	156	103	TOOL ▲ VOLCANO 31087* (10.98/16.98)	AENIMA	2
163	141	123	5	INSANE CLOWN POSSE ISLAND 524552 (17.98 EQ/23.98)	FORGOTTEN FRESHNESS VOL. 1 & 2	46
164	125	125	16	SOUNDTRACK ● ELEKTRA 62201/EEG (11.98/17.98)	CAN'T HARDLY WAIT	25
165	152	147	28	ERIC CLAPTON ▲ DUCK/REPRIS 46577/WARNER BROS. (10.98/17.98)	PILGRIM	4
166	162	146	9	2PAC MECCA 8807 (11.98/16.98)	IN HIS OWN WORDS	112
(167)	NEW ▶	1	1	CHRIS RICE ROCKETOWN/WORD 69613/EPIC (10.98 EQ/16.98) HS	PAST THE EDGES	167
168	157	150	16	JACI VELASQUEZ MYRRH/WORD 69311/EPIC (10.98 EQ/16.98)	JACI VELASQUEZ	56
169	151	148	12	NEWSBOYS STAR SONG 45917/VIRGIN (10.98/16.98)	STEP UP TO THE MICROPHONE	61
170	160	155	53	MARIAH CAREY ▲ COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	1
171	178	182	44	MYSTIKAL ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	3
172	165	173	51	LOREENA MCKENNITT ▲ QUINLAN ROAD 46719/WARNER BROS. (10.98/16.98)	THE BOOK OF SECRETS	17
173	176	175	5	EVERYTHING BLACKBIRD 38003/SIRE (10.98/14.98)	SUPER NATURAL	173
174	163	163	10	COLLIN RAYE EPIC (NASHVILLE) 68876/SONY (NASHVILLE) (10.98 EQ/16.98)	THE WALLS CAME DOWN	55
175	161	153	56	DAYS OF THE NEW ▲ OUTPOST 30004/GEFFEN (10.98/16.98) HS	DAYS OF THE NEW	54
176	169	168	25	MONTELL JORDAN ● DEF JAM 536987/MERCURY (10.98 EQ/16.98)	LET'S RIDE	20
(177)	RE-ENTRY	23	23	ANDREA BOCELLI PHILIPS 462033 (10.98 EQ/17.98)	ARIA — THE OPERA ALBUM	59
178	154	130	7	SOUNDTRACK LONDON 460581 (17.98 EQ CD)	EVER AFTER	100
(179)	NEW ▶	1	1	NIKKI LEONTI PAMPLIN 9829 (10.98/15.98) HS	SHELTER ME	179
180	179	—	76	AEROSMITH ▲ COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES	1
181	164	145	16	SOUNDTRACK ● WALT DISNEY 60631 (10.98/16.98)	MULAN	24
182	191	188	79	THE NOTORIOUS B.I.G. ▲ BAD BOY 73011/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
(183)	RE-ENTRY	22	22	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA NEMO STUDIO 56511/ANGEL (9.98/16.98) HS	TIME TO SAY GOODBYE	71
184	182	—	6	FIVE ARISTA 19003 (10.98/16.98) HS	FIVE	182
185	180	178	46	VARIOUS ARTISTS ● POLYGRAM TV/POLYDOR 555120/A&M (10.98 EQ/17.98)	PURE DISCO 2	71
186	187	186	25	THE CARPENTERS A&M 540838 (10.98 EQ/17.98)	LOVE SONGS	106
187	171	174	27	C-MURDER ● NO LIMIT 50723/PRIORITY (10.98/16.98) HS	LIFE OR DEATH	3
188	198	198	34	KENNY CHESNEY ● BNA 67498/RLG (10.98/16.98)	I WILL STAND	95
189	194	170	24	PUBLIC ANNOUNCEMENT A&M 540882 (10.98 EQ/16.98)	ALL WORK, NO PLAY	81
190	193	200	20	TORI AMOS ● ATLANTIC 83095/AG (10.98/16.98)	FROM THE CHOIRGIRL HOTEL	5
191	172	176	54	LEANN RIMES ▲ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
192	189	—	57	PRODIGY ▲ XL MUTE/MAVERICK 46606/WARNER BROS. (10.98/16.98)	THE FAT OF THE LAND	1
193	173	167	9	CANDLEBOX MAVERICK 46975/WARNER BROS. (10.98/16.98)	HAPPY PILLS	65
194	175	172	19	HANSON ▲ MOE 558399/MERCURY (10.98 EQ/17.98)	3 CAR GARAGE: THE INDIE RECORDINGS '95-'96	6
195	177	169	21	FRED HAMMOND & RADICAL FOR CHRIST ● VERITY 43110 (11.98/17.98)	(PAGES OF LIFE) CHAPTERS I & II	51
196	192	—	53	TRISHA YEARWOOD ▲ MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	4
(197)	RE-ENTRY	38	38	ENYA ▲ REPRIS 46835/WARNER BROS. (11.98/17.98)	PAINT THE SKY WITH STARS — THE BEST OF ENYA	30
198	166	183	8	VARIOUS ARTISTS POLYGRAM TV 565122/ISLAND (10.98 EQ/17.98)	PURE REGGAE	150
199	167	165	10	ACE OF BASE ARISTA 19021 (10.98/16.98)	CRUEL SUMMER	101
200	183	189	66	SOUNDTRACK ● WORK 68166/EPIC (10.98 EQ/17.98)	MY BEST FRIEND'S WEDDING	14

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 166	120	Foo Fighters 151	K-Ci & JoJo 84	Keb' Mo' 127	Rammstein 59	Hope Floats 44	Volume III: 60 Minutes Of Funk The
Ace Of Base 199	Cherry Poppin' Daddies 40	Fuel 141	Korn 19	Monica 36	Collin Raye 174	How Stella Got Her Groove Back	Final Chapter 57
Aerosmith 180	Eagle-Eye Cherry 70	Garbage 66	Lenny Kravitz 95	Monifah 143	Chris Rice 167	39	Millennium Funk Party 125
Alabama 31	Kenny Chesney 188	Vince Gill 41	Tracy Lawrence 115	LeAnn Rimes 91, 191	LeAnn Rimes 91, 191	Mulan 181	Monsters Of Rock 112
Tatyana Ali 121	Eric Clapton 165	Green Day 98	Nikki Leonti 179	Savage Garden 37	Savage Garden 37	My Best Friend's Wedding 200	Next Generation Swing 160
All Saints 50	Cleopatra 149	Fred Hammond & Radical For Christ 195	Gerald Levert 61	Semisonic 92	Semisonic 92	Rush Hour 7	Pure Disco 2 185
Tori Amos 190	C-Murder 187	Hanson 194	Limp Bizkit 153	The Brian Setzer Orchestra 9	The Brian Setzer Orchestra 9	Titanic 35	Pure Funk 116
Backstreet Boys 8	Creed 30	Harvey Danger 104	Mac 132	Vonda Shepard 88	Vonda Shepard 88	The Wedding Singer 62	Pure Reggae 198
Barenaked Ladies 6, 117	The Crystal Method 156	Faith Hill 49	Madonna 32	Kenny Wayne Shepherd Band 145	Kenny Wayne Shepherd Band 145	The Wedding Singer Volume 2 53	Songs 4 Life — Feel The Power! 138
Beastie Boys 3	Days Of The New 175	Laurn Hill 2	Magic 15	Silk The Shocker 85	Silk The Shocker 85	Why Do Fools Fall In Love 71	Swing This, Baby! 148
Big Bad Voodoo Daddy 52	Diamond Rio 110	Hole 10	Marilyn Manson 1	Skull Duggery 47	Skull Duggery 47	Squirrel Nut Zippers 76	Tammy Wynette Remembered 111
Big Ed 56	Celine Dion 34	Hootie & The Blowfish 4	Mase 96	The Smashing Pumpkins 83	The Smashing Pumpkins 83	George Strait 136	Ultimate Country Party 134
Big Punisher 81	Dixie Chicks 27	Natalie Imbruglia 42	Master P 46, 102	Will Smith 23	Will Smith 23	Tamia 129	Clay Walker 150
Mary J. Blige 107	DMX 20	Insane Clown Posse 131, 163	Matchbox 20 26	Snoop Dogg 16	Snoop Dogg 16	The Temptations 64	The Wilkinsons 161
Andrea Bocelli 79, 177	Jermaine Dupri 29	Alan Jackson 18	Dave Matthews Band 48	SOUNDTRACK	SOUNDTRACK	Third Eye Blind 134	Lucinda Williams 147
Brandy 24	E-40 106	Jagged Edge 130	Maxwell 80	54 — Vol. 1 118	54 — Vol. 1 118	Tool 162	Mark Willis 78
Sarah Brightman & The London	Enya 197	Janet 63	Edwin McCain 113	54 — Vol. 2 99	54 — Vol. 2 99	Trin-I-Lee 5:7 139	Wu-Tang Killa Bees 133
Symphony Orchestra 183	Gloria Estefan 154	Jayo Felony 152	Reba McEntire 108	Armageddon — The Album 11	Armageddon — The Album 11	Shania Twain 12	
Brooks & Dunn 93, 155	Eve 6 43	Wyclef Jean Featuring Refugee	Tim McGraw 90	Back To Titanic 13	Back To Titanic 13	Usher 51	
Garth Brooks 89, 103	Everclear 77	Allstars 137	Loreena McKennitt 172	Blade 67	Blade 67	Jaci Velasquez 168	Xscape 69
Cam'Ron 119	Everything 173	Jon B. 87	Edwin McCain 113	Bulworth — The Soundtrack 74	Bulworth — The Soundtrack 74	Luther Vandross 68	Xzibit 140
Candlebox 193	Fastball 100	Montell Jordan 176	Edwin McCain 113	Can't Hardly Wait 164	Can't Hardly Wait 164	VARIOUS ARTISTS	Trisha Yearwood 101, 196
Canibus 22	Fat Joe 28	Kane & Abel 126	Edwin McCain 113	City Of Angels 21	City Of Angels 21	ESPEN Presents: Jock James Vol. 4	Rob Zombie 17
Mariah Carey 170	Five 184		Edwin McCain 113	Dance With Me 94	Dance With Me 94	25	
The Carpenters 186	Fleetwood Mac 128		Edwin McCain 113	Dr. Dolittle: The Album 14	Dr. Dolittle: The Album 14	25	
Carreras-Domingo-Pavarotti (Levine)	John Fogerty 157		Edwin McCain 113	Ever After 178	Ever After 178	25	
			Edwin McCain 113	Godzilla — The Album 123	Godzilla — The Album 123	25	

## EMI PROFITS WARNING FUELS TAKEOVER TALK

(Continued from page 6)

chairman Sir Colin Southgate rejected a bid for the company from Seagram of approximately 700 pence per share.

EMI finance director Simon Duffy is understood to have told analysts the morning of Sept. 21 that a weaker release schedule this year has brought down margins and is likely to lead to an erosion of market share.

Duffy said a review of EMI's major business units completed the previous week by himself, Southgate, and EMI Recorded Music president Ken Berry showed a rise in marketing and promotion spending during the six-month period, against flat markets in Europe and falling sales in Southeast Asia and Latin America. In Brazil, analysts heard, EMI has made provisions of 4 million pounds (\$6.7 million) against bad debts at one of its largest customers.

An EMI spokesman says the company "has seen growth in the U.S., where we have low margins, but falls in high-margin markets." He adds that there "may be some consolidation" of operations in smaller territories, although not in A&R.

"Priority [EMI's wholly owned U.S. rap label] has been a machine for these guys," says Michael Nathanson, a New York-based international media analyst at Sanford Bernstein. "The problem is that [their product] is not exportable. What would you rather have, one Spice Girls or five Master P's?"

The spokesman also revealed that Southgate plans "to spend time over the next few months looking for a successor." Southgate is said to want

to appoint a new chief executive, a role he has held since the departure of Jim Fifield in April. The chairman, now 60, "has always planned to depart sometime between [the ages of] 60 and 62," says the spokesman.

Nathanson believes further bid speculation is now inevitable. "The stock has lost 50% of its value since the demerger [from Thorn EMI]. At this point in the game, how much

lower can it get?" he asks. "The strong fundamentals and stability of EMI's publishing and catalog business, combined with EMI's low market capitalization, could attract a new look from the same set of 'usual suspects.'

"But," warns Nathanson, "historically people have jumped in on takeover speculation, and they've got burned."

## BMG SEES DROP IN GLOBAL REVENUE

(Continued from page 6)

restructured its operations and appointed Bob Jamieson president in 1995.

Overall, the company's total current album market share in the U.S. is 13.8%, which is slightly below last year, according to Zelnick. He adds that he expects the company to see an increase in current album market share by year's end. Among the highly anticipated fourth-quarter releases slated from BMG-affiliated labels are titles by Whitney Houston, Deborah Cox, and Faithless. Zelnick declined to speculate about the performance of upcoming albums.

Dornemann cites a bright spot for the company in Asia with Japanese artist Misia, whose debut album has sold 2 million units.

However, the outlook for Asia is "bad," says Zelnick, who adds that it will take some time for the region to correct itself. BMG Japan is undergoing a restructuring that will include as many as 40 employees taking early retirement and a trimming of the artist roster.

Bertelsmann's book division is moving ahead with plans to launch Bertelsmann Online (BOL) in six countries in November, although the company declined to comment on rumors that it is making deals with Amazon.com and Barnes & Noble. Although online music sales will not be part of the initial BOL launch, Zelnick confirms that the company is examining its options in electronic commerce. He declines to provide more detail.

"E-commerce for music is underdeveloped," says Zelnick, who adds that he sees online music sales reaching predominantly older consumers who don't frequent retail stores and those interested in catalog titles.

"BMG took the most aggressive and early approach to the Internet with its genre-based Web sites," says Zelnick, adding that the company is planning to launch more genre-based sites this year.

Meanwhile, with the EMI Group looking ripe for takeover (see story, page 6), Dornemann says that BMG Entertainment at present is not in discussions to purchase the company, although he confirms that the company has had such discussions with EMI in the past.

"Our strategy is to grow from inside the company," says Dornemann. "This has been successful for us . . . In terms of an acquisition to gain market share, [EMI] will not bring us what we want . . . [but] I would not exclude future discussions."

## BMG U.S. LATIN

(Continued from page 10)

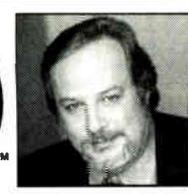
eventual goal within the next three years is for both departments to become full-service imprints that will release product by artists of every musical stripe.

Each department eventually will have its own departments for A&R, marketing, promotion, and sales, tasks that are now being handled by BMG U.S. Latin.

BMG U.S. Latin's solid base of pop and tropical acts has left BMG Music's promotion staff "well equipped." But Villanueva wants to expand BMG U.S. Latin's profile in the Mexican-oriented markets. To that end, he is expected to add four promoters to beef up BMG Mex's promotion department.

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## BETWEEN THE BULLETS



by Geoff Mayfield

**MANSON'S RANSOM:** Up to now, the band and the man both known as Marilyn Manson were best known for being banned from certain concert venues. The act now owns a more prestigious claim to fame, as its "Mechanical Animals" debuts at No. 1 on The Billboard 200 with 223,000 opening-week units.

Fans of Manson will revel in the fact that this album's first-week sales are 69% higher than those seen by 1996's "Antichrist Superstar," which opened at No. 3 with 132,000 units. Detractors will find solace in the realization that of the eight albums that have debuted at No. 1 this year, "Mechanical Animals" had the smallest opening-week sum. This is also the lowest total for any chart-topper since the July 18 issue, when the "Armageddon" soundtrack rose to the summit with 184,000 pieces.

Still, in all, this is by far the biggest of Manson's four albums, fueled by what might be described as a reverse-Faustian maneuver, in which the singer and his band have traded in satanic references for a glam-rock direction and style. The change in direction was the target of much ink in the consumer press, and on the way to street date, Marilyn Manson played MTV's Video Music Awards as Interscope trotted out a practically omnipresent ad campaign.

Lead track "The Dope Show" has also turned up the heat. It bullets at No. 13 on Modern Rock Tracks and at No. 21 on Modern Rock Tracks. Its clip is the seventh most played at MTV, according to Broadcast Data Systems, with 29 plays, up from 15 in the previous week.

The fanfare was enough to make Manson the best seller at the Musicland Group, Best Buy, Warehouse Entertainment, Camelot Music, Blockbuster Music, Tower Records, and National Record Mart. One large account that did not fatten the pot was Target, which passed on the album. Wal-Mart, which is serviced by Anderson Merchandisers, also passed because it does not stock titles stickered with parental advisories. One rackjobber, Handleman, did make a modest buy to cover mass-merchant stores that do stock stickered fare.

**TUG OF WAR:** Next issue's No. 1 appears to be a tossup between this issue's chart-topper, Marilyn Manson, and Lauryn Hill, who ruled the previous three weeks. In her fourth week, Hill holds tough at No. 2 with 194,000 units, down 9% from the previous week.

What will not be No. 1 are any of the releases that streeted on Sept. 15. Early retail action suggests that Kiss and Goo Goo Dolls will make respectable bows, while Keith Sweat and Jerry Seinfeld stand to experience chart disappointments. The latter is particularly noteworthy, as sources indicate that Universal jammed out 1.2 million copies to retail, the sort of quantity typically reserved for top-tier sellers.

Tuesday (29) is the release date for new albums by Sheryl Crow, A Tribe Called Quest, Jay-Z, and OutKast.

**HIGHER GROUND:** Much has been written and said about how music sales have been stronger in '98 than in the previous two years. Indeed, Market Watch reveals year-to-date album sales are nine points ahead of '97. Further evidence of this improvement can be found at, of all places, the bottom position on The Billboard 200, where the chart's floor has been higher this year than it has been throughout the '90s.

From May 1991, when the chart began using SoundScan data, through 1997, an album could reach No. 200 in most weeks with sales of less than 6,000 units. In 1995, for example, the No. 200 title sold 6,000 or less in all but 13 weeks. In all but 11 weeks of 1996 and all but 12 weeks of 1997, the chart's threshold held in the 6,000-and-under range.

In fact, during those three years combined, there were 65 weeks when an album could chart with less than 5,500 units. On rare occasions—during one week in '95, three weeks in '96, and six weeks last year—the No. 200 title actually finished a week with less than 5,000 pieces.

This year, however, the chart's last title is worth substantially more than it used to be. There have been only 16 weeks in 1998 when the No. 200 title stood below 6,000 units. There hasn't been a single week in the current year when the threshold fell below 5,000 units and only three when the chart's bottom fell shy of 5,500 units. There have even been a couple of weeks this year when the No. 200 album exceeded 7,000 units, a phenomenon that had not occurred outside of the holiday selling seasons of the three previous years.

The caveat in this analysis: The average value of the No. 200 title in 1996, when sales were barely ahead of the prior year, was 6,334, more than the 6,152 units that the position averaged in the comeback year of '97, when album sales finished 6% ahead of '96.

What is certain is that an album needs to sell more per week to chart in 1998 than in any other year of the SoundScan era. Up to this point of the year, the average sales for the No. 200 title have exceeded 6,700 copies—and the heavy traffic of the fourth quarter is still weeks away.

## WAL-MART'S GOT THE WORD

(Continued from page 6)

says.

Keith Stancil, director of general markets for Word Entertainment, feels the campaign will be highly effective. "According to the Wal-Mart folks, this is the biggest Christian music promotion they've ever done," he says. "We wanted to create it for the month of September because this is the month the 'Titanic' video is released, and there's a lot of traffic generated in Wal-Mart electronics departments. Also, other key Christian releases [in September], like de Talk, Kirk Franklin, and Bob Carlisle, would be an even bigger draw to this display."

The promotional display went into Wal-Marts on Sept. 22, touting Christian music's top artists. It will include the Word compilation CD along with current product from the Word artists featured on the CD and product from other labels as well. "It's a 2-foot-by-2-foot palette display that we're sending out to a lot of our better-selling Christian stores," says Wal-Mart assistant buyer Bryan Howard. "We put Bob Carlisle, Kirk Franklin, de Talk, and 'Word's Greatest.'"

The Word compilation CD began going out to stores in late August in advance of the campaign. According to Howard, the price of the Word CD will vary depending on the market.

Brown Lewis sees it as a win-win situation for all involved. "In exchange for us providing them such a valuable item as 'Word's Greatest Vol. 1,' we're having the opportunity to feature

artists like Point Of Grace, Jaci Velasquez, and Chris Rice," she says.

"And in designing this project with Wal-Mart, we understood that it would be important to include some hot product from other labels as well," she continues. "So on the special palette, they're going to include de Talk, Bob Carlisle, and Kirk Franklin as well. For those of us interested in growing Christian music as a whole, we don't mind sharing our good idea with some of those other labels . . . I hope we'll be able to attract new people to buying Christian music. We need to reach new people that haven't become Christian music buyers yet."

The campaign has been promoted via a Wal-Mart circular that reaches an estimated 90 million homes. Stancil says the compilation went into the stores ahead of the large display to take advantage of the piece that ran in the September circular, which came out Aug. 30. There will also be advertising on Wal-Mart's radio network. Other point-of-purchase material includes bin cards.

Point Of Grace and Jaci Velasquez did in-store appearances at Wal-Mart locations in conjunction with earlier release of their new albums. No other in-store appearances have been set yet, but there is discussion about Christian artists participating on a Wal-Mart tour comparable to the successful outings undertaken in the last few years by country artists.

## ROBBIE WILLIAMS OFF TO STRONG START WITH NEW EMI SET

(Continued from page 13)

credits with helping him get back on track are staff at the Chrysalis label; Chris Briggs, group A&R director for EMI Records U.K. & Ireland; and former EMI Records U.K. & Ireland president/CEO Jean-Francois "J.F." Cecillon, for whom Williams was a personal priority.

"They had the sense to let me go off and get fucked up," says Williams. "They didn't say 'come back'—they gave me enough rope to hang myself."

Williams credits Briggs in particular with restoring his confidence.

"To come from a place where I could not trust anyone, let alone record company people, to find someone that I could not only trust but like as a person was amazing," he says.

Briggs, with 21 years of A&R experience, downplays his own role. "I just did an old-fashioned A&R job," he says. "There's not that much of it around these days."

Briggs describes his role as "an executive producer, someone who's in the studio to solve problems but not to interfere. You have to have the know-how to make a record but not to interfere—the record doesn't have your name on it. And ultimately, if someone's got a problem with their confidence, you have to tell them the truth."

Briggs says he got to know Williams better on a 1996 trip to Miami, where Williams tested the idea of co-writing with Desmond Childs.

"At the end of that, we were buying records and talking about music, having a pleasant time," recalls Briggs.

Of Cecillon, Williams says, "J.F. had foresight. He was prepared to take a risk."

Changes at EMI U.K. this year saw former Parlophone managing

director Tony Wadsworth take over from Cecillon. Mark Collen, former managing director of Williams' label, Chrysalis, was promoted to run the merged EMI/Chrysalis operation, thus swinging the resources of a larger label behind him.

At Chrysalis, Collen says, he let Williams "find his feet."

He adds, "In a situation like that, you can't say, 'We've signed you; you have to make a record.' You have to give people a bit of space and build trust."

Collen says the album is likely to ship double-platinum in the U.K. (600,000 copies) but adds that he's "keeping both feet on the ground. There's a bit of Robbie-mania going on at the moment. It means a lot to him, but we will not put him under any pressure."

With such an impressive home start, EMI has had no problems convincing international affiliates of the importance of Williams' follow-up.

"It's a completely different ballgame this time," says Katie Conroy,

VP of international promotions and artist relations for EMI International in London.

This time, international sales are part of the plot from day one, says Conroy. "He's a great pop singer, but what will sell him is the whole package," she says. "He charms everyone he meets."

His success on talk shows here gives Conroy particular confidence. Radio, too, has been part of the mix that has encouraged Williams' success, both at home and in continental Europe. His last single, "Angels," had more than a touch of Elton John about it and is still a staple on many formats, despite the fact that the rockier "Millennium" was serviced several weeks ago.

That doesn't preclude the single being added across a variety of formats where he is known.

"This one has a nice edge to it, and these days, the AC format has acquired some grit it didn't have not too long ago," elaborates Nick Schulz,

head of music at AC station Radio Basilisk in Basel, Switzerland. Schulz also points out, "With the millennium coming up, this track is entirely appropriate."

British retailers, meanwhile, are salivating over the new album. After a slow summer, interest in Williams is a generator of store traffic, says Genarro Castaldo, a spokesman for the 106-store HMV chain.

"This and other records can be the catalyst to deliver a successful Christmas," Castaldo says. "It will get people in stores who might be in the line for purchasing other gifts."

At the indie store Ainleys in Leicester, assistant singles buyer Tony Mills says, "There's almost no stopping him. It's not about Take That anymore. [Former member] Gary Barlow is appealing to the same audience as Take That. Robbie has a following in the indie crowd, and he's crossed over successfully from the teeny-bop audience. That's the secret of his success."

## ELEKTRA'S PHISH WARMS TO RECORDING WATERS ON 'GHOST'

(Continued from page 13)

records no matter what they do, and they don't need radio or video," says Eric Keil, VP of purchasing for the nine-store, South Plainfield, N.J.-based Compact Disc World. "The fans know about the albums long before we do. They have one of the most active catalogs, and anything related to Phish, like books or merchandise, also sells."

Elektra plans to key into that existing fan base—and excite new ears—via a three-phase marketing plan, according to Venable, who describes the first as the "setup period where we try to spread word of Phish and the album."

The word-of-mouth process started with the end of the band's summer tour. For the last three years, Phish has produced a two-day concert and camping festival. At this year's Lemonwheel, held Aug. 15-16 in Limestone, Maine, the John Paluska-managed act played three sets a day for 60,000 people.

### SINGLE LAUNCH

Next up is release of the first single, "Birds Of A Feather," which ships to triple-A, alternative, mainstream rock, and college radio outlets in early October.

Phish, whose songs are published by BMI, has had scattered luck with radio in the past, finding the most support at triple-A and college stations. "Free," from "Billy Breathes," reached No. 7 on Rock Airplay Monitor's triple-A chart, No. 11 on Billboard's Mainstream Rock Tracks, and No. 24 on Modern Rock Tracks in 1996.

"If they want to conquer radio, Phish has to deliver more radio-friendly and less funky tracks. A lot of their songs start out that way but veer off into improv land," says Bill Evans, music director of triple-A KFOG San Francisco. "But they are the top dog in their genre, and we have played them. From what I heard of the new song, I think some stations will get behind them."

October also brings a flurry of promotional activity: performances at

Farm Aid '98 (Saturday [3]) and the benefit for the Bridge School (Oct. 17-18); retail-sponsored listening parties in major markets (Oct. 19); an in-store at Tower Records' downtown Manhattan location; an appearance on "Late Show With David Letterman" (Oct. 27); the publication of the first authorized year-in-the-life tome about the band, "The Phish Book," on Villard Books; a Los Angeles in-store (Oct. 28); and the beginning of the fall tour with stops in Los Angeles at the Greek Theatre (Oct. 29) and Las Vegas (Oct. 30-31).

"The key word is 'chaos,'" sums up Venable of the packed slate. "They haven't done [an in-store] since very early on and are playing some smaller venues. We will have radio and retail promotions and contests surrounding these events, including costume parties on Halloween on college campuses."

Phase two of the push starts around Thanksgiving and continues until New Year's Eve. Elektra hopes to schedule another round of TV appearances and more U.S. concerts during this period. The Album Network will broadcast the Halloween concert over Thanksgiving weekend, and four shows at New York's Madison Square Garden will round out the year.

The third phase is more loosely planned and will unfold depending on how the launch goes and what the band wants to do. Sure to spur interest is a feature film about Phish directed by Todd Phillips, last year's Grand Jury Award winner at the Sundance Film Festival; he hopes to have the project out by early 1999. Venable, meanwhile, hopes for more touring during this same time frame, with possible dates in international markets, where the album will be released simultaneously with its U.S. bow.

"Phish is the best thing to happen to live music in 10 years. They are spontaneous and play for the fans," Venable says of the Monterey Peninsula-booked group. "This is the most intense campaign we've ever taken on for Phish, but it still won't have as much effect as a tour."

According to Billboard sister publication Amusement Business, Phish grossed almost \$12 million for shows played between April and August of this year. In 1997, it played 44 U.S. shows and grossed \$21 million.

Anastasio feels the draw is the continued experimentation. "We play with our fans, not at them. The best concert I ever saw was when Bobby McFerrin went from playing his songs with a big band to singing the entire 'Wizard Of Oz' soundtrack with his mouth. The band sat down and watched. It wasn't even part of the show. People want to be part of a genuine moment like that. We try to have those moments every night."

### WEB CONNECTION

The band also stays close to fans through [www.phish.com](http://www.phish.com), which will Webcast several concerts this winter, and its free band-created newsletter, Döniac Schvice, one issue of which will be reduced and inserted in copies of "Ghost."

Anastasio, who has two young daughters, is a little concerned about becoming a slave to touring. "We used to be in the van eight months out of the year. We back off a little every year. We have families, and our career is changing," he says before promising that quitting is not in the cards. "Phish has exceeded all the expectations I had at 20, but there is room for musical growth. All of us hope to make our mark, to be the kind of band that once the needle drops, you know it is Phish."

The question is whether that can be exported to the U.S. Williams is still keen to crack that market, "which scares me," he admits.

The reason he's keen for U.S. success, he says, is that "it's all I have seen as a kid. In films and TV, you get a picture of the American dream. We didn't get Japanese films, so I don't know what that is. Anyone who goes there [to the U.S.] leaves their mark, and it stays there."

The album, primarily co-written with producer Guy Chambers, is "deep in singles," notes Collen. That will help sustain Williams' domestic career while he's on the international promotional treadmill; he returns to play arena dates in the U.K. in February and is likely to be featured heavily in the Brit Awards.

"I've Been Waiting For You" was recorded at London's Metropolis Studios; demos were done in Jamaica and Greece.

Says Williams, "On this album, there are very few tracks that are high-octane. Most of the stuff is mid-tempo. That's because the only time I had to write was on an acoustic guitar in the back of the tour bus."

There are already four tracks waiting for the third album. Williams admits that the album will face a barrage of criticism at home, where Brits love to attack success.

"I've already called it 'Backlash,'" he says, grinning.

Assistance in preparing this story was provided by Dylan Siegler in New York and Music & Media charts editor Raoul Cairo in London.

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(Soul Note)

Lida Husik

"Faith In Space"  
(Alias)

Ticklah

"Polydemic"  
(Razorfish)

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## New Book Has The Scoop On Rock's 'Secret History'

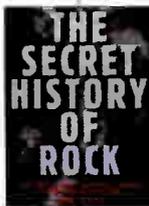
If you are looking for a good read this fall, here is a new title from Billboard Books sure to pique the interest of any music lover.

Aptly titled "The Secret History of Rock," this new book from music critic Roni Sarig takes an in-depth look at "the most influential bands you have never heard." In 16 chapters, Sarig explores the little-known roots of music in genres including 20th century composers, electronica, minimalist funk, British post-punk, riot girl rock and gangsta rap.

The stories of over 75 relatively obscure performers are cata-

logue in this fun, fact-filled read. Over 85 of today's leading rockers including Sonic Youth, Soundgarden, Fugees and David Byrne offer commentaries on the influential bands. Their insights provide a glimpse of how some of music's little-known groups, composers and performers have shaped the sounds of today's popular music.

"The Secret History of Rock" archives a meaningful, if not well known, page of rock history. It is a distinct and important addition to the canon of rock history. The book is \$18.95 and available at bookstores now.



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## PERSONNEL DIRECTIONS

Billboard's editorial staff has been bolstered by the addition of two new members.

Michael Paoletta is the new dance music editor. A long time freelance writer, Paoletta's by-line has frequently appeared in Billboard, Paper, Out, Detour, Time Out New York, Urb, MTV Online and CDnow. Paoletta has also held positions at BMG Direct Marketing, Warner Bros., Columbia, Arista, RCA, Mercury and MCA. Paoletta holds a bachelor's degree from Kent State Uni-



versity. He succeeds Larry Flick, who has been promoted to talent editor.

Aliya S. King is named editorial administrative/research assistant. A former high school teacher, King has written for the university publication Black Voice/Carta Boricua, and Black Enterprise. King holds a bachelor's degree from Rutgers University, has completed the Radcliffe Publishing Course, and plans to continue her education in journalism while at Billboard.



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## Monica Doubles; Ladies Bow; Garden Grows

YOU'D HAVE TO GO back to 1992 to find a calendar year in which every No. 1 on the Hot 100 was by a different artist. This year was shaping up that way until this issue, but Monica has changed that by succeeding Aerosmith at the pinnacle with "The First Night" (Arista). It's her second chart-topper ever, as well as her second this year, following the 13-week run of "The Boy Is Mine," her duet with Brandy, which falls 5-8 this issue.

That puts Monica in very good company. In 1993, Janet Jackson and Mariah Carey were the only artists with more than one No. 1, as they collected two apiece. In 1994, Boyz II Men was the only act to reach pole position twice. In 1995, TLC and Carey each had two No. 1 hits. In 1996, Toni Braxton and Dr. Dre reached the summit twice, and in 1997 Mase and the Notorious B.I.G. did the same. They were eclipsed by Puff Daddy, who sat on top of the chart three times.

Monica's two No. 1 titles were separated by only one hit—Aerosmith's "I Don't Want To Miss A Thing" (Columbia). A few other artists have had similar No. 1 sandwiches, including Michael Jackson ("Billie Jean" and "Beat It") were separated by Dexty's Midnight Runners' "Come On Eileen") and Daryl Hall & John Oates ("Private Eyes" and "I Can't Go For That [No Can Do]"), were separated by Olivia Newton-John's "Physical").

"The First Night" is Arista's second No. 1 of the year, following Next's "Too Close." It's the label's 26th chart-topper, putting it into a tie with A&M and MCA in eighth place among all labels for the most No. 1 hits of the rock era. All three labels have a long way to go to move up one notch on this list; they'd have to match the

35 No. 1 hits collected by Atlantic and Warner Bros.

Finally, "The First Night" returns songwriters Pam Sawyer and Marilyn McLeod to the top of the Hot 100. They're credited on the song because producer Jermaine Dupri sampled their 1976 No. 1 hit for Diana Ross, "Love Hangover." It's the second time a Ross song has been sampled in a No. 1 hit; last year, the Notorious B.I.G.'s "Mo Money Mo Problems" sampled "I'm Coming Out." And it's the first time since "I'll Be Missing You" by Puff Daddy & Faith Evans (Featuring 112) sampled the Police's "Every Breath You Take" that a No. 1 hit includes a sampling of a previous No. 1 hit.



by Fred Bronson

### THE BARENAKED TRUTH:

It's ladies' night on the Hot 100. The third time is the charm for Canada's Barenaked Ladies. The group's first two singles, "The Old Apartment" and "Brian Wilson," peaked at No. 88 and No. 68, respectively. But the outfit achieves instant top 10 status with its newest single, "One Week" (Reprise). Fueled by strong airplay stats and out-of-the-box sales, "One Week" makes an impressive bow at No. 3.

'TRULY' THE LONGEST: An E-mail from Alan Elverum points out that the Australian duo Savage Garden has set a new record for having the longest consecutive Hot 100 run of any No. 1 single. "Truly Madly Deeply" (Columbia), now in its 44th chart week, surpasses by two weeks the previous record holders, Toni Braxton's "Un-Break My Heart" and Elton John's "Candle In The Wind 1997"/"Something About The Way You Look Tonight."

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1997	1998	1997	1998
TOTAL	516,212,000	547,006,000 (UP 6%)	CD	321,387,000 369,231,000 (UP 14.9%)
ALBUMS	422,066,000	460,216,000 (UP 9%)	CASSETTE	99,665,000 89,851,000 (DN 9.8%)
SINGLES	94,146,000	86,790,000 (DN 7.8%)	OTHER	1,014,000 1,134,000 (UP 11.8%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
12,872,000	11,286,000	1,586,000
LAST WEEK	LAST WEEK	LAST WEEK
12,839,000	11,266,000	1,573,000
CHANGE	CHANGE	CHANGE
UP 0.3%	UP 0.2%	UP 0.8%
THIS WEEK 1997	THIS WEEK 1997	THIS WEEK 1997
13,115,000	10,784,000	2,330,000
CHANGE	CHANGE	CHANGE
DOWN 1.8%	UP 4.7%	DOWN 31.9%

	ALBUM SALES BY FORMAT			THIS WEEK 1997	CHANGE
	THIS WEEK	LAST WEEK	CHANGE		
CD	9,143,000	9,098,000	UP 0.5%	8,344,000	UP 9.6%
CASSETTE	2,112,000	2,134,000	DN 1%	2,415,000	DN 12.5%
OTHER	31,000	34,000	DN 8.8%	25,000	UP 24%

ROUNDED FIGURES FOR WEEK ENDING 9/20/98

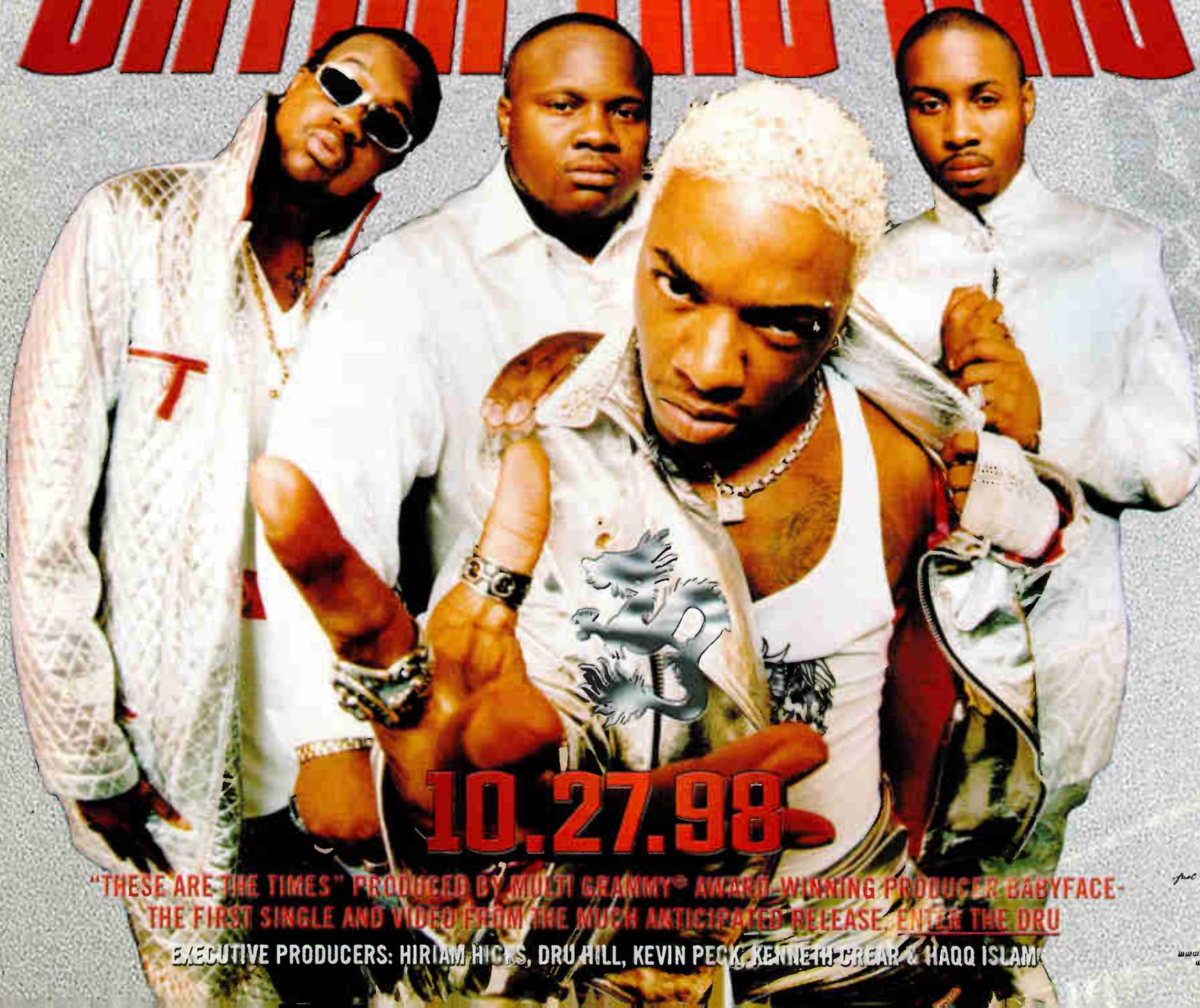
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**eve 6** turning things *inside out* with #1 hit from their gold (700,000+) debut album... on mtv's  
campus Invasion tour this fall... **natalie imbruglia** *left of the middle* double platinum debut album  
featuring the #1 song of the year, *torn*, and *wishing i was there*... **MTV** and **1** new artist of the year...  
**'n sync** *tearin' up my heart*—and the charts—with triple platinum debut album... christmas album and home video  
coming soon... blanketing tv, radio and the road this fall and winter... *new and now*... **bruce hornsby • republica**  
**leah andreone • sweetbox • tyrese • kent • babe the blue ox • wild orchid • agents of good roots**  
**interpreters • 4KaST • gloritone • ruth rath • ill frum tha soul.**

